

ECHO OHO

Living Arts in
Britain's
Ethnic Communities

No 47 15p

Whose Festival of India

NASEEM KHAN

This year is going to be an extraordinary one for lovers of the Indian arts. Hardly a gallery or museum in the capital (and hopefully several outside) will be without its offering of arts from India.

At the Hayward, for instance, there'll be 2,000 years of Indian painting and sculpture. There'll be Indian playing cards at the Bethnal Green Museum of Childhood, textiles and ceramics at the Royal College of Art, crafts and craftsmen at the Serpentine Gallery. (Send up for fuller details of this seven-month

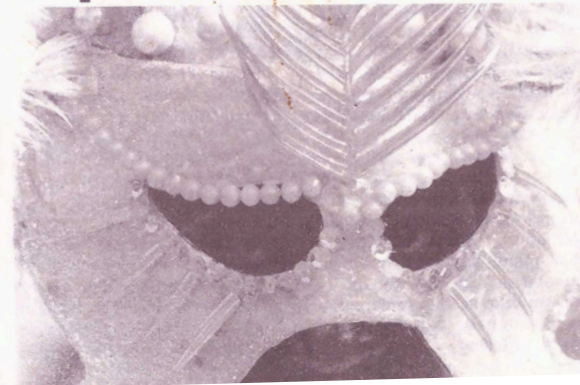
Festival of India in Britain is not limiting itself to people from present-day India alone. Its boundaries are pre-'47, and also include Pakistan and Bangladesh.

As far as direct promotions are concerned, plans for '82 are beginning to come together. There will be a large visual arts exhibition at the Barbican Arts Centre in August, before that a national kabaddi championship and a week of plays in regional languages. There will be a series of master-classes, lecture demonstrations and

India in Britain, 31 Shelton Street, London WC2. (Cheques made out to CAA UK.)

- Send us details of yourself if you'd like to go on our register of voluntary helpers, telling us what sort of things you'd be interested in doing.
- If you are a visual artist and want to be considered by the Selection Committee for the Barbican exhibition, write to the Festival of India in Britain at the above address.

Inside Carifesta in Barbados Report



Alternatives

But... full though the Festival is, one aspect is left out.

What about artists of Indian origin settled in Britain? The Festival is totally imported goods. It does not concern itself in any way with the arts established, with singular hard work and dedication, in Britain. Surely they should not be left out?

The answer to that question was the jumping-off point for CAA UK (Committee for Asian Artists). This organisation came into being last year. It has two major aims:

Firstly, it will itself directly organise a number of events during the official Festival of India designed to demonstrate aspects of Asian social and cultural life and achievements in this country.

Secondly, it undertakes to publicise ALL CULTURAL EVENTS organised by the Asian community when the Festival of India is on (March 22 - October 31 1982), as part of an unofficial Associated Festival of India in Britain. Remember too that the

performance arts, a mushaira and nights devoted to examples of regional culture (for instance a night of bhangra, Punjabi poetry, food and folk song, and so on). It will all culminate in — hopefully — a large closing event in which as many performers as possible could participate.

What Can You Do?

For the festival of India in Britain to work as many people as possible should be involved. (And with the minimal funds we've got at the moment, we're going to need a lot of committed voluntary help.) There are a number of ways in which you could be involved:

- From now on send in details of all events being planned between March 22 and October 31 1982 to the Festival of India in Britain, c/o International Theatre Institute, 31 Shelton Street, London WC2. We will see you get publicity.
- If you want to go on our mailing list for the new year, send £1 with your name and address to the Festival of

through the unofficial Festival. People in Britain should not be allowed to go away thinking the only Indian arts are those that come from India.

At the same time, this Festival should set a precedent for a local response to a large-scale imported event. Overall it could make for a more interesting and open future. Traditionally festivals are consumer affairs: you pay your money, you sit, you watch. An active contribution is a different matter, and adds another dimension to the arts under review.

The Festival of India in Britain is being co-ordinated by Naseem Khan, with the help of Shreela Ghosh, c/o 25 Platts Lane, London NW3. Tel: 01-794 9640.

The Festival of India is based at Room 64/G Government Offices, Great George Street, London SW1A 1AA [Tel: 01-233 5986/3606].

Arts Council Grant- Notting Hill Carnival Feasibility Study

The Arts Council is to make a grant of £400 to enable a feasibility study to be conducted on the establishment of an administrative framework for the Notting Hill Carnival. The Council has been supporting the Carnival since 1974. This year grants totalling £16,650 were made to 15 of the bands taking part.

The study is to be carried out by Granville Pryce, a founder organiser of the Carnival in 1971, former Secretary of the Carnival Development Committee and of the Carnival and Arts Committee, and this year's vice-chairman of the Carnival and Arts Committee.

For some time the Arts Council has been dissatisfied with the management and organisation of the Notting Hill Carnival, but following the considerable success of this year's Carnival the Council is supporting Mr Pryce's initiative. It feels it is now an appropriate time to review the structure of Carnival in view of the increasing number of bands taking part,

the potential for sponsorship and the important role it plays in the community.

In the feasibility study Mr Pryce proposes to cover the history of the Carnival, its administration, funding, possible financial independence and to present a perspective on its future development. All participating bands will be invited to submit their views. It is expected that the study will be researched and produced within a month, circulated to all interested parties and discussed at a meeting to be called by the Notting Hill Social Council.

It is hoped that not only the bands and those closely concerned with the Carnival, but members of the local community and Carnival audiences will take advantage of this survey to contribute their observations.

Further information about the survey and comments can be addressed to Granville Pryce at The Notting Hill Social Council, 15 Acklan Road, London W10 or at 414 Highgate, London N6 6DB. Tel: 01-5948111. live.parmindervir.com

A Multi Cultural TV Programme For Children

Dream or Reality?

YES — The 4th TV Channel will be putting on a multi-cultural programme for children on television once a week at 5.30pm on Fridays. There will be a script committee [including Errol Lloyd of MAAS] planning the programmes. In each programme there will be songs, dances, stories, music, drum-

ming, poems and a visual item and so on. Obviously it would not be possible to do this without the artists who come under the MAAS umbrella. Anyone interested in contributing to this children's programme please contact Suzanna Capon, 7 Amor Road, London W6. Tel: 01-741 2651.

Working for London
5948111
live.parmindervir.com

Minorities' Arts Advisory
Service Ltd
Beauchamp Lodge
2 Warwick Crescent
London W2
01-286 1854/8

Editor : Fay Rodrigues

Layout: Gordon Rankmore
Printed by Lithosphere. Tel: 01607 9362

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First Video Film of Indian Concert

Black Ink

The first video film of a prestigious Indian concert has been produced in Britain. The Sanskritik Commemorative 10th Festival of Arts of India, which was held in June/July 1980, was filmed on video and the cassettes are now available for sale for home viewing.

The cassette contains a wide variety of items covering different styles of dances from North as well as South India, including Manipuri, Bharatanatyam and Kuchipudi, and vocal and instrumental music, classical as well as traditional, by India's fourteen foremost artists selected from different regions of India and formed into a company under the renowned artistic

MAAS acknowledges the help of the Arts Council of Great Britain, Baring Foundation, Greater London Arts Association, Gulbenkian Foundation, Marks and Spencer, Wates Foundation and Commission for Racial Equality.

MAAS is a (free) enabling agency for Britain's ethnic arts: it advises on venues, funding, tutors, groups, festivals and much else to do with ethnic arts. It is a self-help operation: all MAAS directors and workers are from ethnic minorities.

MAAS Central is run by Fay Rodrigues and Errol Lloyd

10th Festival is of great entertainment and educational value and will form part of a series of performing arts of India's leading artists.

It was the idea of Mr Sanjeev Thapa, a former Delhi journalist and broadcaster, who is also the producer of the video film. Part of the earnings from the sale of the cassettes will go to the Centre of Indian Arts.

The running time of the cassette, which is in colour and has English commentary, is approximately 2½ hours. The introductory price is fixed at £31.50, inclusive of postage and packaging. These are in VHS and Betamax formats and available from Nuchron Limited.

This is an open group which meets every week on Thursday between 7.30-10.30 and offers an opportunity for writers to read and discuss their work. There are also sessions with visiting writers. Black Ink welcomes new writers to the group. They also work with writers to educate and protect writers in terms of contracts and their dealings with publishers to ensure that the writers are not exploited.

PEN PUSH

Contributions from people of Afro-Caribbean and Asian origin are needed for a new series of publications planned by Brixton's Black Ink Collective,

the auspices of Centre of Indian Arts, London, of which Lord Harewood is the president.

The Festival has been receiving high acclaim from the British press, and the cassette of the

Arts, 17 Holdenhurst Avenue, London N12, telephone: 01-346 5401.

Cassettes of the 11th Festival held this year in June/July are expected to be ready for sale some time towards this autumn.

Poetry Evening

FAY RODRIGUES

James Berry's presentation of Caribbean poets in Britain at the Soho Poly, continued in its special quality at the Commonwealth Institute as part of the Thursday programmes, in the theatre. At the Soho Poly season, the exposure of new Caribbean poetry happened in front of small intimate audiences. The evenings began with calypso singing. Much of the poetry reflected Caribbean folk wisdom embracing both humour and deep anguish. The overall impression was one of uncompromising energy and a reassessment of direction. The poetry showed the long struggle that has been waged to establish a Caribbean cultural identity in terms of the use of language and in terms of the concerns of the poets and the images they employ. Poets with reader/presenter James Berry were Accabre Huntley, Fred Williams, Hugh Boatwain, Jimi Rand, T. Bone Wilson, Christopher Laird, John Fig-

ueroa and E.A. Markham. Manley Young and Doreen Hall presented broad selections of Caribbean poetry.

At the Commonwealth Institute, James Berry of the Blue-foot Travellers, with guests, presented a programme including Gloria Cameron and the Caribbean Folk Culture Company. This company of dancers and drummers who sing and recite folk poetry with style and charm reaffirmed the joy of Caribbean folk music and movement. As guest, Errol Lloyd with his gift for flute playing improvised with the Caribbean folk culture company in a medley of Jamaican folk songs. Other guest, black South African teacher John Hendricks gave an impressive reading of his long poem set in his homeland. At both venues we were taken beyond protest into confident self-appraisal and exploration. The poets impressed with new poetic forms in the making.

ment in Britain, for example the finding of accommodation and work. These manuscripts should be sent to the group by mid-November.

Other topics: concerning black people in state institutions e.g. prisons, children's homes and mental homes, and the theme of mixed marriages and relationships. Here contributions can take the form of poems, stories, essays or plays and should arrive by December 30th.

At present Black Ink are working on bringing out a book of short stories and writings around the theme of BLACK PEOPLE AND STATE INSTITUTIONS, such as prisons, schools, mental hospitals, courts, etc. They are looking for writing by people of all ages but particularly people in their 50s or 60s and also Asians writing in English.

Manuscripts should be sent to 258 Coldharbour Lane, SW9, and writers should retain a copy of their work although those not suitable for publication will be returned. A fee will be paid to contributors whose work is published.

PERFORMANCES IN SCHOOLS

Black Ink writers are available to present performances by poets and other young writers in the group which are aimed mainly at young adults.

BLACK INK COOPERATIVE,
258 COLDHARBOUR LANE,
BRIXTON SW9. Tel: 01-733
0746. Monday to Saturday 10-5.

MAAS Moves Office

After a long search MAAS has finally moved offices to the ground floor of Beauchamp Lodge in Paddington. Beauchamp Lodge is a settlement housing a number of projects including an Adult Literacy Group, an Education Unit, a Nursery, and a Youth Club. There are also a number of associated but independent projects based at the Lodge, such as the Albany Trust, the Eritrean Community Group, London Open Radio, the Raphael Centre, Refugee Housing, the Viva Counselling Trust and a Student Unit as well as MAAS. The building is situated by Little Venice at one end of Harrow Road. The Director of the Lodge, David Bell, is interested in see-

ing that the building which is very large, is open for wider community use. The coming year will see a major appeal to raise funds to renovate the Lodge and put it on a better financial footing. Baroness Jane Ewart-Biggs has agreed to head the Appeal which also needs to involve the local community and constituent groups. The Lodge is ideally placed for future expansion and development.

NEW ADDRESS OF MAAS:
BEAUCHAMP LODGE
2 WARWICK CRESCENT
LONDON W2
TEL: 01-286 1854/8
(Warwick Ave tube —
Bakerloo line)

MAAS Media Panel

Last month the MAAS Media Panel which was set up at our last Annual Conference organized a meeting for ethnic minority artists with Sue Woodford, the Commissioning Editor for Multi-Cultural Programmes. Sue Woodford explained the role of the Fourth Channel as primarily that of helping to create the kinds of innovative programmes that are not being done elsewhere. The Fourth Channel however were not involved in

programmes that were essentially multi-cultural by definition would not find their way into other more general slots on the Fourth Channel, as in some circumstances it may be more appropriate for, say, a black play to be dealt with by the Drama Commissioning Editor.

She was anxious that as many interested individuals and groups as possible be contacted and informed of her existence and she was particularly concern-

that the commissioning of the 'multi-cultural' programmes was one aspect of the innovative work of the Fourth Channel and which was her specific responsibility. She explained that there were two hours each week 'protected space' for multi-cultural programmes and she herself was anxious that these programmes should not be relegated to 'ghetto' slots but as far as possible should be shown at prime viewing times.

Explaining that though she had specific responsibility for multi-cultural programmes there was no reason to conclude that

communities from which she could commission programmes. She pointed out that she had organised a one-day conference held the previous day at the IBA to discuss Channel Four's commitment to multi-cultural reference to programmes for the Afro-Caribbean and Asian communities. She explained that the aim of meeting and discussing the issues involved with interested persons active in these communities was to assist her to evolve a philosophy of programming that projected a positive image of the cultural richness of present day Britain.

ECHO PUBLICATION AND SUBSCRIPTION RATES

Many apologies to all our readers for the gap in publication. We hope over the coming months that you will send in information, ideas, comments and suggestions for its improvement. At present the Echo subscription rate does not even cover the cost of postage and the publication is badly in need of funds. We have been trying to raise funds for the paper over the last year, but so far we have been unsuccessful. This means that at present we are unable to pay contributors and are barely able to cover expenses etc. Both printing and postage rates have gone up drastically over the last year.

We are therefore forced to increase the subscription rate to the paper and from January 1982 the rate will be £5 for individuals and £7 for organizations.

EVENTS AND LISTINGS

Please send us information and publicity about events well in advance of the event. We are interested in receiving reviews, articles and visual material for use in the publication as well as details of groups who want bookings, artists who want to run workshops, etc. MAAS is very short-staffed and we would appreciate your co-operation in this area, in sending information well in advance.

MAAS SEMINARS

Over the next year MAAS will be running a series of seminars in Beauchamp Lodge on a variety of issues of relevance to ethnic minority artists and groups. These are a follow-up to a seminar on Funding and the next two seminars will deal with Policy and Funding.

1981-1986

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Aubrey Williams

EXHIBITION OF PAINTINGS COMMONWEALTH INSTITUTE GALLERY

ERROL LLOYD

The Commonwealth Institute Art Gallery is one of the more spacious and attractive galleries in London and it allows the work of artists to be shown to full advantage. The current exhibition of recent paintings by Aubrey Williams is immensely beautiful and the gallery provides the rather large works on display ample breathing space.

All the paintings are named after the works of Russian composer Dmitri Shostakovich and the publicity material for the exhibition gives prominence to the name 'Shostakovich'. In his introduction to the exhibition catalogue, Robert Atkins, Arts Director of the Commonwealth Institute, warns that the paintings are not 'translations' of individual works of Shostakovich but rather draw on the same source of inspiration that Shostakovich used for his music.

Aubrey Williams too is aware of the pitfalls in the transposition of thoughts and feelings from one art form to another and states: 'I am not naive nor arrogant enough to think that any sensitive person looking at these paintings would automatically feel music. If Beethoven did not name a movement of his Pastoral Symphony "Storm", if Debussy did not name a tone poem

thought on hearing the music — a war? a quarrel? or maybe a storm? and regarding Debussy, many things. If I should ask a stranger unconnected with ART what these paintings make you feel and he should answer Music, I would be greatly surprised! I know that it is nearly impossible to succeed in an attempt to transpose sense function — to hear light, to taste sound, etc."

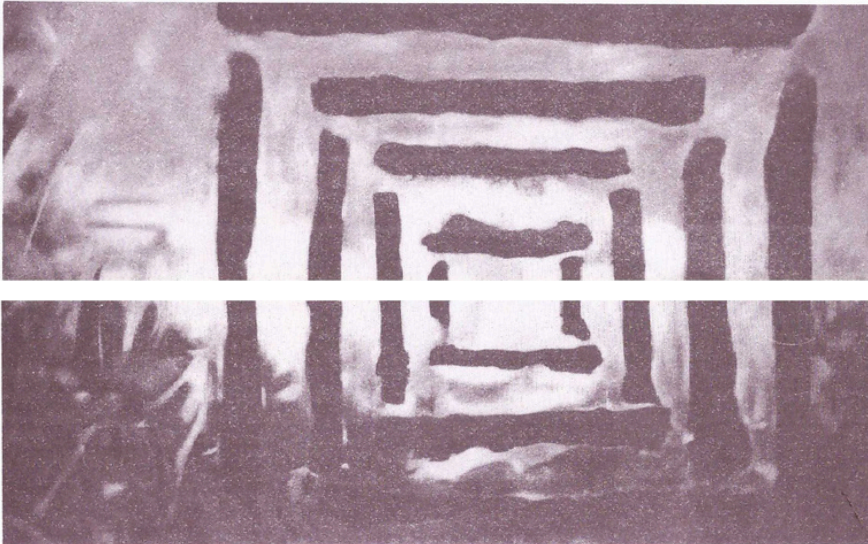
He goes on to state that the paintings sprang from his intense admiration of Shostakovich as "the greatest composer of my time".

When the paintings bear the name of specific works of Shostakovich however, such as '1st Quartet; opus 49' or '1st Symphony; opus 10' it is difficult to resist the conclusion that the artist is trying to say something about that particular piece of music rather than drawing on Shostakovich's work in a generalised way as a source of inspiration. The natural inference is that the artist is attempting to make the kind of transposition he is so anxious to avoid.

This perhaps merely restates the dilemma faced by the artist and explains his feeling for the need of an explanatory note in the catalogue which according to Williams 'is against all that I hold sacred in Art'. The reason no doubt for this dislike of any 'tract' or 'explanation' is that not only can this compromise the artist's freedom to draw on any source of inspiration or subject matter he may choose without having to justify his actions to anybody, but the very explanation can often divert



Aubrey Williams 8th Quartet, Opus 110.
Photo courtesy of Commonwealth Institute.



Aubrey Williams 7th Quartet, Opus 108.
Photo courtesy of Commonwealth Institute.

attention away from the paintings and act as a kind of barrier between the public and a work of art.

Whatever the contradictions inherent in the cross-fertilisation of ideas from one art form to another, we have to be thankful for whatever source of inspiration that helped produce these magnificent paintings. Shostakovich's life spanned the two great wars and was conditioned by the epic events that preceded and followed the Russian Revolution. The new possibilities that these events spawned for Mankind found deep expression in his music which in turn has been a rich source of inspiration to others.

The thirty large and expansive canvasses on show mark a distinct high point in the creative life of Aubrey Williams. An early and lasting influence on his work has been the symbols and motifs found in the pre-Columbian art of his native Guyana, and he lived for two years with the Warrau tribe in

the interior of Guyana. Shostakovich's music may have inspired these paintings, but the underlying sensibility at work remains essentially Caribbean. It is in the sweep and grandeur of the paintings that one feels he closely approximates the condition of Shostakovich's music, as well as in the sheer sense of joy reflected in such works as '7th Quartet' and '8th Quartet'. Other works such as '5th Symphony' and '11th Symphony' on the other hand, have an agitated, disturbing quality about them.

By this exhibition, the Commonwealth has acknowledged Aubrey Williams' status as a major artist. It would be entirely predictable however if the mainstream arts establishment were to ignore the existence of an original and powerful talent in its quest for novelty and sensation — often for its own sake. In the meanwhile however, this exhibition is warmly recommended to anyone with an interest in art.

A directory of visual arts facilities recently compiled by West Midlands Arts provides over 130 entries on art galleries, exhibition spaces, touring agencies, photography, video and print workshops, resource centres, art education, craft shops, galleries and centres in the West Midlands.

It is hoped that the directory will be a starting point for the wider promotion of the Visual Arts in the West Midlands. It will, for instance, provide artists who have received grant aid from West Midlands Arts with an extensive range of places to try for a showing of their work — one of the conditions usually applied to the awarded individual grant aid in recent years.

Copies of the directory are available free from Lisa Henderson, Visual Arts Officer, West Midlands Arts, Lloyds Bank Chambers, Market Street, Stafford ST16 2AP. Tel: Stafford (0785) 59231.

EXHIBITION OF PAINTINGS BY RUDI PATTERSON

Bhownagree Gallery, Commonwealth Institute: 1st-31st December.

The Bhownagree Gallery is ideal for exhibitions of small works and prints and the current exhibition of watercolours and gouaches fits the bill perfectly. The gallery occupies an area which leads to the central exhibition space of the Institute and a great many people will see the exhibition who might not have otherwise have done so.

Some eighty works are on show and for the most part are romantic, nostalgic images of Rudi Patterson's native Jamaica. The style approximates that of the naive or folk artist, particularly in those paintings which depict the rural landscape with an engaging disregard for the rules of perspective and focus on the more picturesque aspects of country life and vegetation.

Not all the paintings are in this mould however and some use the tropical landscape as a point of departure as in the 'Sunset' series in which stylised images of coconut trees are set against a flat area of colour to create not so much a naturalistic depiction of a tropical landscape but a symbolic pattern of rhythm and line.

Rudi Patterson has been living and working in England for some considerable time and as is to be expected the paintings lack specificity, concerned as they are with an idealised rural

Jamaican landscape, will have special meaning and relevance to most Caribbean people resident in England.

BHOWNAGREE EXHIBITION SPACE

The Arts Department of the Commonwealth Institute normally organises twelve exhibitions a year in the Bhownagree Gallery; one exhibition for each calendar month.

The selection panel meets twice a year; in January to consider the programme for the period April to September and in July to consider the programme for the period October to March.

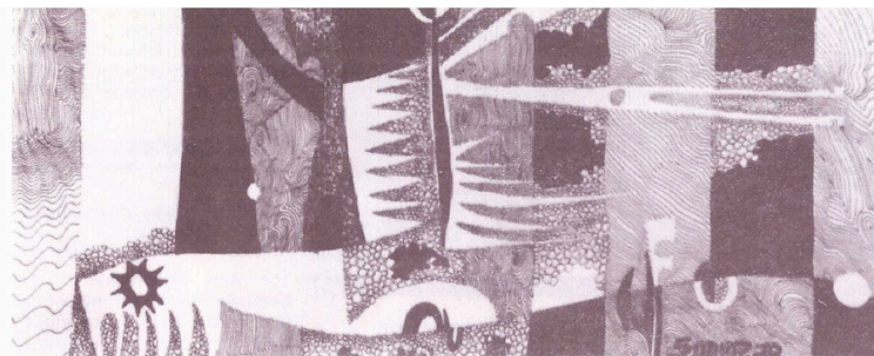
If you wish to be considered for an exhibition you should send them photographs or slides or other evidence of your work and it will be put before the selection panel at its next meeting.

For further information contact Emma Wallace, Commonwealth Institute Arts Department, Kensington High Street, London W8, tel: 01-602 3252.

'FOUR INDIAN WOMEN ARTISTS' EXHIBITION AT INDIAN ARTISTS' CENTRE, 8 SOUTH AUDLEY STREET, LONDON W1. STRONGLY RECOMMENDED REVIEW IN NEXT ISSUE.

Exhibition of Paintings & Drawings

AFRICA CENTRE
38 King Street
London WC2



Fils du soleil (Child of the sun).
Ink with wash composition by Seyni Diagne Diop.

SEYNI DIAGNE DIOP

The recent exhibition 'Art from Africa' held at the Commonwealth Institute was billed as a major exhibition of contemporary art from Africa. Yet many people felt that the works on show did not really reflect modern developments in painting and sculpture in that part of the world, but focused instead on the developments in the 'Folk' or 'Naive' art of the region.

Modern spirit

Had the focus been strictly on 'contemporary' artists in the accepted sense of the word, one could have expected to see the kind of work now on show at the Africa Centre by Seyni Diagne Diop, a Senegalese born artist. The work is suffused by a modern spirit yet traditional African patterns and motifs are incorporated into the works and

local life and culture are the main sources of subject matter.

Synthesis

The net result is a satisfying synthesis of the new and the old, in which the artist manages to express something of the aspirations of African societies as a whole, to take their place in the modern world without being severed from their own cultural roots. Although 'Folk' or 'Naive' artists also draw on local life for subject matter, they tend to have a 'sameness' of style which varies little from Scandinavia to Africa, and they are unlikely to be in the forefront of artistic development wherever they are found.

Composition

Diop shows a wonderful sense of composition in the major paint-

ings such as Royal Court, Market Scene and Council of War with their carefully arranged cluster of robed figures. The painting element has an almost 'cubist' approach but instead of the sharp angular planes that the cubists used to construct their paintings, Diop has utilised a series of soft curving patterns, subtly interwoven to create a tapestry-like effect.

Austere

The drawings are in sharp contrast to the paintings and are more abstract in concept and bold in execution. 'Children of the Sun' (reproduced here) typifies the austere protoplasmic quality of these drawings which are perhaps less satisfying ultimately than the paintings, but contributed nonetheless to an interesting exhibition.

Kokani Muslim Women's Festival of Arts and Crafts

ANNA RICHARDSON

The first arts and cultural festival organised by the Womens Sub-Committee of Kokani Muslim Cultural and Youth Organisation was held recently staged in the later part of the year. The arts and crafts exhibition included paintings by Hassan Firray and Rashid Kharras. Fascinating craft work



at the Kokani Womens' Festival.
From left to right: Naseem, Nigar, Tasneem and Rashida.

in London. The guest of honour was the High Commissioner of India, Dr Seyid Mohammed and Mrs Sara Seyid Muhammad. About one thousand guests attended, including community leaders and from the art world Naseem Khan and Tania Rose. Shamsuddin Agha, the Indian playwright, presented a synopsis of a play on Kokani Muslim life in Britain. The play will be

done by Kokani women was also on display and an added attraction was the Mendhi workshop — a Henna workshop — by Suraiya Wangde. The artistic direction of the festival was provided by Ibrahim Wagh and Suresh Vedak of Indian Artists (UK). The organisers of the festival are to be congratulated on the well balanced and interesting programme.

Minority Rights Group Awards 1981

This summer the Minority Rights Group presented a number of awards to artists in recognition of their contribution to the development of ethnic minorities' arts in Britain. The awards were established in 1978 in order to encourage artists and acknowledge the value of their work. Ben Whittaker, the Director of the Minority Rights Group opened the proceedings and introduced Naseem Khan, author of 'The Arts Britain Ignores' and founder member of MAAS, who presented the awards this year at the Africa Centre. The recipients of the MRG awards for 1981 were:—

LUMUMBA THEATRE COM-

PANy — a young black theatre group based in Tottenham for their performance of 'Lament for Rastafari' by Edgar White.

INDIAN ARTISTS (UK) for their work in establishing a permanent gallery for artists of Indian origin at South Audley Street, London W1.

RONALD MOODY — a Jamaican sculptor who has been living and working in Britain for the past thirty years for his continuing contribution to the visual arts.

TARA RAJKUMAR — Indian classical dancer, for her work in establishing the Academy of Indian Classical Dance which is now based at the Commonwealth Institute. 981-1986

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CARIFESTA IN BARBADOS

ECHO SUPPLEMENT



Fay Rodrigues and Errol Lloyd represented MAAS at CARIFESTA '81, the fourth such festival of the arts in the Caribbean. Their participation was made possible by Commonwealth Foundation grant for travel to Barbados and towards subsistence. Following is a report of their two weeks in Barbados.

FAY RODRIGUES & ERROL LLOYD

This summer Barbados hosted the Fourth Caribbean Festival of the Arts — Carifesta '81. For two weeks the coral island was the stage for an extensive programme of concerts, performances, symposia and exhibitions which culminated in Kadooment, a day of carnival which drew residents and visitors together in a final spectacle of music and dance — a massive jump-up from the National Stadium to the Garrison Savannah.

Forum

Carifesta was established to provide a forum for the artistic and cultural development of the region; to provide a place where artists from all over the Caribbean can meet to exchange ideas and techniques which will enrich the creative life of the region. The original concept grew from a Writers and Artists Conference held in 1966 in Georgetown, Guyana. Three festivals have been held since then, in Guyana in 1972, in Jamaica in 1976 and the last in Cuba in 1979.

Caribbean identity

With each successive festival the desire to build cultural unity and cohesion in the region grows and with it the number of countries who identify with an ever-expanding Caribbean consciousness. This year over two thousand artists from around thirty different countries converged on the small and beautiful island of Barbados to participate in Carifesta '81. They came from as far afield as the Bahamas and the

Cayman Islands on one side, and Guyana and Surinam on the other, including some countries from Central America such as Mexico and Panama.

Linked

Although many of them are not traditionally regarded as 'Caribbean' in the popular sense of the term, they share a basic African heritage and are historically linked by the central experience of slavery as well as by similar patterns of colonisation. The involvement of the British, the French, the Spanish and the Portuguese in the region as colonising powers ensured a certain cultural diversity as did the successive waves of Chinese and East Indian immigrants into the area.

Heritage

In spite of the racial and cultural diversity of the region however, there can be little doubt that it is the shared African heritage which provides the cohesive thread that runs throughout the cultural fabric of the Caribbean and nowhere was this more clearly demonstrated than in the fields of music and dance. There was a remarkable thematic and technical similarity in the choreography of the various dance companies, and the accompanying drumming invariably pointed to a common West African source.

Music

It was hardly surprising then, that dance and music triumphed

overall at the festival with almost every delegation presenting work of a high quality in these fields. Musically, the range of the festival was tremendous including traditional drumming, calypso and folk, steelband, fife and drum bands as well as experimental jazz and electronic music. Irakere, the Cuban group, Hartos Band from Surinam, Invaders steelband from Trinidad and Luther François from Martinique are some of the names that come to mind. And the music continued well into the night with some of the festival's most memorable sessions happening informally at the Upper Level Jazz Club in Bay Street, Bridgetown. Reggae was conspicuous by its absence, being the Caribbean's best known cultural export. It was a surprising omission given the far-reaching influence of reggae not only in the Caribbean but all over the world.

Dance

The celebration of Caribbean culture was most evident in the dance. Haiti, Curaçao, Cuba, Belize and Barbados were particularly outstanding. The Cuban Dance Company presented traditional and contemporary dance of superb quality. Their final contemporary dance featured three couples in a striking sculptural dance which involved a great deal of athletic lifting and control but which looked effortless and was absolutely riveting. Curaçao performed a number of exuberant

and sensual dances, one of which was a parody of a European ballroom dance and another which was almost identical to a West African puberty dance and seems to have been preserved virtually intact.

Fusion

The Barbados Dance Theatre Company presented an innovative blend of traditional and contemporary dance fused with jazz ballet to depict the story of King Jah Jah, a legendary figure from folk history. Choreographed with imagination and elan by Jasareh H, the dance told the story of the African king's rise to power, his fall and subsequent exile to Barbados. It conveyed something of the many-faceted cultural identity of the Caribbean. It included folk dance, Shango ritual and a ballet solo and though the pace varied quite dramatically throughout, the overall tension and unity of the piece were maintained. It was a particularly original and appropriate choice for Carifesta, making the connection with Africa, so central to the cultural life of the region, and also relating it to the history and folklore of Barbados. It was brilliant and sharp in both concept and execution.

Indian influence

Both Trinidad and Guyana have substantial East Indian populations and it was interesting to see the ways that they tried — particularly through dance — to express something of the

East Indian cultural contribution. The Guyanese National Dance Company was well placed to explore this ethnic plurality in that their Senior Choreographer Philip McClintock, though of African origin, is a trained Kathak dancer who studied in India for three years. He used a mixed group of dancers performing Kathak dance steps and although the net result was spectacular, it was not artistically satisfying and lacked the precision and control of Kathak. Trinidad included in its delegation a group of female Indian dancers who performed half remembered folk dance. Incomplete and experimental as these efforts were it was heartening to see the African and Asian influences in the Caribbean being drawn together in this way in spite of the political divisions that exist.

Drama

Drama was well-represented at Carifesta with many of the delegations submitting plays which dealt with aspects of the black experience. St Lucia presented Derek Walcott's 'Dream on Monkey Mountain', the Bahamas put on a dramatisation of James Baldwin's 'Amen Corner', and Monserrat presented the controversial play 'Kirron's Kingdom'. The centre piece of the Barbados contribution was a dramatisation of George Lamming's evocative autobiographical novel 'In the Castle of My Skin'. This elaborate and overblown production

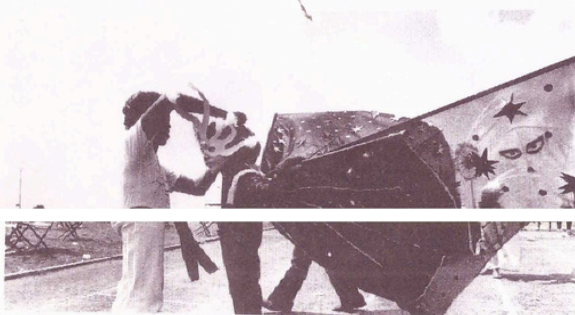
Public relations consultant. Works between Jamaica and the Bahamas. Was Information Attaché to the Jamaican High Commission 1974-76; during which time he initiated the mission's exhibition policy, making the prime space and prestige of the High Commission available to Jamaicans in Britain who could benefit by exhibiting their creative work. Also led the way to greater involvement by Caribbean diplomatic missions in events such as the Notting Hill Carnival and other community events.

Returned to Jamaica in 1976 to head the Overseas Division of Jamaica's information agency. Currently active in tourism-related PR in the Bahamas.

Specialising in feature writing, he is also an avid photographer. His creative writing has been published throughout the Caribbean, in Britain and the USA in anthologies and journals.

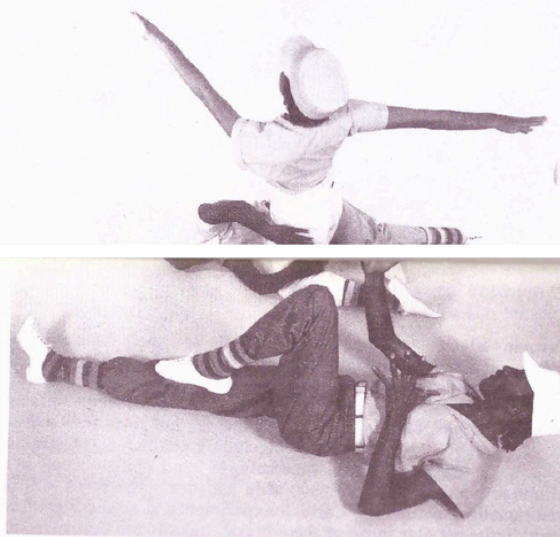
ARMET FRANCIS

Photographer and artist, born in Jamaica, specializing in reportage, fashion, advertising, poster designs and community photography. An exhibition of his work was put on at the Jamaican High Commission, sponsored by the British Council it later toured the Caribbean Islands. He is currently exhibiting at the Photographers Gallery and compiling a set of teaching aids using colour slides for use in schools dealing with the Caribbean.



Kadooment — final adjustments before joining the jump-up.
Photo by Basil Smith.

Jasareh-H, Sharon Harvey and Carolyn Savidge in 'Triple Echo' which the Barbados Dance Theatre Company performed at Carifesta. Photo by Donna Azan 'Distinctively Professional'.



with its confusing set was well received by the Barbados audiences for whom it clearly touched a chord of recognition and delight. Surinam's Henk Tjon's production of 'Rebirth' was the most unusual production of the festival, being a very successful blend of cabaret and agit-prop which was certainly one of the liveliest productions of the two weeks and commanded standing ovations.

The dragon

It was surprising that Trinidad chose to mount Athol Fugard's 'Siswe Bansi is Dead', as their major production when they also brought an excellent dramatised reading of Earl Lovelace's novel 'The Dragon Can't Dance', to Carifesta. Set around the central character Aldrick, who plays the Dragon each year at Carnival, the book uses an exploration of the role of 'mas' in a small Trinidadian community to examine Trinidadian society and the politics underlying carnival. Using two narrators and a number of inventive actors and actresses, the Trinidad

Workshop Theatre Company brought Earl Lovelace's exuberant characters and sparkling narrative to life. Despite the limitations imposed by the lack of a full production, this was undoubtedly one of the most artistically satisfying events of the festival. Interestingly, many of the delegations relied on dramatisations of novels for their theatrical productions.

Jamaica drama

However, the most consistent drama of potency and style, came from Jamaica (a fact probably not unconnected with the existence of the Jamaica School of Drama which has provided a training ground for some of the most talented actors, directors, designers and dramatists of the region). The official delegation brought two excellent plays by Denis Scott, the Director of the Jamaica School of Drama, 'Dog' and 'Shepherd', and a production of Trevor Rhone's 'Old Story Time'. 'Dog' dealt with the violence and divisions in Jamaican society by using the image of

bands of 'dogs', the poor and deprived, waging a struggle with the 'humans', the privileged and affluent, to try and reclaim what has been stolen from them. It is a play about brutalisation and contradiction and the struggle of the human spirit to survive in appalling conditions. Trevor Rhone's play, in the style of evenings of storytelling in rural areas in the Caribbean, dealt with perceptions of colour and class in the Caribbean, through the story of Miss Aggie, a market woman who believes that education will be the salvation of her son but who resorts to obeah when her son marries a black woman against her wishes.

Also present at the festival were the Jamaican theatre group Sistren, who held a number of workshops and also put on 'QPH', a play which focuses on three black working class women, and which was warmly received by Barbados audiences. All these productions dealt with issues of importance relevant to the Caribbean. This was some of the most lean, forth-

right and hard-hitting drama of the festival.

Venues

Barbados graced the festival with a number of beautiful venues though many of the buildings designed for use during Carifesta were not completed in time. There was the gracious and sprawling old colonial style 'Marine House' with its spacious verandahs and halls, the historical Garrison Museum courtyard, and the site of Farley Hill, a breathtaking open air venue in the north of the island overlooking Bathsheba an the wild and rugged east coast of Barbados. The island also provided the festival with some responsive and sympathetic audiences who seemed eager to enter into the spirit of Carifesta.

Markets

For the general public the most obvious signs of Carifesta, were the two open-air Grand Markets, held on consecutive Saturdays, where there were stalls with local foods, art and craft work

and books from the various countries. These events were considerably enlivened by the troupes and bands who performed in the streets during Carifesta from St Kitts, Guyana and Trinidad.

Junkanoo

In particular, one of the strongest bands was the Junkanoo Band from the Bahamas. Junkanoo (or John Canoe) is a traditional band of roving masqueraders and dancers who entertain people at Christmas time in the Caribbean. The tradition is derived from an African festival, but it has been strengthened and built on in different countries, notably the Bahamas, where the band attracts the attention of serious artists in the elaborate and beautiful costume designs. The Bahamas also used African percussion instruments such as the conch shell to create a distinctive and compelling rhythm. These bands really did bring some of the energy, spontaneity and joy of popular festivals to the street and made of Carifesta a people's celebration.

COURSES

FOR INFORMATION REGARDING CLASSES PLEASE TELEPHONE 01-633 1066, OR WRITE TO: THE EDUCATION OFFICER, ROOM 80, THE COUNTY HALL, LONDON SE1. (0) This symbol denotes day courses, (†) this symbol denotes day and evening courses, and those unmarked are evening only.

THE SUBJECTS ARE LISTED IN ALPHABETICAL ORDER.

AFRICAN STUDIES:

CULTURE:

Bousfield School, The Boltons, London SW10.
HENRY COMPTON SCHOOL, Kingwood Road, London SW6.
HURLINGTON SCHOOL, Peterborough Road, London SW6.
LADY MARGARET SCHOOL, Parsons Green, London SW6.
MELCOMBE SCHOOL, Fulham Palace Road, London W6.
TOLLINGTON PARK YOUTH CENTRE, Tollington Park School, Turle Road, London N4.

AFRICAN HISTORY

* CITY AND EAST LONDON COLLEGE, Pitfield Street, London N1.

ASIAN STUDIES:

IMAGES OF ASIA

THE CITY UNIVERSITY, Northampton Square, London EC1.
CLAPHAM BATTERSEA INSTITUTE, 6 Edgeley Road, London SW4.
BALHAM BRANCH (HYDEBURN SCHOOL), Chestnut Grove, London SW12.

Smithy Street, London E1.

* BETHNAL GREEN CENTRE, 229 Bethnal Green Road, London E2.
* BROMLEY-BY-BOW, Deras Street, London E3.

ASIAN MUSIC AND DANCE

HAMMERSMITH AND NORTH KENSINGTON INSTITUTE, Isaac Newton Upper School, Wornington Road, London W10.
HOLLAND PARK SCHOOL, Airlie Gardens, Campden Hill Road, London W8.

ASIAN MUSIC AND DANCE

THE CITY LIT, Stukely Street, Drury Lane, London WC2.
SCHOOL OF ADULT AND SOCIAL STUDIES, Tel: 01-692 0211/7171.

BENGALI AND URDU DRAMA

ISLINGTON ADULT EDUCATION INSTITUTE, Shepperton Road, London N1.
EDEN GROVE BRANCH, Ringcross School, Eden Grove, London N7.

CARIBBEAN STUDIES

SCHOOL OF ADULT AND SOCIAL STUDIES, Tel: 01-692 0211/7171.
MORLEY COLLEGE, 61 Westminster Bridge Road, London SE1.
WORKING MEN'S COLLEGE, Crowndale Road, London NW1.
STREATHAM AND TOOTING INSTITUTE, Ernest Bevin School, Beechcroft Road, London SW17.
PHILLIPA FAWSETT EDUCATION CENTRE, Leigham Court Road, London SW16.

CHINESE STUDIES

9-18 EUSTON CENTRE, London NW1.
THE CITY LIT, Stukely Street, Drury Lane, London WC2.

CITIZENS RIGHTS

9-18 EUSTON CENTRE, London NW1.
THE CITY LIT, Stukely Street, Drury Lane, London WC2.

CLOWNING SKILLS

THE CITY LIT, Stukely Street, Drury Lane, London WC2.

COSTUME DESIGN

CROWN WOODS YOUTH CENTRE, Crown Woods School, Riefeld Road, London SE9.
THE CITY UNIVERSITY, Northampton Square, London EC1.
LAMBETH INSTITUTE, Dick Sheppard School, Tulse Hill, London SW2.

DANCING

AFRICAN FOLK

MORLEY COLLEGE, 61 Westminster Bridge Road, London SE1.
SOUTH LEWISHAM INSTITUTE, Malory School, Launcelot Road, Downham, Bromley.
WESTTHORNE MANOR YOUTH CENTRE, Briset Road, London SE9.

CHINESE DANCE — MOVEMENT

THE CITY LIT, Stukely Street, Drury Lane, London WC2.
* CHELSEA WESTMINSTER INSTITUTE, Marlborough School, Sloane Avenue, London SW3.

CZECHOSLOVAKIAN

HAMMERSMITH AND NORTH KENSINGTON INSTITUTE, Isaac Newton Upper School, Wornington Road, London W10.
FLORA GARDENS SCHOOL, Dalling Road, London W6.

EASTERN EUROPEAN

THE CENTRAL INSTITUTE, Longford Street, London N1.
CHURCH BRANCH, St Marylebone CP, St Marylebone Church, London W1.

TUTE, Maryborough School, Sloane Avenue, London SW3.

GREEK

MARY WARD CENTRE, 9 Tavistock Place, London WC1.
SHELBOURNE YOUTH CENTRE, Shelbourne School, Hornsey Road, London N7.

LANGUAGES (BEGINNERS)

AFRIKAANS

9-18 EUSTON CENTRE, London NW1.
† POLYTECHNIC OF THE SOUTH BANK, Borough Road, London SE1.

ARABIC

9-18 EUSTON CENTRE, London NW1.
MORLEY COLLEGE, 61 Westminster Bridge Road, London SE1.

BENGALI

9-18 EUSTON CENTRE, London NW1.
† THAMESIDE ADULT EDUCATION INSTITUTE, Burrage Grove, London SE18.

CHINESE

9-18 EUSTON CENTRE, London NW1.
† MARYLEBONE PADDINGTON INSTITUTE, Amberley Adult Centre, Amberley Road, London W9.

FRENCH

CITY & EAST LONDON COLLEGE, Clark Street, London E1.
* HAMMERSMITH AND WEST LONDON COLLEGE, Airlie Gardens, Campden Hill Road, London W8.

GREEK

CITY & EAST LONDON COLLEGE, Pitfield Street, London N1.
SCHOOL OF ADULT AND SOCIAL STUDIES, Tel: 01-692 0211/7171.

GUJARATI

CAMDEN INSTITUTE, 87 Holmes Road, London NW5.
† STREATHAM AND TOOTING INSTITUTE, Ernest Bevin School, Beechcroft Road, London SW17.

HEBREW

HAMMERSMITH AND NORTH KENSINGTON INSTITUTE, Isaac Newton Upper School, Wornington Road, London W10.
* THE CITY LIT, Stukely Street, Drury Lane, London WC2.

HINDI

CITY OF LONDON POLYTECHNIC, 9-18 Euston Centre, London NW1.
MARY WARD CENTRE, 9 Tavistock Place, London WC1.

POLISH

CITY OF LONDON POLYTECHNIC, 9-18 Euston Centre, London NW1.
† MORLEY WARD CENTRE, 9 Tavistock Place, London WC1.

PUNJABI

THAMESIDE ADULT EDUCATION INSTITUTE, Burrage Grove, London SE8.
HACKNEY INSTITUTE, Brooke House, Kenninghall Road, London E5.

SANSKRIT

MARY WARD CENTRE, 9 Tavistock Place, London WC1.

SOMALI

* TOWER HAMLETS INSTITUTE, Smithy Street, London E1.

9-18 Euston Centre, London NW1.

URDU

CITY OF LONDON POLYTECHNIC, 9-18 Euston Centre, London NW1.
† MORLEY COLLEGE, 61 Westminster Bridge Road, London SE1.

MIME

THE CITY LIT, STUKELY STREET, DRURY LANE, LONDON WC1.
MARYLEBONE PADDINGTON INSTITUTE, Amberley Street, London W9.

MINORITY RIGHTS

MARY WARD CENTRE, 9 Tavistock Place, London WC1.
FLEET COMMUNITY CENTRE, Agincourt Road, London NW3.

MULTI ETHNIC STUDIES

UNIVERSITY OF LONDON GOLD-SMITHS COLLEGE, Lewisham Way, London SE14.
TOWER HAMLETS INSTITUTE, Smithy Street, London E1.

PLAY READING/WRITING

THE CITY LIT, Stukely Street, Drury Lane, London WC2.
† CHELSEA WESTMINSTER INSTITUTE, Marlborough School, Sloane Avenue, London SW3.

SCRIPT WRITING TECHNIQUES FOR TELEVISION

THE CITY LIT, Stukely Street, Drury Lane, London WC2.
THE CENTRAL INSTITUTE, Longford Street, London NW1.

STORY TELLING

POTNEY AND WANDSWORTH ADULT EDUCATION INSTITUTE, Manressa House, Holybourne Avenue, London SW5.

DANCE CLASSES

ISRAELI

CLAPHAM BATTERSEA INSTITUTE, 6 Edgeley Road, London SW4.

OLD CHESTERTON SCHOOL, Battersea Park Road, London SW11.

LATIN AMERICAN

WORKING MENS COLLEGE, Crowndale Road, London NW1.
CAMDEN INSTITUTE, 87 Holmes Road, London NW5.
FULHAM & SOUTH KENSINGTON INSTITUTE, Beaufort House, Lillie Road, London SW6.

WEST INDIAN FOLK

LAMBETH INSTITUTE, Dick Sheppard School, Tulse Hill, London SW2.
MORLEY COLLEGE, 61 Westminster Bridge Road, London SE1.

YUGOSLAV

MORLEY COLLEGE, 61 Westminster Bridge Road, London SE1.

DRAMA AND THEATRE

PADDINGTON COLLEGE, 25 Paddington Green, London W2.
HAMMERSMITH & NORTH KENSINGTON INSTITUTE, Isaac Newton Upper School, Wornington Road, London W10.

FILM-MAKING AND STUDY

HAGGERSTON YOUTH CENTRE, Haggerston School, Dunloe Street, London E2.
DEPTFORD GREEN YOUTH CENTRE, MARY WARD CENTRE, 9 Tavistock Place, London WC1.
SOUTH GREENWICH INSTITUTE, Haimo Road, Eltham, London SE9.

FILM PROJECTION

SOUTH THAMES COLLEGE, Wandsworth High Street, London SW.
UNIVERSITY COLLEGE OF LONDON, Goldsmith College, Lewisham Way, London SE14.

HATHA YOGA

THE CITY LIT, Stukely Street, Drury Lane, London WC2.

HIEROGLYPHIC WRITING

THE CITY LIT, Stukely Street, Drury Lane, London WC2.
MORLEY COLLEGE, 61 Westminster Bridge Road, London SE1.

MEDIA

THE CITY UNIVERSITY, Northampton Street, London EC1.
THE MARY WARD CENTRE, 9 Tavistock Place, London WC1.

CLASSES

ACADEMY OF INDIAN DANCE
Commonwealth Institute
Kensington High Street
London W8
Tel: 01-602 3252

Thursdays
with Tara Rajkumar (Schools Dining Room)
5.00-6.00 Kathakali
6.00-7.00 Advanced Mohiniattam
7.00-8.00 Beginners Mohiniattam

Sundays
with Tara Rajkumar (The Theatre)
2.00-3.00 Kathakali
3.00-4.00 Advanced Mohiniattam
4.00-5.00 Beginners Mohiniattam (cost £1.50 each)

Sundays
with Chitra Sundaram (Jehangir Room)
2.00-3.00 Bharat Natyam (cost £2.25)

Sundays
with Priya Pawan (Boardroom)
3.00-4.00 Kathak
4.00-5.00 Odissi (cost £1.50 each)

Enquiries: Jill Gale on Ext. 288. Mondays and Thursdays.

Mandear Restaurant, 21 Hanway Road, W1. Tel: 01-323 0660

The Mandear is running dance classes each Wednesday at 5.30pm. For a series of classes the cost is £6.00.

Jacksons Lane Community Centre, Archway Road, London N2. Tel: 01-340 5226

Fees: £7.50 per term. Under 18s, claimants and OAPs: £1.60.

Monday: Keep Fit. 12-1.50pm.
Yoga. 1.50-3.30pm.
Shadow Puppets. 4.30-6.30pm.
Ballet: Elementary Standard. 6.30-7.45pm.
Drama Workshop. 8-10pm.
Evening Activities for Youth. 8-10pm.

Tuesday: Wu-Shu-Kwan. 7-9pm.

Evening Activities for Youth.
Wednesday: Tap Dance Intermediates and beginners. 7.15-9.15pm.

Modern Dance for beginners. 8-9.30pm.

Evening Activities for Youth.
Thursday: Bulgarian Folk Dance. 7-9.30pm.

Evening Activities for Youth.
Saturday: Modern Dance. Complete Beginners. 10.30-12.00.
Modern Dance. Intermediates. 12.45-1.45pm.

Indian Dance. Beginners. 1-2pm.

Indian Dance. Intermediates. 2-3pm.

Indian Dance. Advanced. 3-4pm.

Battersea Arts Centre, Old Town Hall, Lavender Hill, London SW11. Tel: 01-6557 8/9.

Kids' Club
Wednesday: Acrobatics for 5-9 year olds, from 4-5pm. Fee: £2.00.

Painting, Mosaic-making and collages. From 4.30-5.30pm. Fee: 10p.

Saturday: Ballet for 3-14 year olds. From 10.30-1pm. Fee: 50p.

Friday: Drama Club for 9-12 year olds. From 4.30-6pm. Fee: 10p.

Wednesday: Pottery from 4-5pm. Fee: 10p.

Saturday: Pottery from 1.30-3.30pm. Fee: 10p.

Wednesday: Roller Disco Dancing for 9-12 year olds. From 4.30-5.30pm. Fee: 10p.

Teenage:

Sunday: Modern Dance with James Lammy of the MAAS Movers. From 2-4pm. Fee: £1.00 pm, members, under 18s: 70p.

Sunday: African Dance from 4-6pm. Fee: £1.00, under 18s: 70p.

Wednesday: Roller Disco Dancing from 5.30-6.30pm. From 12-16 year olds. Fee: 20p.

Wednesday: Photography for beginners from 6.30-8.30pm. Fee: 50p.

Family Workshop:

Sunday: Pottery from 11-1pm. Family tickets £1.50.

Adults:

Thursday: Acrobatics for beginners from 8.30-10pm. Fee: £1, members 70p.

Sunday: African Dance from 4-6pm. Fee: £1, members and under 18s: 70p.

Wed and Fri: Early morning movement session from 8.30-9.30am. Fee: 70p, members 50p.

Wednesday: Life Drawing from 8-10pm. Fee: £1, members 70p.

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Sunday: Life Drawing. Open workshop.

Friday: Mime for beginners from 8-10pm. Fee: £1, members 70p.

Wednesday: Pottery from 7-9pm. Fee: £1, members 70p.

Wednesday: Pottery from 7-9pm. Fee: £1.25 including materials, members £1.

Thursday: Pottery, taking in decorative techniques using painting, drawing, glaze and colour. Fee: £1.25 including materials. Members £1.

Thursday: Photography, basic black and white processing. From 7.30-9.30pm.

Friday: Photography, from 7.30-9.30pm. Fee: £1.60, members £1.30.

Wednesday: Tap Dancing for beginners from 6.45-7.45pm. Fees: members 70p.

Friday: Tap Dancing for non-beginners. Fee: £1, members 70p.

Women's Courses
(free creche available at this course)

Thursday: Movement — from 10.30-12.30pm, a general warm-up. Fee: 30p.

Thursday: Women and Violence — a discussion group from 1-3pm. Fee: 30p.

MANDEER RESTAURANT, 21 Hanway Place, London W1. Tel: 01-323 0660.

The Mandeer is running dance classes each Wednesday at 5.30pm. For a series of classes the cost is £6. The classes are in Bharatanatyam Indian dance.

JACKSONS LANE COMMUNITY CENTRE, Archway Road, London N6. Tel: 01-340 5226.

Fees: £7.50 per term. Under 18s,

the visual arts. A very high priority is given to young people who wish to continue and deepen an interest initiated at school and who do not have the opportunity to continue full time study of the arts through further or higher education. The aim is to create a centre where the professional and the non-professional can work together, sharing experiences and learning from each other.

MUSIC:
TUES 8.30-10pm Voice Workshop
WED 6.30-8.30pm Guitar and percussion classes.

DANCE
MON 6.30-8pm Jazz — Stage 1.
7pm-9pm Dance for the handicapped.

TUES 6.30-8.30pm Introduction to Contemporary Dance.

6.30-8pm Contemporary Dance Stage 2 — for dancers with at least 1 year's experience in contemporary dance.

WED 11-1.30am Tai Chi — Stage 1.
1.30-1pm Tai Chi — Stage 2.

FACTORY, Chippenham Mews, Paddington, London W9. Tel: 01-286 2321.

The Factory is open Tuesday 4pm-6pm and Wednesday to Friday 10am-6pm for enquiries, membership applications etc. Otherwise the Factory is open as below. The bar is open Thursday, Friday and Sunday evenings 7.30pm-11pm and other nights when there is a performance or dance. If you would like to join a class just come along to the next session.

AKLOWA, Takely House, Brewers End, Takely, Essex. Tel: 0279-871062.

This African arts and education centre in Essex caters mainly for school parties etc., though they do run residential weekend courses as well. Classes and workshops are available in African music, dance, cookery, batik. Tie and dye, pottery, painting, wax models and slide

organised according to demand.

FLEET COMMUNITY EDUCATION CENTRE, Agincourt Road, London NW3. Tel: 01-485 9988.

Tuesdays 1-3pm: CRAFTS AND SEWING
Saturdays MOTHER TONGUE — GUJARATI Children 24, Adults 10-12am.

MILLAN CENTRE, 57/59 Trinity Road, London SW19. Tel: 01-767 3631.

Mondays 6.30-8.30 Asian Dance
7.30-9.30 Asian History
7.00-9.00 Legal advice sessions

Tuesdays 1.30-3.30 Asian dress-making taught in English, Gujarati and Urdu

1.00-4.30 Indian Film Session held at 55 Bassone Road, SW19

6.30-7.30 Urdu classes
7.30-10.30 Millan Youth Group

Wednesdays
1.30-3.30 English as a second language
7.30-10.30 Tara Arts Group

Thursday
3.30-4.30 Womens' Group
7.00-9.30 Harmonium and vocal classes

Fridays
6.30-8.00 Yoga

PAGNELL STREET CENTRE, Pagnell Street, London SE14. Tel: 01-

Saturdays: African dance and music 10-12. Class given by Mario Bayor.

BHARATIYA VIDYA BHAVAN, 4a Castletown Road, W14. Tel: 01-381 3086

DANCE
Mohiniattam (Tara Rajkumar)

Wednesday 5pm
Kathakali (Pratap Pawar) Weds & Thurs 6pm.

Odissi (Priya Pawar) Weds 6pm.
Bharatanatyam (Chitra Sundaram) Thurs 6pm.

MUSIC
Harmonium (Mohammed Kassam) Weds 5.30pm.

Sitar — Sats 11am.

Tabla (Markandeya Mishra) Sats 11am.

Yoga — Mon & Tues 7pm.

In addition to these classes the Bhavan also runs a number of different classes in several languages. For further details ring the number above.

BATTERSEA ARTS CENTRE, Lavender Hill, London SW11. Tel: 01-223 8413

WORKSHOPS & CLASSES: Please note: After the workshops on Sun 20th December there will be a break till Wednesday 6th January. Further details in January's brochure.

KIDS CLUB
Acrobatics: Wed 4-5pm 5-9 yr olds 10p.

ART Thu 4.30-6pm 8-12 yr olds drawing, painting, mask-making, collage 10p.

BALLET Sat 10.30-11am 3-6 yr olds; 11-11.45am 7-9 yr olds; 11.45-1pm 10-12 yr olds; 50p.

DRAMA CLUB Fri 4.30-6pm 9-12 yr olds 10p.

POTTERY Wed 4-5pm 10p; Sat 1.30-3.30pm under 10s 10p.

ROLLER DISCO DANCING Wed 4.30-5.30pm 9-12 yr olds 10p.

TEENAGE
MODERN DANCE Sunday 12-2pm beginners; 2-4pm advanced; with James Lammay of MAAS Movers £1.20/mems & u.10s £1.

MODERN DANCE Fri 6.30-8pm classical influence with Dora Frankel ex-Ballet Rambert £1.20/mems & u 18s £1/u 16s 50p.

AFRICAN DANCE & DRUMMING Sun 4-6pm £1/u 18s 70p.

ROLLER DISCO DANCING Wed 5.30-6.30pm 12-16 yr olds 20p.

PHOTOGRAPHY Wed 6.30-8.30pm for beginners 50p.

HOW A RECORD IS MADE — a five week course. Book now for January's course £1/u 18s 50p per session

WOMEN'S COURSES
MOVEMENT Thu 10.30-12.30pm a general warm-up 30p.

WOMEN & VIOLENCE Thu 1-3pm discussion group 30p.

SELF DEFENCE Fri 10.30-12.30pm. Practical skills. 30p.

PHOTOGRAPHY Fri 1-3pm 50p (excl. materials).

FAMILY WORKSHOP
POTTERY Sun 11-1pm family tickets £1.50.

ADULTS
ACROBATICS for beginners Thu 8.30-10pm £1/mems 70p.

AFRICAN DANCE & DRUMMING Sun 4-6pm £1/mems & u 18s 70p.

EARLY MORNING MOVEMENT SESSION Wed & Fri 8.30-8.30am 70p/mems 50p.

HOW A RECORD IS MADE — a five week course. Book now for January's course £1/u 18s 50p per session.

LIFE DRAWING. Wed 8-10pm £1/mems 70p Sun 7-9pm. Open workshop £1/mems 70p.

MIME FOR BEGINNERS Fri 8-10pm £1/mems 70p.

MODERN DANCE Sun 12-2pm beginners; 2-4pm advanced; with James Lammay of MAAS Movers £1.20/mems & u 18s £1.

MODERN DANCE Fri 6.30-8pm classical influence with Dora Frankel, ex-Ballet Rambert. £1.20/mems & u 16s 50p.

POTTERY Wed 7-9pm incl. materials £1.25/mems £1; Thur 7-9pm Decorative techniques using painting, drawing, glaze and colour incl. material £1.25/mems £1.

PHOTOGRAPHY Thu 7-9pm; Fri 7-9pm; Sun 2-4pm basic black & white processing £1.60/mems £1.30.

TAP DANCING Wed 6.45-7.45pm for beginners £1/mems 70p.

N.B. Free cheche available at women's courses.

ALL DAY LIFE DRAWING CLASS (1 hour lunch break) Sat 5, 10.30am-4.30pm. £3/mems & conc £2.50.

DANCEWORK Sat 5 1.30-3pm — technique workshop; 3.30-5pm choreography workshop. The company teaches Cunningham-based contemporary techniques and choreographic ideas. Single workshop £1.50/mems £1.20; double £2.50/mems £2.

GYMNASTIC DANCE THEATRE CO. Tue 29-Thur 31, 10.30am-4.30pm. A Christmas course for 5-12 yr olds. An exciting mixture of gymnastics, acrobatics and drama suitable for 5-12 yr olds. The course

will be run by The Gymnastic Dance Theatre Co. Tickets £2.50 for all three days/£2 per child for two children or more from the same family.

THEATRO TECHNIS, 26 Crowndale Road, London NW1. Tel: 01-387 6617.

TUES: English for Pensioners. From 5-7pm. Free.

THURS: English for Pensioners. From 2-4pm. Free.

There are also workshops on: Photography. Super 8 cinema, video, jewellery making, puppets, printing. Please ring for details.

EVENTS

BHARATIYA VIDYA BHAVAN, 4a Castletown Road, London W14. Tel: 01-381 3086.

FRI JAN 8: 7pm. A JAMES IVORY FILM DOUBLE BILL — 'The Sword and the Flute', India 1979, English. An evocation of the world of India

miniature painting which shows Moghul and Rajput works as brilliant facets of art, history and culture as well as gems of great beauty. Plus 'The Delhi Way', India, 1964, English. 'The Delhi Way' does not merely draw attention to the past and its magnificent monuments, domes and minarets, trellised loggias and gold encrusted manuscripts, James Ivory has looked into the streets of today and affectionately shown

the rich variegated life to be seen there.

ABENG CENTRE, Gresham Road, London SW9. Tel: 01-737 1628.

JAN 6-15: EXHIBITION OF 'ROOTS IN BRITAIN' — a series of events in the evening is also planned. For further information please ring the above number.

THEATRO TECHNIS, 26 Crowndale Road, London N1. Tel: 01-387 6617.

20JAN: MEDEA by EURIPIDES is reinterpreted by this theatre group to examine the problems a newcomer to a society has to face on arrival.

International Circus and Theatre Stars Highlight of '82 Mime Festival

Dimitri, one of the world's greatest clowns, and Jacques Lecoq, the celebrated French theatrical innovator, lead the line-up of international artists appearing in the Sixth International Mime Festival which will take place in venues throughout London and the regions from 11th January to 6th February.

Dimitro will make his first ever appearances in Britain at the Shaw Theatre from 14th-20th January (Press Night: 14th January, 7pm; 15th, 16th, 18th, 19th, 20th January 7.30pm). Born in Switzerland, the home of the legendary clown Grock, Dimitri studied in Paris with Etienne Decroux, star with Jean-Louis Barrault of Michel Carne's classic film 'L'Enfant du Paradis'.

Jacques Lecoq, on a rare visit to Britain, will present two lecture-demonstrations at the French Institute Theatre on 22nd and 23rd January at 7.30pm. Jacques Lecoq, together

with Decroux, Marceau and Barrault, is one of the four famous French names associated with mime. Director of the renowned Lecoq School of Mime and Theatre in Paris, which celebrates its 25th anniversary this year, his ideas have influenced a whole generation of actors, directors and choreographers throughout the world.

Tickets from: French Institute Theatre, Queensberry Place, London SW7 (01-589 6211); £4 (£3 for members and students).

This year's mime festival features leading companies and solo performers from Argentina, Czechoslovakia, France, USA and West Germany as well as all over Britain. The performances at the Cockpit Theatre, French Institute Theatre, ICA, The Place, Centre Charles Peguy and Shaw Theatre in London and at regional venues throughout the country. 1981-1986



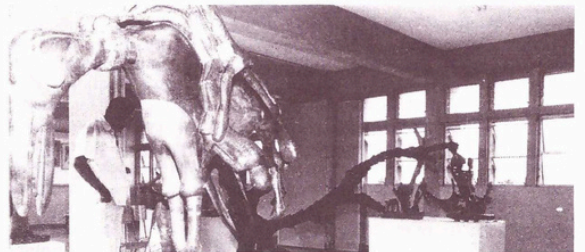
Magnificent Cubans performing 'Sulkari', a stunning piece of choreography. Photo by Basil Smith.



Maxwell Taylor and Stanley Burnside working on a mural in Barbados Community College. The other contributor was Antonio Roberts. Photo by Basil Smith.

VISUAL ARTS

Barbados is a small island with limited resources and consequently there are no appropriate museums or art galleries to house the great numbers of works of art that Carifesta would attract. For that reason the Barbados Community College in Bridgetown with its many rooms, served as the main exhibition



Jamaica of sculpture and drawings and photographs of unavailable work. She was one of the six Caribbean artists chosen by the Festival Committee to receive special tribute at Carifesta 81.

The visual arts represent an expanding area of artistic activity in the Caribbean and virtually every Caribbean nation was represented in exhibitions of sculpture and paintings. The paintings of school children were on show and there was also street exhibitions and a special feature of the visual arts contribution to Carifesta 81 was the creation, on the spot, of several murals. There was also a one man show at the Community College of paintings and sculptural constructions by Guyanese artist Philip Moore. There was in addition a symposium on the visual arts which dealt with common problems. It would be a mistake not to note the contribution by the creators of masquerade and carnival costumes which were featured at Carifesta.

The size of the rooms restricted to a certain extent the scale of works on show and there was some variation in the quality of exhibits from country to country. The general impression however was of a high overall standard with artists grappling with the ongoing problems of identity and direction. The continuing growth of a specific Caribbean sensibility in the visual arts was clear and there was no mistaking the homogeneity of the works on show. This is most evident naturally in the realistic works which dealt with share obvious Caribbean subject matter and themes.



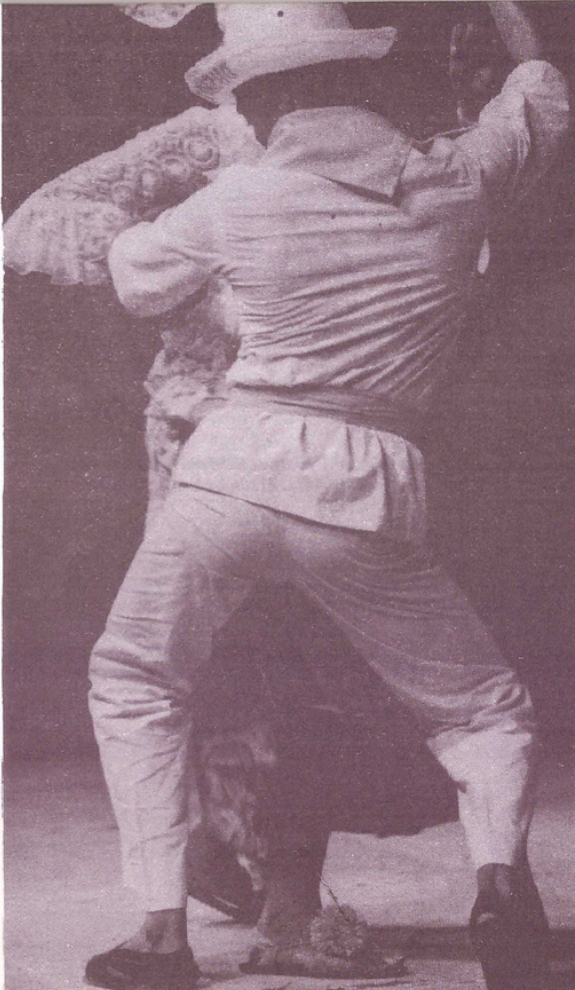
Some of the work by Bahamian artists on view. Photo by Basil Smith.

The most exciting works appeared to be those which were coming to grips with modern developments in world aesthetics without loss of integrity in terms of dealing with the kind of subject matter which is relevant to the struggles and aspirations of the peoples of the Caribbean.

On this level there was a certain conservatism in the selection of the works and artists on show. Certainly in the case of Jamaica there was no representation of the new generation of artists as only works of the well established artists were on show. Edna Manley's dignified stoic images of the ordinary folk of Jamaica at work or in repose were among the most revolutionary on show at Carifesta, though some were created as early as the 1930s and 40s.

The idea of creating murals as a lasting reminder of the great gathering of fellow artists that each Carifesta represents is one of the best contributions from the field of visual arts. The Bahamian mural created by three artists working on the shared theme of 'Woman' is worthy of special mention.

There was a sad lack of catalogue information for most of the exhibitions and in some cases the name of the artist had to be gleaned from the signature on the painting. Of particular interest to the public for instance would have been the work of a group of sculptors from St Lucia who call themselves C.A.M.P.S. but there is no information about this group of artists who submerge their individual identities behind a group name.



Go Deh' — the Curaçao dancers captured in a sensuous moment. Photo by Armet Francis.

CARIFESTA OR CARIFIASCO?

a critical view

FAY RODRIGUES

Carifesta '81 was surrounded by controversy and criticism, rumour and speculation, both on a practical and a philosophical level. Many of the disgruntled artists present dubbed it 'Carifiasco' as a result of their dissatisfaction with the organizational weaknesses. For many of the delegations the problems began on arrival at the airport where an inadequate reception meant that there were long waits, for some until 3 in the morning, for transport and accommodation and passes. The Barbados Ministry of Culture blamed the situation on the lack of communication prior to the festival and an unexpected deluge of unofficial participants who strained the resources of the organizers.

The aim of the festival organizers was to reach as many people as possible; as the publicity for Carifesta proclaimed, 'We have the artistes, we have the audiences', but as one local quipped, 'The trouble is, we can't get them together'. The venues for events were spread over a large area of the island, many of the intended centres which were to have been purpose-built for the festival were

cation or propaganda. This short-sightedness is born of a lack of understanding of the role of the artist and also a lack of imagination in realising the potential of art and culture.

Caribbean artists have been in the forefront of the struggle to ensure that culture in the region did not become the expression of the values of a ruling elite. George Lamming, the Barbadian novelist, has said that the tradition of resistance is inescapable when any serious Caribbean artist goes to work. Many of the region's novelists, for example, have chosen themes which challenge accepted values. Drawing on the role of the African artist in society the Caribbean artist has consistently sought to express something of the collective experience of his/her people. It is very much a culture built up from the grass-roots, reflecting popular feelings, ideas and aspirations.

The importance of fostering a national culture in Third World countries has long been recognized by writers such as Leopold Senghor and CLR James and Franz Fanon. The value of festivals such as Festac and Carifesta lies not just in the bringing

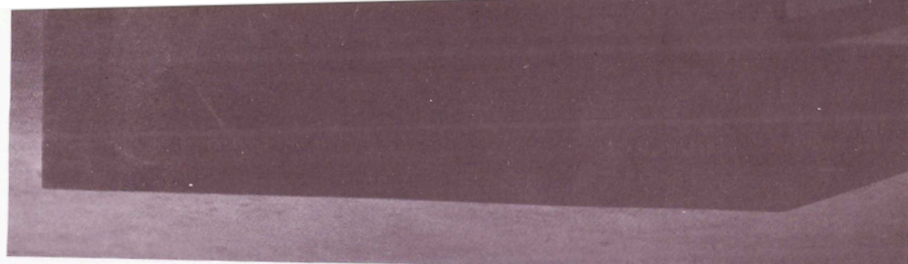
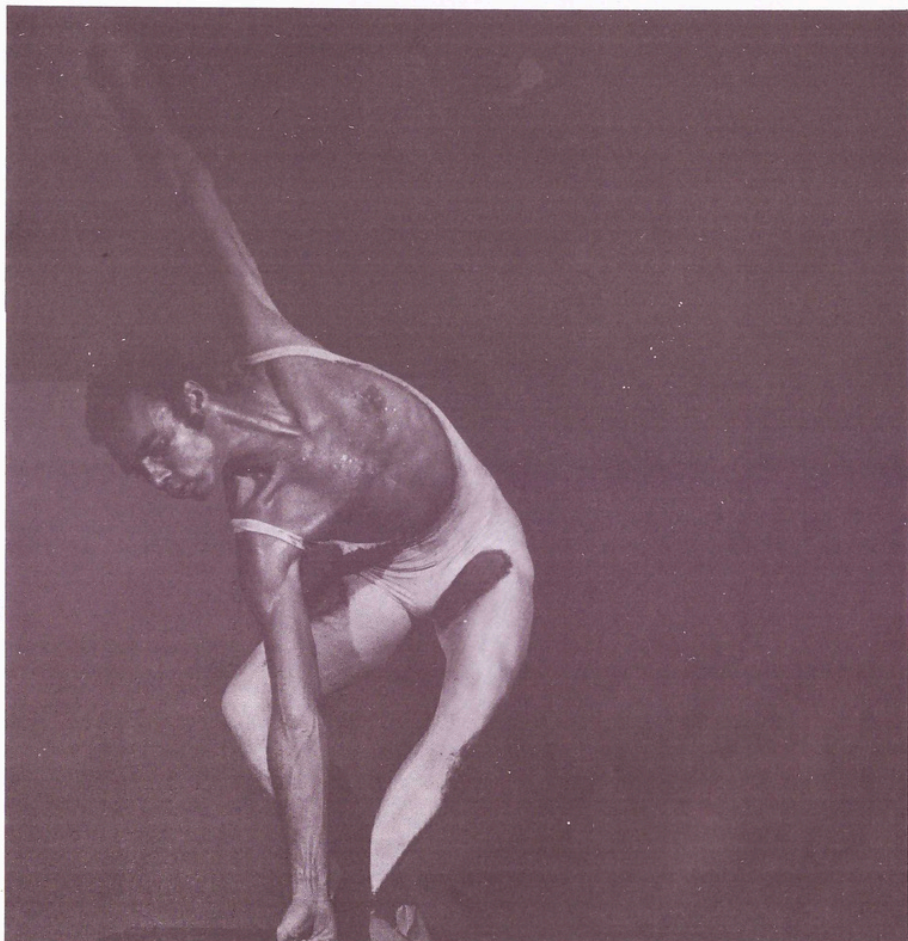
virtually empty.

What relevance does Carifesta have to the general public and how significant is the festival? Does it fulfill any real or vital purpose? How does Carifesta benefit the artists? These were some of the questions being asked at Carifesta, many of them prompted by the organizational gaps in Barbados.

Carifesta is essentially a government to government affair. Predictably, the festival is used politically to attract prestige and of course money and its long term value to the Caribbean artistic community is debatable. Derek Walcott, St Lucian born poet and dramatist, has consistently spoken out against what he considers to be the cynical use the Caribbean governments make of the event and has said that although Caribbean artists are ignored and given little support for most of the time, each time there is a Carifesta they are dragged out and displayed. He cited the case of Trinidad which sent a two-hundred strong delegation to Carifesta but which fails to provide scholarships for outstanding students of the arts. The prevailing climate has forced many artists to emigrate in order to be able to earn their living.

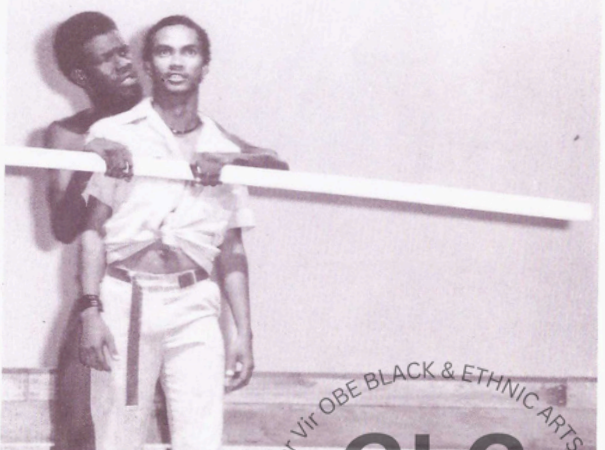
This is not a novel situation as art and culture tend to have a low priority in Third World countries. The feeling is often that countries concerned with economic or political survival can ill afford the jam that art and culture seem to suggest, or that they are just useful in re-educating

concerns. The recent upsurge of Rastafarian based culture and reggae music are the latest examples of this trend and speak eloquently of the Caribbean today. Significantly, neither was represented fully at Carifesta. Despite these lapses, Carifesta is clearly an important feature of the artistic and cultural life of the region and should be encouraged.



Philip King of the Barbados Dance Theatre in 'Shambala', choreographed by Carolyn Savidge. Photo by Donna Azan — 'Distinctively Professional'.

A scene from 'Amen Corner' by James Baldwin by the Bahamas drama contingent. Photo by Basil Smith.



A scene from 'Dog' by Denis Scott, performed by the Jamaica School of Drama. Photo by Armet Francis.

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1981-1986

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Stock Stereotype

BARINDAR KALSI

Anyone watching Hanif Kureishi's play 'Borderline' might be forgiven for suspecting it had been written by Born Again Playwrights Michael Hastings or Nigel Williams. Comparison with such opportunists is unfortunate, but natural, and whatever their initial intentions the plays tend to fall short of dealing with the issues raised properly, and 'Borderline' is not an exception.

Plotting

The story centres around Amina, a young Pakistani girl (Rita Wolf), who is jilted by her studious boyfriend Haroob (Vincent Ebrahim). When her mother (Deborah Findlay) returns to Pakistan, Amina is left alone in England, and drifts into being a dedicated member of the revolutionary Southall Youth Front. The 'Front' are seen picketing a restaurant for having exploited its workforce, and once they have claimed a victory over its owner, they gather at their headquarters to prepare themselves for an incursion by fascists in their area.

Scouring

Curiously enough the fictitious SYF is based on an actual organisation called the Southall Youth Movement, whom I am reliably informed that, unlike the SYF, the Southall Youth Movement, 'is about as revolutionary as a hamster'.

Meanwhile we are introduced to Susan (Lesley Manville), a white journalist who is scouring the area for a suitable story. Her methods for obtaining her stories are devious and involve her befriending Ravi (Nizwar Karanj) who is an impressionable young Pakistani, then she turns her attention to seducing Anwar (David Beames), the leader of the SYF.

Mock tradition

It is significant that white actors are used to perform roles written for Asians and Asians are not used to play roles designated for whites, and as though this were not sufficiently irritating those white actors speak in mocking Asian accents. This did little to enhance either the

quality of the performances or give the characters' credibility. All it did was to bring into question Joint Stock's attitude. Hiding behind its 'tradition', in its publicity the company took great pains to point out that it had 'three white actors and three Asians, and in Joint Stock tradition everyone would play everything'. Evidently that 'tradition' opens with white actors freely playing Asian roles and closes with Asians not being allowed to play roles written for white people.

Stock characters

In this play neither the white nor Asian characters get much sympathy or understanding from Mr Kureishi, indeed he appears full of scorn for all the people he chooses to write about. His disdain for them results in his characters appearing dull and one-dimensional, and their conflicts are therefore unengaging. Who cares what happens to stereotypes, even if they are being bottled by dis-Joint-ed Stock?

ANTIGONE

ERROL LLOYD

'Antigone' by Sophocles is one of the earliest surviving Greek plays and may on the surface appear a strange choice for production by the youthful L'Ouverture Theatre Company which has its base in the heart of Brixton. The temptation to produce a play that probed the underlying sociological, economic and political causes of the recent riots must have been great. 'Antigone' however may in the event have provided a necessary breathing space and an opportunity for the young actors to get to grips with some of the technical challenges presented by this classical play.

Director Yvonne Brewster has an obvious talent for motivating young people who all turned in

interesting performances, and the opportunity of working with so experienced a director will no doubt pay dividends in years to come. Remarkably the performances drew near capacity houses on most nights which would be the envy of any West End theatre manager. As with their previous production — a bizarre but enthralling reggae version of 'The Tempest' — this young company has certainly shown that there is a largely untapped audience for theatre in Lambeth.

It would have been interesting to see what this energetic company could do with some of the material coming out of local writers' workshops — such as the Black Ink Co-operative based in Brixton.

BLACK INK COOPERATIVE

Black Ink is a community publishing company which began as a Manpower Services Commission project initiated by teachers, librarians, black book-sellers and others in Brixton to provide writing by young blacks for use in schools. Black Ink now has premises in Brixton and four full-time workers and receives Urban Aid funding. To date the project has published three books: 'The School Leaver's

anthologies of writing by young people. 'Wasted Women, Friends and Lovers' and 'Black Eye Perceptions'

They are also busy collecting material for future publications, working in schools and also with writers as well as distributing material. A number of the writers they work with have been published by magazines

Anup Kumar Biswas Shobana Jeyasingh

FAY RODRIGUES

An interesting programme was held recently at the Centre for Indian Arts in South Audley Street. It combined a recital by Anup Kumar Biswas, the 'cello artist in residence at the Centre with a performance by Shobana Jeyasingh of Classical South Indian Dance Bharatanatyam. Anup Kumar Biswas began the programme by explaining some of the features of the pieces he was to play and giving the audience some insight into the underlying meaning and traditions of the pieces he played. Two of the pieces he had chosen were written by Indian contemporary composer Naresh Sohal, who was present, and the third was a Suite by Tcherepnin. Mr Biswas' performance was polished and masterly and bridged the Indian and European classical traditions in an innovative way by presenting essentially modern work.

Bharatanatyam

Shobana Jeyasingh began her programme with Alarippu — this is an invocatory dance which begins with simple movements of the eye and neck and builds to a climax using all parts of the body. This item is a standard part of the Bharatanatyam repertoire which was performed with subtlety and precision by Shobana Jeyasingh. It was followed by Ananda Nardana Ganapathi — a dance dedicated to the elephant headed Lord

Ganesha. The dancer gave a short explanation of each dance and some of the movements particular to each dance which was immensely useful, short and to the point. The dance of Lord Ganesha had a great deal of rhythmic vitality and the patterns of the dance were beautifully choreographed by Valluvoor Samarajah Pillai — a dance of ecstasy and sensuous movement. This was followed by Varnam — a varnam is a mode of dance of which there are hundreds in the Bharatanatyam dancers' repertoire. It must however have certain elements and is one of the most complicated pieces to perform. It is a showpiece for the dancer in that it combines passages of mime, followed by passages of pure rhythmic dance. Precise yet fluid, the dancer tells the story of the mischievous Lord Krishna who dupes his lover. The dancer portrays both the woman and Lord Krishna using many carefully observed movements and gestures. The final dance told the story of the Goddess Meenakshi and was pure mime. Shobana Jeyasingh gave a superb controlled and graceful performance despite the fact that she was unable to use the dressing room in the Centre for Indian Arts and had been forced to 'change etc. in the icy and cluttered confines of the kitchen. Altogether an original and innovative combination by two talented young performers from India.

BLACK EYE PERCEPTIONS Published by Black Ink Publications

'Black Eye Perceptions' is a collection of poems by seven young black poets. The poems are direct and for the most part unpretentious:

I am no poet;
I fight to let words flow,
I struggle to let you, the reader know,
In the best way I can,
Who I am, what I think and what I feel.

I ask only for your patience
And your time,
To share with me
The joys of verse and rhyme.

Faith A Barham's introductory poem to her work above is but one of the creative touches that this book has. Each poet introduces herself/himself briefly in prose and verse and there is an accompanying pen and ink portrait by young black artist Desrie Adams. The illustrations together with the highly creative graphics do a lot to elevate this book out of the ordinary.

Much of the poetry is introspective and free from bitterness, though there is evidence of anger too. The real value of the publication is that it affords the opportunity to young poets to have their work published, which should be a real source of encouragement to themselves, as to other aspiring poets. It also could be very useful in a classroom/workshop situation as much of the poetry is concerned with experiences shared by black youth in Britain.

Also published by Black Ink Publications are 'Wasted Women, Friends and Lovers', an anthology of writing, and 'The School Leaver', a play by Michael MacMillan.

Letters

Dear MAAS and Readers of 'Echo',

We are a group of artists with disabilities working in conjunction with the Arts Officer for Lambeth. We are planning a season of arts events at the beginning of next year, 1982, covering Visual and Tactile Arts (painting, sculpture, collage, camera work, etc); Music; Creative Writing; Drama; and Dance.

We would like to hear from practising artists with disabilities, from near and far, who would like to be actively involved in planning and participating in the season. By artists 'with disabilities' we include anyone who

has physical, sensory or mental impairment.

Please do not send any artwork at this time.

We would also wish to hear from anyone with access to funds.

Kirsten Hearn/Keith Armstrong on behalf of 'Artists with Disabilities',
c/o Judith Schrut,
Arts Officer,
Lambeth Amenity Services,
164 Clapham Park Road,
London SW4 7DD
Tel: 01-622 6655

Dear Editor,

I am writing this letter in protest at the 'Sri Lank' review published in ECHO No.46.

The article contains no reference whatsoever to the recent events in Sri Lanka where the Tamil nation in the North is brutally oppressed by the government of Mr R Premadasa.

The Tamil people in London organised a very successful picket of the Commonwealth Institute last Summer where they exposed the hypocrisy of such exhibitions as the 'Sri Lanka' one.

The sub-title of the exhibition was 'an exhibition of cultural heritage and contemporary life'. This is a wild claim. Where were the countless acts of cruelty and physical and political

oppression of the Tamil nation? This exhibition served one purpose. To project a good image for the current Sri Lanka government, while its police and army are busy murdering the youth of the Tamil nation.

If ECHO is to maintain its high standards of being a publication that fights for the cultural free expression of the immigrants in Britain, then it must stop providing publicity to such regimes as the Sri Lanka one, and instead publish a statement by the Tamil representatives and an apology for publishing the 'Sri Lanka exhibition' review.

Sincerely,
Nicholas Avaris
London NW1

IN MY OPINION

PRABHU S GUPTARA

If people on other planets could read the rich and varied literature of Britain, they'd be most surprised to discover that there are black people living here. For few white people acknowledge the presence of black people. Their fiction and drama, for instance, is locked in an upper middle class world where black people can be comfortably de-recognised — though there are a few exceptions such as Colin MacInnes and Michael Hastings. Rhona Martin, first winner of the Georgette Heyer award, has now added her name to this small list. Her *Mango Walk* (Bodley Head, 1981, £6.50) is a perceptive and biting account of a black man's life in Britain. First begun in the late '50s, Ms Martin put the manuscript away in the '60s because the problems of black people seemed to be going away. When it became clear in the '70s that this was but a short respite, Ms Martin resumed work on the novel. She has produced a finely readable novel which, predictably, has had little attention from reviewers. It will be a pity if *Mango Walk* does not become known at least to people such as

Harrap, 1981, unpriced) continues this: Linton Kwesi Johnson and James Berry, for instance, are given as examples of Caribbean short story writers who 'are still searching for an environment which will give their lives meaning'.

Nothing except writing will ever teach anyone how to write. But people seriously interested in developing their abilities as writers will benefit from the Hamish Hamilton series: John Fairfax and John Moat, *The Way to Write*; Patty Kitchen, *The Way to Write Novels*; and Eric Paice, *The Way to Write for Television* (all 1981, £4.25 each). These are the best books available on these subjects at present. The price is reasonable, the books are succinct, and the approach in all of these books is practical throughout. Whether writing is a vague and distant ambition for you, or a daily grind and elation, these books will point out some of the pitfalls and guide you through some of the routes that may help you see your masterpiece published.

Witold Nowak-Solinski is for

in spite of the present climate in Britain.

In view of this climate, it was only to be expected I suppose.

The second edition of James Berry's excellent little anthology, *Bluefoot Travellers* (Harrap, 1981, no price mentioned) should be subtitled 'Poetry by West Indians in Britain'. Of the nineteen poets included here, several were actually born in Britain. Robert Fraser's *This Island Place* (also

romantic novel, whose first part, *Kryslia* has just been published by William MacLennan Publishers, 268 Bath Street, Glasgow, at £5.95. Nowak-Solinski portrays the life of ordinary people in Poland before the War with a remarkable purity of vision and naiveté of style. A child's wide-eyed simplicity has often enraptured adults, as in the work of Edward Lear and Lewis Carroll, though it is impossible to reach any proper evaluation before seeing the two remaining parts.



profile Nancy Quo

ERROL LLOYD

Nancy Quo is a talented and versatile artist. Apart from painting, her activities include sculpture, dance, poetry, puppetry and flower arrangement. In addition she finds time to give lecture/demonstrations on all aspects of Chinese culture, and she is a member of the Association of Art Critics.

She has lived most of her adult life outside of her native China, and though she is capable of painting within the established canons of Chinese art, her work tends to be a combination of traditional Chinese styles and modern European influences. Her approach then is essentially experimental and is an attempt to escape from the constraints and limitations of conventional styles and techniques. An example of this approach is to be found in those of her prints in which a conventional photograph (usually of people) is superimposed on a traditional painting of a Chinese landscape

to create an interesting cross-cultural montage. Another approach is to be found in her painting 'Stonehenge' in which this familiar English landmark is painted in traditional Chinese style, thereby accentuating its mystical and spiritual associations.

A recurring motif in Nancy Quo's work is the horse, which has figured prominently in Chinese mythology and art. She often uses the horse to express human emotions and aspirations and in her painting 'The Sky Has No Limit' horse and rider defy gravity and are shown in full flight through the stratosphere, giving full reign to the human spirit. The painting also shows her superb control of line — so essential to Chinese art.

Yet true to the spirit of Chinese art there is a strong contemplative element even in these paintings that concentrate on movement. This is perhaps due to the influence of Buddhism

which introduced a certain approach to paintings — an approach which saw paintings as an aid to meditation and as providing material for deep thought. This is the spirit that suffuses much of Chinese landscape painting and which is at the root of Nancy Quo's art.

It has been said of Nancy Quo that her greatest achievement lies in her 'ineffable capacity to give pleasure to people of all nations through her personal, Chinese, yet universally understood art.' Her enormous creative energy has found expression not only in her artistic output but also in her special talent for communicating with people across all cultural divides. Anyone visiting her at her Ai Mei Gallery at 295 Royal College Street, Camden Town, London NW1 can be assured of a warm welcome, and for those who can't afford to buy original works of art there is a wide range of cards and prints to take away.

You Want It

YOU KNOW IT MUST EXIST
BUT WHERE?.....

West Midlands Arts may be able to help.

We are in contact with hundreds of artists, craftsmen, photographers and film-makers and can show you slides of work to help you locate what you want.

ARTFILE — our slide index — now has almost 100 entries and is growing rapidly to include artists who had support from West Midlands Arts and many others too.

ARTFILE will be a useful way of extending your range of contacts, whether you are a promoter, a user or a practitioner. You will be amazed at the wide

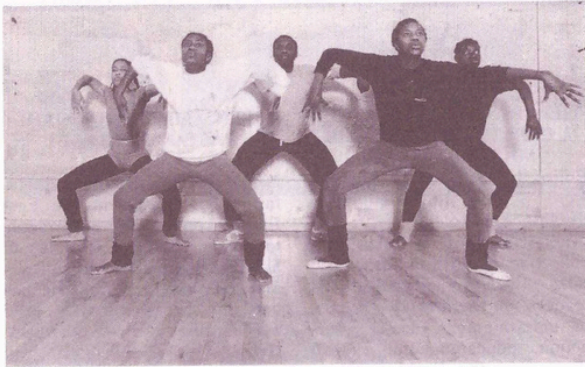
range of work being produced here in the West Midlands.

ARTFILE is backed up by the extensive personal advisory services of the Visual Arts Officer, Lisa Henderson (Fine Art and Craft) and Frank Challenger (Film, Video, TV and Photography).

Make an appointment to consult ARTFILE and talk to the officers on (0785) 59231 or by writing to them at West Midlands Arts, Lloyds Bank Chambers, Market Street, Stafford ST16 2AP.

FUSION

LONDON AND
COMMONWEALTH
YOUTH ENSEMBLE



FUSION, the Commonwealth and London Youth Ensemble in rehearsal for 'Space Invaders'.

FAY RODRIGUES

FUSION is a youth dance company with tremendous vitality and originality. As their name suggests, it is a mixed company but one which is firmly rooted in London's youth culture. The group was formed in January of this year in the Weekend Arts College based at Inter Action in Kentish Town. FUSION has performed at Sadlers Wells, the Commonwealth Institute and Oval House Theatre and also at the National Festival of Youth Dance in Solihull this year. The aim of the company is to combine the performing arts so that the divisions between dance and drama are diminished. The works performed by the company

and introspective side of the company. Most of the other works deal with aspects of life in the youth culture of North London and carry some social comment and a lot of humour. For example, there is one dance which is based on the ubiquitous Space Invaders machines, another looking at the weekly visit to the cinema (Kung Fu and all), and another which looks at the lack of leisure facilities for young people titled 'Where do the children play'.

Some of the dancers exhibit considerable technical control; all of them have great panache. The element of self parody is

The wit and quality of this young company is stamped on the entire programme which is performed with energy and style. One of the works, 'Hysteria', deals with the build-up of tension and fear in an original way and shows the thoughtful

talent and imagination among young people in these recession-bound days and also the need for performance outlets for groups of this high calibre. FUSION would like to perform to as many audiences as possible.

AAKROSH The Cry of the Wounded

DIRECTOR:
govind nihalani
premiered at the
london film festival

JAVED GAYA

'Aakrosh' is a film of rare and compelling power: it invites the audience to identify wholly with the principal protagonist, a young lawyer, Bhasker Kulkarni in his quest for justice in a court case, a quest that unwittingly leads him and the audience down very strange and foreign paths until we realise that the pursuit of justice cannot just end at a court case: that justice is a wider and grander concept than one which men make and men abuse. And that to expect a court of law in an ineradicably unjust society to mete out true justice is a chimera. All a court of law can do is to ramify and buttress the unjust practices that actually take place and reflect the balance of political and economic power prevailing in a society.

Topical

The theme of justice between

rich and poor is as old as time itself, but in an Indian context the argument is topical and very pertinent. Much publicity has recently been accorded to the Mathura rape case, where a harijan (untouchable) girl was allegedly raped by three policemen and, to the chagrin of many progressively minded people, academics and lawyers particularly, the policemen were found not guilty. In the ensuing controversy the question of the relevance of rules of evidence and the court procedure of an adversary system in the context of a developing country were laid bare for opposing views. Similarly, the recent purchase by an Indian journalist of a tribal girl in a market in Madhya Pradesh in order to publicise the widespread practice of slavery amongst tribals in certain parts of India is also germane to this theme. It is all part of a process of westernised bourgeois Indians coming to terms with their society in the broadest sense.

Unpopular

The reason many people fail to

votional dance) — modern ballet and Japanese mime. Her dance movements communicated tension through the pull between the inward movements of

see why the 'New Wave' Hindi film — films which seek to deal with complex social and political themes — have not aroused a following amongst the cinema going masses, and that its audience tends to be confined to the westernised elite and foreign market is for precisely this reason: the fact that justice is heavily loaded against the harijan and the tribals even where they are accorded a measure of procedural equality — as the tribal was in this film where the government provided the services of a lawyer — is well known amongst the poorer echelons of society, who will, if asked, doubtless give even more graphic examples of injustices. To a particular section of society the expectation of injustice is as certain and immutable as the monsoons. It only comes as a revelation to the elite.

Silence

But it is this disparity in expectations as to what the system can deliver that provides the particular heart of this film. A tribal is arrested for murdering his wife. He is arraigned, brought to trial and maintains a monumental silence. His defence counsel cannot understand why he is not more helpful; he emphasises to him he must protect and assert his rights in the court of law. The

audience is similarly bemused. However, a series of incidents which gradually unfold reveal the soundness of the tribal's stance. A newspaper editor who is a radical and knows about what actually happened is beaten up; the young lawyer is terrorised and knifed; the tension never eases. In the meantime the elite are shown playing cards with the practised insouciance of those who know that they are unchallengeable. It comes to light that the tribals wife was raped and killed by a local politician, aided and abetted by the lowest officer (civil servant) and doctor. The power elite of the society in fact.

Futility

The young lawyer now realises the hopelessness of his task; and he begins to understand his senior counsel, the prosecution lawyer's advice about the legal process being like a game of cricket and not to be confused with justice. At this stage the tribal — when he attends his father's funeral — kills his attractive sister in front of everyone. The reason for this is simply that with the death of the father there are no more males left in the family and his sister's fate would literally be one worse than death. As a consequence he sees it his duty to kill her. The

difficult for her to impose a persistent focus of her own.

There were sweetly serene Air India visions which Flora did not resist!

Wasn't there an overall distraction too when the show was misguidedly left to be seen through the popular hazy mystique surrounding Eastern art? In this case, the pervasive Odissi items threw a dubiously comforting cloak over the other themes. Flora's spiritual quest (and consequent choice of dated social themes) seemed genuine, but spiritual and noble values here lost momentum, and the overall atmosphere weakly pointed to the stereotyped vision of a passive, accepting culture.

Finally, the photo — images of Flora with the classic long fingernails of the Thai dancer, symbolised her 'retreat' to the trance-like dances of the Far East. This was the result of an excessive preoccupation with classical form, the motives being spiritual or aesthetic but hardly dramatic. This path led Flora away from the potential vitality and drama of Indian dance and was at odds with her vivid use of mime, and certainly with urgent social comment rooted in the here and now.

A certain freshness and bite

and by keeping an unnecessarily respectful distance from the styles she 'mixed', was left with rare hybrids of exceptional fragility.

Superb

Naseerudin Shah excels as the young lawyer, he brings the right balance of quizzical innocence, idealism tinged with a sense of superiority, possibly priggishness to the role. Amrish Puri as the senior lawyer conveys the cynical man of the world knowingness with particular aplomb and polish. However, a vision of pride, dignity and, ultimately, supreme sagacity is implicit in Om Puri's performance as the tribal; he never speaks, but never needs to. But the acting apart, the direction is inspired. The lush verdancy of the Maharashtra country side is portrayed beautifully, the camerawork can only be compared to 'Ankur' (the Seedling); an observation sustained by the fact that Govind Nihalani was Shyam Benegal's cameraman. With this film he makes good his claim to be an outstanding young director in his own right. There are many fine and deft touches which make one realise the quality of his craftsmanship. It has been premiered at the London Film Festival; let us hope that it is allowed a run in London and the provinces.

1981-1986

Four Indian Women Artists

In 1963 a group of Indian painters living in the United Kingdom formed an Indian Painters collective. Over the years the group developed and grew, until in 1980 the Indian High Commission gave them the use of their present premises in South Audley Street, which were opened by the Rt. Hon. Paul Channon, MP, Minister for the Arts in April 1980.

This exhibition of work by four Indian women artists — Chaila Kumari Burman, Vinodini Ebdon, Bhajan Hunjan, and Naomi Iny — is the first major exhibition to be held at the centre since its inaugural exhibition. The work, covering as it does, sculpture, ceramics,

prints and paintings indicates the diversity of interest within Indian Artists (UK), while the cultural diversity of four artists, although all are of Indian origin, symbolises both the Indian tradition of IAUK and its involvement in, and contribution to, the cultural life of the United Kingdom. This exhibition is a remarkable example of the multi-cultural enrichment that is possible in art. The result is an exhibition of great diversity, originality and freshness.

For further information please contact Ibrahim Wagh, the General Secretary, tel: 01-202 0368 or 01-328 9866; or Bhajan Hunjan, the co-ordinator, on 0734 52227.

Brent Music and Dance Festival 1982

The Brent Music and Dance Festival is to take place from 15th January to 14th February.

The Festival, which aims to give amateur performers the benefit of professional adjudication with the opportunity of performing before an audience, is open to all age groups.

The venues for this exciting event are Brent Town Hall, Forty Lane, Wembly, Middlesex, and Anson Hall, Chichester.

The stage dancing section is always of a particularly high standard with the tiniest of performers showing amazing skill and confidence, whether it be musical comedy, ballet or tap, with older competitors on the brink of professionalism.

The festival culminates in the grand prize-giving concert on Saturday 6th March 1982, at the Brent Town Hall, when some of the

solely to dancing, while at Anson Hall there will be solo singing, piano, speech & drama and the instrumental classes.

This year there will be sections for STEEL BANDS and INDIAN DANCING to give added colour and enjoyment to this, one of the country's most prestigious festivals.

£2000 Offer for Writer in Residence

A grant of £2,000 is available from West Midlands Arts to help place a creative writer within an establishment or organisation in the region. Suitable venues include libraries, schools, colleges and community arts projects.

Proposals from organisations should be for a fixed term, of approximately four months, or one term's duration. Under the scheme, the Association is willing to offer the grant direct to the writer as an individual bursary. The post might be appropriate for a poet, novelist, short-story writer, or journalist. Preference will be given to a situation where the writer's

work will be of value to the community surrounding the particular organisation.

At this stage West Midlands Arts seeks detailed proposals from prospective host organisations. Applications from writers will be requested in May/June 1982.

Applications should reach West Midlands Arts by the end of December, but organisations considering making a proposal are advised to first contact Dorothy Wilson, Literature Officer, West Midlands Arts, Lloyds Bank Chambers, Market Street, Stafford ST16 2AP. Telephone: Stafford (0785) 59231.

MARKET PLACE

WEEK END ARTS COLLEGE

WAC was set up in 1978 by Ed Berman, Teresa Noble and Celia Greenwood to meet the needs of the many talented teenagers who find themselves at a disadvantage when trying to enter arts or teacher training colleges. It is for specially selected young people who are seriously thinking of a career in the performing arts or teaching. Most lack the background in specific arts techniques, auditions and interviews. They are not usually taught these at schools and it is too expensive for them to learn elsewhere.

As a result of attending WAC, 80 per cent of the members of FUSION have now been accepted for full time training at dance or drama colleges. WAC holds classes on Sundays at the Inter Action Centre in Mime, Drama and Improvisation, Ballet, Jazz Dance and Singing. Anyone interested in recommending or helping young people who would not otherwise have this opportunity are invited to contact the WAC Administrator.

If you would like to contact this sparky group or if you would

267 9421.

NUCHRON LIMITED, 107 Manington Lane, Bradford. Tel: 0274 21871.

Nuchron has recently produced the first video of 'The Sanskriti Commemorative 10th Festival of the Arts of India', which was held in June/July 1980. The cassette contains a wide variety of items covering different styles of dances from North as well as South India, including Manipuri, Bharatanatyam and Kuchipudi. The cassette is both entertaining and of great educational value. Part of the earnings from the sale of the cassette will go to the Centre of Indian Arts. The running time of this colour cassette, with accompanying English commentary is approximately 2½ hours. The introductory price is fixed at £31.50, inclusive of postage and packaging. Apply or telephone the above number.

STEEL AN' SKIN AFRO CARIBBEAN GROUP

Steel an' Skin, the well-known Afro-Caribbean music and dance group have been working in Toxteth, Liverpool on a community arts workshop residency. They are still available for performances and workshops both in London and in the north. Anyone interested in booking this group should contact 143B Abbey Road, London NW6. Tel: 01-328 5233.

THE ARTS AND DISABILITIES A CREATIVE RESPONSE TO SOCIAL HANDICAP

Edited by Geoffrey Lord. Foreword by His Royal Highness the Prince of Wales. 'The Arts and Disabilities' is a collection of articles based on talks given by organisational leaders, on the arts as a means of entertainment, social interaction, education and clinical therapy for the disabled. Chapters include 'Drama and the Mentally Handicapped', 'Mime with the Deaf', 'Music in Disability', and 'The Therapeutic Aspects of Arts Centres'.

As Geoffrey Lord says in his introduction, 'All of us have needs, some more special than others. The arts can bring satisfaction if they can be shared, artists and teachers of the arts can be instrumental in helping many including the disabled and disadvantaged to relax, to enjoy, to participate and, where desired, to improve their self-esteem.'

The purpose of this book is to inform the reader of the purpose and value of activities in the arts by and for the disabled as well as outlining the skilled work which is currently being done, and to encourage the creation

BENJAMIN ZEPHANIAH RASTAFARIAN POET

Benjamin Zephaniah is a Rastafarian poet based in the East End of London who is available to give dramatized readings of his poetry in schools, colleges and community centres. He has had one book of poetry published titled 'Pen Rhythms' (Page One Publishers) and another book titled 'Calling Rastafari' will be published next year. Anyone interested in booking a performance should contact him at 83 Stafford Road, Forest Gate, London E7. Tel: 01-471 7737. Copies of his book are available from Page One Publishers, 53 West Ham Lane, Stratford, London E15.

ARTSLINE, 48 Boundary Road, London NW8 0HJ. Tel: (administration only) 01-625 5667/8. Or 01-625 5666.

This month the Rt. Hon. Paul Channon, Minister for the Arts, has launched a unique telephone service to give advice and information on every facet of the arts to the disabled.

Called Artsline, it will operate on 01-625 5666 from Tuesday

2pm. For several months, two researchers have been building up a bank of information, Enid Church and Susan Beattie (who is herself confined to a wheelchair). From this, the service will be able to tell you where a wheelchair can go, which library has the best supply of large print books, where training in the arts world is to be found for those needing special provision.

NEW MAGAZINE BLACK INSIGHT

First published in September 1981 by Black Insight Voluntary Organization, edited by Maria Gayle, the magazine covers a wide range of issues relevant to the black community. In the current issue there are articles such as one on 'Phillis Wheatley, Eighteenth Century Slave Poet' by Ziggy Alexander, 'Theatre and Black Talent' by Robert Birmingham, 'Scientific Experiments Carried out on Black American Males' by Wally Baker, 'Education', by Agnita C. Desai, Brent's Rastas, 'George Padmore' by Jacques Compton and 'Milk Formula and its Use in the Third World' by Maria Gayle. In addition, there is a children's section in the magazine. Anyone interested in receiving a copy at 20p should contact: Black Insight Voluntary Organization, c/o 13 Nicoll Road, Harlesden, London NW10, tel: 01-969 8103.

EQUITY NEW AFRO-ASIAN ARTISTS REGISTER

Equity is being financed to produce a new Afro-Asian Directory to supplement their general register, 'Spotlight'. Application forms for inclusion in the new register are available from Equity, 8 Harley Street, London W1. Closing date for new entries is at the end of the year.

It has been financed, initially (to the tune of £12,000) by Capital Radio and is, in fact, modelled on the radio station's highly successful Helpline, the confidential telephone advice and information service.

It was the concept of the Greater London Arts and Disability Working Party which includes representatives of the Arts Council of Great Britain, Shape, Disabled Living Foundation, Minority Arts Advisory Service, Greater London Arts Association, London Association of Arts Centres, Greater London Association of Community Artists, Interlink, independent community arts organisations and individual disabled members.

John Whitney, managing director of Capital says, 'We are happy to have been able to help with Artsline because we feel that it will open some doors for the disabled who are so often frustrated in their attempts to lead as normal a life as possible. Through our own Helpline, we have come to be very well aware of these frustrations. In this Year of the Disabled, it seemed a very fitting scheme to back.'

Working for London
archive.parmindervir.com