



Friday and Saturday, October 26–27, 2018, 8pm
Sunday, October 28, 2018, 2pm
Zellerbach Hall

Barber Shop Chronicles

A Fuel, National Theatre, and West Yorkshire Playhouse co-production

<i>Writer</i>	Inua Ellams
<i>Director</i>	Bijan Sheibani
<i>Designer</i>	Rae Smith
<i>Lighting Designer</i>	Jack Knowles
<i>Movement Director</i>	Aline David
<i>Sound Designer</i>	Gareth Fry
<i>Music Director</i>	Michael Henry
<i>Associate Director</i>	Stella Odunlami
<i>Associate Director</i>	Leian John-Baptiste
<i>Assistant Director</i>	Kwami Odoom
<i>Fight Director</i>	Kev McCurdy
<i>Barber Consultant</i>	Peter Atakpo
<i>Company Voice Work</i>	Charmian Hoare
<i>Dialect Coach</i>	Hazel Holder
<i>Tour Casting Director</i>	Lotte Hines
<i>Wallace/Timothy/Mohammed/Tinashe</i>	Tuwayne Barrett
<i>Tanaka/Fifi</i>	Mohammed Mansaray
<i>Musa/Andile/Mensah</i>	Maynard Eziashi
<i>Ethan</i>	Alhaji Fofana
<i>Samuel</i>	Elliot Edusah
<i>Winston/Shoni</i>	Solomon Israel
<i>Tokunbo/Paul/Simphiwe</i>	Patrice Naiambana
<i>Emmanuel</i>	Anthony Ofoegbu
<i>Kwame/Fabrice/Brian</i>	Kenneth Omole
<i>Olawale/Wole/Kwabena/Simon</i>	Ekow Quartey
<i>Elnathan/Benjamin/Dwain</i>	Jo Servi
<i>Abram/Ohene/Sizwe</i>	David Webber
<i>Design Associate</i>	Catherine Morgan
<i>Re-lighter and Production Electrician</i>	Rachel Bowen
<i>Lighting Associate</i>	Laura Howells
<i>Sound Associate</i>	Laura Hammond
<i>Wardrobe Supervisor</i>	Louise Marchand-Paris

Cal Performances' 2018–19 season is sponsored by Wells Fargo.



Pre-Production Manager	Richard Eustace
Production Manager	Sarah Cowan
Company Stage Manager	Julia Reid
Deputy Stage Manager	Fiona Bardsley
Assistant Stage Manager	Sylvia Darkwa-Ohemeng
Costume Supervisor	Lydia Crimp
Costume and Buying Supervisor	Jessica Dixon

Co-commissioned by Fuel and the National Theatre. Development funded by Arts Council England with the support of Fuel, National Theatre, West Yorkshire Playhouse, The Binks Trust, British Council ZA, Òran Mór, and A Play, a Pie and a Pint.

ABOUT THE ARTISTS

Tuwaïne Barrett (*Wallace/Timothy/Mohammed/Tinashe*) trained at Mountview Academy of Theatre Arts. Credits there include *The Alchemist*; *Macbeth*; *A Lie of the Mind*; *Ghosts*; *Othello*; *If You Don't Let Us Dream, We Won't Let You Sleep*. Other work in theater includes *Blue Orange* (Soho Theatre); *A Streetcar Named Desire*; *A Season in the Congo* (Young Vic). Television credits include *Rellik*; *A Discovery of Witches*; *Silent Witness*. Film work includes *Drop*.

Elliot Edusah (*Samuel*). This is Edusah's first professional role after completing his training at LAMDA in 2018. Theater credits at LAMDA include *The Taming of the Shrew*; *Suckerpunch*; *All's Well That Ends Well*; *The Flick*. Prior to this, his theater credits have included *As You Like It* (The Brit School) and *Heartfelt* (Theatre Royal Stratford East).

Maynard Eziashi (*Musa/Andile/Mensah*). Eziashi's work in theater includes *The Winter's Tale*; *Pericles*; *Season of Migration to the North* (Royal Shakespeare Company); *Free Fall* (Pleasance); *Faith v Reason* (Bush); *A Jamaican Airman Forsees his Death* (Royal Court); *A Respectable Wedding* (Almeida). Television credits include *Bad Boys*; *The Changeling*; *Hallelujah Anyhow*. Film work includes *The Contract*; *Kiss Kiss (Bang Bang)*; and *Ace Ventura: When Nature Calls*.

Alhaji Fofana (*Ethan*) won the 2017 Children's BAFTA Award for Best Performance for his role as Ryan in *Screwball*. His television credits include *Silent Witness* (BBC), *Holby City* (BBC), *Josh* (BBC3), *Brotherhood* (Big Talk/Comedy

Central), *Siblings* (BBC 3), and work as a series regular in *Youngers*, Series 2 (Big Talk/E4).

Solomon Israel (*Winston/Shoni*) trained at LAMDA. Theater credits include *The Fantastic Follies of Mrs Rich*; *Duchess of Malfi*; *Miss Littlewood*; *Kingdom Come*; *Twelfth Night*; *The Comedy Of Errors*; *The Tempest* (Royal Shakespeare Company); *The Pulverised* (Arcola/York Theatre Royal); *Dutchman* (Young Vic); *Octagon* (Arcola); *I Know All the Secrets in My World* (Tiata Fahodzi); *Chigger Foot Boys* (Ovalhouse); *Juicy and Delicious* (Nuffield Southampton); *Taking Steps* (Old Laundry Theatre). Television credits include *Lovesick*; *Doctor Who*; *I Live With Models*; *Josh*; *Brothers with No Game*; *Law and Order*; *Holby City*; and *Quick Cuts*. Radio work includes *Three Strong Women* (BBC).

Mohammed Mansaray (*Tanaka/Fifi*). Theater credits include *One Flew Over the Cuckoo's Nest* (Sheffield Crucible), lead roles in *Mrs Dalloway*, *Jekyll & Hyde*, and *Othello* for the National Youth Theatre's repertory West End season. Mansaray also has musical theater experience, having appeared in *Oliver!* (Theatre Royal Drury Lane) and *Daddy Cool* (Shaftesbury Theatre, world tour). His television credits include *Tracey Beaker Returns* (CBBC), *Law & Order UK*, and *The Bill* (ITV). Film credits include *My Brother the Devil* (Rock Rest Entertainment).

Patrice Naiambana (*Tokunbo/Paul/Simphiwe*). Theater: *The Man Who Committed Thought* (Fringe First Award Winner); Rosamunde Hutt's

New Nigerians (Arcola); *The Secret Lives of Baba Segi's Wives* (Femi Elufowoju Jr. Ensemble); *The Caretaker* (Bristol Old Vic); *Iyalode of Eti, Duchess of Malfi* (Utopia Theatre); *Othello*; *The Histories Cycle*; *The Spanish Tragedy*; *Cymbeline*; *The Lion The Witch and The Wardrobe* (Royal Shakespeare Company); *Pericles* (Shakespeare's Globe); Steven Berkoff's *Coriolanus* (West Yorkshire Playhouse); Marcello Magni's *Tell Them That I'm Young and Beautiful*; *Ragamuffin* (Double Edge Theatre). Television credits include *The Bible*; *Torchwood*; *Silent Witness*; *Casualty*; *In Exile*. Film work includes *Turn Up Charlie*; *Spectre*; *Monochrome*; *Schweitzer*. Founder of Tribal Soul Arts.

Anthony Ofoegbu (*Emmanuel*). Ofoegbu's theater credits include *Circle Mirror Transformation* (HOME, Manchester); *Titus Andronicus*; *Julius Caesar*; *Antony & Cleopatra* (Royal Shakespeare Company Rome season, 2017–18); *Twelfth Night* (Nottingham Playhouse); *Death and the King's Horseman* (Royal National Theatre); *Twelfth Night* (Royal Theatre, Northampton); *Oedipus at Colonus* (Nevada Conservatory Theatre); *Treemonisha* (Hackney Empire and Battersea Arts Centre); and *The Beatification of Area Boy* world tour (West Yorkshire Playhouse). Television credits include *Moonfleet*, *Spooks*, *Casualty*, *Chambers*, *Family Affairs* and *The Bill*. Film credits include *Justified*, *Bad Day*, *Dead Room*, *Plato's Breaking Point*, *The Killing Zone*, and *Samson and Delilah*.

Kenneth Omole (*Kwame/Fabrice/Brian*) trained at the Rose Bruford Drama School. His theater credits include *Assata Taught Me* (Gate Theatre); *The Cane* (The Bush Theatre); *This Language* (Edinburgh Fringe). Omole was also nominated for Best Actor at the 2017 Stage Debut Awards.

Ekow Quartey (*Olawale/Wole/Kwabena/Simon*). Theater credits include *Amadeus* (National Theatre); *People, Places & Things* (National Theatre/Headlong/Exeter Northcott); *Peter Pan* (National Theatre); *A Midsummer Night's Dream* (Theatre Royal Bath); *As You Like It*

(National Theatre); *Richard II* (Shakespeare's Globe); *The Absence of War* (Headlong/UK tour); *Spring Awakening* (Headlong/West Yorkshire Playhouse/UK tour); *Long Story Short* (Pleasance Theatre); and *Eye Of a Needle* (Southwark Playhouse). Film/Television credits include *Call the Midwife* (BBC); *Enterprise* (BBC3); *Undercliffe*; *Zapped*; *Porters*; *The Current War*; and *Titus Andronicus* with Peter Capaldi for Shakespeare's Globe. Ekow was nominated for the prestigious 2015 Ian Charleson Award.

Jo Servi (*Elnathan/Benjamin/Dwayne*). Servi's theater credits include *Chess* (London Coliseum); *The Life* (Southwark Playhouse); *Dirty Dancing* (UK & European tour); *Sunny Afternoon* (Harold Pinter Theatre); *City of Angels* (Donmar Warehouse); *A Midsummer Night's Dream* (Regent's Park); *Jersey Boys* (Prince Edward Theatre); *Before the Dawn—Kate Bush* (Hammersmith Apollo); *The Enchanted Pig* (New Victory Theater, New York); *The Human Comedy* (The Young Vic & Watford Palace); *Guys And Dolls*; *Jailhouse Rock*; *Ragtime* (Piccadilly Theatre); *Cinderella* (Old Vic Theatre); Disney's *The Lion King* (Lyceum Theatre). Film and television: *Muppets: Most Wanted* (Disney); *Saturday Live* (Triffic Films); the *Royal Variety Performance* (Granada).

David Webber (*Abram/Ohene/Sizwe*) trained at Rose Bruford. His theater work includes *Death and the King's Horseman* and *Leave Taking* (National Theatre); *The Hudsucker Proxy* (Nuffield Southampton and Liverpool Playhouse); *Catch-22* (Northern Stage); *Sweet Bird of Youth* (Old Vic); *Government Inspector* (Young Vic); *What's in the Cat for Contact* (Royal Court); *One Love* (Bristol Old Vic and Talawa); and *The Big Life* (Apollo, West End). Television credits include *Chewing Gum*; *Prime Suspect*; *Youngers*; *Nan*; *The Royal Bodyguard*; *How Not to Live Your Life*; and *Being Human*. Film work includes *Captain Phillips*; *The Children Act*; *Broken*; *Tipping the Velvet*; *51st State*; *Among Giants*; *The Avengers*; and *Getting Hurt*.



Barber Shop Chronicles at the National Theatre. Photo by Marc Brenner.

Inua Ellams (*writer*). Born in Nigeria, Ellams is a cross-artform practitioner, a poet, playwright and performer, graphic artist and designer, and founder of the Midnight Run—an international, arts-filled, night-time, playful, urban, walking experience. He is a Complete Works poet alumni and a designer at White Space Creative Agency. Across his work, Identity, Displacement, and Destiny are reoccurring themes in which he also tries to mix the old with the new: traditional African storytelling with contemporary poetry, pencil with pixel, texture with vector images. His poetry is published by Flipped Eye, Akashic, and Nine Arches; several plays by Oberon.

Bijan Sheibani (*director*) was the artistic director of the Actors Touring Company (2007–10) and associate director of the National Theatre (2010–15), where he directed *A Taste of Honey*, *Emil and the Detectives*, *Romeo and Juliet*, *Damned by Despair*, *The Kitchen*, *War Horse* (US tour), *Greenland*, and *Our Class*. His other theater credits include *Dance Nation* (Almeida); *Circle Mirror Transformation* (Home, Man-

chester); *The Brothers Size* and *Eurydice* (Young Vic/Actors Touring Company); *Barber Shop Chronicles* (National Theatre/Fuel/West Yorkshire Playhouse); and *Romeo and Juliet* (National Theatre). Opera credits include *Nothing* (Glyndebourne) and *Tell Me the Truth About Love* (Streetwise Opera).

Rae Smith (*designer*). Smith's recent designs in the UK include *Nightfall* (The Bridge); *Translations* and *Macbeth* (National Theatre); *The Lion, the Witch and the Wardrobe* (West Yorkshire Playhouse); *Girl from the North Country* (Old Vic, Noël Coward Theatre, and The Public Theater, NY); *This House* (National Theatre, Garrick Theatre, and UK tour); *The Goat or Who is Sylvia?* (Theatre Royal Haymarket); and *Stella* (Hoxton Hall and Holland Festival). Other designs include *wonder.land*, *The Light Princess*, *War Horse* (Tony and Olivier Awards) at the National Theatre, *Cav* and *Pag* at the Metropolitan Opera, and *The Tempest* for Birmingham Royal Ballet. For further information, visit www.raesmith.co.uk. Upcoming work includes Inua Ellams' *The Little Prince*.

Jack Knowles (*lighting designer*). *The Importance of Being Earnest* (Vaudeville); *Machinal*, *They Drink it in the Congo*, *Boy*, *Carmen Disruption*, *Game* (Almeida); *Happy Days*, *Parliament Square*, *Our Town*, *Twelfth Night*, *A Streetcar Named Desire*, *Wit*, *The Skriker*, *There Has Possibly Been An Incident* (Royal Exchange); *Dan and Phil: Interactive Introverts*, *The Amazing Tour is Not on Fire* (world tours); *Instructions for Correct Assembly*, *2071* (Royal Court); *Caroline, or Change* (Chichester Festival Theatre); *Circle Mirror Transformation* (Home MCR); *Wonderland* (Nottingham Playhouse); *Cleansed* (National Theatre); *Beginning* (also Ambassadors Theatre); *Committee* (Donmar); *4.48 Psychosis*, *Reisende auf einem Bein*, *Happy Days* (Schauspielhaus, Hamburg); *Junkyard*, *Pygmalion* (Headlong). www.jackknowles.co.uk

Aline David (*movement director*). Theater work includes *Dance Nation*, *The House of Bernarda Alba* (Almeida); *Macbeth*, *The Merchant of Venice* (RSC); *Romeo and Juliet*, *A Taste of Honey*, *Damned by Despair*, *Antigone*, *The Kitchen*, *Greenland*, *Our Class* (National Theatre); *The Brothers Size*, *Dutchman*, *Eurydice* (with ACT); *Elektra* (Young Vic); *Nothing* (Glyndebourne Opera/Den Jyske Opera); *The Mighty Waltzer*, *1984*, *Macbeth* (Royal Exchange); *The Iphigenia Quartet*, *How to be Another Woman* (Gate); *The Tempest* (National Youth Theatre); *First Love is the Revolution* (Soho); *Romeo and Juliet*, *A Taste of Honey*, *Alice* (Sheffield Crucible); *The Merchant of Venice* (RSC); *Of Mice and Men* (Birmingham Rep).

Gareth Fry (*sound designer*). Fry's US work includes *Harry Potter and the Cursed Child*; *The Encounter* (with Pete Malkin), *Shun-kin*, and *The Noise of Time* for Complicité; and *Black Watch* and *Let The Right One In* for the National Theatre of Scotland. His work includes more than 20 productions at the Royal National Theatre, more than 20 at the Royal Court, and many others, including the Opening Ceremony of the 2012 Olympic Games. Awards include two Tony Awards, two Drama Desk Awards, an IRNE award, three Olivier Awards, an *Evening Standard* Award, and two Helpmann Awards.

Michael Henry (*music director*) is a composer, vocalist, and music director. MD work includes *An Octoroon*, *The Amen Corner*, *Emperor and Galilean*, *FELA!*, and *Death and the King's Horseman* (National Theatre); *They Drink it in the Congo* and *Mr Burns* (Almeida); *SYLVIA* (Old Vic); *The Brothers Size* and *FEAST* (Young Vic). Live backing vocals include Chaka Khan, George Michael, and Pet Shop Boys. Studio vocals include Diana Ross, Robbie Williams, and Billy Bragg. Compositions include *Rocket Symphony* for 500 voices and fireworks and *Stand* for 16 voices at the BBC Proms (2006). He has sung *a cappella* extensively with Flying Pickets and The Shout.

Stella Odunlami (*associate director*) is a theater-maker and researcher. She most recently presented the sound installation and performance piece *London Wall: 1980 something* (V&A). Work as a director includes *Made Visible* (The Yard); *Dies Irae* (Hoxton Hall); *Hidden* (33% Festival at Ovalhouse); *Preserves* (Hen and Chickens); and *Black Cab Music* (Lyric Hammersmith). She was previously resident assistant director at the Gate, where she worked on *Joseph K*, *Fatherland*, and *Electra*. Other work as assistant director includes *The Revenger's Tragedy* (Hoxton Hall); *Crocodile* (Riverside Studios); and *Bad Blood Blues* and *Come Dancing* (Theatre Royal Stratford East).

Leian John-Baptiste (*associate director*) has made short films and launched a website (houseofblack.co.uk) to showcase and celebrate young Black British filmmakers. Earlier this year he worked as an assistant director (to Oliver Award nominee Bijan Sheibani) at the Young Vic, on *The Brothers Size* (written by the Oscar-winning writer of *Moonlight*, Tarell Alvin McCraney). More recently he has directed *Waterfalls* at Theatre Royal Stratford East and *Stop & Search* at Theatre 503. John-Baptiste plans to do more directing for stage and also return to directing for screen, something he has not done much of since studying broadcast media at Brunel University.

Catherine Morgan (*associate designer*) was associate designer on *St George and the Dragon* (National Theatre) and assistant designer on *The Goat* (Theatre Royal, Haymarket). She has worked for designers including Stewart Laing, Giles Cadle, Leslie Travers, Jamie Vartan, Soutra Gilmour, Antony McDonald, and Tom Cairns. Associate design credits include *The Hairy Ape* (Old Vic, Park Avenue Armory, New York); and *Dido & Aeneas/La Voix Humaine* (Opera North). Morgan's recent design credits include *Salad Days* (The Union Theatre, Bath Theatre Royal); *Screwed* (Theatre 503); and *The One Day of the Year* (Finborough). She recently participated in the final for the Dutch Opera Design Award.

Julia Reid (*company stage manager*) trained in stage management at the Royal Central School of Speech & Drama. Theater credits include *Things I Know To Be True* (Frantic Assembly, UK tour); *Fatherland* (MIF, Frantic Assembly, Royal Exchange Manchester); *Twelfth Night*, *Cat on a Hot Tin Roof*, *Scuttlers*, *Three Birds*, *Rats Tales*, *Good, Punk Rock*, and *Private Lives* (Royal Exchange Manchester); *A Midsummer Nights Dream* (international tour, Propeller); *The Late Middle Classes* (Donmar); *Julius Caesar* (RSC Swan); *In the Night Garden* (UK tour); *Been So Long*, *A Prayer for My Daughter* and *The Good Soul of Szechuan* (Young Vic); *Rough Crossings*, *Angels in America*, *Paradise Lost* (Headlong).

Fiona Bardsley (*deputy stage manager*) trained at LAMDA in the stage management and technical theater program. She then worked in the fringe and the Soho Poly Theatre. Bardsley worked at the Royal Court as DSM on plays including *Road*, *A Lie of the Mind*, and *Ice Cream and Hot Chocolate*. Her credits at the National Theatre as deputy stage manager include *The Shaugraun*, *Arcadia*, *Dealers Choice*, *Amy's View*, and *Skylight*. World tours of *Richard III*, *King Lear*, *Hamlet*, *The History Boys*, *Power*, *Frankenstein*, *Collaborators*, *Battle Royal*, *Humble Boy*, *Gagarin Way*, *The Talking Cure*, *Gethsemane*, *The Effect*, *Beyond Caring*, *Hedda Gabler*, and *Exit the King*.

Sylvia Darkwa-Ohemeng (*assistant stage manager*) is a Rose Bruford Graduate in stage management. Her credits include: *The 33% Festival* (Creative Youth Department at Oval House), *24 Hour Plays* (Old Vic: New Voices), *NineRooms* (Old Vic Tunnels), *Monologue Slam*, *RichMix*, *Future Fest*, *Eclipse* (NTC), *Grandfathers* (NTC), *Half Breed* (India tour, Soho Theatre), *A Guide to Second Date Sex*, *Strong Arm* (Edinburgh Festival: Underbelly Venue), *Jungle Book* (Birmingham Rep/Roundhouse), *Ada Ada* (Proximus Lounge, Brussels), *Brainstorm* (Temporary Space), *Putting Words in Your Mouth* (Roundhouse), *Take-Over Season*, *Storylab* (Tricycle Theatre), *Halfbreed* (India tour), *Boys* (Vaults Festival), and *Nine Night* (National Theatre: The Dorfman).

Berkeley RADICAL

CITIZENSHIP

These performances are part of the 2018/19 Berkeley RADICAL *Citizenship* programming strand, which examines the human side of the current debate on immigration and nationalism. By sharing unique perspectives on the threats to—and responsibilities of—citizenship, the artists included here illustrate the universal need for belonging and home, and invoke the very real sense of urgency and peril that pervades the world today. The *Citizenship* series continues next month with a rare US visit by superstar conductor Daniel Barenboim and his renowned West-Eastern Divan Orchestra. For more on the *Citizenship* series, please visit calperformances.org.

PRODUCERS

Fuel produces an adventurous, playful, and significant body of work—live, digital, and across art forms—for a large and representative audience across the UK and beyond. The company collaborates with outstanding artists with fresh perspectives and approaches who seek to explore our place in the world, expose our fears, understand our hopes for the future, create experiences that have the power to change us, and in turn empower us to change the world.

Fuel director Kate McGrath and Inua Ellams met in 2008, after McGrath saw the beginnings of what became Ellams' first play, *The 14th Tale*, at BAC. Fuel helped Ellams develop this debut and produced it, premiering the play at the Edinburgh Festival (winning a Fringe First), touring it in the UK and internationally, and presenting it at the National Theatre. Since that first meeting, Fuel has worked closely with Ellams, producing *Untitled*, *Knight Watch*, *The Long Song Goodbye*, *Black T-shirt Collection*, *The Spalding Suite*, and *Barber Shop Chronicles*. Fuel is also currently touring Ellams' *An Evening With an Immigrant*, in which—through poems, stories, and extracts from his plays—he tells about his life through the lens of his experience of immigration.

Current Fuel projects include *Touching the Void*, adapted by David Greig and directed by Tom Morris, which opened at the Bristol Old Vic in September 2018.

The National Theatre makes world-class theater that is entertaining, challenging, and inspiring. And it makes it for everyone.

The company stages up to 30 productions at its South Bank home in London each year, ranging from reimagined classics—such as Greek tragedy and Shakespeare—to modern masterpieces and new work by contemporary writers and theater-makers. The National Theatre strives to make work that is as open, as diverse, as collaborative, and as national as possible. Much of that new work is researched and developed in the New Work Department;

the company is committed to nurturing innovative work from new writers, directors, creative artists, and performers. Equally, it is committed to education, with a wideranging learning program for all ages in the Clore Learning Centre and in schools and communities across the UK.

The National's work is also seen on tour throughout the UK and internationally, and in collaborations and co-productions with a number of regional theaters. Popular shows transfer to London's West End and occasionally to Broadway. Through National Theatre Live, the company broadcasts live performances to cinemas around the world.

The National Theatre: On Demand. In Schools program makes it possible for acclaimed, curriculum-linked productions to stream free of charge and on demand in every primary and secondary school in the country. Online, the NT offers a rich variety of innovative digital content on every aspect of the theater arts.

The company is dedicated to keeping ticket prices affordable and to reaching the widest possible audience, as well as to the use of public funding to maintain artistic risk-taking, accessibility, and diversity.

West Yorkshire Playhouse. There has been a Playhouse in Leeds for 50 years; from 1968 to 1990 as the Leeds Playhouse, and then—with the opening of a brand new theater on its current Quarry Hill site—as the West Yorkshire Playhouse.

The company is a leading UK producing theater, a cultural hub, and a place where people gather to tell and share stories and to engage with world-class theater. Productions are pioneering and relevant, seeking out the best companies and artists to create inspirational theater in the heart of Yorkshire. From large-scale spectacles to intimate performances, the playhouse develops and creates work for the company's stages, for found spaces, for touring, for schools, and for community centers. The 2015–16 production of *Chitty Chitty Bang Bang* played to

over 500,000 people across the country—and the production of *Beryl* played to 100 in a village hall in Wickenby, Lincolnshire. The West Yorkshire Playhouse creates work to entertain and inspire.

As dedicated collaborators, the company works regularly with theaters from across the UK, independent producers, and some of the most distinctive and original voices in theater today. The playhouse develops work with established practitioners and finds, nurtures, and supports new voices that need to be heard. It cultivates talent by providing the creative space necessary for new writers, emerging directors, companies, and individual theater makers to refine their practice.

Alongside its work for the stage, the West Yorkshire Playhouse is dedicated to providing creative engagement opportunities that excite and stimulate. The company builds, runs, and sustains projects that reach out to everyone—from refugee communities, to young people and students, to older communities and people with learning disabilities.

Production credits

Globe built by Creative Metalwork. Model-maker Tom Paris. Thanks to Ashley Jackson, Professor of Imperial and Military History, Defence Studies Department, Faculty of Social Science and Public Policy, King's College London, Visiting Fellow, Kellogg College Oxford. Thanks to: Krystle Lai, Kate McGrath, Bijan Sheibani, Stella Odunlami, Fisayo Akinade, Hammed Animashaun, Peter Bankolé, Maynard Eziashi, Simon Manyonda, Patrice Naiambana, Cyril Nri, Kwami Odoom, Sule Rimi, Abdul Salis, David Webber, Anthony Welsh, Rae Smith, Jack Knowles, Aline David, Gareth Fry, Michael Henry, Kev McCurdy, Peter Atakpo, Charmian Hoare, Hazel Holder, Sebastian Born, Tom Lyons, Rufus Norris, Ben Power, Emily McLaughlin, Nina Steiger, Wendy Spon, Douglas Ejikeme Nwokolo, Michael Ekwere, Ros Brooke-Taylor, Nick

Starr, Peter Nice, Nadine Patel, Fusi Olateru, The British Council, Jo and Alison Elliot, Rambisayi Marufu, Billy Wolf, Christina Elliot, Alice Massey, Chesta Clarke, ShonisaniLethole, Milisuthando Bongela, Mandal Mazibuko, Dwain, Abel, Jay, Thabiso Mohare, Lebo Mashile, Tendai, Jessica Horn, Michale Onsando, Daniel, Aleya Kassam, Njoki Ngumi, Maimouna Jallow, Ian Arunga, Brian Munene, George Gachara, Njeri Wagacha, Mugsas Blick, Phiona Okumu, Cathy Adengo, Beverly Namozo, Simon, Alex, Dre Jackson, Jimmy, Patricia Okelowe, Jessica Horn, Jude Atebe, Wallace Egbe, Fiona Hecksher, Wana Udobang, Tolu Ogunlesi Wole Oguntokun, Adreonke Adebajo, Kenneth Uphopho, Ore Disu, Jude Atebe, Tj Owusu, Mary Owusu-Bempah, Seth Ebo Arthur, Nii Ayikwei Parkes, Fiifi Ayikwei Parkes, Omara Ayikwei Parkes, Marianne San Miguel, Billie McTernan, Belinda Boakye, Belinda Zhawi, Bridget, Anna & Joseph Minamore, Leeto Thale, Simon Godwin, Mensah Bediako, Daniel Ward, Jo Servi, Syrus Lowe, Denver Isaac, Ekow Quartey, Tunji Lucas, Tunji Kasim, Kobna Holdbrook-Smith, Seun Shote, Kurt Egyiawan, Ivanno Jeremiah, Daniel Francis, Calvin Damba, Sope Dirisu, Daniel Poyser, Poetra Asantewa, Sheda & Kay Odunlami, Xavier de Sousa, Jamie Hadley and the team at The Cut Festival of Barbering, and the late David MacLennan and his team at A Play, a Pie and a Pint at Oran Mór, Catherine Morgan, Laura Hammond, Louise Marchand-Paris, Julia Reid, Fiona Bardsley, Sylvia Darkwa-Ohemeng, Peter Atakpo, Lotte Hines, Tuwaine Barrett, Elliot Edusah, Alhaji Fofana, Bayo Gbadomsi, Solomon Israel, Anthony Ofoegbu, Kenneth Omole, Jo Servi, Rachel Bowen, Laura Howells, Richard Eustace and Sarah Cowan.

This event was made possible by support from the British Council. The British Council is the UK's international organization for cultural relations and educational opportunities, and creates friendly knowledge and understanding between the people of the UK and other countries. The British Council does this by making a positive contribution to the UK and the countries it works with—changing lives by creating opportunities, building connections, and engineering trust.



Discovering Africa in London

by Professor Hakim Adi

“I discovered Africa in London,” wrote Paul Robeson, the famous African-American actor and singer who devoted his life to the struggle for African liberation and human rights for all, recalling his experiences in London in the 1920s and 1930s. A visitor to London today might expect to have very similar experiences in Peckham, or throughout the many parts of London where Africans and those of African and Caribbean heritage often comprise at least 25% of the entire population. Peckham today is often known as “Little Lagos” or Little Nigeria,” the place to buy Nigerian culinary delicacies and as famous for its association with Hollywood star John Boyega as the tragic death of Damilola Taylor.*

In much of south London today the population of those from the African continent is the dominant black demographic, outpacing the Caribbean population in the boroughs of Lambeth, Southwark, Lewisham, and Greenwich. Indeed, throughout the capital we find a simi-

lar picture, with growing populations of those from Nigeria, Ghana, Somalia, and many other African countries that have outstripped the previously dominant Caribbean population. It is a phenomenon that is causing many to question the dominant narrative that associates all black Londoners with the docking of the *Empire Windrush* at Tilbury in 1948, an event commonly credited as having kicked-off mass post-war immigration from the Caribbean and other parts of the empire, to the UK.

Before *Empire Windrush*, the African and Caribbean population of London was certainly not as large as it is today but that does not mean it was any less significant, nor is its size any justification for hiding a history that predates the Roman occupation of Britain. There were Africans living and working in London in Shakespeare’s time and throughout the following centuries; indeed Shakespeare is said to have fallen for an African woman, Lucy Morgan, and celebrated her beauty in his sonnets.

* Damilola Taylor (December 7, 1989 – November 27, 2000) was a 10-year-old schoolboy who died in England in what became one of the country’s most high-profile killings. Several young boys were cleared of murder charges after a lengthy trial, and later two brothers were convicted of manslaughter.

In the 18th century, Africans, led by Olaudah Equiano and Ottobah Cugoano, even formed their own organization, the Sons of Africa, to contribute to the mass popular campaign to end Britain's trafficking of millions of African men, women, and children across the Atlantic. At the end of the 19th century, London was the venue for the first Pan-African conference, organized by African and Caribbean residents to demand human rights for black people throughout the world. It featured music by the famous black British classical composer Samuel Coleridge-Taylor who was born in Croydon.

London's populations of African and Caribbean heritage contributed to both world wars, even when racism and the color bar in the services made it difficult for them. Others, like the Jamaican carpenter Isaac Hall, refused to fight. In 1916, as a conscientious objector, Hall was sent to Pentonville Prison and tortured but refused to renounce his principles.

Wartime service by African and Caribbean volunteers led to many returning to Britain to settle in the period after 1945. Britain's colonial rule produced poverty and no opportunity for higher education, so many others made the journey to Britain to better their lives and those of their families. The most well-known voyage was that made by the *Empire Windrush* in 1948 but many other ships made the journey from the Caribbean before and after that date. They were further encouraged when the newly created National Health Service (NHS) began to recruit in the Caribbean in 1949, followed by London Transport in 1956. Britain's post-war demand for labor led to tens of thousands of people settling in London from the 1950s onwards. The barber shop/hairdresser became and remains one of the most visible signs of this settlement, which was established in different parts of London—Brixton, Croydon, Peckham, as well as Harlesden, Hackney, Notting Hill, and Paddington.

The continental African population of London arrived in the capital for a variety of reasons. Nigerians and Ghanaians were sojourning in the capital in the 1950s and 1960s, drawn by the need to gain qualifications for working in such sectors as the NHS. Some had arrived much earlier and were among those

who helped Paul Robeson "discover" Africa in the 1920s and 1930s. In that era, Robeson became the patron of the West African Students' Union (WASU), which had been founded in 1925 to campaign for the rights of Africans in Britain's colonies, Nigeria, the Gold Coast, Sierra Leone, and Gambia, and to campaign against the infamous color bar in Britain. At that time racism was legal in Britain and Africans could be barred from hotels and public houses and denied employment. Even African women training as nurses sometimes found it difficult to secure positions in London's hospitals. The WASU therefore established its own hostel in Camden Town, which also provided the capital's first African restaurant, among other things adopting and adapting ground rice for Nigerian culinary purposes. The WASU also provided one of the first modern African barbers.

In those days, Peckham was known as the place of residence of Dr. Harold Moody, a Jamaican physician, and the headquarters of the League of Colored Peoples (LCP), of which he was president. Whereas the WASU united West Africans, the LCP's membership included those from the Caribbean as well. Moody campaigned on behalf of nurses and other victims of the color bar just as the WASU did. Such was the situation facing London's African and Caribbean population at that time, a population that contained students and professionals as well as many others who existed as seafarers, or earned a living as best they could.

Africans settling in London during this period were pulled and pushed by the same forces as those from the Caribbean. The numbers were not as large but thousands came to study; they aimed soon to return home, but then remained. Others came to seek employment (before the 1962 Immigration Act all colonial subjects were entitled to British citizenship and residence). Even after that many Africans came as refugees and asylum seekers following civil wars in Nigeria in the 1960s (and Somalia later), as well as other conflicts in DR Congo, Zimbabwe, and Eritrea in the last decades of the 20th century. Still others were directly recruited, especially by the NHS, which initiated a program for this purpose in the mid-1990s. By the



Barber Shop Chronicles at the National Theatre. Photo by Marc Brenner.

start of this millennium the largest African communities originated from Nigeria, Ghana, Somalia, and Zimbabwe, located particularly in South London but also in boroughs such as Newham, Hackney, Brent, and—more recently—Barking and Dagenham.

Although there are distinct African and Caribbean communities, there is also a common “black” experience based on living in London (and increasingly from being born and growing up in London to parents who may also be Londoners). The barber shop/hairdresser is another of those common experiences, along with remittances, holidays “back home,” increasing familiarity with what might be described as Pan-African cuisine, and, of course, music, from Highlife and Calypso in the 1950s to reggae and the more recent Afrobeat. It is now increasingly common to find young Nigerians taking Congolese partners, Sierra

Leoneans with Jamaicans, and every other Pan-African combination. The fluidity of Afropolitanism, we are told, is in vogue. Yet, as at the start of the 20th century and long before, it is often the common problems facing all those of African descent—poverty, racism, eurocentrism, neo-colonialism—and their solutions, that create the conditions for the most passionate discussions, whether in the barber shops or elsewhere.

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Wetin Dey?

Nigerian Pidgin and Its Many Pikin

by Kola Tubosun

Over 500 languages are spoken in Nigeria today, according to most accounts, although many of them are dying, endangered, or nearly extinct. Three major languages spoken more widely than others are Hausa in the north (with about 70 million speakers), Igbo in the east (24 million), and Yorùbá in the west (40 million). Other languages include Edo, Fulfude, Berom, Efik, Ibibio, and Isoko. Because of the multiplicity of languages in the country and the need to communicate among different ethnic groups, English—or Nigerian English—has served as a connecting tissue, but only in formal circles: schools, government, courts. In the informal sector, however, where most Nigerians function every day—in the markets, on the streets, at restaurants—Nigerian Pidgin (NP) has emerged as a crucial and important means of communication.

Nigerian Pidgin doesn't have its roots in English, but in Portuguese. In about 1456, when the first Portuguese ship reached Senegal via the Gambia river (Sierra Leone about four years later, and other parts of the region in due time), it made contacts with famous kingdoms like Benin, Ghana, Mali, and Songhai. At the time, Benin, in what is present-day Nigeria, was said to be one of the oldest and most highly developed states in the coastal hinterland.

To trade with these kingdoms and establish a cordial relationship beneficial to both parties, a mutually intelligible language had to be employed. It is unclear what kind of Portuguese these sailors spoke, but it is possible (and even likely) that they spoke a crooked and unrefined one, befitting that societal class of illiterate seamen. The contact of that pirate-type ship-lingo Portuguese with the language of the coastal

Africans resulted in what eventually became Pidgin, and later, Nigerian Pidgin.

At the time, however, it was a mere contact language, retaining elements of both cultures, enough to facilitate communication along with hand gestures and other universal signs. But it got the job done and helped cement the relationship between the seafaring Portuguese and the West African kingdoms. So when the British showed up hundreds of years later, they found it easier to communicate with the indigenes, through a later version of this language that (most likely) had undergone sufficient evolution. This later contact with the British—via the slave trade, missionary invasion, and colonialism—further improved the intelligibility of the language, with English words added to supplement the earlier Portuguese ones.

The use of the word “pidgin” in identifying the language as it exists in Nigeria today has added some confusion to understanding its current state. To linguists, a language is a pidgin only in the initial state of its creation, when it serves as the lubricating vessel of communication between two peoples (in this case, between the early Europeans and Africans). After a generation of contact, the language begins to evolve, filled with words and phrases from either language and others, a process that gives the language a

unique character. At this stage it stops being just a “contact language” and becomes a living one. We call this stage “creolization.”

The creolization of Nigerian Pidgin happened gradually, with the adoption of the language not just as a contact lingo with Europeans but as a native language of contact and of trade with other ethnic groups in Nigeria. This is the characteristic of the language that helped it become the most used language in the country by the time it attained independence from the British in 1960. By then, coastal communities, even those with other native languages of their own, had adopted NP as a full native language and spoke it among themselves and to their children.

The syntax of Nigerian Pidgin is more similar to the local West African languages than the European ones. That probably explains why it used to be called “Broken English,” or “Broken” for short, when it was perceived to be a language of the unschooled, unsophisticated people, a language spoken by those unable to grasp the complexity of English. To say “I am leaving” in NP, one would say “I dey go,” which is a lean

and simple rendering of that basic action. “I will be right back” is rendered as “I dey come.” This simple syntax, covered with the fleshing of English, makes it easy to use by Nigerians who eventually adopted it as a local language.

Pidgin Terms	
Abeg	I beg
Commot	Go/Gone
Gorimapa	Skin cut
Haba	Sound of exclamation/exasperation
Jor	Sound of exasperation, pleading, cajoling, anger
Nko	What about...
Oga	Boss/Chief
Oya	Let's go
Pata Pata	Ultimately
Sha	Innit/Well
Wetin	What/What is

However Portuguese still has some influence. Words like *sabi* and *pikin*, which came from Portuguese *saber/sabir* and *pequeno/pequenino*, words for “know” and “little child” respectively, have remained in NP, to mark the true origin of the language. So, for example, “You *sabi* dat *pikin*?” means “Do you know that child?” As you’ll notice, the pronunciation has also evolved as well, so that a “th” is pronounced instead as a “d.”

There are also many different dialects of Nigerian Pidgin today, depending on where it is spoken, and words are borrowed from each of the languages that have influenced NP. The Niger Delta has the highest concentration of NP speakers and here the version spoken is widely regarded as the most authentic form, sometimes as a first language. Places like Sapele and Benin are regarded as norm-producing communities, where the language has the most root and influence.

And of course, because of the diasporic migration of Nigerians to other parts of the world, there are more refined NPs spoken today across the world, from Peckham to Chicago, Houston to Baltimore. They are not markedly different from the Nigerian versions, except in accent, influenced by their new environments and company.

It is estimated that NP is the most spoken language across the Nigeria today, spoken as a first language by over 30 million people, and as a second language by the rest of the country (about 140 million). However, the language has never enjoyed the respect of the country’s elites. It currently has no official status and is neither used in education, nor governance. But in the early 1960s, through the efforts of early Nigerian writers in English like Wolé Soyínká, Chinua Achebe, JP Clark, and Cyprian Ekwensi, fully formed Pidgin-speaking characters were introduced to Nigerian literature. This helped elevate the language a bit more into the mainstream.

In Nigeria today, NP functions in an informal capacity, lubricating contact and communication between people of all classes, genders,

ethnic groups, and educational status. It is the language of the streets, and of uneducated market women in cosmopolitan cities. The flavor infused in each expression from the speaker’s original ethnic background continues to enrich the character of each individual output.

Where NP has dominated is in the informal sphere of television and radio entertainment, in Nollywood and the Nigerian music industry, which reaches not just all Nigerians, but also most Africans. On the streets of Nairobi, Johannesburg, or Accra today, one is likely to hear “Wetin dey?,” “Wetin dey happen?,” or “How far?,” or any one of NP’s common greetings (meaning: “What’s up?,” “What’s going on?,” “How’re you doing?”) even in the mouths of non-Nigerians. This has happened through the influence of Nigeria’s entertainment industry.

In 2009 a conference on Nigerian Pidgin at the University of Ibadan proposed to drop the name “pidgin” altogether, and call the language “Naija,” a nickname once reserved for referring to the country in an endearing way. This has not caught on beyond those academic circles, and it likely never will because of the tension between what the academic intervention represents (stiffness) and what NP truly is (dynamism). It is the jolly playfulness, accessibility, and musicality of NP that continues to help convey the convivial spirit of Africa’s most populous country, along with colors and sound, to the rest of the continent.

Kola Tubosun is a Nigerian writer, linguist, and editor, with work and influence in technology, education, and journalism. He is a Fulbright Fellow (Southern Illinois University Edwardsville, 2009) and recipient of the Premio Ostana Special Prize for Mother Tongue Literature (2016) for his work in indigenous language advocacy. He writes and translates in Yorùbá and English. His chapbook Attempted Speech & Other Fatherhood Poems (September, 2015) was published by Saraba Magazine. He is the founder and head lexicographer of Yoruba-Name.com and can be found on Twitter at @kolatubosun.

Talking with Inua Ellams



What inspired you to write this show?

Back in 2010 someone gave me a flyer that was about a pilot project to teach barbers about the very basics in counselling. I was surprised that con-

versations in barbershops were so intimate, that someone thought that barbers should be trained in counselling, and also that they wanted the counselling project sessions to happen in the barbershop. This meant that on some level the person who was organizing this thought there was something sacred about barbershops. Initially I wanted to create a sort of poetry and graphic art project where I would create illustrations or portraits of the men while getting their haircuts, and write poems based on the conversations I'd overhear. I failed to get that project off the ground but the idea just stayed with me for a couple of years, until I got talking to Kate McGrath from Fuel, who liked the idea. Together we approached the National Theatre. That's where the show came from and how it was inspired.

You describe your plays as "failed poems." Why was this idea better suited to a play?

The voices in my head just began to grow bigger, louder, and in numbers. When this happens, the poems become multi-voiced and turn into dialogue. Eventually this dialogue breaks away from the poetic form altogether. The idea of *Barber Shop Chronicles* was suited to a play because there were several voices feeding into the conversations within the sacred spaces that barbershops seemed to be as I began to research.

What was the process for creating the show?

I began with a month residency at the National Theatre in London, then a week-long residency in Leeds at the West Yorkshire Playhouse. I then had six weeks of research traveling through the

African continent. I was in South Africa, Kenya, Uganda, Nigeria, and Ghana. I returned with about 60 hours of recordings, which I whittled down to a four-hour play; this was eventually cut down to one hour and 45 minutes. I got rid of lots of things that I intend to use at some point in the future. There were 14 different drafts of the play written during that time, with lots of R & D processes.

How different is it to write for others to perform rather than for a show that you perform yourself?

It's not that different. I guess I just know from the get-go that I'm not going to be the performer of the text. So it isn't different as such; the difference is when it comes to the rehearsal period. Up until then, when I'm writing, it's just various shades of my own voice speaking to each other in my head, or various shades of me coming out in various voices in my head. Then, when I get in to the rehearsal space and I see other actors take on the lines, it becomes something else. But initially there is just a story where I'm trying to find the best voices to articulate my thoughts. That process isn't too different from creating work that I will perform myself. Also, I guess, whenever I write poetry, I don't always imagine I'm the one performing it because I imagine most people will first interrogate the poems through a two-dimensional surface; by that I mean, in book form. Therefore they will read it with their own voices in their head. So, even when I write poetry I don't imagine that I'm the first performer of the text.

How does it feel to write a play and hand it over to others to bring to life?

It's all about trust, and that is mediated by the director. It can be very nerve-racking. It can also be very exposing for other people to take your words and do what they will with them. They can discover that moments in the play are not as subtle as you imagined they were, and critique and ask questions. But this is all conducive to creating better art. So this has definitely been a positive experience with this play.