

The Year of the Rooster

PNINA WEBNER

The year of the Rooster is to crew upon Manchester when the Chinese community opened its new year celebrations. The rooster also announced the drawn of a cooperative effort, as the City of Manchester Tourism Development Office recognises the contribution made by Chinese immigrants to the revitalising of the decaying inner city, bringing as they do commerce and colour to its bleak streets.

The City supported the New Year festivities which combined a street spectacular with a one-day festival at the Free Trade Hall. The festival was opened by the Lord Mayor of Manchester who was pulled in a rickshaw from the Town Hall to the Free Trade Hall. There she started the proceedings by lighting a giant firecracker, three meters long, which produced a

out to greet its sponsors. The lion dance is a ritual dance marking the transition from the old to the new year. The Manchester lion, elaborately made of black silk with a monstrous head, large eyelids and a cavernous jaw – all manipulated by the lion dancers – set out through the streets of Chinatown around mid-day.

Lettuce

The 'lion', believed to come down from the hills, leaps and sways in an elaborate snaking dance at the entrance of each of the Chinese establishments in town, its head some 15 feet above the ground and 'devours' the green lettuces hanging by the doorways and containing donations given by the owners of the restaurants, casinos and supermarkets to the dancers' society.



Ritual dance

Preparations for the new year were centered on the new Chinese Education, Culture and Community Centre on George Street in the heart of Manchester's Chinatown. Loret Lee, Chairman of the Centre, explains: 'The celebrations start when the black Chinese lion comes

and to bring good luck to the establishments. At the end of its round of dances, the lion falls to the ground exhausted, to be put away until the following year. The lion dancers are trained Kung Fu disciples, who take turns to dance in pairs. After the dance is over they also put on a Kung Fu demonstration.



PANTOMIME

by Derek Walcott

directed by Yvonne Brewster (D)

MIKE PHILLIPS

Derek Walcott is probably the Caribbean dramatist who defines the essence of Caribbean drama, and all his basic themes and concerns are on view in the play Pantomime.

Briefly the play is about an English expatriate hotel owner, and his servant, who during the play switch roles and develop arguments about the nature of each other's existence and place in the Caribbean.

Colonised

Put baldly, it sounds like an abstract conception. In fact its not. The arguments of the play are central to the imagination and beliefs of all Caribbeans, and Walcott teases out from a debate between colonist and colonised, a number of questions and statements about what it means to be or, interestingly, to become a Caribbean.

Tutelage

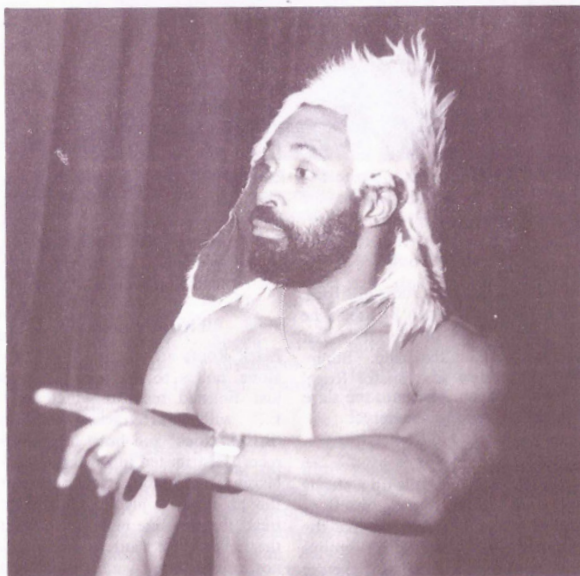
The device he uses is the Robinson

Crusoe story, with each character considering in turn the meaning of the legend, and the sense of what it must have felt like to be Crusoe or Man Friday. It's a theme which Walcott first explored in his narrative poem, The Castaway. Crusoe is a missionary, who brings the language which has to start again, mastering a world which has no reference to its history. "Style and voice, we make his language ours converted cannibals we learn with him to eat the flesh of Christ."

The Castaway, under the tutelage of Crusoe learns to make of the islands a place of origin, rather than exile.

Disinherit

In Pantomime, the relationship becomes one of conflict. Crusoe isn't merely a teacher any more, and the language has become a device which seeks to disinherit Friday. The play sets up the debate round this focus with a dazzling array of metaphors which set up the nature of the concepts. In one scene the servant



Jason Rose in 'Pantomime'

(Friday) playing Crusoe imagines Crusoe's first sighting of a goat, which he kills to provide his food and clothes. The description of the goat, the chase and the kill brilliantly conveys the implicit statement about the meeting of the island's

wild nature with the implacable style in which Crusoe bends everything to his use. When Friday appears Crusoe's response is to use him in the same way. But Friday is a man, and his own becoming modified to the point where he be-

gins to challenge Crusoe's consciousness and his power to shape the island's destiny. Crusoe also reveals his essential problem in his growing nostalgia and tiredness. He is "lonely". Lonely because the landscape remains Alien. Unlike Friday he never grows into identity with the essential nature of the place.

Locked

Yvonne Brewster, the director, strips the stage, and uses the bare minimum of props. In doing so she creates a space within which the two characters are locked, with only themselves to reflect each other. This sense of almost claustrophobic contact between them enhances our understanding of what is happening in the play, and it is beautifully supported by the actors. Doyné Bird gives a performance which has at its core, a haunting sense of melancholy and emptiness, even while he takes a firm line. Jason Rose, off an entire battery of skills – nothing switching accents and varying the pace of his delivery and timing cleverly.

Walcott has said that he found this one of the most interesting productions of the play that he'd seen, and it was a full marks. Brewster

ROOTS AND REGGAE

by
FIONA MACKENZIE

Walking through the rain, looking for an address — Albert Villas, St Pauls. The windows are boarded up but the muffled sound of bass and drums and the unmistakable rhythm of reggae say it's the right place. Crammed into a dank, musty cellar are the eight members of 'Black Roots', along with their instruments, and a heater to ward off the cold.

the sound moved through ska to rock - steady and in the last 60's emerged as reggae.

Coping

The roots of reggae seem a world away from a damp basement in St. Pauls, but there is an obvious link between the ghettoes of Kingston and the streets of houses that make up St. Pauls. Errol Brown one of the singers describes reggae as the 'music of the oppressed — when I hear it, it lifts my spirits, it helps

manager exploits virtually 'free' entertainment, and the record company makes a quick killing with a couple of singles and forgets about the band.

Too strong

The message seems to be 'small is beautiful' — let us make our own records and retain some integrity. We don't want to be super — packaged processed successes'. But one could also argue that bands like 'Black Roots' have no



Edge

The music is good. They've recently started working with Bunny Marret, a poet in St. Paul's, who has written the two new songs they're rehearsing and the new lyrics seem to provide the edge that was lacking before.

Ska to reggae

The band was started in March 1979 by Flint Thompson and Cordell Francis (Frenchie) — after several months of practising they started playing gigs. The band is determined to play 'roots — reggae' — a sound that stays close to Jamaican reggae and avoids being 'westernised' — hence, Black Roots. Their roots sound has a long tradition behind it, its a sound that is fixed in slavery, in the rhythms the slaves took with them when they were forced from Africa to the sugar plantations of the West Indies. In the twentieth century

me cope'. Of the eight members of the band only two have jobs, the rest are on the dole.

Bristol rock

And if reggae has its roots in Africa, it also has its roots in Bristol. The historical ironies of the city's past are not lost on the band. Bunny Marret's lyric for 'Bristol Rock' refer to Skipeo Africano, the slave buried in Henbury cemetery.

Catch 22

Black Roots have built up a strong following and had good reactions from their audiences, but like the hundreds of other small groups scattered around Britain they're caught in the 'Catch 22' situation of trying to break the club/record-ing system.

Black Roots would rather pay for their own venue and make or lose with their money than be ripped off by the system where the club

choice. Record companies seem very reluctant to take on board roots — reggae bands — the sound is too 'strong', the lyrics have too many references to Jah to make them palatable to a white audience.

Treading water

Black Roots are putting the 'go-it-alone' policy to the test. They've just finished recording their first E.P. with four tracks including 'Bristol Rock' and hope to get the record distributed in Bristol in mid-March. They don't want to make the big time — just to be able to tread the fine line between making the music they want to make and not losing money — a hard fact you can't afford to ignore when you come from St. Paul's.

(For further information about 'Black Roots' (and a copy of the record) contact Alfredo Vazquez at 'Ink Works' 22 Hepburn Road, St. Paul's. (Bristol — 421870).

IN MY OPINION

Prabhu S Gupta

This regular column is intended to draw your attention to books which may be of interest or help to artists of ethnic minority origin, as well as to all those who work with us.

This month there are some good information books about. Most of us watch television, perhaps the most influential medium of mass communication. And many of us have remarked on how little space is given to the arts of ethnic minorities. It is also fairly commonly understood, now, that while prejudice and inertia play their part in this situation, it is going to be improved only when more of us understand how television works, and learn how to change it. Stuart Hood has many years of experience at senior levels in television. His book *On Television* (Pluto Press, £2.95) is written for this purpose, and it is aimed at the average reader. Like many Marxists, however, he tends to slip into jargon occasionally, and to go on and on about the obvious links between broadcasting organisations and the state. Of course he says that all problems connected with the social role of TV would not disappear in a socialist state, but he tends to give the impression that most of them would be sorted out. It is difficult to think of a single country where cultural minorities have won the sort of place they ought to have. Hood presents chapters on the nature of television on the people who produce and

including some fifty pages of features on how to write and sell, and on autobiography and historical fiction.

Ahmed's 'Farina' reviewed by M. Naeem.

'Farina' is an Urdu novel published in Pakistan, where it is presently battling to make a mark in that country's competitive book market.

Mr Choudry Shabir Ahmed's novel is one of the few to have been published in Pakistan by a writer resident in England, and although 'Farina' emerged in 1980 very few copies have been distributed in England. Mr Ahmed hopes to have five hundred.

Between working as a full time weaver, and pursuing a Legal Course at Percival Whitley College, Mr. Ahmed is in the process of completing another novel entitled 'Innocence'.

'Overtime'

by Surinder Sudhaker
Ramindar Singh

The foreword in Mr. Sudhaker's published book of the play claims that 'Overtime' is the first Punjabi play written in Britain. Certainly this is the first contribution in this literary form which I have read on the theme which the author has chosen for his play.

on the medium. Not as substantial as an Andrew Quicke's *Tomorrow's Television* (Lion Publishing, 1976) Hood is of course more up to date.

Another television personality, Jan Leeming, adopts a simpler approach in *Working in Television* (Batsford, £5.75). Her own career experiences and opinions are followed by brief accounts of the careers of some fifty people who work in TV: there are programme controllers, producers, presenters, technicians, artists, the lot. Advice is given for young people who hope to go into TV, and an indication of the sorts of problems and satisfactions offered by this demanding medium.

Next, Clio Press has a good series of bibliographies which aim to cover every country in the world. The latest volume, on Greece, lists and provides notes on books and periodical articles on Greek history, geography, economy, politics, religion, culture, customs and social organization, as well as subjects which are often not included, such as housing, clothing and newspapers. From our point of view, the most important sections of the book are those which list material on Greek art, literature and mass media, and perhaps especially that on Greeks overseas (edited by Richard and Mary Jo Clogg, £21).

Finally, *The Writers and Poets Yearbook 1981* (United Writers Publication, £3.50). This is in the same price range as the annual *Writers and Artists Yearbook* published by A & C Black. *Writers and Poets* provides slightly fuller notes on a smaller number of periodicals and publishers, but departs from the model of *Writers and Artists* in

motivated workers, generally willing to work under hard, unpleasant risky and underpaid conditions of work, at least in their earlier years of migration. The author tries to establish that in the case of Punjabi migrants in Britain, the position of a male within and outside the family is determined by the weight of his pay packet. His level of income is very largely determined by the amount of overtime he can get at work if his basic wage is low. By working normal hours and thus, earning less, he loses his traditional authority as a father and a husband within the family and respect outside.

Go-between

Getting overtime is not easy, particularly for the non-English speaking Punjabi workers who have to communicate with supervisors through 'go betweens'. These go-betweens have no formal authority but occupy a unique position in the channels of communication. The author illustrates beautifully how a go — between delivers overtime by collecting presents including cash from the workers for a foreman or manager who may allocate overtime.

The play also tries to illustrate the unchanged life style of Punjabi workers. Within a close-knit Punjabi settlement, a close-knit community prevails within the community and individual success creates occasional jealousy. The dialogue is very entertaining. The author's choice of genuine rural Punjabi life idioms and metaphors is impressive. If stated the play is likely to attract good audiences.

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MIRROR MIRROR

RE-REVIEW

PRATIBHA PARMAR

'Mirror, Mirror' by Yugesh Singh Walia is about 'the experiences of an Asian girl growing up in Britain, subjected to familial pressures.' Despite the limitations of a £1,750 budget, the film has many serious drawbacks, which cannot be attributed to limited resources.

Two cultures

The film is based on the story of a single girl in her early 20s who has been brought up in England, and managed to cope with living 'between two cultures' (sic), until her orthodox Sikh father discovers about her English boyfriend and starts to arrange a marriage for her. At this point she runs away from home.

Collection

The dialogue is based entirely on her thoughts, recollections, conversations with her parents, brother and white boyfriend, all played out while she has a bath, smokes cigarettes, cooks an Indian meal and waits anxiously for her boyfriend to ring. We have had books, articles, TV programmes and numerous discussions in the past

Backward

The film is sadly no different from the already existing plethora on this issue and begins on similar false premises of seeing the Indian culture as backward and resistant to change while the English culture provides the escape and freedom so sought after. The parents are portrayed as tyrannical and totally insensitive to the needs of their daughter!

There's absolutely no hint of the problems they might have had to face as a result of migration from a rural community to an industrial one and problems of racism and hostility from a white society.

Crucial issues?

The film ends up being sensationalist, and perpetuates the myths and stereotypes so prevalent about Asian girls. Nobody is denying that Asian women are often faced with the dilemmas and contradictions posed by differing cultures. But Asian women are also faced with issues of racism in schools, on the streets and in almost all areas of their lives and often it is these factors which are more crucial to our lives than the question of whether we want to marry a white man, smoke, cut our hair, etc, ad nauseam.

Negative

There are so many negative images and crude generalisations about Asian girls that it is about time we also had the



Still from film 'Mirror, Mirror' by Yugesh Singh Walia

other side of the story, the side that shows that Asian girls together with their parents are finding solutions to their problems, that they don't all want this so-called 'freedom' to smoke themselves to death, and 'fall in love' of their own 'choice' to a white sexist man who says, 'You look really horny in those trousers.'

Content and form

The film maker's sexism is pervasive in not only the content of the film but also in the form. The long, lingering shots in the bath full of Woolworth's bubbly just managing to hide her naked body smacks of vulgar voyeurism.

Although, the publicity handout says that the issue is a complicated one and that 'the film provides no glib answers' it ends up doing just that. The liberation of the Asian girl is seen in terms of being able to smoke, drink, etc and her liberator is a white sexist man. When confronted with some of these criticisms, the film maker ultimately justified making a film about this issue in terms of funding bodies only being interested in giving money to films which are about 'problems' and therefore he did not have much choice.

Responsibility

This kind of justification raises

many serious issues, particularly for black film makers who must and should have a sense of responsibility about the subject matter of their films if that subject matter in any way touches on the lives of black people living in Britain.

Naïve

If they are going to end up putting across messages that the white establishment (independent or otherwise) expect them to put across, then it's a sorry state of affairs, and they should not be too surprised when black people don't support their ventures. It is rather naïve to think that one can divorce art from politics, or form from content. The film is at present being shown in schools and colleges as a starting point for discussion on Asian girls and their cultural conflicts.

Stereotype

Personally, I feel that this film is going to do a great deal of harm by reinforcing people's misconceptions and stereotypes of Asian girls. One can only hope that in future Mr Walia takes note of some of the more generalised points raised by critics of this film, in particular, the issue of the political responsibility of black film makers whose films attempt to look at the lives of black people, in this case Asian girls.

Tridib and Reba Bhaduri



a concert of North Indian classical vocal music

PNINA WERBNER

In India, the traditional belief is that vocal music is pure sound, instrumental music a manifestation of sound, and dance depends on both, but is physical movement. Vocal music is thus considered prior and it is believed that nature, mind and music go together.

Withinton Hospital. Reba has an M.A. Econ from Manchester University and is a practicing social worker. She is currently writing a Ph.D. at Birmingham University on a text book in Hindu Philosophy and its implications for case work models.

Indian music is based on *rags* and *tals* — the basic units of melody and rhythm, test the creativity of the musician and his ability to reach out to the audience.

In concerts Tridib and Reba Bhaduri present a programme of North Indian classical vocal music, accompanied by Pandit Manek Rao Popatkar on tabla.

Accomplished

It is most unusual to come across a couple who are not only trained and highly accomplished musicians, but are pursuing demanding professional careers. Tridib and Reba Bhaduri are such an example. Tridib started training under his mother's guidance, a disciple of the last Ustad Mehdi Hussain Khan of Benaras gharana (school), who was the maestro of classical vocal music. He later studied under a series of musicians including Ustad Qadir Baksh of Murshidabad, Professor Narayan Rao Joshi, Nirmal Chowdhury and Hermant Kumar.

In 1956 Tridib was awarded the best vocalist of the year in West Bengal. He was an artist of All India Radio, Calcutta.

Classical

Reba, his wife, was born into a musicians' family and was trained by her sister, an All India Radio artist and her uncle, a disciple of the late Nagendra Nath Dutta, a maestro of classical vocal music. She, like her husband, trained under Narayan Rao Joshi.

Tridib is Fellow of the Royal College of Surgeons and is currently practicing as a GP and consultant at

Elaborate

Speaking of Western music they explain that in all forms of Indian music the audience is expected to express its appreciation. It is a very emotional art and the emphasis is on the creativity of the musician who elaborates within a very strict discipline. Music has a spiritual quality, there is a union through a singing.

Both vocal and instrumental music are taught by a *guru* under very strict discipline but each individual is encouraged to express himself or herself. The elaboration on the *rag* (the melody) means that each musician differs, and each performance differs slightly, depending on the musician's mood.

Plans

In order to bring classical Indian vocal music to a wider audience, Tridib and Reba are planning to produce an audio-visual teaching kit, including a film, booklet and cassette. They are doing this on a voluntary basis, in their spare time.

FURTHER INFORMATION FROM THE MUSICIANS AT 122 SCHOOL LANE, DIDSBURY, 061 434 6278. 1981-1986

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S.G. Mpata: Turtle, Snakes & Birds: Tanzania

Excerpts from an Address by Emeka Anyaoku, Deputy Secretary-General of the Commonwealth at the Opening of the Commonwealth Institute Exhibition 'Art from Africa'

The organisers of 'Art from Africa' are to be congratulated on their initiative in brining the exhibition here. It is a worthy continuation of the Commonwealth Institute's distinguished record in making the arts of the people of the Commonwealth more widely known and appreciated.

Contradiction

There was a time, still not so long ago, when the very idea of "art from Africa" would have seemed a contradiction to non-Africans. It was in accordance with the European colonisers' desire to promote the acceptance of their so-called civilising mission that African tribal sculptures, masks and objects were dismissed as mere barbaric curiosities: a dismissal made easier by their striking dissimilarities from the European artistic tradition. There was a parallel failure on the part of the outside world to relate African masks and sculptures to their functional, social role in dance, drama and religious ritual, which were themselves art forms, and remain so today.

Double-think

By a curious double-think, a kind of cultural blindness, the most profound individual and social expressions of the different African civilisations were thus pressed into service as evidence for exactly the opposite, for Africa's barbarous lack of civilisation. And when, there was overwhelming evidence of civilised activity of a kind which conformed to European concepts, scholars set out on a vain search for European influences in order to explain it away.

Explicit

With Zimbabwe's independence, and the Commonwealth role in the event, fresh in their minds, it is appropriate to recall that, in the pre-independence period, the

ing archaeological certainty that the awesome stone buildings of Great Zimbabwe were created by Africans. In order to deny Africans their present, it was essential also to deny their past. The relationship between art and politics has rarely been made more explicit.

Plunder

It should not surprise us that the attempt to set the clock back and distort artistic history, not only in Zimbabwe but throughout Africa as a whole, failed so completely; because one of the great explosions, one of the major fructifying influences on the global artistic scene in this century has been the discovery of the enormous wealth of African traditional art by the world outside. Yet it is ironic that this treasure-house of the human heritage came into full view directly because the treasures were plundered by the colonisers and brought to Europe and elsewhere as curiosities. We owe it to some of the great names in modern art that this art of Africa has eventually come to be appreciated at its true value.

Cubism

One of the most appealing legends in the history of modern art is that the overwhelming impact of African art on Cubism and other modern art movements can be traced back to one mask made by a Fang carver in Gabon. The story, the more remarkable if true, involves some of the founding fathers of modern art in Paris before the First World War. The Fang mask is reported to have been given in 1905 to the painter Vlaminck, who sold it to his fellow-artist Derain. In Derain's studio it was seen by

Picasso and Matisse, who were filled with excitement, and proceeded to try to reproduce in their own work the expressionistic power and the Cubistic simplification which they had glimpsed. True or not, this

African art has had on some of the greatest modern artists, and through them on the course of 20th century art.

Inspiration

One result has been the process of discovery of Africa's outstanding artistic heritage. The great metal artifacts of Benin, Ife and Ashanti, the wooden religious sculptures of Zaire and the masks of West and Eastern Africa are only the most famous results of an immense range of African artistic traditions which are now seen as a source of pride and inspiration.

On the political level it has long been clear that the countries of Africa, many of them new in name but old in tradition, have taken their place as modern nations in the world community. Yet in the arts the world's view of Africa can be said to have failed to move with the times. The attention of the outside world has been directed principally towards Africa's past excellence at the expense of its present dynamism. This exhibition is an important occasion for art, because never before have so many magnificent modern paintings from Africa been shown in Britain. It will, I am sure, destroy stereotypes and alert those who see it to the changes which have taken place in the visual arts in Africa.

Vision

Change in African art has been natural and inevitable, because the arts in Africa have always been a spontaneous expression of social and religious activity, intimately related to the different societies which produced them and usually intended for specific social or re-

EMMANUEL JEJEDE

The exhibition 'Art from Africa', now at the Commonwealth Institute until March, has travelled all over Europe under the misleading title 'Art from Africa'. Yet the work featured is representative of only a narrow segment of the work being done by contemporary African artists. A more accurate title would have been 'Folk Art' or 'Popular Art' or 'Naive Art from Africa'. The European arts establishment continues to portray African imagination, visual perception and thought as childish and fails to inform visitors to such an exhibition of the breadth of the contemporary African arts movement.

Folkloric

However, there many good artists represented in this exhibition with similar backgrounds, with simplicity and a folkloric approach to the execution of the works. Nigeria is represented by posters about the Civil War and a copper panel by Asiru of Oshogbo. Also noteworthy

were the Twins Seven Seven drawings with simple yet intricate designs in black and white and coloured crayon and ink and the colourful bead work done by Jimoh Buraimoh.

Expressive

From Accra there was a sign advertising a barbers shop. Among the several artists there, I found the work of EA Sackey most distinctive. It is graphic, decorative and child-like in approach. The Edam Ogboni brasses are an extension of the traditional Yoruba Ogboni sculptures, which are part of the religious arts of the Yoruba. The works are vivid in imagination and full of strength and vigour. The soft stone sculptures from Zimbabwe also greatly impressed me. But, the best selection of work came from Ethiopia. These works were magical, fresh and conclusive. The compositions were invariably impressive and the colours expressive of the African climate.

Coptic conception

Although some of the artists tried very hard to achieve the coptic conception of the old Ethiopian master pieces (and some came close in the achievement), the technical brilliance of the old pieces reflect this failure. The small paintings on leather lack power and vigour and have the feel of tourist art.

Brilliant imagery

The works on show are a good in-

teresting and convey that life should have changed as well. Traditional culture of course survives in scores of ways. Even the way an artist creates a traditional mask changes with the artist's response to the total environment, because culture is a living thing, and art as its highest expression alters accordingly.

Interdependence

Although art can nobly express and summarise tradition, I believe that much of the best art today is the product not of isolation but of inter-action. Modern art springs from that interdependent world of which we are becoming increasingly aware. In the last hundred years Africa has been subject to the most profound and sudden transformation of its traditional cultures by the intervention of Western modes of government, thought and not least technology. The artist finds himself caught in the still unresolved conflict between Africa's past, her present and her future. Yet it is a tribute to African societies, and to African artists, that they have been able to absorb, and transmute alien elements into something distinctly and typically African. They have retained their identity.

Today

Taken together, these artists show an Africa which is essentially of today, an Africa of developing modern cities as well as timeless countryside, an Africa which has unfortunately seen its share of wars, and political eruptions, but which also has in common with the rest of the world the everyday concerns of peace.



M AFRICA

aspects of African art that reflect and make some social comment and thought but not deep enough to create a sensation or influence the art movement in Europe. The number of works with great artistic merit is very small indeed, including the stone sculptures from Zimbabwe, some of the Nigerian art and the Ethiopian paintings. Whereas in the same building of the Commonwealth Institute in the basement along the corridors the prints by Bruce Onobrakpeyo show the strength of a master at work and are full of brilliant imagery.

Cynical

I have recently returned from Nigeria and feel that the state of art there is in confusion. In many ways it is stagnant and lacks direction. This enables European collectors with little concept of artistic merit, to travel through Africa and collect pieces at random, bring it back to Europe and call it 'Art From Africa'. I cannot help but wonder whether this generous gesture on the part of collectors in bringing African art to Europe to stun 'enlighten' or 'shock' the public here masks a more cynical purpose in terms of long-term economical gain by collectors with very little benefit to the artists concerned.

African sources

While in Nigeria, I was privileged to meet artists from all over the country who are forging a new and

vigorous concept of African art. There, the only arts free from confusion appear to be Music and Dance where traditional music and dance blend with the contemporary movement with no real segregation of the two areas. Whereas in literature and the visual arts the gap is widening between traditional and contemporary. Some writers and visual artists are busy addressing their masters in Europe and others are closing in on their own experience and yet opening another page in beginning to address their own people using African sources without the blessing conferred by European acceptance.

New perspective

The visual artists, too, are a searching for identity, an identity which will reflect Africa as it is today and yet stay true to the history of Africa. It is unlikely that contemporary African art will have the same impact on the international arts scene as traditional African arts for some time to come. I see no reason why the artistic excellence of the work shown should be exaggerated out of all proportion to further the economic gain of collectors. The best thing the experts can do is to give us some time to try to repair the wounds of years of cultural domination imposed on us by Europe. Perhaps after that our African artists will emerge with a new perspective, strong and forceful and rooted in the soil of Africa and her people.

Sylvester Mutayi: Frightened bushman: Zimbabwe



AFRICAN ART AT THE CROSSROADS



levels," declares Elimo Njau. Founder-Director of Kibo Arts Gallery in Kilimanjaro, Tanzania, and the Paa Ya Paa Gallery at Nairobi, Kenya, he commutes between two countries and two homes. A founding Secretary-General of the Community of East African Artists, and organiser of several international workshops for artists from Ethiopia, Kenya, Uganda, Tanzania, Madagascar and Zambia, he works, as he puts it, "across the boundaries of love and hatred in a restless continent." Being constantly on the move has not been easy. But it has taught him to reflect as he runs.

Pan-African

Born in Marangu, Tanzania, he was educated in various mission and government schools, before going to Makerere College, Uganda, where he earned his Diploma in Fine Art and then on to its Faculty of Education for his teaching diploma. From 1958 to 1962 he was Art Master at the Makerere Demonstration School, leaving his position with an award for outstanding service to the country at Uganda's Independence. The pan-Africanism of Kenyatta and Nyerere, in which he was brought up, comes naturally to him.

Politics

But his experiences have made him deeply sceptical of politics. "The wave of coup and counter-coup in recent years has brought only suffering and inflation, and

directions. The militarists have devalued African dignity by the slaughters that have taken place," he says, "and Africa is back in the position it was forty years ago. At that time, it was a common joy to be alive. Now we have to share a common suffering."

Blindness

Njau's scepticism and realism are united, however, with a deep-rooted optimism, because he believes that this crisis, terrible as it is for ordinary people, is good for the artist because it forces him to re-engage with the central issues of life and art. African art has always satirised militarism, he points out, even though it could not always afford to be too openly critical. "We have lived with repression since the days of the Mau Mau movement. But that was a meaningful struggle. Now we need a deeper and different liberation — from our own blindness, from oppressive indigenous forces, forces which operate as much in East Africa as in South Africa." Such opinions are not easily voiced, and are not designed to make him popular. Njau's profound and courageous radicalism owes little to what is fashionable.

Critical

Now forty-eight, his slight paunch belies a life of incredible energy and activity. His eyes dance, he gestures incessantly. As he talks there flows a stream of images and metaphors that are fit for a poet. He is affectionately

critical of the past. "The whole trend of life oriented us towards the West," he says, "though there were a few exceptions — some missionaries and teachers — who set us a good example by lifestyles which accepted African values and were genuinely adapted to Africa. But even our education was designed to take us out of ourselves, to turn us to foreign ways and values." Naturally, going abroad became a secular equivalent of a visit to heaven.

Painful

"We became the call boys and call girls of international conferences, and our work was not always tested by the pain of the place where we lived. Now there is an emphasis on going back to Mother Africa, and discovering new songs of celebration from her. There is a new movement, individual and collective, back to the grass roots. It is painful for some, but it is beautiful. We are making a journey back to elemental forces, back to the deep spirituality inherent in African life and culture. With it has come a redefinition of ourselves, a new celebration that cuts across some of the sterile tribal and political boundaries that divide us. But we need an even more courageous facing of ourselves and our environment in a spirit of self-criticism. Only then will we be able to discard the superficial, and attain communion with our deeper spiritual selves with the traditional Being that is infectious alive. Only then will we attain authenticity in what we paint and write."

CAMDEN FESTIVAL 1981

INTERNATIONAL MUSIC AND DANCE WEEK
A CELEBRATION OF THE ARTS OF FIVE CONTINENTS
MARCH 23-28
ROUND HOUSE
Chalk Farm, London NW1

Events

INTERNATIONAL MUSIC AND DANCE WEEK

The first International Music and Dance Week was introduced during the 25th Anniversary year of the Camden Festival in 1979, its success demonstrating the growing appetite for the arts of London's numerous ethnic communities. This, the third such Week, again shows the vigour and integrity of Britain's new arts in a rich and diverse programme of dance, music and visual splendour.

The intimate atmosphere of the Round House will once more provide an opportunity for their skills to be enjoyed and appreciated to the maximum.

For further details contact:

Daniel Shaw,
London Borough of Camden Arts and Entertainments,
100 Euston Road,

MONDAY 23 MARCH AT 7.30PM
BOLIVIAN EVENING WITH LOS AWATINAS DE BOLIVIA
Los Awatinas were founded in 1968, and are now made up of three pairs of brothers. They perform music and dances from all over Bolivia, singing in Quechua as well as Aymara and Spanish. The group has performed widely in continental Europe, and this is the first performance in Britain.

The music and dance is derived from the high Andes of South America, and expresses the will to survive and resist which motivated the Aymara and Quechua speaking peoples from the time of the Spanish routing of the Incas in 1538. Los Awatinas play a wide variety of instruments, the percussion and wind instruments dating

back to Inca times, the string instruments introduced by the Spanish. Music is part of everyday life for the peasants of Bolivia, where folk groups like Los Awatinas would play at every important occasion in the community. This is a rare opportunity to experience that local and vital community feeling.

TUESDAY 24 MARCH AT 7.30PM

ISRAELI EVENING WITH THE ZEMEL CHOIR

ORANIM ISRAELI DANCE TROUPE

The Zemel Choir was established in 1955 as a mixed voice choir in order to explore the world of Jewish choral music. The choir is 60 strong, and has performed regularly at the Queen Elizabeth Hall and participated at International festivals such as the Eisteddfod in Wales and the Zimriyah in Israel. Described by 'The Observer' as 'one of the world's leading Jewish choirs', the choir has made several television appearances and will soon embark on a tour of America and Canada.

Organim means 'pine trees', the name being inspired by the fragrant and beautiful pine trees on the road to Jerusalem. The troupe was formed in 1979 and has made successful appearances at the City of London Festival and London Entertainments. The troupe's repertoire reflects the different influences which make up the Israeli cultural mosaic; Chassidic, Yemenite, Arabic and Armenian are blended with the style and vigour of Israeli youth. The dances are presented in colourful costumes appropriate to the

7.30PM
THE JING YING SOLOISTS
NANCY KUO

The Jing Ying soloists represent the creme de la creme of Chinese musicians from Hong Kong. They will play traditional Chinese instruments: the pi-pa, which is similar to a lute; the er-hu, a stringed instrument played like the cello; the di-zi, the Chinese flute; and the a zither type instrument. This will be a rare opportunity to see musicians of such a high calibre, who will be coming to London specially for this concert.

Nancy Kuo is a Camden resident who has done much to champion the Chinese arts throughout the world. Her performance will include the beauty and artistry of the Spring River' scarf dance, poetry

reading and music, with the quality charm and skill of puppet theatre using her own self-made puppets.

THURSDAY 26 MARCH AT 7.30PM

AFRO-CARIBBEAN EVENING WITH EKOME

Ekome was formed in 1977 and has established a strong working base in the St. Paul's district of Bristol. Ekome perform traditional West African and West Indian dances and drumming with the excitement and zest that has influenced popular western music so strongly over the last few decades. The twelve member group has performed all over Britain, establishing a reputation as one of the leading ethnic groups in the country, including appearances at the Bath Festival and the National Theatre.

Dagarti promise a colourful performance of Afro-Caribbean Hi-Life dance music, combining traditional and contemporary influences. A powerful blend of African tribal rhythms, songs and melody, with the added dimension of western instruments, the music of Dagarti celebrates the love and happiness of Africa's roots.

FRIDAY 27 MARCH AT 7.30PM
IRISH EVENING WITH DE DANANN

PACKIE BYRNE AND BONNIE SHALJEAN

De Danann are undoubtedly one of the most exciting bands specializing in Irish traditional music today. Originating from Galway in the mid 1970s they have become internationally known through their tours of America, Canada, and Europe. Their music has drawn much critical acclaim.

Packie Byrne and Bonnie Shaljean have been performing together for five years, using mainly tin whistle, harmonium, voice and Irish harp. Packie comes from County Bonnie from California. They have appeared at festivals throughout Britain and Ireland, and featured many times on the BBC, RTE and radio.

Presented in association with Gael-Linn Records of Dublin.

SATURDAY 28 MARCH AT 7.30PM

INDIAN EVENING WITH THE GREAT INDIAN DANCERS

PUNITA GUPTA Sitar ESMAIL SHEIK Tabla RITA MEHTA Dance

LUCIA SANTA MARIA Dance BARBARA HOURRIGAN Dance INDU PANIKKAR Dance

The Great Indian Dancers, formed in 1967, have won international acclaim performing their ancient, colourful and graceful dances of India. They won the Edinburgh International Folk Festival in four consecutive years during the early seventies and have since performed worldwide. Their performance celebrates the hard works of the Punjabi farmers, ploughing, tilling and sowing the land, taking the crops to market and rejoicing in a successful harvest. A love story of the Punjab completes their dancing social survey.

Punita Gupta and Esmail Sheik will play classical Indian music, demonstrating the subtleties and strengths of the tradition. Two classical styles of Southern Indian dance, Mohini Attam and Kathakali, will be performed by students of Tara Rajkumar, Britain's foremost exponent of Indian classical dance.

BABYLON

Scripted by Martin Stellman
Directed by Franco Rosso

ERROL LLOYD

Surprises

Babylon centres around the activities of the members of a sound system called 'Ital Lion'. Not surprisingly the film is preoccupied with the lifestyles of the Black dispossessed youth of the 'ghetto' — or the popular conceptions thereof anyway.

Sound system

The film starts with 'Ital Lion' winning the semi-finals of a sound system competition and ends with the finals in which they meet formidable opponents by the name of Jah Shaka. The bulk of the film therefore is concerned with the comings and goings of the members of 'Ital Lion' between these two events.

Picturesque

The character of 'Blue' the 'toaster' of the sound system is played by Brinsley Forde with a natural ease and sympathy, and is the only character explored in any depth. The other characters receive only cursory attention. In fact one could be forgiven for thinking that the film conforms to some kind of just about every 'picturesque' aspect of black lifestyle, and also by throwing in sensitive issues such as Race without much thought or analysis.

Pander

Nothing is left out. Apart from the Blues and the 'toasting' central to the plot there is the inevitable ganja smoking; the Rasta scene is momentarily invoked; the Church/Gospel scene too is touched upon; then there was the engagement party of one of the members of Ital Lion who otherwise barely figured in the plot; and of course violence is thrown in from all angles and mostly one suspects primarily to pander to the baser instincts of audiences.

Stereotype

'Babylon' is yet another in a long line of films which deals with superficial stereotypes. Even the whites portrayed in the film fall into that category. Abusive and openly racist white neighbours abound on the estate where the members of Ital Lion keep their sound system and first threaten the group then finally smash their sounds. Revenge is heaped on Ronnie, the one white youth accepted in the group thus making a mockery of the non-racist bond that must have existed between himself and the black members of the group for him to have been accepted into their midst in the first place.

Blue loses his day time job as a mechanic on account of open discrimination and falls foul of his parents in the bargain. His girlfriend isn't around when he needs her support and while walking the street at night he is set upon and beaten and arrested by the police. Blue's previous excursion into the Rasta temple seemed to have done him no good for the next time he is set upon by Babylon in the form of an aggressive and violent white neighbour Blue pulls a knife from his pocket and stabs him. Nothing previously had prepared the audience for this particular streak in Blue's character and his action therefore came out of the 'blue' if the pun can be forgiven. In fact in an earlier scene when he had been inadvertently involved in a bit of 'queerbashing' (the victim white of course), he had been at pains to point out that it was not his scene.

Blues setting

It would be unfair not to mention the few pluses that this film has however and given the 'pot pourri' approach of the film makers it would have been unusual if there were none. As usual, deserves to be heard in its own right. The shots of the streets of London by day and night are evocative and appealing. The film also has some genuinely funny moments, most of them supplied by 'Beefy', played by Trevor Laird, who has a touch of comic genius. The film closes with the finals between Ital Lion and Jah Shaka and provides some exciting footage of swaying black bodies in a blues setting.

Fizzle Out

Characteristically, the film ends with a phantom confrontation. This time the police, Babylon personified, descend on the blues in great numbers and the scene is set for battle. Some credit must be given to the creators of the film for broaching the subjects of police brutality and the harassment of black youth and the issue of racism generally, but who benefits from so superficial and mindless a treatment of the subject. Are we to believe that the problems surrounding the question of a race and police/black youth relations will be solved by a pitched battle or is this essentially an exploitation of the fears and anxieties of all concerned? Perhaps it is just as well that the promised battle doesn't materialise as the film fizzles to a fade out thus leaving the audience in a state of suspended animation. It is a fitting close to a film that adopts a number of preposterous postures bereft of any sound analysis.

Arts Council
OF GREAT BRITAIN

Bursaries for Theatre Directors 1981/82

The Arts Council intends to offer a limited number of bursaries for trainee and associate directors, and for in-service training, in 1981/82. Applicants for the trainee and associate bursaries should note that they will require the sponsorship of a theatre/opera company.

Further details and application forms are available from Directors' Training Schemes, Arts Council of Great Britain, 105 Piccadilly, LONDON, W1V 0AU. Completed application forms to be returned by March 27 1981.

Applications involving Welsh companies should be addressed to the Welsh Arts Council.

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1981-1986

Working for London

archive.parmindervir.com

PIED PIPERS: an exhibition of children's book reflecting a multicultural society 6-31 May 1981.

The Library & Resource Centre of the Commonwealth Institute is mounting an extensive display of children's books that reflect a multicultural society.

We invite publishers to send in any books that they consider to come within the scope of this exhibition. The major topics covered will be:

- Story books for children and young people that through their text and illustrations include people of different cultural backgrounds.
- Books for children that reflect the way of life of minority groups within the U.K.
- Books and other materials that relate to the homelands of cultural minorities that are designed to be used by children in this country.
- Books and articles that discuss multiculturalism and racial bias in children's books (including bibliographies and reading lists).

We anticipate that this display will be seen by a large number of teachers, parents, librarians and community and social workers, and

hope that it will serve to focus attention upon this extremely important issue.

We are also interested to receive any appropriate art work from publishers.

SENDING IN:

Books should be sent to the address below as soon as possible, but not later than 13 April 1981.

BOOKS AND CORRESPONDENCE TO:

Ronald Warwick Library & Resource Centre, Kensington High Street, London W8 6NQ. Tel: 01-602-3252 Ext. 269.

AWARD WINNING HUNGARIAN QUARTET AT RIVERSIDE

22 February at 5.00 pm - Riverside Studios, Crisp Rd, Hamersmith, London, W.6. Tel: 01 741 2251. All tickets £2. The British debut of the Eder String Quartet will present a programme of works by Bela Bartok: String Quarters Nos 2, 3 and 5. The Quartet was formed in 1972 by four students of the Ferenc Liszt Academy, Budapest, where they studied chamber music under Andras Mihaly, the founder of the celebrated Bartok Quartet and the Kodaly Quartet. They have given recitals throughout Hungary and have performed regularly for Hungarian radio and television. They have toured Europe extensively and have frequently represented Hungary at international music festivals.

UNESCO GENERAL HISTORY OF AFRICA

The General Conference of UNESCO at its 16th Session in 1964 instructed the Director General to undertake the drafting of a 'General History of Africa'. The enormous task of implementing the project was entrusted to an International Scientific Committee under the Statutes adopted by the Executive Board of UNESCO in 1971, is composed of thirty-nine members (two-thirds of whom are African and one-third non-African) appointed by the Director-General of UNESCO for the duration of the Committee's mandate.

The General History of Africa

MARKET PLACE

comes in two volumes: Volume 2 - Ancient Civilizations of Africa. The books are priced at £13.50p each and are published by Heinemann Educational Books, 22 Bedford Square, London, WC1.

BLACK YOUTH ANNUAL PENMANSHIP AWARDS

ACER Project and The Elimu Centre have organised the Black Youth Annual Penmanship Award in honour of two black community



workers and political activists, Peter Moses and Olive Morris who died over the last few years, but whose work is not forgotten. The competition entails writing an essay of at 500 words on any of the set options set out on the entry form. All enquiries should be addressed to: Acer Project and the Elimu Centre, 275 Kennington Lane, London, SE11 5QZ.

FUSION - THE LONDON COMMONWEALTH YOUTH ENSEMBLE

Fusion has been formed from the students who attend classes at

ity education project for young people aged 14-21 years old, set up by Inter-Action Trust and the Inner London Compensatory Arts Education Group. The performance at present consists of 'work in progress' in which members of the company have fused dance, drama and music to devise works which express their own experiences. Fusion are available for bookings and can be contacted at: Week-end Arts College, 15 Wilkin Street, London N.W.5. Tel: 01 485 0881.

RELIGIOUS FESTIVALS CALENDER

Leicester Council for Community Relations have produced a Religious Festivals Calender providing a comprehensive listing of dates and meanings for such events. This very useful calender may be obtained for 15p by writing to: LCCR, 58 Earl Howe Street, Leicester.

TO ALL ORGANISERS OF FESTIVALS

28 February - Longsight Library, Stockport Road, Manchester. Tel: 061 834 1786/485 5243. MAAS North West is holding a day conference for organisers of festivals and other multi-cultural events. The purpose of this is to discuss the staging of ethnic arts events and review the talent available in the North-West. The discussion will be kept informal, and those of you who have already received a MAAS N.W. Artists Register are asked to bring it along, although there will be a limited supply of registers available.

10.00 - Tea, coffee and registration.
10.15-11.00 - Opening discussion.
Eloise Edwards on education and

Roots festival in Manchester. Margaret Cogo-Fawcett on International Day at the Royal Exchange Theatre.

11.00-11.10 - Coffee break.
11.10-12.30 - Afro-Caribbean artists and groups.
12.30-1.10 - Chinese, European and Latin American artists and groups.
1.10-2.00 - Lunch.
2.00-3.20 - Asian artists and groups.
3.20-4.00 - Fay Rodrigues (MAAS National) on outstanding national ethnic performers. Closing discussion.

RIVERSIDE PLAYWRIGHT WINS THAMES TV AWARD

Haif Kureishi the author of 'Mother Country' which was premiered recently as part of the Riverside Plays Umbrella Season has won the Thames Television Playwright Scheme. He will join the Royal Court Theatre as writer in residence

Hanif Kureishi was born in Bromley in 1955 and read philosophy at Kings College, London. His first play was produced at the Royal Court Theatre Upstairs in 1976. He joined the staff of Riverside Studios in January 1980 and his second play 'The King and Me' was produced at the Soho Poly. His radio play 'You can't go home' was transmitted on Radio 4 last November.

The Thames Television Playwright Scheme was set up in 1973 to encourage new writers into the theatre.

bury Road, Finchley, London, Tel: 01 445 7503.

Sabarr Books have moved premises to 378 Coldharbour Lane, London, SW9.

Moonshine Community Workshop, Victor Road, London NW10. Tel: 01 969 7959.

Knowing Moonshine.

International Arts Festival: Following the success of Moonshines recent Festival, they are planning an even longer and more packed programme for 29 March to 4 April. At this stage they are inviting all artistic groups or individuals (amateur or professional) to contact them as soon as possible.

General Creative Evening. Tuesday evenings at the Moonshine are generally held to be when embroidery, sewing, enamelling, photography and the like are taught. Why not attend one evening?

Tutors needed at Moonshine: They will pay arts/crafts specialist who are prepared to commit themselves on a regular basis

Schools Work: A new programme of workshops in educational drama is in operation for primary secondary and special schools. Teachers who are unaware of this service are invited to contact Moonshine.

The Saturday Play: Every Friday evening a voluntary group of teachers, playworkers, teenagers and amateur actors meet at 7.00 pm to prepare a play which is improvised for/with children 5-8 years the following morning.

ested parents should contact Lucy Mason.

Oval House Theatre. 54 Kennington Oval, London, SE11. Tel: 01 735 2786. There is a lighting workshop, two young persons workshops and working towards productions. There will be additional weekend workshops during the term, the first is by Jim Sweeney of the Wee Wees, in Improvisation. For details contact Oval House.

Theatre Technis are looking for groups to participate in their spring festival. Ring Koraltan on 01-387-6617.

ARTISTS '81.

MAAS (NW) is holding a day conference for organizers of festivals and other multi-cultural events. The purpose of the conference is to discuss the staging of ethnic art events and review the talent available in the North West. The conference will take place on the 28th February 1981 at Longsight Library, Stociport Road, Manchester. For further details contact MAAS (NW), 52, King Street, Manchester. Tel: 061-834-1786/485-5243.



Ekome Arts Group

EKOME

This Afro-Caribbean dance and drumming group has gone from strength to strength and has performed and given workshops all over the country. Ekome is just about to start a programme of workshops in African dance and drumming which will be introduced into ten schools in the Avon area as a regular part of the school curriculum. Undoubtedly one of the most exciting and exuberant groups around you can contact Barry Anderson for further details: 13A, Brighton Street, Bristol 2. Tel: 0272-426475.

Ekome are to be featured in a forthcoming Omnibus programme about the St. Pauls area in Bristol on 10th March 10.30. on BBC1.

Ekome are performing in the Camden International Music and Dance Week on the 28th March.

CLASSIFIED

WANTED..

Secondhand harmonium and table required by group - Ring Mr Bharti 01-941 3569. Evenings.

Wanted 10 volunteers to form a Sanskrit choir to sing Stotras (Hymns) - Ring Mr Bharti 01 951 3569 - Evenings.

Working for London archive.parmindervir.com



Black Tulip

BLACK TULIP

Black Tulip is a recently formed Afro-Jazz dance group with four members pictured here this month. They are available to give performances in the London area. Contact: Caroline Nememard, 769, Wandsworth Road, Clapham, London SW8. Tel: 01-622-6299.

Steel pan classes

Learn to play jazz, reggae, calypso etc on Steel pans. Classes are held from 2pm to 4pm and 6pm to 8pm. For further information contact: Michael Oliver 'Bubbles' 9 West-

Job Training Project: Moonshine are recruiting from its second generation of job trainees. Unemployed young people aged between 16 to 19 years who would like to spend up to one year working alongside the Community Arts Team, learning something about youth and community work or children's playwork generally, and community arts in particular should contact Moonshine as soon as possible.

Moonshine Day Nursery: The nursery has a few vacancies and inter-

EVENTS

London Events

Ashcroft Theatre,
Fairfield Croydon, Fairfield Park
Halls, Park Lane, Croydon.
Tel: 01 688 9291. Tickets £1.50p,
£2.00p, £2.50p, £3.50p.
24 February - 8.00pm - Aklowa
present a programme of traditional
African drumming and dancing;

Moonshine, Victor Road, London.
N.W.10. Tel: 01 969 7959.

*1 5 March - 8.00pm - Moon-
shine Youth Theatre present 'Class
Enemy' by Nigel Williams.

16 March - 5 pm - The Cap and
Bells Puppet Theatre present a pro-
gramme for 5-10 years olds.

18 March - 7.30pm - Kainos
Gospel Group will give a concert.

19 March - 8.00pm - Red Ladder
Theatre presents 'Circus'.

1 April - 8.00pm - Common Stock
presents 'Deep City'.

8 April - 2.15pm - Moving Parts
Theatre presents 'Space Invaders' for
14 18 year olds.

29 April - 2.30pm - Dance for
Everyone presents their programme
for Junior Schools.

Discos Young people will be in-
terested to know Reggae/Soul discos
have been recommended at Moonshine.

Rema International is our regular
sound and each week they play
with a guest sound. Fridays -
8.00pm to 2.00pm. Admission £1
plus £1 membership.

Temba Theatre Company presents
'Sizwe Bansi is Dead' at:

16 February - Moonshine Arts
Workshop, Victor Road, London
NW10. Tel: 01 969 7959.

19-22 February - 8.00 pm. -

Harlesden Library, Craven Park Road,
London NW10.

Jacques Compton, Ethnic Minori-
ties Arts Officer, will be giving a
series of talks on the 'Caribbean
Experience'. Admission is free.
Tel: 01 903 9611 Ext 42.

11 Feb - 7.00pm - Naipaul or
Lamming? Two major Caribbean
writers examined.

18 Feb - 7.00pm - Literature and
the question of identity in the
Caribbean.

'The Caribbean in Brent', Anson
Hall Anson Road, London NW2.
Tel: 01 904 6286.

24 Feb - Derek Walcott's play
'Pantomime' at 7.30pm.

7 March - 7.30pm - 'Cultural
Extravaganza' which includes steel
bands, folk songs, dances, humour
etc.

Riverside Studios, Crisp Rd,
Hammersmith, London W6.
Tel: 01 741 2251.

18 Feb to 1 March - An exhibition
of paintings by Amikam Toen. This
will be a first in a series of shows
devoted to young artists. Admission
free.

22 Feb - 5pm - The Eder String
Quartet present a programme of
works by Bela Bartok. Admission
£2.



The Cottage Gallery, 9 Hereford
Road, Bayswater, London W2.
Tel: 01 221 4578.

20 Feb to 21 March - Leonard
Baskin's first London exhibition of
graphics, drawings, and Sculpture.

Loggia Gallery, 15 Buckingham Gate,
London SW1. Tel: 01 828 5963.

9-27 March - Durlabh Singh pre-
sents an exhibition of Contemporary
Figurative Paintings and drawings.
Open Monday to Friday between
6-8pm. Saturday and Sunday 2
till 6pm.

Commonwealth Institute, Kensington
High St, London. W8. Tel: 01 602
3252.

13 Jan-5 April - 'Art from Africa'
exhibition. This consists of over
300 works, both paintings and
sculpture. (See review).

12 Feb - 8.00 - 'Is Cultural Imper-
ialism in Africa Dead?', a forum on
the arts in Post Colonial Africa.
Admission free.

19 Feb - 8.00 - 'Xala' A film by
Osman Sembene Senegalese
film director. Admission free.

26 Feb - 8.00 - Temba Theatre
Company present 'Sizwe Bansi is
Dead' Admission £2.

Tricycle Theatre, 269 Kilburn High
Road, London NW6.
Tel: 01 328 8626.

27 Jan - 21 Feb - 'Black Ball
Game', an abrasive, fast moving and
controversial comedy by Don Webb.

National Theatre, South Bank,
London SE1. Tel: 01 633 0880.
5 6 March - Black Theatre Co -
operative present Farrukh Dhondy's
play 'Shapesters'.

Oval House Theatre, 54 Kennington
Oval, London SE11. 5SW.
Tel: 01 735 2786 or 582 7680.

February 4 - 7.30 - Rose Bruford
College presents 'A Gift Horse in the
Mouth'. A production by several
very competent students from the
College.

February 18-22 'Killers In or Out',
a play performed by a Womens
group called Clean Break Theatre.

February 6 8 and 13 to 15 at 7.30
- A play written by Anna Zimana
and Philippa Williams called
Implosion.

February 20 22 at 9.30 - 'The
bottom of the barrel' performed by
Y Front Theatre.

February 25 - 1 March at 7.30 -
Natasha Morgan's 'That not it'.

February 27 to 1 March at 9.30 -
Counteract Theatre present 'Danger
Women at Work'.

Theatro Technis 26 Crowndale
Road, London NW1. Tel: 01 387
6617.

14 February - at 8.00 - Mancuso
Brothers from Sicilian play folk
music and recite poetry.

18 February - at 8.00 - Dog
Theatre Company.

1y February - at 8.00 - 'The
History of the Devil' by Clive
Barker. Admission: £1.50p or
75p.

26 February - Women in Assembly'
by Christophanes.

Theatro Technis are looking for
people who would like to partici-
pate in their Spring Festival.

For further details contact
Koralton.

with the Beloiannis Rumanian folk
dancers, the Jamaica Fold Ensemble
etc. At the Stanley Grove Infant
and Junior School, Longsight,
Manchester. Tel: Mick Farrel:
Manchester - 224 9495/1785.

20 March - Holi Celebrations at
the Ghandi Hall. Ring Manchester
445 1134.

21 March - Pakistan Musical
Spectacular. An evening of music,
song and dance. At the Salford
University, Maxwell Hall,
Manchester. Starts 6.30pm.

Tel: Mr. O. Iqbal - Manchester
736 5843.

22 March - Delphonic Ensemble
Japan, Japanese and contemporary
music. Royal Exchange Theatre,
Manchester. Starts 7.30pm.

Tickets: £1.75p, child/OAP's 75p.
Tel Manchester 833 9833.

29 March - Multi Cultural Evening
with a variety of folk dancing from
different countries. Longsight
Library, Stockport Road,
Manchester. Tel: Manchester
224 1411.

27 March - Ethnic Variety Show
with Odudawa and Kutamba in
African dancing and drumming.

Ras and Garba Gujarati folk dan-
cing and Classical Indian Dancing.
At the Albert Hall, Bolton, Starts
7.30pm. Tickets: 75p, child/OAP's
50p. Tel: Bolton 22311 ext 6197.

30 March - Italian Dinner/Dance
in aid of the Orphanage Appeal of
the Italian Earthquake Disaster
with entertainment. Tel Manchester
740 1804.

31 March - Cultural Evening with
the Jamaican Folk Ensemble in
song, poetry and drama. West

Manchester. Tel: Man' 273 4241.

19 March - 'Race, Film and Tele-
vision' with a presentation by Jim
Pines, at the Birmingham Arts Lab.
From 10.00am to 5.00pm. Details:
Frank Challenger 0785 59231.

**North Indian Classical Dance and
Music** in which performances will
be given by Ustad Latif Ahmed
Khan on Tabla, Gitanjali, a Kathak
Dancer, and Viram Jasani on sitar.

Contract Viram Jasani at 01 947
7661 evening or 01 405 8347/
8 day time.

4 March - School of Oriental and
African Studies, London, at
6.15pm.

5 March - 1.00pm start. City of
London University.

7 March - Bath University.
London School of Economics -
11 March.

14 March - Conway Hall, Red
Lion Square, London.

20 March - Bristol University.

6-12 March - College of Arts,
Devon.

Regions

Compiled by

Prina Werbner of MAAS (NW)

21 February - 'Solidarity evening
with the people of Turkey', in aid
of the defence of democratic
rights in Turkey. At the Reynold
Building, C2 Hall, Manchester.
Tel: Manchester 236 9114.

25 February - 'El Castigo Sin
Venganza' by Lope De Vega.
Presented in Spanish at the
University Theatre, Oxford Road,
Manchester. Tickets: £2, £1.50p
child/students £1.75p, £1. Starts
7.30pm.

27 February - Italian Charity
Concert in aid of the Orphanage
Appeal of the Italian Earthquake
Disaster. At the Free Trade Hall,
Manchester. Starts 7.30pm.

Tickets: £2, £1.50p, £1. Tel:
Manchester 740 1804.

28 February - An Asia Evening,
with Aziz and party. An evening
of songs, dance, music etc. At the
Public Hall! Regent Street,
Haslington, 7.30pm. Tickets:
£1.25p child/OAP's £1. Tel:
Burnley 29513 or 21986.

7 March - Caribbean Evening with
the Blue Bells steelband, at the Unity
Club, Oldham Road, Manchester.

14th March - Jamaica Society
Newsletter Annual Prize Award
Presentation and Dance, with
steelband music, at the West Indian
Centre, Carmoor Road, Manchester.
Starts 8.30pm. Tickets: £1.
Tel: Manchester 881 8585.

20 March - A multi-cultural evening

Classes (Language) Gravesend
Punjabi Language Classes and Sikh
Religious Education at the Sikh
Temple, Clarence Place, Gravesend.
Tel: Gravesend - 50611 or 4121.

Urdu Language and Muslim
Religious Education.
14 Brandon Street, Gravesend.
Tel: Gravesend.
Tel: Gravesend - 51336 or 57733

Music Classes
Classes in harmonium, tabla and
other instruments.
Giah Singh Sarjit, Raphael Road,
Gravesend.

Classes for sitar players.
Victoria Centre, Darnley Road,
Gravesend. Tel: Gravesend 4051.

THE POETRY SOCIETY IN ASSOCIATION WITH HEINMANN EDUCATIONAL BOOKS PRE- SENTS

A READING BY JACK MAPANJE
AND COLIN STYLE A
AT THE NATIONAL POETRY
CENTRE, 21 EARLS COURT
SQUARE, LONDON SW5. Tel: 01
373 7861/2 ON THURSDAY 12
MARCH

JACK MAPANJE

Jack Mapanje was born and educat-
ed in Malawi, he later obtained an
M.Phil degree at London Univer-
sity, lectured at the University of
Malawi and now is researching in
Linguistics at University College.
Whilst Jack Mapanje belongs to the
group of Malawi writers who have
quietly emerged over the last years,
his voice is a strongly personal one
free of poetic echoes either African
or foreign.

Jack Mapanje reads to celebrate the
publication of OF CHAMELEONS
AND GODS in the African Writers
series.

COLIN STYLE

Colin Style was born and educated
in Zimbabwe where he worked un-
til 1978; he now works in the
British Overseas Trade Board. He
is deeply involved with the litera-
ture of Southern Africa and had
published much criticism of its
poetry and edited and contributed
to several anthologies of African
poetry. His first collection
BOABAB STREET was published
in Johannesburg, his second,
MUSICAL SAW will be published
by The Poetry Society of
Zimbabwe and the National Arts
Foundation of Zimbabwe in 1981.
His poems appear in several mag-
azines including, in the UK, Stand;
in Canada, Ariel; and in Australia,
Poetry Australia.

THE READING WILL BEGIN AT
7.30pm

THE POETRY SOCIETY BOOK-
SHOP AND BAR WILL BE OPEN
FROM 7.00pm.

3 5 March - Africa Centre, 38
King Street, London WC2.
Tel: 01 836 1973.

OPEN FORUM

ETHNIC MINORITY ARTS

A public meeting has been arranged
at 7.30 pm on **FRIDAY, 6TH
MARCH '81**, at the **BELLE VUE
CENTRE, BELLE VUE ROAD,
LEEDS 3**, to discuss the future
development of ethnic minority
arts in the Yorkshire region. The
meeting is jointly organised by the
Yorkshire Arts Association and the
Minorities Arts Advisory Service:
The YAA community arts, drama,
music and visual arts officers hope
to be present together with Moh-
ammad Naeem, MAAS co-ordinator
for the Northern region. They will
be ready to explain how the arts
association is able to assist ethnic
arts activities both with finance and
advice, and to answer any queries
which may arise.

We hope that this discussion will
help to encourage new initiatives
and enable the Yorkshire Arts
Association to respond more effec-
tively to applications from ethnic
arts groups in the future.

All who have any interest in this
growing and important field are
welcome to attend and participate
in this meeting.

For further details about the meet-
ing contact MAAS Northern Co-
ordinator, at 50 RHODES
HALIFAX, WEST YORKSHIRE.
TELE - 0422 - 41908.

To: MAAS
91 Mortimer Street
London W1

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