

PLAYBOY OF THE ~~WESTERN WORLD~~ INDIES

BY
MUSTAFA
MATURA

TOBAGO

Plymouth

Scarborough

CARIBBEAN SEA



Toco

Port of Spain

TRINIDAD

Manzanilla

Rio Clara

Mayaro

ATLANTIC OCEAN

VENEZUELA

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MILES

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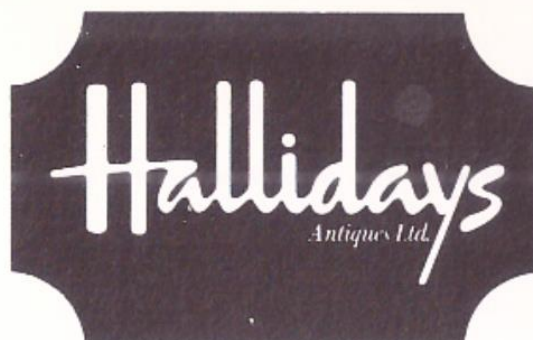
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MUSTAPHA MATURA

An interview by RAUF ADU from ROOT Magazine (August 1983)

Trinidadian playwright Mustapha Matura is undoubtedly the most successful foreign-born playwright in Britain today. And yet to this day he avers that becoming a playwright was not even on his mind when he set sail from his native Trinidad for the Motherland with the aim of broadening his horizons.

"I grew up in a poor area in Trinidad. Left school at thirteen and worked in a solicitor's office. Then I worked in an hotel as a stocktaker, then I was a tally clerk at the docks, before eventually I came to England with a lot of ambitions and ideas. First and foremost I wanted to be an architect or a painter or to get into advertising".

None of it was to be. Instead he was to emerge as an award-winning playwright blessed with a profound sense of humour coupled with a marvellous capacity for socio-political analysis and the two in tandem have often been used to achieve powerfully effective results in his plays.

Four years ago Mustapha and Charlie Hanson, the director, formed the theatre company which has since become the flag-bearer of black British theatre, the Black Theatre Co-operative (BTC).

"The BTC came about by pure accident. I'd been visiting America where I met the Negro Ensemble Theatre of New York and there saw the possibility of a black theatre company".

"Black British theatre is strident, vital, growing and alive . . . and maybe it shouldn't arrive at any given place. But because England is a very ordered society attempts will be made to categorise black theatre as a kind of 'minority thing'. I also think that black British theatre's going to get more fragmented. I think we're going to get African theatre produced by African writers in Britain. But I think what BTC have done is to set an example for a lot of people who want to organise things. It has shown that it can be done and that if you have talent that it can be successful too".

Throughout the late sixties and for a greater part of the seventies, political theatre, here in Britain and elsewhere was the order of the day. Its disciples decided to infiltrate and arouse the carcass of mainstream theatre with a radical, revolutionary approach. In my opinion, future writers of black British community theatre will contend that Mustapha Matura was at the forefront of this movement.

"The first plays I wrote were very heavy. It was the mood of the time — the sixties — but I used a lot of comedy, irony and humour to illustrate my point. But since doing NO PROBLEM and PLAYBOY OF THE WEST INDIES, the wheels have turned. I find myself using more humour in my work; using humour to assert things. My plays are becoming objects of value in themselves — not messages.

"I used to think that political theatre had to be hard and serious in order to get the message across, but by talking to ordinary people on the street I've come to realise that people's consciousnesses are so acute that they're aware of the contradictions both in politics and in social life.

"I'd love to work in Trinidad, to contribute to its theatrical life and tradition. But Trinidad doesn't have the theatrical institutions to support a writer. It's a very expensive country to live in. I've just finished an adaptation of PLAYBOY OF THE WESTERN WORLD which I've set in Trinidad. It's been converted to PLAYBOY OF THE WEST INDIES. It was a very enjoyable experience. I'd like to do some more of that. As for BTC, we're going to do more plays — and do them well. We'll involve more and more people in our experience and our way of doing theatre, cut a lot of the bullshit and show people that it can be done our way."

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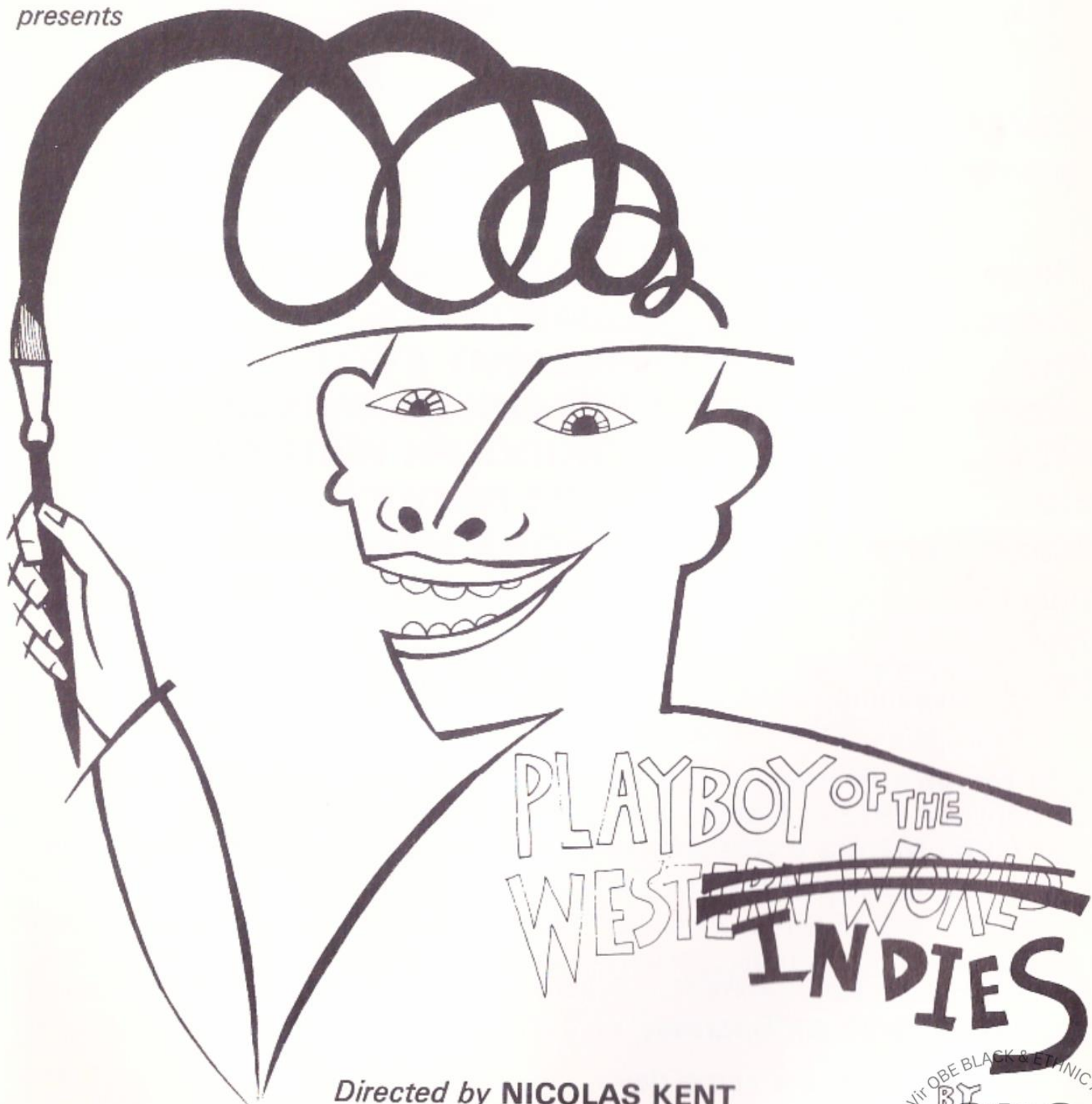
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TUESDAY 17 - SATURDAY 28 JANUARY 1984

The Oxford Playhouse Company

presents



PLAYBOY OF THE
WESTERN WORLD
INDIES

Directed by **NICOLAS KENT**

Designed by **ADRIANNE LOBEL**

Parminster Vir OBE BLACK & ETHNIC ARTS ARCHIVE
BY MUSTAFA MAMUKI
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PLAYBOY OF THE ~~WESTERN WORLD~~ INDIES

COMPANY

(in order of appearance)

BY
MUSTAFA
MATURA

Peggy
Stanley
Phil
Jimmy
Mikey
Ken
Mama Benin
Alice
Ivy
Mac

JOAN ANN MAYNARD
JASON ROSE
TOMMY EYTL
FRANK SINGUINEAU
RUDOLPH WALKER
JIM FINDLEY
MONA HAMMOND
JOY RICHARDSON
JACKIE DE PEZA
T-BONE WILSON

J M Synge's *Playboy of the Western World* was first produced on 26 January 1912 in Dublin. The play was set in Mayo. Mustapha Matura's version (commissioned by the Oxford Playhouse Company) is set in Mayaro, Trinidad in August 1950.

ACT I 9.30 pm Friday
ACT II 9.30 am Saturday
ACT III 5 pm the same day

There will be two intervals of 12 minutes

Production for 'Playboy of the West Indies'

Director	NICOLAS KENT
Designer	ADRIANNE LOBEL
Costume Designer	ANGELA BUTTERFIELD
Lighting Designer	DAVID COLMER
Sound	RAYMOND CROSS
Company Stage Manager	CAROLINE LAVER
Deputy Stage Manager	PHILIPPA MOUNTAIN
Assistant Stage Manager	JASPER GILBERT
Wardrobe Supervisor	ANGELA BUTTERFIELD
Costume Cutter	SUE KAY
Wardrobe Assistants	JACKIE COLEMAN
	JANE HAYWOOD
	TESSA ROBERTSON
	ISSY SUTHERLAND
Set Constructed by	MARK DAVIES
Set Painted by	CHRIS CLARK
Graphic Designer	X3 Posters (01-739-5352)
Production Photography	TED COLMAN

Credits:

We would like to thank Enco Products (London) Ltd., (groceries); B & E Foods, (groceries); The Trinidad & Tobago High Commission; Usbornes; Hippo; Capital Wine & Travers; British Leyland.

The Oxford Playhouse Company (Anvil Productions Ltd) gratefully acknowledges financial assistance from The Arts Council of Great Britain, Oxfordshire County Council, Oxford City Council, South Oxfordshire District Council, Cherwell District Council, The Vale of White Horse District Council, West Oxfordshire District Council and The Southern Arts Association.

GLOSSARY

ACT ONE

SAPATS: a cheap type of footwear

JITNEY: a truck with open sides and seats

OBEAH WOMAN: a woman who practices folk religion

PICONG: a type of teasing

MANZANILLA: a beach next to Mayaro

FIRE ONE: drink one (rum or spirits)

MANICOU: an edible rodent

PACKOTI HOUSE: a brothel

BASIL DE BOOBALÉE: a form of dummy (like a Guy Fawkes)

GARRAING: talking for the sake of it

SEINE: a large fishing net

WASHICONGS: plimsoles

BELA: a type of dance like a quadrille

FLAMBEAUX: a petrol bomb used to provide light

CASA BALL: a sweet like a gobstopper

BUISING: abusing

ZOBOCA: avocado

JERMINGHAM JUNCTION: a switching station for trains

DISCOVERY DAY: a public holiday to celebrate Columbus' landing

(not observed since Independence)

GALLERY WIT: showing off

COPRA: a fibrous matter that is a by-product of the coconut

ACT TWO

JAB-JAB: a type of demon

TULUM: a sweet made with coconut and molasses

WINE: to gyrate the pelvis

SAGA BOY: a flash fellow

JUMBIE: a type of ghost

WAJANK: a hooligan

PLAY MAS: to go crazy

MAMA POOLS: a simpleton

MAMAGUYING/PAPAGUYING: to make fun of

ACT THREE

CRAPEAUX SMOKE HE PIPE: your fate is sealed

TOTIE: penis

BAZODEE: crazy

PUT GOAT MOUTH ON HIM: to wish someone bad luck

SOUKINGYA: a vampire-like demon

HEFFEA: a fellow to be respected by other men

BUSH BATH: a folk cure for bad luck

TOCO: a village and beach on the north coast

CHIP CHIP SOUP: a soup made of seashells

CARONI CANE: sugar cane grown in Caroni

SAN-E-MAN-E-TEH: sans humanite

BRUSHING WOMAN: having sex with a woman

CARITE: a fish

PIROGUES: an open-topped boat

MY KNOCKS IN: my luck's in (derived
from the game of marbles)

CRANCHARGING: bluffing



ANGELA BUTTERFIELD (Costumes)

was born in Oxford. She trained in fashion design and has worked for Christian Dior. She joined the Oxford Playhouse Company eight years ago and has also worked for the Actors' Company and Prospect Theatre Company. For the Company she has designed costumes for *The Country Holiday*, *Before the Party*, *The Workshop*, *And a Nightingale Sang*, *Relatively Speaking*, *The Oedipus Plays*, *Educating Rita* and most recently *Clay*.

DAVID COLMER (Lighting)

has lit well over twenty-five shows for the Company including *Sleuth*, *The Country Holiday*, *King Lear*, *Much Ado About Nothing*, *Peer Gynt*, *Mephisto*, *The Crucible*, *The White Devil*, *Duet for One*, *Women Beware Women*, *The Bottom Drawer*, *Twelfth Night*, *The Oedipus Plays*, *The Duchess of Malfi* and most recently *Clay*. Other work includes *Every Boy Deserves Favour* for the Oxford Music Theatre, West End productions of *Alice's Boys*, *Confusions* and Stevan Berkoff's *West*, and *Mother Goose* and *Grease* for the Theatre Royal, York.

RAYMOND CROSS (Sound)

has lit more than twenty shows for the Company including *Habeas Corpus* with which he toured Latin America and Mexico, *Trial Run* and *Class Enemy* which both transferred to the Young Vic and *Hard Feelings* which transferred to The Bush. He has lit numerous shows for the Mill at Sonning which include *Gaslight*, *Bodies* and *Private Lives*. Other work includes *The Trials of Oscar Wilde* with Tom Baker and Peter Coe, *The Soldiers Tale* for the Oxford Music Theatre and recently *Buried Treasure* by Olwen Wymark at The Tricycle Theatre. He has been the Company's resident sound consultant since it was formed in 1974.

JACKIE DE PEZA (Ivy)

trained at the Italia Conti Academy of Theatre Arts studying drama, dance and singing. As a student she played the lead role in the Rock Musical *Freedom*. After leaving drama she worked as an actress and choreographer for *Opportunity Knocks* at the Unemployment Event at Brent's Carlton Centre and choreographed as well as acted and danced for the Black Theatre Co-op in their appearance at the Riverside Studios last year. Her television appearances include *Ebony*; *Electric Amusement Arcade* for Thames Television and Go-Go Lopez in *Shame*; as well as Debbie, the telephonist in *Struggle* for Channel 4. She also presented a documentary about Donald Fraser for German television.

TOMMY EYTL (Phil)

was born in Guyana. After bandleading for a decade in Mayfair in places like the Casanova and Don Juan restaurants, he concentrated on cabaret, so as to combine his extensive musical talents with an acting career, and has appeared in Europe's top night spots including The Talk of the Town. He has worked extensively on film and television and his work in the theatre includes *Death of Bessie Smith*, *Toys in the Attic*, *South*, *Caucasian Chalk Circle* and *Measure for Measure* at the National where he is also to be seen and heard in the foyer (as at the Barbican Centre) in a programme which includes an international repertoire of folk songs, blues and jazz guitar. He has also composed music for films and the stage.

JIM FINDLEY (Ken)

has worked with the Pirate Jenny Theatre Company in *Our Own People* and *Sir is Winning*; at the Royal Court in *Reggae Britannia* and *Sergeant Ola and his Followers*; at Croydon Warehouse in *Statements* by Athol Fugard. He spent some time with Theatr Clwyd where his work included Brecht's *Galileo* and *Shades of Brown* by Picardie. At Plymouth Theatre Royal he played Puck in *A Midsummer Night's Dream* and a bowl of petunias in *Hitch-Hiker's Guide to the Galaxy*. Other work includes *Hard Times* for Hampstead Theatre Club, *Macbeth* at the Albany, *Take My Husband* for Liverpool Playhouse, and Fugard's *The Island* for Temba. Recent TV: BBC's *Johnny Jarvis* and *Resurrection of the Daleks*; *Socrates* for Channel 4.

MONA HAMMOND (Mama Benin)

won 'best actress' in Jamaica with *Rashomon* and *Vicious Circle* before coming to England in 1959 where she won a RADA scholarship. She has appeared in many theatre productions including *Death of a Black Man* and *In the Mood* (Hampstead), *Strange Fruit* (Factory), *Beyond the A Penny Steps* (Tricycle), *Ticker Tape and V Signs* (784 and the 1983 Edinburgh Festival), *Black Girl in Search of God* (Mermaid), *M'beth* (Roundhouse), Genet's *The Blacks* (Oxford Playhouse), *As Time Goes By* and *Sweet Talk* (Royal Court), and *Play Mas* (Phoenix). She has done numerous radio plays — recently she was the American Yolanda in *Nicola Johnson* (Radio 4). Television appearances include *Club Mango*, *Victims of Apartheid*, *In the Beautiful Caribbean* and *Annancy and the Spiderman* (BBC), *The Sweeney* (Euston Films), *Walcott* (Black Lion Films), *Jangles* (HTV) and *Crown Court* (Granada). Films include *Hierostratus* and *Fords on Water*. Mona Hammond's last theatre appearance was as Zepora in Steve Carter's *Nevis Mountain Dew* (Black Theatre Season at the Arts).

NICOLAS KENT (Director)

for the Company — over twenty productions including the premieres of *The Vegetable*, *Ophelia*, *Rain from Heaven*, *The Bottom Drawer*, *Man to Save Us*, *No End of Blame* (also at the Royal Court), *Trial Run* (also at the Young Vic), and *The Workshop* (also at Hampstead and on BBC2). Other work includes the Traverse Theatre — Associate Director, Newbury Watermill Theatre — Artistic Director and productions at Edinburgh Royal Lyceum, Lancaster, Liverpool, Watford, Soho Poly and Far East tours of *Macbeth* and *The Birthday Party* for the British Council. His most recent production for the Company was *Twelfth Night* and he has just directed two television plays by Olwen Wymark and Donald Churchill for the BBC for transmission this year.

ADRIANNE LOBEL (Designer)

designed the set for the Chicago Lyric Opera's production of *The Mikado* directed by Peter Sellars and *My One and Only* on Broadway starring Tommy Tune and Twiggy. At the Goodman Theatre she designed the sets and costumes for Mustapha Matura's *Play Mas* for which she won a Joseph Jefferson Award. At the American Repertory Theatre she designed sets for *Lulu* directed by Lee Breuer and *The Inspector General* directed by Peter Sellars. Her other theatre design work includes productions at the Arena Stage, the Guthrie, Hartford Stage Company, the Yale Repertory, the Manhattan Theatre Club, American Place Theatre, the Phoenix Theatre and the Julliard School where she worked with Andre Serban on *La Traviata*. Most recently Adrienne opened the La Jolla Playhouse with *Visions of Simone Marchand* directed by Peter Sellars.

MUSTAPHA MATURA (Author)

was born in Trinidad and came to England in 1960. In 1967 his first full-length play *As Time Goes By* won both the George Devine and the John Whiting awards. A short monologue *Nice* was premiered at the Almost Free Theatre in 1973. *Playmas* (1974), *Black Slaves*, *White Chains* (1975) and *Rum an'Coca Cola* (1976) all started at the Royal Court Theatre, and *Playmas* and *Rum an'Coca Cola* went on successful seasons off-Broadway. *Playmas* was also seen in the West End (1974) and Chicago (1981). In 1979 came *Independence*, a touring production by Foco Novo and *Welcome Home Jacko* staged by The Black Theatre Co-operative which Matura had co-founded in 1978 with the director Charlie Hanson and which also presented *Another Tuesday* and *More, More. A Dying Business* (1980) and *One Rule* (1981) were both premiered at the Riverside Studios. In 1981 *Meetings* was premiered at the Phoenix Theatre, Manhattan, New York, and was performed at Hampstead Theatre in March 1982.

JOAN-ANN MAYNARD (Peggy)

came to this country from Guyana some 19 years ago and trained at the Central School of Speech and Drama. She then played Beth in *The Beautiful Caribbean* on BBC TV and made her first stage appearance in *Po Miss Julie* at the Hampstead Theatre Club. She has also played Isabella in *Measure for Measure* at Exeter, Staff Nurse Norton in *National Health* and Zanche in *The White Devil* for the Nottingham Playhouse. She has also been seen in *The End of the World Show* at the Bush Theatre, *The Party's Over* for Liverpool Playhouse, *The Gingerbread Man* at Westminster Theatre, *The Merchant of Venice* at the Open Space, *Sweet Talk* at the Royal Court Upstairs, and *A Seventh Man* at the Hampstead Theatre Club. Her television work includes Edna Walters in *Meadowlark*, Edna in *Gloo Joo*, Sister Mary Ford in *General Hospital* and parts in *Clare*, *Agony*, *The Gentle Touch*, *Murder Rap*, *Crown Court*, *Golden Hill*, *Within These Walls* and *Blackbird Shout*. She has recently directed a children's play *Ladders and Snakes* for the Tricycle Theatre.

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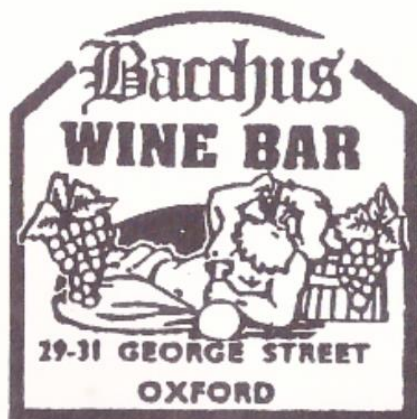
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JOY RICHARDSON (Alice)

trained at Webber-Douglas, graduating two years ago. Since then she has worked at the Theatre Centre in *Big Cat/Big Coat*, *Drink the Mercury* and *Billy the Kid*. She has also been seen in *For Coloured Girls Who Have Considered Suicide When The Rainbow Is ENUF* at the Half Moon and New End theatres, *All in Stitches* with the Polka Children's Theatre Company, *A Temporary Rupture* with the Lambeth Ensemble and at the Arts Theatre with the Caribbean Theatre Company in *Outlaw*. She played Juliet's Nurse in *Romeo and Juliet* at the Grove Theatre, Hammersmith and Juliet herself at the Clivesden Arts Festival. Her film work includes *Tug of Love*. She is a black belt in the Korean form of Karate 'Tang' soo 'do' and is interested in stage fighting.

JASON ROSE (Stanley)

was last seen at the Oxford Playhouse in 1970 playing in Genet's *The Blacks* just after he had graduated from Webber Douglas. Since then he has appeared with the Royal Shakespeare Company in *The Roman Plays*, with the Young Vic in a reggae musical *Jerico*, and with the African Theatre in *The Gods Are Not To Blame*. He has also acted in Nigeria in *Sweet Talk*, West Germany and Wales in *Pantomime*, with the National Theatre's production of *Measure for Measure* in Mexico and London and has toured England and the Netherlands with the Black Theatre Co-op production of *Nine Nights*. He also appeared in *Nevis Mountain Dew* for the Black Theatre Co-op. His television work includes *Take Three Girls*, *Bergerac*, *Don't Forget to Write*, *Mitch*, *Hunter's Walk* and *Z Cars*. He also played Dr. Chitepo in *General Hospital* for two and a half years. His films include *Black Joy* and the soon to be released *Fords on Water*.

FRANK SINGUINEAU (Jimmy)

last appeared with the Oxford Playhouse Company in *Savages* (1976). He was born in Trinidad, a pioneer amongst coloured actors in this country, working in the theatre in various repertory companies as well as the Royal Court, the Bristol Old Vic, the West End and with the National Theatre. In particular he appeared in Mustapha Matura's *As Time Goes By* at the Edinburgh Festival and *Play Mas*. He is well-known from his roles in such films as *Simba*, *The Nun's Story*, *The Pumpkin Eater*, *The Whisperers*, *The Man Who Came To Dinner*, *Carry On Again Doctor*, *Pressure*, *An American Werewolf in London*, *Live and Let Die*, and *The Emigrants*. He has worked extensively on television in various plays and series through the years, and has had a long association with both BBC and Commercial radio. As a complete cricket fanatic, one of his greatest thrills is having had the good fortune to know the late Sir Neville Cardus — one of his idols.

RUDOLPH WALKER (Mikey)

is known world-wide for his portrayal of Bill in the long-running TV series *Love Thy Neighbour*, which has been filmed and seen on the stage in Australia and on tour in this country. He has also been in BBC TV's series *Empire Road*. Rudolph was born in Trinidad and came to this country to study drama, beginning his professional career with the free-wheeling director Charles Marowitz. With him he played Othello in Marowitz's version of the better-known Shakespearean play, re-titled *An Othello*. He has worked with Jonathan Miller twice at the Mermaid Theatre, as Caliban in *The Tempest* and as Babu in *Benito Cereno*. At the Royal Court he played in *Play Mas* and was Idi Amin in *For the West*, which went on to play at the National Theatre. He has played President Mageeba in Tom Stoppard's *Night and Day* at the Bristol Old Vic and at the Newbury Watermill. At Hampstead Theatre he played Hugh in Mustapha Matura's *Meetings* and was recently at the Lyric in Hammersmith, in Caryl Phillip's play *The Shelter*. This year he has filmed *Spaghetti House Siege* and *Death of a Black President*. He can be seen on television early in 1984 in a BBC Play for Today *The Hope and the Glory* and in Channel 4's *The Record*.

T-BONE WILSON (Mac)

came to England in the early sixties as a student from Guyana. After two and a half years of his apprenticeship, he refused like some good racehorses to jump the hurdles. He became a poet and later went to Mountview Theatre School. There followed another stretch of compulsory home confinement. However his first play *Till Daybreak* was produced by the Keskidee Arts Centre, where he stayed on as an ardent member, writing and co-ordinating for a number of years. His theatre work includes *As Time Goes By* at the Royal Court, *Sweet Talk* at the Kings Head, for Keskidee Arts Centre *Eden* and *Lament for Rastafari*, *Measure for Measure* for the National Theatre, *The Nine Night* at the Bush Theatre. He has also been seen at the Arts Theatre in *Nevis Mountain Dew*, at Tricycle in *Smile Orange*, and the Factory in *Fingers Only*. His work on television has included *Heartland*, *The Fosters*, *A Hole in Babylon*, *The Enigma Files*, *The Other Half* and *Maybury*. On film he has been seen in *Pressure*, *Black Joy*, *Quadrophenia*, and *Babylon*.

WINTER/SPRING 84

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PRODUCTIONS

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Ben Jonson's comic masterpiece

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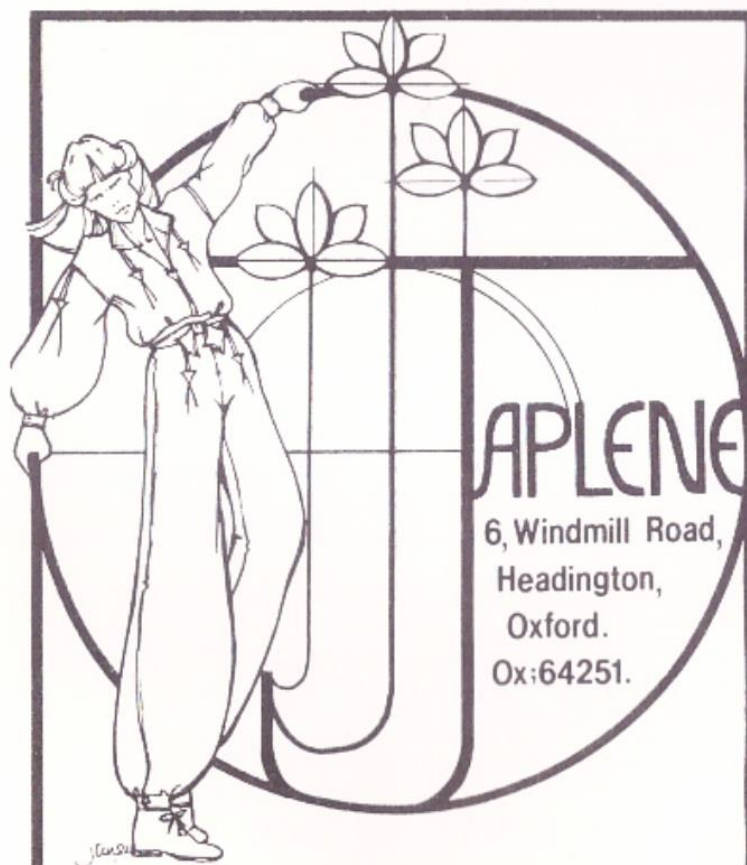
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