

Second Wave Centre for Youth Arts presents

# Harmony in Harlem

A NEW PIECE OF MUSICAL THEATRE

## PROGRAMME

EVENING PERFORMANCES

Thursday–Saturday

8–10 August 2002, 7.30pm

MATINEE

Saturday 10 August, 2pm

GEORGE WOOD THEATRE  
GOLDSMITHS COLLEGE  
UNIVERSITY OF LONDON

**second wave**  
YOUTH ARTS

SECOND WAVE  
CENTRE FOR YOUTH ARTS  
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Goldsmiths  
UNIVERSITY  
OF LONDON



Lewisham  
higher education  
hefce  
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Second Wave is a registered charity No. 1023836

# The people who inspired Harmony in Harlem...

ETHEL WATERS

**ETHEL WATERS • singer and actress (Beulah)** Highly successful singer, actress and recording artist who started out on the vaudeville circuit. She made her recording debut in 1921 but switched over to African American owned Black Swan label. By the end of the 1930s she was a big star on Broadway and Hollywood.

*“These artists took risks, seizing every opportunity. They set a standard for music and their rebellious spirit woke people up, inspiring change and hope.”*

SHINGAI SHIONOWA, ASSOCIATE ARTIST

**RICHARD WRIGHT • poet • writer (Chester)** *“I was born too far back in the woods to hear the train whistle...”* Richard Wright learned how to survive in a world of white hostility, secretly satisfying his craving for books and knowledge until the time came when he could follow his dream of justice and opportunity in the north. His most successful work, *Native Son*, sold 250,000 hardback copies in six weeks.

**LANGSTON HUGHES • poet • playwright • novelist • journalist (Samuel)** His poetry was bittersweet and based on the rhythms of jazz and blues. He worked as a delivery man, a messmate on ships to Africa and Europe, a busboy, and a dishwasher.

*“One of the key observers of the Harlem Renaissance. A lot of our impression of the life and culture of that era comes from his writing and forms our view of the period.”*

DAN SMITH, ASSOCIATE ARTIST ON LANGSTON HUGHES

**IDA COX • blues artist (Sophia)** Ida Cox symbolised the liberated spirit of some black American blueswomen in the 20s with her stylish outlook, lavish wardrobe, and business savvy. Cox wrote her own songs, produced stage shows and managed her own touring company, Raisin' Cain.

*“Researching the story gave me a deeper insight into the music, its background and history. R'nB wouldn't exist without these people...their magic and staying power...they wanted all the world had to give them, all it had to offer.”*

DIONNE MITCHELL, ASSOCIATE ARTIST

**NORMA MILLER • dancer • choreographer • comedienne • TV / film actress • author (Didi)** Discovered when she was just 14, Norma Miller was *“the hottest dancer as a kid.. the most exciting thing you ever saw and that's the truth”* JOE WILLIAMS WHO PLAYED WITH BASIE AT THE SAVOY BALLROOM. Today, Norma Miller is in her 80s and still teaches lindy hop to young people all over the world.



**MADAME STEPHANIE ST CLAIR**

One of the top 'numbers' bankers in Harlem. Stood up to Dutch Schultz, a bootlegger and assassin who tried to steal the numbers racket from the Harlem underworld.. In 1935 as Dutch Schultz lay dying in a hospital, she sent a telegram to his bedside: 'As ye sow, so shall ye reap.'

*“If we were to offer a symbol of what Harlem has come to mean in the short span of twenty years it would be another statue of liberty on the landward side of New York”*

ALAIN LOCKE, LEADER & CHIEF INTERPRETER

OF THE HARLEM RENAISSANCE

*“Everything is driven by the blues. A lot of emotion and a lot of stories. I found the root to the music, and it's even deeper than the blues...It has been a major inspiration.”*

ABDUL SHYLLON, ASSOCIATE ARTIST

**ZORA NEALE HURSTON • writer • folklorist (Sissi)** Daughter of a preacher-carpenter and seamstress. Hurston's writings were an important source of black myth and legend. The bawdiness of her tales helped to remind the Black intelligentsia of the richness in their cultural heritage.

**EUBIE BLAKE & NOBEL SISSLE • musicians • songwriters (Piff & Tyler)** Eubie Blake played the organ at six years old and got his first job playing in a brothel at 15. Noble Sissle joined a male quartet on the vaudeville circuit at 17. They launched a famous songwriting partnership which changed the course of Black American musical theatre.

*“Go with me to the darkness where I go. Night coming tenderly Across the Harlem rooftops.”*

LANGSTON HUGHES: HARLEM EXTRACTS

**LOUIS ARMSTRONG aka 'Satchmo' • jazz musician** *“Louis was the big bang in music...the explosion that started everything...He affected all singing, all dancing, all orchestration. And changed the whole world of phrasing.”* RUBY

BRAFF

*“Groups of children*

*persistently practise the Lindy Hop all over Harlem... With its pattern children make fantasy on the pavement. When a new piece is put in the nickelodeon of a bar and it tilts to the Lindy Hop, the kids come together on the pavement to dance.”*

HARLEM: NEGRO METROPOLIS,

CLAUDE MCKAY 1940

**BOOTLEG** Alcohol made in an illegal still.

**THE DEPRESSION** In 1929 the New York Stock Market crashed, signalling the beginning of The Great Depression, a period of unemployment, poverty and hardship.

**HARLEM** A suburb of Manhattan in New York City.

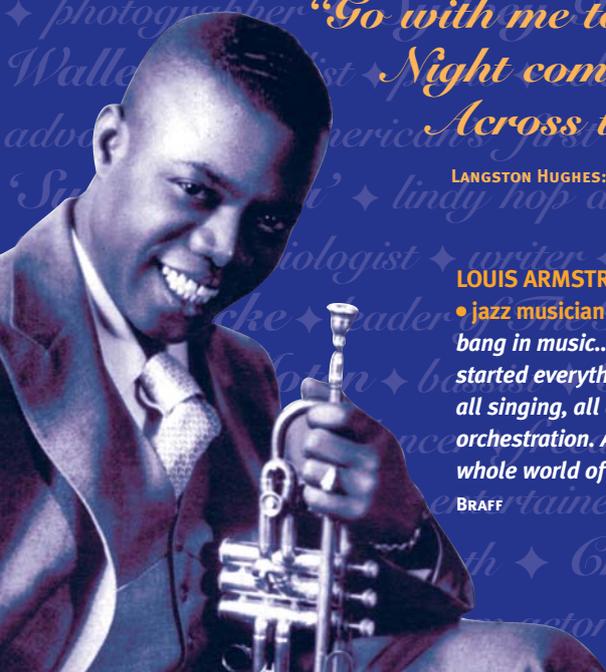
**HARLEM RENAISSANCE** From the French word meaning rebirth. Coined by writer Alain Locke to describe a new wave of creativity among black artists living primarily in Harlem.

**LINDY HOP** A craze that started in Harlem's black community in the 1920s and has its roots in African rhythms and in dances of the time like the Charleston and Black Bottom. Lindy became synonymous worldwide with the Big Band sounds of the Savoy Ballroom

**PLAYING THE NUMBERS** An illegal lottery which made the bankers rich. In any given week during the 1920s, nearly \$5 million dollars in pennies and nickels moved through the streets and back alleyways of Harlem.

**PROHIBITION** In 1919, the USA passed a law making the sale of liquor, beer and wine illegal throughout the country. Repealed in 1933.

**SPEAKEASIES** Illegal bars that opened during Prohibition. The name comes from the need to whisper or 'speak easy' when crossing their thresholds.



# Harmony in Harlem

## PERFORMERS

Adrian Theophilus	<i>Sam / railway porter</i>	Kenan Ketema	<i>Savoy dancer</i>
AJ Riley	<i>Chester</i>	Kelechi Onwere	<i>Clarence / telegraph delivery boy</i>
Allan Okello	<i>Samuel</i>	Leemore Marrett	<i>Riff</i>
Angus Babb	<i>Tyler / piano</i>	Lenesha Riley	<i>Savoy dancer</i>
Antonio Campbell	<i>Lorenzo / clarinet &amp; sax</i>	Lola Eniralyetan	<i>Rose / choir</i>
Augustina Aliyu	<i>market woman / gambler / choir</i>	Louis McKenzie	<i>Mac / host at Savoy</i>
Canice Smith	<i>Loretta</i>	Lucy Attoo	<i>choir</i>
Carina Taylor	<i>Carinne</i>	Marsha Howe	<i>Bernice / Savoy dancer</i>
Cedainne Hart	<i>Yvette / competition dancer</i>	Mohammed Yusuf	<i>Francesco / Savoy dancer</i>
Chantelle Lynch	<i>choir</i>	Naomi Esegbona	<i>Savoy dancer</i>
Conrad Lashmann	<i>businessman / choir</i>	Natasha Forde	<i>Izzy</i>
Corrine Boadi	<i>Mayflower</i>	Nickesha Grant	<i>Sophia / doctor / fan / choir</i>
Dan Smith	<i>Cozy / guitar</i>	Olayinka Sobitan	<i>Hooti / drums</i>
David Marshall	<i>Slim</i>	Pharoah Smeaton-Russell	<i>Leroi / Savoy dancer</i>
David Riley	<i>Red</i>	Richie Booker	<i>Rita Osei-Kusi / chorus girl / choir</i>
Davina Morris	<i>Didi / Violetta</i>	Roma Nsirim	<i>hood / choir</i>
Denah Griffiths	<i>Thelma / Angel</i>	Rosa Michael	<i>choir</i>
Denise Dickenson	<i>Lulu</i>	Samantha Hall	<i>Butterfly</i>
Desiri Okobia	<i>Camille</i>	Sandra Johnson	<i>Miss Eloira</i>
Dionne Mitchell	<i>choir</i>	Samuel Shagourie	<i>Hager / choir</i>
Dominique Howe	<i>Didi's Mum</i>	Sandra Johnson	<i>choir</i>
Elisabeth Anibi	<i>Madame La Roux</i>	Sara Abdalla	<i>scared girl</i>
Emma Kebbay	<i>Bluebell</i>	Sarah Ajao	<i>nurse / choir</i>
Eunice Ansah	<i>Sergina</i>	Sel Beyane	<i>Savoy dancer</i>
Faye Houston	<i>Frenchie / gambler</i>	Shingai Shoniwa	<i>Beulah</i>
Chuk Onwere	<i>Buddy / Hager / competition dancer</i>	Shyvonne French	<i>Sissi / choir</i>
Gabriel Eniwumide	<i>Buster's wife / fan / choir</i>	Sophia Bryson	<i>Savoy dancer</i>
Jade Burnett	<i>double bass</i>	Stacy Copeland	<i>Savoy dancer</i>
Jamie Lawrence	<i>Elouise</i>	Taneeka Dunn	<i>Savoy dancer</i>
Joanne Walters	<i>Louis / preacher</i>	Tonica Howe	<i>Lucille</i>
Junior Bonnick		Victoria Taiwo	<i>Savoy dancer</i>
		Wendie Cummins	<i>Eta</i>

## ACT I

SCENE 1	Shuggie's Dead Night Characters
SCENE 2	Kids' Dice Game
SCENE 3	Beulah gets Wire
SCENE 4	Shuggie's
SCENE 5	Didi's World
SCENE 6	Harmony in Harlem
SCENE 7	Riff Songwriter
SCENE 8	Chester Gets News
SCENE 9	Camille's Audition
SCENE 10	Train Journey Home
SCENE 11	Red Has Plans
SCENE 12	We're Broke
SCENE 13	Auditions at Shuggie's
SCENE 14	Riff's New Song
SCENE 15	Chester Returns
SCENE 16	Harlem Nocturne

## ACT II

SCENE 1	Church
SCENE 2	Savoy Kids
SCENE 3	Revue Rehearsals
SCENE 4	Old Times
SCENE 5	Madame La Roux
SCENE 6	Didi's Dress
SCENE 7	Missing Girl
SCENE 8	Lying to Mama
SCENE 9	Gambler's Night
SCENE 10	Mac Beaten Up
SCENE 11	Sissi's Blues
SCENE 12	Savoy Competition
SCENE 13A	Living In Same Swamp
SCENE 13B	Samuel's Blues
SCENE 14	Partners Agree
SCENE 15	Riff's Leaving
SCENE 16	New Review Opens

It's a pleasure to be performing **Harmony in Harlem** at Goldsmiths' theatre as part of the **Arts and the Learning City Initiative**.

**Harmony in Harlem** has been created, over 12 months, with the extensive collaboration of Shingai Shoniwa and Dan Smith, and the creative contribution of Dionne Mitchell, Abdul Shyllon and Jennifer Minnell – young Associate Artists at Second Wave.

During three residentials, we explored story line, characters,

music and dance, created original music and songs, and developed the dance story and choreography. Many other young people were also involved in these residentials and in a series of subsequent music, drama and dance workshops. All have contributed to the shape, style and content of this original piece of musical theatre.

This creative process began with the idea of exploring how African American artists shaped an era. 'The Harlem Renaissance' of the '20s and '30s is mainly associated with the

visual arts and literature by Black artists, novelists and poets.

**Harmony in Harlem** celebrates this and the work of the great blues and jazz artists of the period.

In devising this work of musical theatre, we were inspired by the lives of these artists and their stories are at the heart of the play. We were impressed by the depth of knowledge and dedication they demonstrated in realising jazz as a new musical art form. We were also struck by these artists' humour,

resourcefulness and generosity of spirit in supporting younger artists.

Set in 1932, **Harmony in Harlem** coincides with the end of Prohibition and early years of the 1930s Depression. At this moment, Harlem had already become the first modern creative city and jazz music was set to redefine popular American culture forever.

**ANN CONSIDINE**  
DIRECTOR OF SECOND WAVE



# Harmony in Harlem CREDITS



<b>Characters &amp; Story</b>	Shingai Shoniwa, Dan Smith, Abdul Shyllon, Dionne Mitchell, Jennifer Minnell, Caron Loudy, Sheryl Malcolm, Talmud Bah & Ann Considine	<b>Front of House Support</b>	Bari Kpotura, Deana Newland, Elizabeth El-Schaeddhahai, Fiona Houston, Jenny Mensah, Judith Dove, Kofi Asante, Modupe Adeogun, Mohammed Yusuf, Naomi Marr, Noni James, Ricardo Small, Rosalyn Edwards, Rouell Dawkins, Sayeedah Supersad, Simon Kennedy, Simone Valentine, Stephanie Riley, Waddada Balfour
<b>Harmony in Harlem Research</b>	Script by Ann Considine Carrie Harvey	<b>Associate Artists</b>	Dan Smith, Jennifer Minnell, Abdul Shyllon, Shingai Shoniwa, Dionne Mitchell
<b>Workshop Team</b>	Angela Ekaette, Melodi Boreland, Sheryl Malcolm, J.B.Rose, Ann Considine	<b>Original Songs &amp; Music</b>	
<b>Musical Arrangements</b>	Dan Smith, Angus Babb	<i>Old Times' Sake</i>	DAN SMITH, SHINGAI SHONIWA, DIONNE MITCHELL, ABDUL SHYLLON
<b>Vocal Arrangements</b>	J.B.Rose, Shingai Shoniwa	<i>Overture</i>	DAN SMITH
<b>Instrumentals</b>	Dan Smith <i>guitar/piano/harmonica</i> , Angus Babb <i>piano/trumpet</i> , Jamie Lawrence <i>bass</i> , Antonio Campbell <i>clarinet/sax</i> , Pharoad Smeaton-Russell <i>drums</i>	<i>Harmony in Harlem</i>	TALMUD BAH & SECOND WAVE
<b>Choreography</b>	Caron Loudy, Sunanda Biswas	Other Instrumentals	DAN SMITH, ANGUS BABB, ANTONIO CAMPBELL, JAMIE LAWRENCE
<b>Set Design</b>	Dana Pinto	<i>Samuel's Blues</i>	ANN CONSIDINE, DAN SMITH
<b>Stage Manager</b>	Anna Creed	<i>Sugar Foot Strut</i>	SHINGAI SHONIWA, DAN SMITH, JB ROSE, ANN CONSIDINE
<b>Costume Design</b>	Erofilii Politopoulou, Tanya Van Qudtshoorn	<i>Kush</i>	SHINGAI SHONIWA
<b>Lighting Design</b>	Hansjörg Schmidt	<b>Other songs</b>	
<b>Lighting Assistant</b>	Jon Matthews	<i>Fine and Mellow</i>	BILLIE HOLLIDAY
<b>Sound Design</b>	Steve Rafter	<i>Ain't Nobody's Business</i>	BESSIE SMITH
<b>Ass't Stage Managers</b>	Lisa Phillip, Lloyd Dias, Jennifer Minnell	<i>Comes Love</i>	LEW BROWN, SAM H STEPT, CHARLES TOBIAS
<b>Event Coordination</b>	Carrie Harvey	<i>Swing it, Brother, Swing</i>	RAYMOND, BISHOP & WILLIAMS
<b>Volunteers Coordinator</b>	Dominique Oliver	<i>Sing, Sing, Sing</i>	BENNY GOODMAN
<b>Box Office &amp; Admin</b>	Dimple Vadher	<i>Harlem Nocturne</i>	WORDS BY DICK ROGERS, MUSIC BY EARLE HAGEN
<b>Office Manager</b>	Sade Oyebamiji	<i>Elijah Rock</i>	TRADITIONAL
<b>Learning Development</b>	Phil Turner		
<b>Trainee Tutors</b>	Allan Okello, Davina Morris		
<b>Production Support</b>	AJ Riley, Allan Okello, David Riley, Kealey Henderson, Leemore Marrett, Natalie Evans, Philip Morgan		
<b>Photography</b>	Sarah Ainslie, Martin Burton		
<b>Programme Design</b>	FiveToNine Design		

## young artists in a changing world

An innovative collaboration between two local centres of learning Second Wave and Goldsmiths College, University of London — part of an **Arts and the Learning City** initiative aimed at widening participation. This unique partnership aims to celebrate the potential of young artists — to value their achievements and recognise the real impact of the arts on the local community and beyond.

*young artists in a changing world* offers young people an opportunity to explore the music, dance and culture of Harlem in the 1920s and 1930s and the relevance of blues and jazz to subsequent music in America and worldwide. It aims to broaden and deepen their understanding of this major phase of musical and cultural breakthrough. Young people are involved as creators of their own original material and encouraged to develop their own musical styles and to learn from earlier jazz and blues influences.

**ARTS & THE LEARNING CITY** aims to build an inclusive arts and learning environment in London, for London, that genuinely encourages the highest levels of educational attainment for London's diverse

communities. It aims through its collective creativity to ensure that the arts in all their diverse forms provide the fuel and energy to raise attainment, contribute to community regeneration, and provide creative engagement with London's social, cultural and economic life.

**GOLDSMITHS COLLEGE** is a specialist college of the University of London with an international reputation for the study and practice of creative, cognitive, cultural and social processes. Goldsmiths sees education as a life-long learning process. Within Goldsmiths **PACE** (Professional & Community Education) offers an extensive programme of evening and part-time courses which can be the first step to a diploma or degree.

**SECOND WAVE CENTRE FOR YOUTH ARTS** has for 20 years been delivering high quality, creative programmes involving young people aged 13–24 who are under-represented in higher education, the arts and cultural industries. Second Wave values creativity as a way of learning and fosters self expression and self understanding as a way of empowering young people.

*"This is an excellent initiative, greatly to be welcomed. The partnership between Goldsmiths and Second Wave develops the idea of a new kind of university."*

PROFESSOR BEN PIMLOTT, WARDEN OF GOLDSMITHS