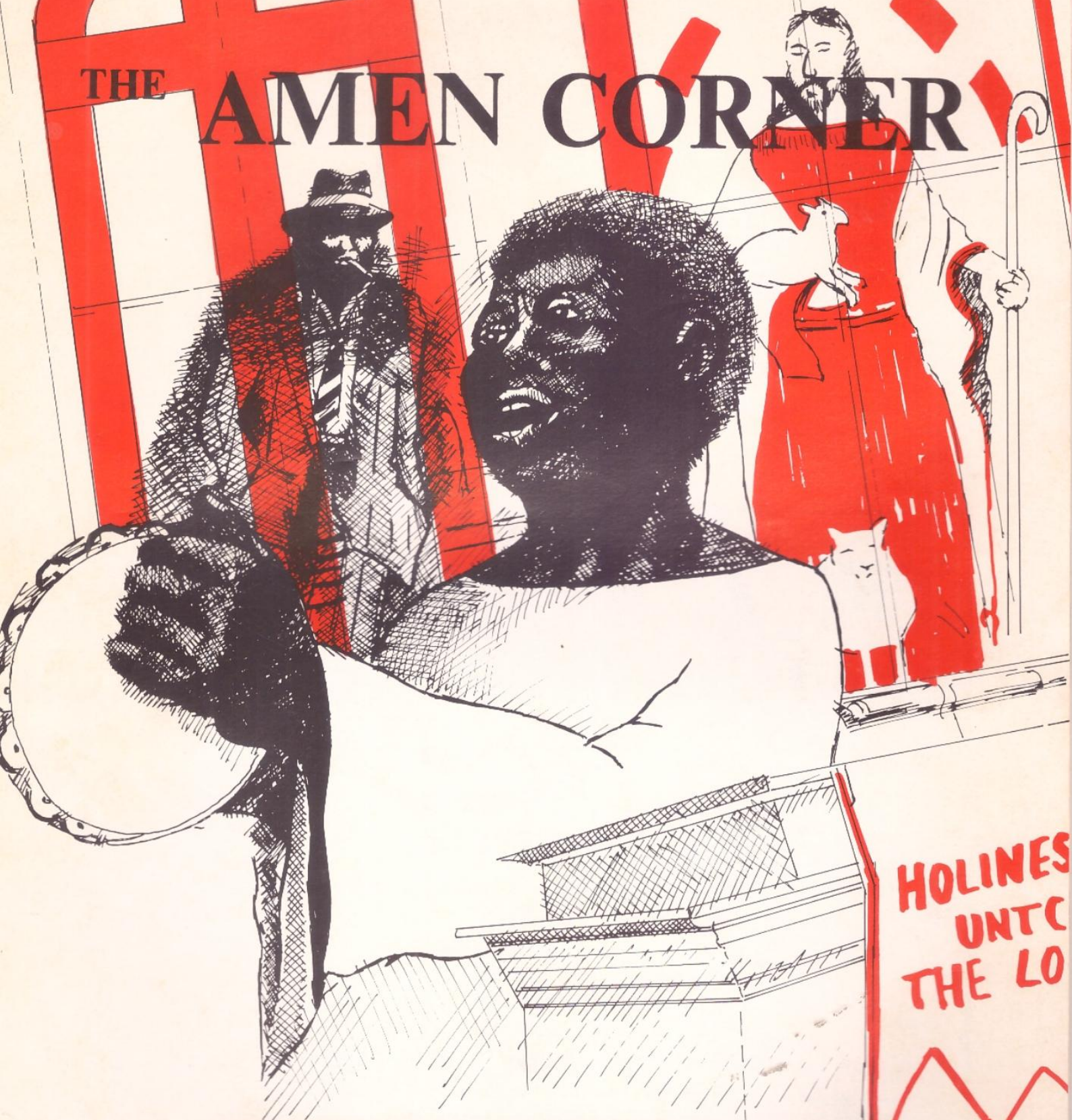


CARIB THEATRE PRODUCTIONS PRESENTS

JAMES BALDWIN'S

THE

AMEN CORNER



HOLINES
UNTO
THE LO

TRICYCLE THEATRE

Brent Leisure
-Arts & Entertainments-



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GRANT SCHEME

The Tricycle Theatre was founded in 1980 by Ken Chubb, Martin Cook and Shirley Barrie as an initiative of Brent Borough Council and the GLC.



BECOME A THREEWHEELER!

Membership entitles you to:

- (i) Two tickets for the price of one for previews, press nights and Thursday evenings (subject to availability).
- (ii) Regular mailings with information of forthcoming productions and events.
- (iii) Discount on all Tricycle merchandise - sweatshirts, T-shirts, Tricycle bottled wine, Steadman posters and postcards etc.
- (iv) Invitations to private views of exhibitions in the gallery.
- (v) THE CHAINLETTER - a quarterly newsletter giving up-to-date information and a behind-the-scenes look at the Tricycle Theatre.
- (vi) Occasional special offers.

Membership is only £5 per year.

If you wish to become a Threewheeler, you may either join at the Box Office or write to Keith Lawrence (Membership Organiser), The Tricycle Theatre, 269 Kilburn High Rd, NW6 enclosing a cheque for £5 payable to the Tricycle Theatre. On receipt of this, you will receive a personal membership card.

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THREE ASPECTS OF THE TRICYCLE'S AUTUMN SEASON, 1986

THE MARKET THEATRE
OF JOHANNESBURG

in

BORN IN THE R.S.A.

by Barney Simon and cast
directed by Mary McMurray

A Tricycle Television production for Channel 4
transmitted on December 8th, 1986.

*"Stunning not only excellent as a drama
but also as television"*

The Listener

*" this play transfers superbly well to
television. At the end you almost feel you've
lived with them".*

The Guardian

TRICYCLE
TELEVISION



TRICYCLE
YOUTH THEATRE



December 1986

THE TRICYCLE YOUTH THEATRE
in

THE RIGHT THING

by Leigh Jackson and Neema Kambona
directed by Christine Harmar-Brown

*"THE RIGHT THING is a bitter-sweet success,
the very stuff that the Fringe is made of –
vibrant, enthusiastic and profoundly nostalgic"*

City Limits

*"Christine Harmar-Brown's direction gives full
rein to the marvellously rich and uninhibited
talent on view....See it."*

Morning Star

TRICYCLE
PRODUCTION



October – December 1986

THE HOSTAGE

by Brendan Behan
directed by Nicolas Kent

*"Nicolas Kent's full-blooded production fuses
the many songs, inspired dance routines, stories
and jokes into a hugely enjoyable evening"*

Time Out

*"Brendan Behan's burlesque of his life Dublin
in a robustly boisterous revival"*

*"The Tricycle's revival is a winning combination
of politics and community knee-up"*

The Times

1-1986

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THEATRE ARCHIVE

TRICYCLE GALLERY

To 24th January

Deirdre O'Mahony

DANGEROUS WIRING AND DODGY WALLPAPER

Inspired by trips to India and Sri Lanka, these paintings deal with the male nude using parachute silk, acrylic medium and gold and metallic pigment against the drawn charcoal figure.

26th January – 14th February

Timo Lehtonen

RECENT WORK

This exhibition ranges from wall sculptures to collages and drawings and includes a selection from the 1986 Lowick House Printmaking Residency.

16th February – 7th March

Sam Tanner

WE ARE HUMAN TOO, AN ESSAY IN UNDERSTANDING – PHOTOGRAPHS OF THE HANDICAPPED

An exhibition of some 50 photographs taken during a two-and-a-half year involvement with disabled people.



SATURDAY SHOWS FOR CHILDREN

January 17th	Common Lore Storytellers in TRICKSTER'S CHRISTMAS For 5–8 years	11.30
January 24th	Salamander in WATCH OUT For 4–8 years	11.30 & 2.00
January 31st	Pekko's Puppets in MAGICAL MYTHS OF FINN MacCOOL AND OTHER GIANTS For 4–10 years	11.30 & 2.00
February 7th	Albert the Idiot in ALBERT'S MAGICAL MYSTERY TOUR For 3–8 years	11.30 & 2.00
February 14th	The Great Kovari in THE GREAT KOVARI'S MAGICAL SHOW For 3–10 years	11.30 & 2.00
February 21st	L'Ouverture Theatre Company in THE SEA PRINCESS For 7–11 years	11.30
February 28th	Sweet Pea Productions in SWEET PEA For 3–8 years	11.30 & 2.00

Tickets only £1.25. Book early!

COMING NEXT

From 12th March

PAINES PLOUGH, THE WRITERS' COMPANY

present

THATCHER'S WOMEN

a new play by

KAY ADSHEAD

Directed by

PIP BROUGHTON

Who are Thatcher's Women? Regular King's Cross prostitutes resentfully give the name to the Northern housewives who encroach on their territory by coming to London for a fortnight to earn enough money to pay the bills and have a good Christmas.

Laid off from the meat-packing factory and flat-broke, three women from Manchester decide to try their luck in London but are plunged into a totally different and unexpected world. Lynda, the youngest, accepts the risks and the danger as part of the job and is determined to claw her way off the breadline. Norah, having come to London, simply cannot face the thought of 'the game', and is befriended by the man on the station heel-bar who shows her the sights of London. Marge's family think she is working for a lucrative London agency but she is, in fact, working Wandsworth Common where she sees other sights - the real sights. Selling her body, she learns hard lessons about herself as a woman.

THATCHER'S WOMEN is a play for today. Kay Adshead's biting comic wit combines with a sharp insight into life in Britain today: her sense of the absurd contrasting with moments of poetic tenderness. THATCHER'S WOMEN is her second play and will receive its world premiere at the Tricycle Theatre before embarking on a national tour.

Paines Plough's last production seen at the Tricycle Theatre was JOYRIDERS by Christina Reid;

"Tough, funny and pungent new play"

Financial Times

"Played with wit and fury by an unnervingly authentic cast, Pip Broughton's production supplies added confirmation that a new hard-headed drama is coming out of Ireland"

The Times



Michelle Fairley and Clare Cathcart in JOYRIDERS

"What makes JOYRIDERS so impressive is the way that it suggests the extent to which a new generation has grown up without hope and has adjusted with grace jauntiness to lives bound by pessimism."

The Guardian

PAINES PLOUGH will be holding their highly-popular Rehearsed Readings during the run of THATCHER'S WOMEN. For further information, telephone Paines Plough on 380-1188.

JAMES BALDWIN

James Baldwin was born in New York City on August 2, 1924. The first of nine children, he grew up in Harlem where his father was a minister. For a brief time in his teens, Mr Baldwin followed his father and became a preacher. He later held a variety of jobs before he attained recognition as a writer. At the age of twenty-four, Baldwin embarked on the first of many journeys to Europe – travelling mainly to Paris. He divides his time between a home in southern France and one in New York City.

Mr Baldwin is the author of fourteen books and is the co-author of three others. He is one of America's most celebrated writers. His work includes the novels *Just Above My Head*, *Giovanni's Room*, *Another Country*, *Tell Me How Long the Train's Been Gone*, and *If Beale Street Could Talk*; his short story collection, *Going to Meet the Man*; his volumes of essays, *Notes of a Native Son*, *Nobody Knows My Name*, *The Fire Next Time*, *Nothing Personal* and *The Devil Finds Work*; and his plays, *Blues for Mister Charlie* and *The Amen Corner*.

James Baldwin has received many literary honours. He is the winner of a Eugene F. Saxton Memorial Trust Award, a Rosenwald Fellowship, a Guggenheim Fellowship, a *Partisan Review* Fellowship, and a Ford Foundation Grant-in-Aid; he is also a member of the National Institute of Arts and Letters. In 1974 he was awarded the Centennial Medal of the Cathedral Church of St John the Divine in New York City.

CARIB THEATRE PRODUCTIONS

Carib Theatre Productions was formed in 1981 to give black actors, writers, designers, directors, Stage Managers and others more opportunities to practise and develop their skills and broaden their experience.

Founded by Anton Phillips with Yvonne Brewster, Carib Theatre Productions aims to reflect the multi-racial nature of our society. Our aim is to achieve the highest performing standard in plays which are as entertaining and informative to as wide an audience as possible.

For the past three years Carib's Theatre-in-Education company has been touring Greater London, particularly in schools around its base in Brent. Carib remains committed to the further development of TIE projects, as a means of introducing new writers, actors and others to the theatre.

The plays produced by Carib Theatre include *Streetwise* by Barry Reckord, directed by Yvonne Brewster, *Outlaw* by Michael Abbensetts, directed by Robert Gillespie and *Two Can Play* by Trevor Rhone, directed by Anton Phillips.

The company is currently based in Kilburn: If you would like to be added to our mailing lists and kept informed about the company programme, please write to: The Administrator, Carib Theatre Productions, 342 Kilburn High Road, London NW6 2QJ, or telephone 01-624 5860

Carib Theatre Productions acknowledges the support of:

The London Borough of Brent

The Arts Council of Great Britain

The London Borough Grants Scheme

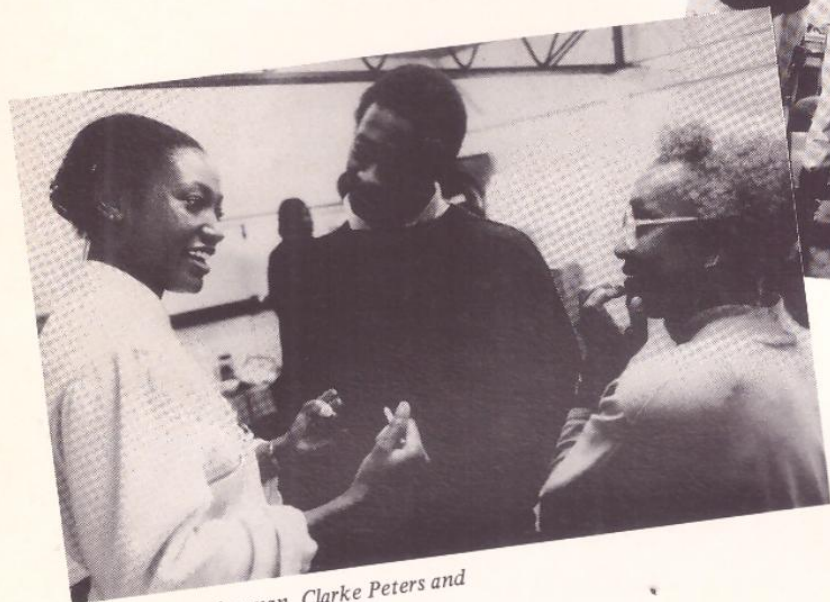
Greater London Arts

For Carib Theatre Productions: Artistic Director: Anton Phillips. Company Secretary: Judith Hepburn. Company Administrator: Rohan Jayasekera. Book keeper: Margaret Lee.

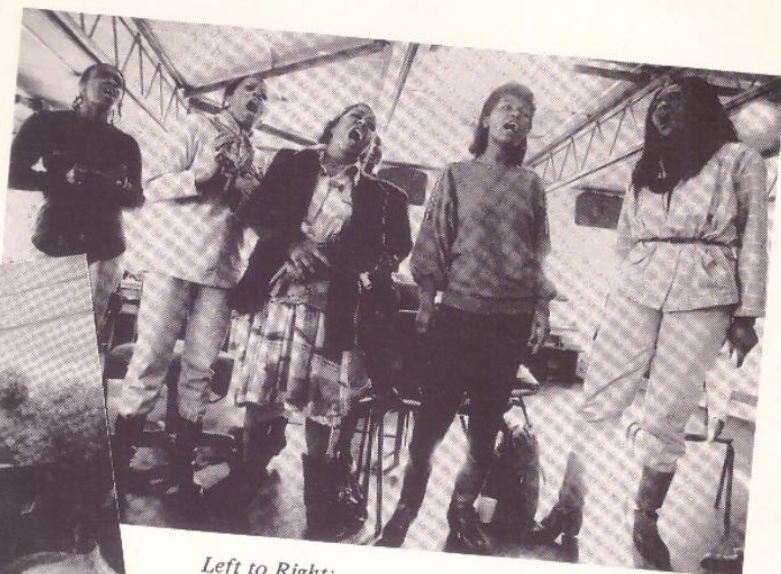
Carib Theatre Productions would like to thank the following for their support during this production of *The Amen Corner*: Judith Hepburn; Jenny Dorsey; Hampstead Theatre; Roy Cohen for sound tapes; Andrew Leigh of the Old Vic for Miss Parsons wig; Junior Brown of Highpoint Optical; Dalston, for spectacles; Trans World Publications, and the staff of the Tricycle Theatre.

The Tricycle Theatre is grateful for the continued support of: Lever Brothers Ltd; Wardrobe by Persil Automatic; Washing machine and tumble dryer kindly supplied by Creda Ltd.

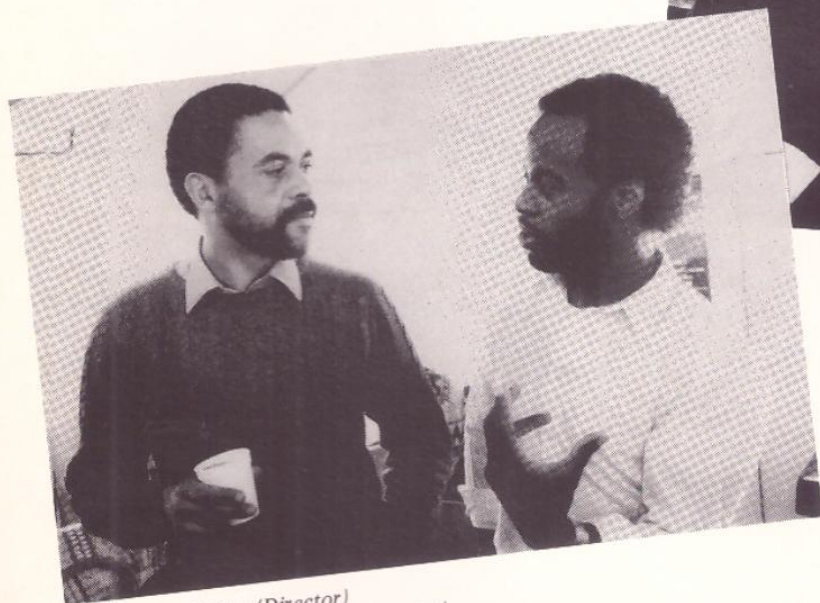
THE AMEN CORNER : IN REHEARSAL



Stacey Zuckerman, Clarke Peters and Carmen Munroe



*Left to Right:
Corinne Skinner-Carter, Stella Starr, Lucita Lijertwood,
Earnestine Pearce, Claudette Williams*



*Anton Phillips (Director)
and Bazil Meade (Musical Director)*



*Left to Right:
Trevor Marshall-Ward, Carmen Munroe, Clarke Peters,
Patrick Cameron, Al Matthews, Sharon Ricketts,
Stella Starr.*

THE AMEN CORNER

Twenty-one years have passed since an all-American cast briefly brought James Baldwin's *The Amen Corner* to London, one stop on a 1965 European tour. The author was hailed as the first black American to achieve international status "as a masterful creative artist and an intellectual spokesman for his race."

Truly, wrote Robert Squire, Baldwin was "a prophet, a man who has been able to give a public issue all its deeper moral, historical and personal significance." Baldwin, wrote Paul Hendrikson, had "galvanised a whole generation of black and white Americans."

Born in 1926, Baldwin became a preacher at the Harlem Fireside Pentecostal Church at fourteen. He recalled his three years as "a holy freak" in an interview with Judy Bachrach. "I ...was too tormented and I didn't really understand the gospel. I believed, but I didn't know. Now - maybe I know, but I don't believe."

Like Margaret Alexander, the central figure of *The Amen Corner*, Baldwin sought refuge in his faith. Life with his brutal, alienated stepfather was hard and life on the streets was harder still. Again, like Margaret, the young preacher saw Harlem's squalor and vice as evidence of spiritual poverty. In later years he came to see it as the visible symptoms of the disease of racism, though the view did not change.

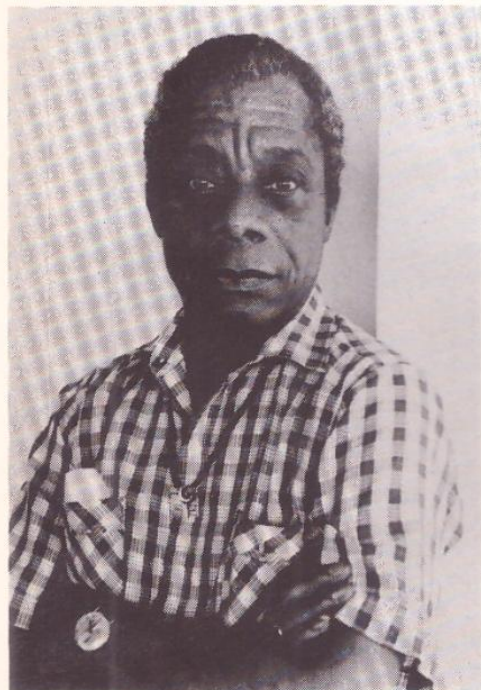
It was, he wrote in *The Fire Next Time*, "...visible everywhere, in every wine stained and urine splashed hallway, in every clanging bell, in every scar on the faces of the pimps and their whores, in every helpless newborn baby being born into this danger, in every knife and pistol fight on The Avenue, and in every disastrous bulletin: a cousin, mother of six, suddenly gone mad, the children parcelled out here and there; an indestructible aunt rewarded for years of hard labour by a slow, agonizing death in a terrible small room; somebody's bright son blown into eternity by his own hand; another turned robber and carried off to jail."

That strand of bitter experience lay deep and was indelible, anchoring Baldwin to his people through ten years in Europe. In *The Amen Corner* Luke gives this advice to the wavering David: "Son, don't try to get away from the things that hurt you - sometimes that's all you got. You got to learn to live with these things - and - use them..."

In 1964 Baldwin's play *Blues For Mr Charlie* had startled the critics with its bitter condemnation of traditional racist white American values. It was a topical and powerful protest piece, primarily aimed at white people and a considerable success on Broadway.

The Amen Corner was Baldwin's first play, first performed at Howard University in Washington DC in 1955. It waited another ten years before it was professionally staged again, opening off-Broadway in April 1965. But it was very different from *Blues For Mr. Charlie*, the play it followed in New York. *The Amen Corner* was about black people and their lives; there were no white people in the play at all. Literally, they had no part in the drama.

The white media compared both plays. Time magazine grumbled, part in relief, part in disappointment, that *The Amen Corner* "was not a strident, vulgar polemic on the race question." A confused critic on Nation magazine thought it "a pleasure...touching and valuable." despite its "crudity, banality and longeurs (sic)." Vogue came straight to the point: "Shamelessly maudlin."



Their perceptions of black people related purely to their view of how they affected their lives, whether they entered as victims, aggressors, clowns or slaves. The concept of a black world where white people not only had no role but were not even a factor was irrelevant and unknown to the broad mass of white America.

Black critics were more perceptive. Carlton Mollett: *The Amen Corner* does not protest to whites; it informs, educates, informs and illuminates blacks." The play, he added, "assumes, in effect, a black audience. It is not an anti-white play, it is an a-white play."

The Amen Corner, the entire play, its language, music and action flows to the rhythm of the black American church, sweeping up the audience with the congregation on a rolling rhythmic tide. "There is a love," wrote Carlton Mollett, "that transcends all the petty bickering, the jealousies, the bitter family fights. And this love is made to come alive in the theatre via the same ritual techniques the black church uses. As a black ritual event *The Amen Corner* works."

Rohan Jayasekera

JAMES BALDWIN
Photograph by JENNY BAUER

CARIB THEATRE PRODUCTIONS PRESENTS
THE AMEN CORNER

by
JAMES BALDWIN

Sister Margaret Alexander	CARMEN MUNROE
Sister Moore	ALIBE PARSONS
Ida Jackson	MOREL BERNARD
Odessa	CLAUDETTE WILLIAMS
David	SYLVESTER WILLIAMS
Sister Boxer	STACEY ZUCKERMAN
Brother Boxer	CLARKE PETERS
Luke	AL MATTHEWS
Sister Sally	JENNIE WILLIAMS
Sister Douglass	CORINNE SKINNER-CARTER
Sister Rice	STELLA STARR
Brother Washington	TREVOR MARSHALL-WARD

Soloist CELENA DUNCAN

Members of the congregation PATRICK CAMERON
DAVID MICHAEL CLARKE
LUCITA LIJERTWOOD
DEIRDRA LOVELL
EARNESTINE PEARCE

Pianist PAUL JOHNSON

Directed by **ANTON PHILLIPS**
Designed by **MARSHA RODDY**
Lighting Designed by **LARRY COKE**
Musical Direction by **BAZIL MEADE**

Production Manager and Sound	WITTY FORDE
Production Co-ordinator	ALASTAIR PALMER
Stage Manager	SHARON RICKETTS
Assistant Stage Manager	PATRICK CAMERON
Wardrobe Mistress	JOAN RODDY
Costumes made by	ROXANNE CRESSY & GILLIE COXHILL
Design Assistant	FRANCESCA FOLAN
Assistant Lighting Designer	DONALD COX
Photographer	MICHAEL SANDERS
Poster designed by	ERROL LLOYD
Associate Producer	HAZEL SHARPLES
Set Painters	CATHY RYAN, CLAIRE FAHY SIMEON ANDREWS, WENDY MARSHALL
Set Construction	NICK BLOOM
Administrator	ROHAN JAYASEKERA

There will be two intervals

The play is set in a "store front" church in Harlem and the downstairs apartment of Margaret Alexander.

ACT I A Sunday morning in Harlem, 1955. ACT II The following Saturday afternoon. ACT III The next morning

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Biographies

MOREL BERNARD

Morel trained at Mountview Drama School and is an experienced singer who toured Britain as part of the pop duo *Clockwork*. She has appeared in a number of TV and film productions, including *Deadheads*, *The Secret Diary of Adrian Mole*, *Deceptions*, *The Golden Oldies Video Show*, *Ellis Island* and *Highlander*. In 1985 she appeared in Gloria Hamilton's play *In Nobody's Backyard* and last year she completed stage tours of *Legends of Suriname* for L'Ouverture Theatre, A.J. Simon's production of Shango Baku's *Revo* for Umoja and Gordon Case's production of Edgar White's *Like That Dream* for Tao Alliance.

PATRICK CAMERON

Assistant Stage Manager and cast member Patrick Cameron is a product of the Tricycle Youth Theatre and recently appeared in Brendan Behan's *The Hostage*. Born in London, his first stage appearance was in the Youth Theatre's production of *Do We Ever See Grace?* by Noel Greig. He has also appeared in Howard Sackler's *The Great White Hope* at the Tricycle and in Mark Heath's *Napoleon Noir* at the Rosemary Branch Theatre.

DAVID MICHAEL CLARKE

Born in New York and trained at the city's HB Studios and the California Institute of the Arts, David is new to the British theatre. His work in the United States includes performances of *The Marat-Sade*, *Macbeth*, *Impromptu* and *Animal Farm* for the Freedom Theatre Group in New Jersey, the role of Ralph Rackstraw in *HMS Pinafore* for the COE Players, also in New Jersey and the White Rabbit at the New York Village Mews Theatre's production of *The Passion of Alice*. While a member of the California Institute of the Arts' repertory company David appeared in a number of productions, including *Love's Labour's Lost*, *Hotel Paradiso* and *The Decameron*.

CELENA DUNCAN

Celena began her performing career at 13 with a record and her first TV appearance. She had her own ITV series called *Celena & Friends*, appeared in the BBC series *Angels* and starred as Dorothy in *The Wiz* at the Crucible Theatre, Sheffield and as Mary Magdalene in *Jesus Christ Superstar*. She has recorded a number of dance hits with top producers like Culture Club's Steve Levene. She recorded a BBC TV pop series called *Celena* and has since appeared at The Young Vic in *Masquerade*, The Fortune Theatre in *Godspell* and the TV shows *Elkie Brooks & Co*, *Highway* and *The Rock Gospel Show*. Her new single *Faster Than The Eye Can See* will be released in February.

PAUL JOHNSON

A school maths teacher, Paul is a newcomer to the theatre, although one of the gospel world's most successful pianists. He recently toured Holland with The Angelical Voice Choir, current holders of both the BBC Choir of the Year title and the Black Gospel Association Choir of the Year award. He has also played with top gospel musicians the Dooley Brothers and Pauline Johnson.

LUCITA LIJERTWOOD

Lucita joined the Negro Spiritual Workshop after coming to Britain in 1956 and has appeared in many film, TV and stage productions since. Lucita's stage work includes a special production of *The Dark Disciple* in Canterbury Cathedral, *A Dying Business* at The Riverside Studios, and other productions at the ICA, Royal Court and The Royal Exchange including *Play Mas*, later transferred to the Phoenix Theatre. She has also appeared in TV series such as *Crown Court*, *The Rag Trade*, *In The Bright Caribbean*, *The Goodies*, *Affairs Of The Heart* and *The Bill*. Her film work includes *Born Free*, *Pressure* and *Somebody's Daughter*.

DEIRDRA LOVELL

A highly successful dancer-choreographer, Deirdra was born in Brooklyn and is a graduate of New York's famed High School for the Performing Arts. She has danced with Alvin Ailey's American Dance Theatre and toured across North and South America with a number of top American dance groups. The resident Jazz dance tutor at the Ballet Rambert School, Deirdra's choreographic works have been staged and filmed across Europe and in London, at Sadler's Wells, The Royal Albert Hall, the ICA and The Donmar Warehouse among many other venues. On TV her work has been seen on shows like *The Freddie Starr Show*, *Riverside* and *Behind the Bike Sheds*.

TREVOR MARSHALL-WARD

Trevor came to London in 1969 to perform in the West End production of *Hair* and stayed for shows like *Jesus Christ Superstar* at the Palace Theatre, *The Black Mikado* at The Cambridge Theatre, *Masada* at The Royal Court and, as a National Theatre player, *St Joan* and *Jean Seberg*. He has also appeared in *Black Women And Eden* at the Keskidee Centre, *Roots Me Roots* for Root Theatre and *Black Man's Burden* for Sass. His TV work includes *Rock Follies*, *The Professionals*, *Out*, *Order Wingate*, *Tales of the Unexpected*, *Prospects* and *Bullman*, soon to be shown on ITV. He has performed in New Zealand, Holland, Germany and Belgium.

Biographies

AL MATTHEWS

Singer, dancer, actor and DJ Al Matthews began singing in his teens in New York, supporting artistes like Peter, Paul & Mary and Bob Dylan. After a period in Paris regularly appearing on French TV and radio, Al returned to the US to join the Marines and was nine times decorated and twice wounded in Vietnam. Returning to Britain via Morocco and Europe Al scored a hit on the London folk scene and in the Top Ten with his record *Fool*. In 1979 he became the first black DJ on Radio One and now has an award winning gospel music show of his own on Capital Radio, called *When The Spirit Moves*. He appears regularly in films, most recently in *Aliens*, playing space Marine Sergeant Apone.

CARMEN MUNROE

Debuting in Tennessee Williams' *Period of Adjustment* in 1962 at The Royal Court and the Wyndham's Theatre, Carmen's many stage appearances include *The Applecart*, *Strange Fruit*, *The Blacks* and Michael Abbensetts' *El Dorado* and Edgar White's *Redemption Song* at the Edinburgh Festival. She has been seen on TV in *General Hospital*, *Crown Court*, *Playschool*, *Mixed Blessings* and in Jack Gold's film *The Chain*. After working as assistant director to Yvonne Brewster on *The Black Jacobins* last year, Carmen went on to make her directorial debut at The Drill Hall with James Saunders' play *Alas Poor Fred*. In her spare time she works for the Caribbean Teachers Association, and various charities. She last appeared at the Tricycle Theatre in *Raisin The Sun*.

ALIBE PARSONS

Born and educated in Los Angeles, Alibe made her UK TV debut as Sarah Gant in the innovative BBC TV drama series *Gangsters* and since then has made a number of varied TV appearances, including *Doctor Who* and *Bergerac*. Most recently appearing in an Old Vic production of *The Women*, Alibe's stage work includes a RSC tour of *The Crucible* and *The Winter's Tale*, a Mexican tour of *Measure For Measure* with The National Theatre and *Spell No 7* at The Donmar Warehouse. She appeared opposite Orson Welles in the film of *Treasure Island* and Richard Roundtree in the film *Game For Vultures*.

EARNESTINE PEARCE

An experienced singer making her acting debut in *The Amen Corner*, Earnestine Pearce was born in South Carolina USA, and rose to international prominence as lead singer with The Flirtations pop group. The band guested on several TV shows, including *The Frost Programme*, *Top Of The Pops*, *The Les Dawson Show*, a 13 week series with Cliff Richard and starred in a six week ITV series called *Whatever Next?* On tour she has performed with The Eurythmics, Stevie Wonder, Tom Jones, The Four Tops, and Cliff Richard at the London Palladium and with the Flirtations, in both East and West Europe and Malaysia.

CLARKE PETERS

Clarke's varied and highly praised stage work in Britain includes the role of Sky Masterson in the National Theatre Production of *Guys & Dolls* at the Prince of Wales as The Scarecrow in a production of *The Wiz* at the Lyric Hammersmith and as Papa Du in *One Mo' Time* at the Phoenix Theatre as well as roles in *Bubbling Brown Sugar* and *The Passion and Despatches* for the National Theatre. His TV and film work includes the series *King* for the BBC and *Song By Song* and *Rather Reassuring* with Ned Sherrin for ITV. Clarke appeared as Anderson in Neil Jordan's film *Mona Lisa* and co-starred with David Essex in *Silver Dream Racer*.

CORINNE SKINNER-CARTER

Born in Trinidad and trained as a dancer, Corinne worked with Geoffrey Holder and has toured Japan, Africa, East and West Europe and the Caribbean. Starting as a dancer in films like *Cleopatra* and *Live And Let Die*, she has since appeared in a variety of dramatic roles in films like *Flame In The Streets*, *The Godsend*, *Burning An Illusion* and *Pressure*. She had a starring role in the popular BBC series *Empire Road*, and was recently seen in the TV film *London's Burning*. Her highly-praised stage appearances include *A Dying Business*, *Nobody's Backyard*, *Alas Poor Fred* and, for Carib Theatre, *Two Can Play*.

STELLA STARR

Though 1986 was Stella's first year as an actress, she is no stranger to the stage. A world renowned singer, born in a South African township near Johannesburg, she has performed in some of the world's most famous clubs and hotels, including the Savoy, Dorchester, Talk of The Town, Hilton and the Grosvenor, the last the venue for the two charity shows she organises annually for underprivileged children and victims of heart disease. Stella's special guest TV appearances include *The Morecambe & Wise Show* and *Lenny & Jerry*. She made her dramatic debut last year in the role of Frankie in the Crucible Theatre production of *Carmen Jones*.

CLAUDETTE WILLIAMS

Claudette trained at the Guildhall School of Music and Drama, followed by work in community theatres in Nottinghamshire. Her professional work includes *Jelly Roll Soul* for the Grand Union Theatre Company, *The Four Seasons* for Kings College Theatre Company at the Edinburgh Festival, *Black Man's Burden* for BBC, *The Cage* and *Happy Families* for BBC TV, *The Secret Diary of Adrian Mole*, *To Have And To Hold* and *Rainbow Storyteller* for Thames TV. *Oi For England* at the Nottingham Playhouse, *Spell No 7* for the Women's Playhouse Trust and *Medea* by Euripides at the Theatre Clwyd, Wales and *The Young Vic*, London.

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Biographies

JENNIE WILLIAMS

Jennie finished her studies at the London Academy of Music & Dramatic Art last year and this is her first appearance in a major professional theatre production. Her work at LAMDA included parts in *Travesties*, *Macbeth*, *A Christmas Carol*, *Uncle Vanya*, *The White Devil* and *The Skin Of Our Teeth*, which toured Holland and Belgium for three weeks. Jennie also took part in a programme of children's drama workshops around Hounslow primary schools in 1982 and toured with Carib Theatre's theatre-in-education production *Dream Business* last year.

SYLVESTER WILLIAMS

Trained at the Anna Scher Theatre school, Sylvester recently completed a tour of *Revo* for Umoja Theatre. His other work includes parts in *Class Enemy* at The Liverpool Playhouse, *Killing Time* at the Shaw Theatre and *Ritual* for Black Theatre Co-operative. He completed a European tour with a Bush Theatre production of *The Nine Night* and has appeared at The Tricycle in *Smile Orange*, *Lonely Cowboy* and *The Lower Depths*. He appeared in the film *Sheena* and his TV work includes the series *Relative Strangers*, *Tansie Is Dead*, *Together* and *Radio* for ITV and *Accident*, *A Mother Like You* and most recently, *Black Silk* for the BBC.

STACEY ZUCKERMAN

Starting with two years with the University of Wisconsin's Peoples Theatre, Stacey also worked for four years in cabaret and on documentaries for Milwaukee's Channel Nine before coming to Britain. She worked in London as a member of the Keskidee Workshop and most recently was seen on the West End stage in the highly successful musical *Elvis*. Stacey's frequent TV appearances include *Brideshead Revisited*, *Booktower*, *Coast To Coast*, *Marlowe* and the BBC documentary *Billy*. She also featured in the films *Scream For Help*, directed by Michael Winner and alongside Bradford Dillman in *Tourist*.

ANTON PHILLIPS (Director)

Anton Phillips founded Carib Theatre Productions in 1981. Anton has directed a number of successful productions including *Remembrance* by Derek Walcott, *Rakshasa's Ring* by Visakhadatta and the critically acclaimed *Two Can Play* by Trevor Rhone at the Arts Theatre and Theatre Royal, Stratford. Anton also instituted and produced the first three Black Theatre Seasons at the Arts Theatre. He has also developed and directed a number of successful arts-in-education works for Carib in schools across London and the UK.

MARSHA RODDY (Designer)

The Amen Corner is London designer Marsha's third work with Carib Theatre Productions and fourth with director Anton Phillips. Trained at Wimbledon School of Art, Marsha's work includes designs for: *Tales of Hoffman* for London Opera West, *Peacemaker* and *Sore Points* for the Unicorn Children's Theatre, *Rakshasha's Ring* for the Black Theatre Forum at the Arts Theatre, and the Drama Centre's London productions of *A Little Night Music* and David Hare's *Slag*. She was also designer on the Theatre Centre's American tour of *Getting Through* and *Peace Maker*.

LARRY COKE (Lighting Designer)

Born in Jamaica but brought up in New York, Larry has worked for 14 years with The Royal Opera Company, based in Covent Garden. Trained at the London Academy of Music & Dramatic Art, Larry spent two years in New York after graduating working with the renowned American lighting designer Jennifer Tipton. He is a keen supporter of programmes to train black youngsters for the theatre's backstage trades. His most recent credit was as lighting designer on *Dance For Africa* in Portsmouth.

BAZIL MEADE (Musical Director)

One of the leading experts on Gospel music in Britain today, Basil is the president of the Hackney based London Community Gospel Choir and has appeared many times on radio and television since he founded the choir in 1982. The choir play both major international venues and community halls and have toured Scandinavia several times. Basil led the choir on a Royal Gala Performance before the Queen and Prince Phillip at Edinburgh's Playhouse Theatre, one of several Royal Performances.

WITTY FORDE (Production Manager)

Production manager Witty Forde helped establish the Keskidee Centre and has stage-managed several productions for Carib Theatre. He directed *Jolly Green Soldier* for Group Three Theatre Company, which toured the United States and has toured New Zealand, Holland, Germany, Berlin and England. As a lighting designer he worked on plays for Bright Eyes Theatre and Umoja.

SHARON RICKETTS (Stage Manager)

Stage manager Sharon Ricketts trained with Carib Theatre Productions and has worked with several black theatre groups in London. Her work for Carib includes *Streetwise*, directed by Yvonne Brewster, *The New Hardware Store* and most recently, *Dream Business*. She also stage-managed Black Mime Theatre's *Chasing The Dragon*, Black Theatre Co-operative's *Raisin In The Sun* and *Ritual*, and was deputy stage manager in Talawa's *The Black Jacobins*.

THE TRICYCLE THEATRE
269 KILBURN HIGH RD NW6
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BOX OFFICE: 328-8626

Artistic Director
Administrator
Publicity
Finance Officer

NICOLAS KENT
MARY LAUDER
SALLY LYCETT (328-4732)
CHRISTOPHER MILLS

Resident Technician

ROBIN NASH

Arts Council writer-in-residence
Children's Programmer

KERRY CRABBE
PATSY WILLIAMS

House Manager and Gallery Administrator
Deputy House Manager
Cleaner

GILL RUSSELL
DAVID HENDERSON
TED JONES

Tricycle Theatre Directors: Shirley Barrie, Yvonne Brewster, Brenda Bruce, Ken Chubb, Martin Cook, Clare Fox, Terry Hanafin, Barbara Harrison, Errol Lloyd, Kurt Lowy, Patricia MacNaughton, Mustapha Matura, Janet Mokades, Andree Molyneux, Stephen Phillips (chair), Donna Rolfe, Bernard Sandler.

WRITERS' WORKSHOP

The Writers' Workshop is held every Wednesday evening and is run by Leigh Jackson, author of *ONE O'CLOCK WORLD* (seen at the Tricycle Theatre in 1984) and script-editor for *Grange Hill*.

For further information, please telephone Sally Lycett on 328-4732

BRENT COMMUNITY BOOKSHOP

Brent Community Bookshop is a co-operative bookstall, run by volunteers, which operates from the Tricycle Gallery. They are currently seeking new volunteers to extend their opening hours to include each performance evening. If you are interested in helping at the bookshop please leave your name and address at the Box Office.

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Menu



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- * AVOCADO with sour cream & danish caviar
- * MEDITERRANEAN PEPPER skinless pepper stuffed with
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MAIN CONCERN all at £3.45

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- * CHICKEN PETER chicken stuffed with lamb
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- * BABY LAMB CUTLETS with vegetable caviar sauce
- * SCAMPI EN CHAPEAU CLOCHE sauted scampi
in open crispy pancake
- * MALVERN PORK escalope stuffed with creamy cheese
and chives — mushroom sauce
- * FISH OF THE DAY

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The installation of the lift for disabled people has been made possible by the generosity of:

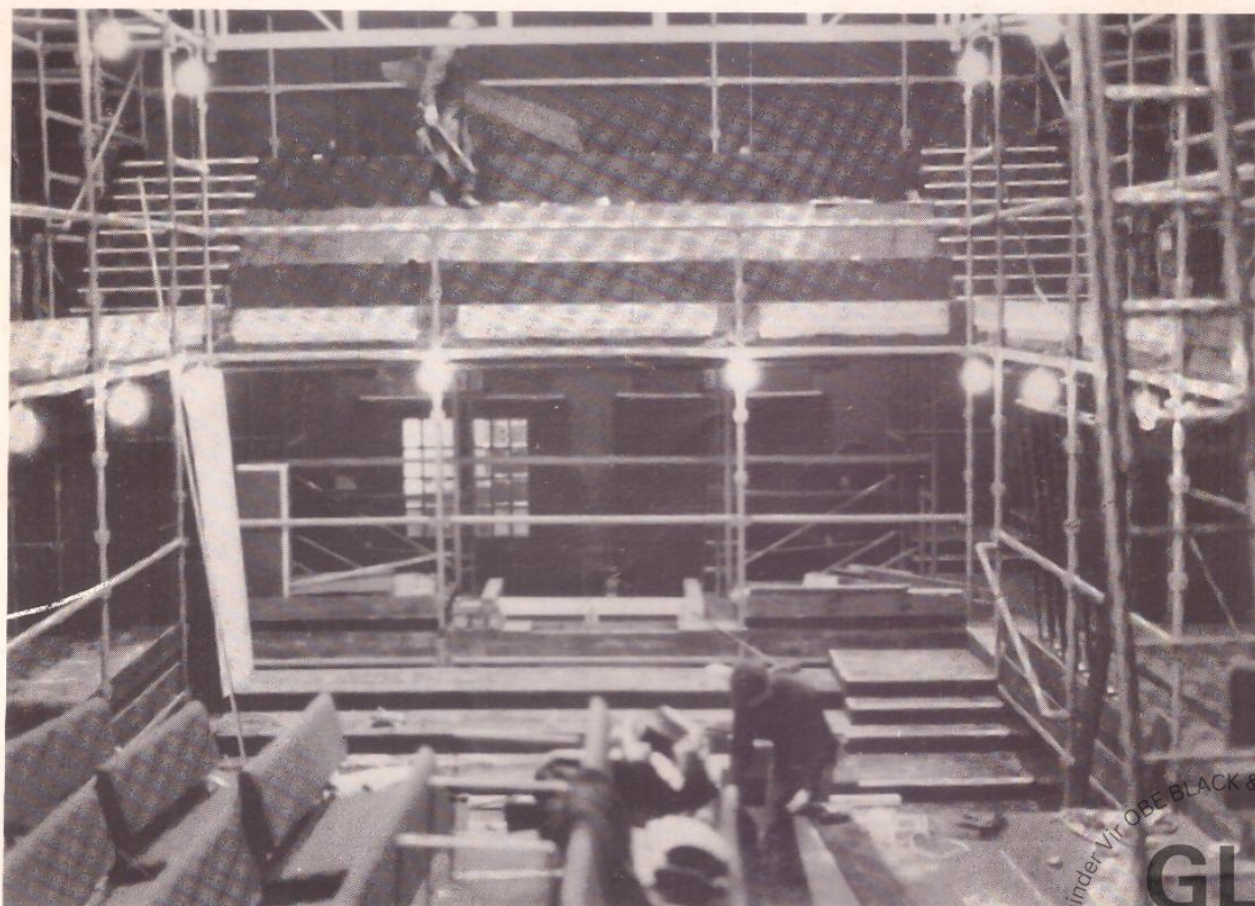
The Greater London Council
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The Tricycle Theatre is also grateful to the following contractors and individuals who helped us complete the refurbishment of the auditorium over the Christmas period:

Tim Foster RIBA – consultant architect
Climpson & Co. Ltd. – carpet fitters
Bartram and Lamb – builders
Power Lifts Ltd. – disabled lift manufacturers
Bolton Brady Ltd. – doors for disabled lift
CPS Manufacturing Company – seating contractors
The Christian Communication Company – induction loop for the hard-of-hearing

Fred Woods, Stuart Currie, Emma Gaskin, David Hayward, Clare Stent, Katie Walsh, the Chettleborough Family, Mandy Sprague and Jill Muirhead.

SPECIAL THANKS to Hugh Mackay plc who generously supplied and designed the carpet.



Christmas Eve in the Tricycle Theatre's auditorium.