

Black writing for performance encompasses a range of activities, reflecting the diversity of the community – here people of African descent in the Black diaspora.

For those interested in writing their way through history, in exploring the present and projecting a future, presented here are some of the routes and opportunities available, and some of the ideas which might inform thinking.

# black writing

film

music

performance

radio

television

theatre

## **a guide for black writers**

This London Arts Board publication, produced by the Theatre Writing Associate, is an information resource, interspersed with a commentary by Michael McMillan, which gives background on the different areas of activity.

While only a selection of training initiatives, development and production opportunities is offered, reference to fuller listings is usually included.

Contact addresses and telephone numbers are given in a directory at the end of the guide.

The views expressed by the contributors are not necessarily those of the London Arts Board.

General enquiries concerning the guide, or requests for further advice, should be made to the Theatre Writing Associate on 020 8742 3648.

Research consultancy by writernet

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## INTRODUCTION

### **passports to possibilities**

'The colonised cultures are sliding into the space of the coloniser, and in doing so, they are redefining its borders and its culture... we need to find a terminology, a new iconography and a new set of categories and definitions. We need to re-baptise the world in our own terms. The language of postmodernism is ethnocentric and insufficient. And so is the existing language of cultural institutions and funding agencies. Terms like ethnic, minority, marginal, alternative and Third World, among others, are inaccurate and loaded with ideological implications.'

Guillermo Gomez-Pena - *The Multicultural Paradigm: an open letter to the national arts community, High Performance, Fall, 1989*

As we near the end of the millennium with the attendant dissolution of borders - physical and metaphysical; technological and political; with the rise of ecopolitics; and the resurgence of fascistic nationalism - what does it mean to discuss the joy and pain of Black writers based in Britain?

It may mean that just as I come to the border, my passport offering no guarantee of safe passage, it yet becomes irrelevant. Still, my cultural and political difference - my identities, my specificities, common to those who share dark skin, hair that resists the wind, full lips, wider hips - offers a particular vision of the world. What it may mean is not simply talking of the local and particular, but acting local while thinking global.

British based Black writers as practitioners in theatre, film, television and radio, as part of the whole spectrum of Black cultural practices have been influenced by and have influenced the African diaspora. Indeed, these 'trans-dialogues' have given sustenance to our existence in exile.

Moreover, as Black diasporic communities from Africa, the Caribbean, South East Africa - we share experiences of both colonialism and of political resistance to it. The struggles of Black communities, both cultural and political, are reflected in their cultural and arts practice: music to film, literature to live art, theatre to the visual arts. And the history of those struggles, the aesthetics, forms, practices and critiques are (necessarily?) oppositional to the dominant structure, inverting and subverting European culture.

And yet like our histories, memories and ancestors - the work of Black writers in Britain has rarely been produced, sporadically published, and only infrequently documented. We are just scratching the surface here. The aim of this commentary is to make a small contribution to this excavation.

To challenge the notion that Black writing, like other Black cultural practices, is homogeneous, a range of Black writers have been interviewed. And while my aim was to dispel the myth of homogeneity amongst Black writers, their differences were just as revealing as the common experiences they shared. Their testimonies - which intersperse the text of this essay demonstrate an irreducible diversity; individual patches in the quilt of Black experience.

*'...a modern British family dealing with opposed forces of dominoes and chic disco music, curry goat and fish and chips.'*

## **going back to my roots**

Theatre is part of the oral tradition, a cross between spoken and written language, made distinct through stylisation. There is an ideological tension between written and oral literature. Literature provides access to education, participation in the means of communication and cultural production - dominated by the 'literate' over-developed countries of the West. Apart from communicating through performance, and using oral traditions, language for Black writers has been a site of aesthetic, cultural and political struggle.

There is an ancient and pervasive Black cultural aesthetic, characterised by its polyphonic nature. It fuses music, singing, drama, poetry, dance, visual imagery and resists these single art form definitions. Practitioners of this aesthetic such as griots/story-tellers represent an oral tradition, literature as oral texts, with its own structures, procedures and forms. For example, call and response, repetition, rhythm, word-play, overlay and dirty-tones such as in hip-hop, reggae, ragga and funk.

These traditions are often overlooked. As Kwesi Owusu argues in *The Struggle for Black Arts in Britain*:

*'Even today, few Black playwrights take seriously the use of their traditions of theatre, which were developed well before those of the West; indeed the Greeks and Romans, who laid the foundations for the history of Western theatre, were diligent pupils of the Egyptians and Nubians. In the contemporary Black theatre, there is a constant tension between the attempt to articulate Black experience, and the uncritical use of Western forms, styles and techniques.'*

While this argument may find favour with some, it is perhaps simplistic in the essentialising of Black experience. It appears to romanticise tradition and thereby implies that culture is static rather than a fluid, ever-changing phenomenon mediated by other factors: class, gender, sexuality and politics, as well as race.

Into early modern history, Black people in theatre were more often spectacles than writers. Kobena Sekeye's *The Blinkards* (1907) was the first Black play to be published in Britain. But it was not until the emergence of the 'Harlem Renaissance' - which produced such writers as Langston Hughes and Zora Neale Hurston - and the arrival of Paul Robeson in the 1920s, that racism in British theatre was challenged. Playing Toussaint L'Ouverture in CLR James' *The Black Jacobins* (1936) the prophetic cultural and political seeds of a British based Black arts movement - made manifest in both his work and activism - were shown. As Yvonne Brewster had noted, post-war Black theatre accelerated this shift from work which blended 'Western bourgeois aesthetic criteria and a sentimental racial awareness' to the advocacy of a new Black 'consciousness' in its dramatic and ideological principles.

1958 saw the first post-war race riots in mainland Britain - in Nottingham and Notting Hill. Perhaps coincidentally it was also a productive year for Black theatre. Institutions are slow to respond to the realities experienced by communities. The Royal Court, which might have acknowledged these other angry young men, did not produce Errol John's *Moon on a Rainbow Shawl* until 1958, even though it had won the *Observer* play competition in 1956. The Royal Court produced Barry Reckord's plays *You in your Small Corner* (1960) and *Skyvers* (1963). The latter had an all White cast allegedly since no Black actors could be found, even though they had been in the country since the fifties.

The 1960s, the ideological and political positions of the civil rights and Black power movements provided a new spur for Black activists and cultural practitioners and the emergent Black arts movement in Britain. Claudia Jones, an activist exiled from the United States, began the first Black newspaper, *The West Indian Gazette*, and was active in the inception of the first carnival in Notting Hill in 1965. Here the Black settlers took to the streets affirming a growing post-colonial identity in a neocolonial society: this, as a result of race riots in Notting Hill after Kelso Cochrane was murdered by teddy boys.

Mustapha Matura, who came to England in 1961, declares these changes as stemming *'from the intellectual realisation of our history: how you could perceive your self had changed. Had to write about that, the political change, the metamorphosis happening to me and others around.'*

Roland Rees, who had directed Ed Bullins' play, *The Electronic Nigger* at the Ambience Restaurant in 1967, directed Matura's *Black Pieces* at the ICA as a part of a series of Black and White power plays in 1970. Matura was then commissioned to write *As Time Goes By*, which he describes as his first mature play. It opened at the Edinburgh Festival in 1971 and played at the Royal Court, winning him the John Whiting and George Devine Awards. While theatres and venues such as the Royal Court, Almost Free, Soho Poly and Open Space were beginning to produce more plays by Black playwrights, Black theatre companies as institutions for the whole spectrum of Black theatre practitioners did not yet exist. The Dark and Light Theatre Company was founded by Frank Cousins in the early 1970s and by 1977, when it folded, it had produced the work of a number of writers: *Evolution of the Blues* by John Hendricks; *Kataki* by Shiman Wincalbert; *The Slave* by Amiri Baraka; *The Tenant* by Richard Cron; *Raas* by Robert Lamb and *Anansi and Brer Englishmen* by Manley Young; *Twisted Knots*, *Dark Days and Light Nights* and *Jericho* by the poet Jamal Ali; *Jumbie Street March* by T-Bone Wilson and *Seduced* by Jimi Rand. Black Theatre of Brixton (formed out of the Dark and Light Theatre Company) existed well into the 1980s and Temba Theatre Company, founded by Alton Kumolo, produced in two years during the 1970s more Black plays than the entire White English theatre had in the previous 25, according to the actor Norman Beaton.

Institutional cultural policies which set the scene for 'multicultural art' established a number of spaces: the Commonwealth Institute and the Africa and Drum Centres. Among these was Keskidee, one of London's first Black arts centres established during the 1970s. Derek Walcott's *Remembrance* was produced there, directed by Anton Phillips, *The Throne in an Autumn Room* by Lennox Brown and Edgar White's epic *Lament for Rastafari*. Edgar White's *The Nine Night*, directed by Rufus Collins, reflected a modern British family dealing - as Caryl Phillips observes - with the opposing forces of 'dominoes and chic disco music, curry goat and fish and chips'. And as Kwesi Owusu notes in *The Struggle for Black Arts in Britain* (Comedia 1986):

*'...we witnessed a refreshing development in the form of the play: there was a fusion of music, dance and drama, especially in the opening 'ritual' which reminded us of the possibilities of exploring and establishing a Black aesthetic in the theatre.'*

Meanwhile, the fusion of art forms and use of ritual and what Owusu has called orature in the work of The Last Poets - for example, Amiri Baraka's *Spirit House Movers* (1960) and Ntozake Shang's *for coloured girls who have considered suicide when the rainbow was enuf* (1972) - were influential plays from the Black diaspora and Africa.

This desire for autonomous creative spaces continues to be a charged cultural and political issue: from the problems of the Roundhouse to Double Edge Theatre Company's occupation of a disused church in Camden, to Talawa Theatre Company's departure from the Cochrane Theatre.

Matura talks of a strategy for creating a space where young Black theatre practitioners could train - in every aspect of theatre practice from loading vans to lighting, sound, writing and directing. This dream became Black Theatre Co-op (BTC). While ensemble ways of working may fulfil artistic desires, they are just as much pragmatic necessities in times of scarce resources. The tradition of hybridity and inter-disciplinary practice is reflective of Black communities and other disenfranchised people who will invent alternative strategies, as a means of survival and adaptability, in the face of adversity.

The struggles of the British Black theatre companies such as Temba (which disbanded in 1990), Black Theatre Co-op, Tara Arts, Umoja, Talawa, Double Edge, Roots Theatre, Carib, L'Ouverture, Black Mime Theatre among others, is the struggle of Black cultural practitioners to assert the heterogeneous nature of their different practices and work. So 'if difference makes the world go round', why should solidarity and identification through common struggles and resistance be threatened by a diversity of interest, identities and positions? The renaissance of a Black arts movement in the 1980s signified the coming of an age of a second generation of Black British voices. These developed in Britain itself and explored further questions of identity and representation.

## RESOURCES

A beginning writers greatest resource is likely to be guts and determination not least in surmounting the early obstacles to making a living.

There is a plethora of funding schemes and script development schemes - they arise (and evaporate) constantly. You will only be aware of them through networking and following professional journals and newsletters.

The garret ethos has long since been replaced by an infrastructure of development intended to lead to commissions. Use it.

And you'll be better equipped to use these systems having built on other resources: an informed perspective and overview of the landscape, an ability to make some critical analysis of the business will better place anyone to take up opportunities. Background reading, past scripts, are always worth studying.

Successful performance writing may no longer be a romantic business - but the priority commitment does remain that to the blank page or screen. 'It doesn't happen without the pen in your hand...'

### *Information/opportunities*

Catch opportunities as they arise by checking any of the following publications:

**Calabash** (Centerprise)  
**Front Seat** (BTF newsletter)  
**writernet Newsletter**  
**Writers' Guild of Great Britain Newsletter**  
**Live Magazine**  
**London Screenwriters Newsletter**

### *On your shelf*

Copies of any of the following may prove useful:

**The Arts Broadcasting Directory for London** (LAB)  
**British Film Institute Year Book Contacts** (Spotlight)  
**McGillivray's Guide - Alternative Theatre Directory** (Rebecca Books)  
**A Practical Guide for Writers and Companies** Harcourt (ITC)  
**Script Routes** Guide to New Work Producing Theatres (writernet)  
**To Travel, Hopefully: Guide to Travel Grant Opportunities** (ACE)

### **Funds**

There are few theatre funding schemes open to the individual beginning writer – you have to prove yourself first by working on one (or two) script(s) and then endeavour to hook up with a company - since there are opportunities for commissions, residencies, and project funding (which will include writers' fees) open only to companies.

Arts Council of England (ACE) **Drama Policy for England** affirms the principles of research, commission, development and appropriate rehearsal times for all new work - check the strategies to achieve these through the different schemes available - call both the Arts Council of England (ACE) and London Arts Board (LAB), and any other appropriate Regional Arts Board, for current guidelines.

Indications of some of the schemes available from these two bodies are given throughout the guide. You should also check the current priorities of any of the following – open to application from companies or constituted groups:

**Gulbenkian Foundation**  
**Foundation for Sport and the Arts**  
**Kaleidoscope Fund**  
**London Borough Grants Committee**  
**National Lottery Charities Board**

Useful research of funding opportunities can be found in any of the following:

**The Arts Funding Guide** (Directory of Social Change - DSC)  
**The Complete Fundraising Handbook** (DSC)  
**A Guide to the Major Trusts** (DSC)  
**A Guide to Company Giving** (DSC)  
**Grants from Europe** (NVCO)

Look for announcements on forthcoming guidelines for the **National Endowment for Sports, Technology and the Arts** (NESTA)

## **Contracts and fees**

The Writers' Guild of Great Britain (following incorporation of Theatre Writers' Union into the Guild) is the principle body representing writers' interests in theatre, radio, film and television.

Candidate membership is the status offered aspirant writers and costs just £35 per year. It's worth it - you'll have access to contract information and opportunities which you'll find hard to come by elsewhere.

As a guide the following are the agreements negotiated with the relevant professional management bodies. It's not what you'll always be offered - which is why you should check terms and conditions of agreed contracts. Managements get what they pay for and no more. There are also guidelines for theatre profit share projects obtainable from the Guild. But contracts offered under the following agreements must offer at least the stated fees.

## Theatre

**Independent Theatre Council** agreement for small scale theatres and companies; full length play: £5200.

**Theatre Management Association** agreement for larger building based companies such as regional reps; full length play- according to grading system: £5891 £4205.

**Theatre National Committee** agreement for Royal Shakespeare, Royal National and Royal Court Theatres; full length play according to category: £6206-£3543.

## Radio

**BBC Radio** issues a standard contract. Current fees per minute of broadcast time are: £60.73 (established writers); £39.89 (beginners).

## TV and film

**ITV** agreement for 60 minute play: £9245 (established writers); £6296 (beginners).

**BBC** agreement for 60 minute play: £7120 (established writers); £4551 (beginners).

**PACT** agreement for films with budgets in excess of £2m: £31200; films with budgets between £75000-£2m: £19000; for films with budgets of less than £750000: £14000.

## *Script copying*

Still the writer's favourite is Store Street Press (20 Store Street. London WC1; Goodge Street tube). 1000 copies cost £23; 500 sheets cost £13; 300 sheets costs £9. Smaller quantities at 3p per sheet. And remember scripts do not carry VAT charges - remind the cashier.

## *Background reading*

**Art, Dialogue and Outrage** Wole Soyinka (Methuen)

**Beggars' Opera: a report on small scale touring opera and music theatre in the UK**

Devlin (Gulbenkian)

**Black Film/British Cinema** Mercer (ICA Document 7)

**Colour Black: Black Images In British Television** (BFI)

**Going Black under the Skin** (writernet)

**Let's Get It On: The Politics of Black Performance** ed Catherine Ugwu (ICA)

## **Struggle for Black Arts in Britain** Owusu (Comedia)

### *Scripts to read*

For up to the minute publications check current catalogues of Faber, Methuen, Nick Hern Books and Oberon. The following are intended only as a starting point.

### Anthologies

**Black Plays 1, 2 and 3** ed Yvonne Brewster (Methuen) includes plays by Alfred Fagon, Winsome Pinnock, Tunde Ikole, Benjamin Zephaniah and others.

**Six Plays by Black and Asian Women** ed Kadija George (Aurora) includes plays by Zindika, Trish Cook and Winsome Pinnock.

**Two Horsemen, Marching for Fausa,** and Resurrections Biyi Bandele (Amber Lane)

**Welcome Home Jacko, Play Mas, As Time Goes By** Six Plays 1971-82 Mustapha Matura (Methuen)

**Playing Away** Caryl Phillips screenplay (Faber and Faber)

## THEATRE

*Writing for theatre can embody a variety of approaches and forms. Indeed, there was rarely a time when there was so little consensus on what made a play as today. And while the model of the well made play may sometimes seem a less relevant matrix through which to explore your impulse, it's also true that the form of the play is infinitely adaptable: learning the basic skills enables you to mould the form as you would have it.*

*But where views of the world are antithetical to that presupposed by the 'well made play', work will demand different structures, and forms, and will draw from cultural references throughout the diaspora. The function of language, dance, ritual, music, may be different. A hybrid aesthetic is then likely to develop (see Performance Writing).*

*The starting point for many writers however is still basic playwriting skills, and listed here are both open access training courses and writers' groups which welcome beginners.*

*With a first draft written it's possible to offer the work to any producing theatre company in the country - but the work is more likely to develop further and, in parallel, your talent and skills, if the script is suitably targeted.*

*This involves beginning a relationship with whichever writers' group, workshop unit, dramaturg, director or theatre you assess may be sympathetic to the development of your ideas.*

*You can only make such an assessment by becoming familiar with the work of the theatre or individual director. This means going to the theatre, and seeing the work.*

*Even then, that first script sent through the post is most likely to act as an introductory calling card. Ideas and work developed thereafter are more likely to lead to commission and production. See Activities as a starting point for where to go with that untried script.*

*Commissions arise as a result of a literary manager and director assessing your potential to be at the right stage to deliver. The surest way to reach that stage is to keep working to simply get down to it, using whatever workshop, competition or reading festival deadline you need as stimulus.*

*Remember while development schemes are useful, a writer writes. And if you have to wait for seeding monies, a workshop structure, or development programme, you may need to question your real impulse.*

*Writers' first experiences of sending out scripts is rarely heartening. And while all producing companies listed here will always read your script, often writers feel the matrix held up to the work is not necessarily that through which it was written.*

*No surprise, writers sometimes form companies with other colleagues experienced in relevant areas, and apply to one of the production funding schemes.*

*Longer term strategies to enable the further practice and production of Black work include lobbying through support organisations to effect political policies.*

*The exigencies of production itself, when offered a writer, are so diverse, advice is difficult. Insist on a contract is the best advice.*

*Remember a script is a blueprint for production one script can have a range of interpretations and new writers can find the involvement of others' contributions difficult. Be aware of this - of the nature of contributions which might be enhancing to the work - and those you consider an imposition to the work.*

## *Training*

### Access courses

**Analysing Scripts** Morley College

**Playwriting** Greenhill College

**Playwrights Workshop** City Lit

**Writing a Play** Goldsmiths

**Writing Drama** Morley College

**Writing Workshop** City University

**Writers Workshop** Community Education Lewisham

**Writers Workshop** Hammersmith & Fulham Community Learning

**Writers Workshop** Hillingdon Adult Education Service

For full listings see On Course or Floodlight, available at newsagents and local reference libraries.

### Diploma courses (one year)

**Advanced Theatre Practice** Central School of Speech and Drama

**Script Writing for Television, Stage and Radio** Thames University

### BA courses

**Performance Writing** (single honours), **Performance Writing** (combined honours)  
Dartington College of Arts

**Performance Writing** Rose Bruford College

### MA courses

**Creative Writing** University of East Anglia

**Drama (playwriting)** University of Manchester

**Playwriting Studies** Birmingham University

**Text and Performance Studies** Kings College

**Performance Writing** Dartington College of Arts

## *Schemes*

In the region of £200000 per annum is devoted by ACE towards new writing schemes. Usually the schemes are open to writers supported by companies and to writers with some track record. Check for full guidelines and submission dates on any of the schemes below.

### Commissions

Up to half the cost of paying a writer a commission fee is available.

### Residencies

A writer may be invited to become a resident dramatist (for a period of six months to a year). This allows the writer to learn from the full theatre process. The writing of the play is still seen as the principle work. The pairing of theatres/companies and writers needs careful thought.

### Bursaries

Open to any writer, but you will normally have to demonstrate some track record.

For other ACE schemes, see the publication **Schemes for Writers and Theatre Companies** (call ACE on 020 7333 0100).

The following schemes are LAB programmes. Apply for full guidelines and deadlines.

### Black theatre development funds

New fund from LAB addressing new developments in the sector - apply for guidelines. Another set to come on stream will enable artists to celebrate the capital's diversity.

### Theatre Production Fund

Supports challenging new work, taking on board the cultural diversity of the region.

### Theatre for Young People Fund

Supports original theatre for young people. Funds for research and development, and for production.

### *Script reading*

Producing theatres almost always read scripts: where your script takes, you will get valuable feedback. If you want a studied report try the following:

**Centerprise** (Writers' Surgeries)

**Chelsea Centre Theatre**

**writernet**

**Paines Plough**

Call for current rates and turn around times.

## *Activities*

The following have at some time all been concerned to develop culture specific work. Make contact to ascertain current initiatives and entry procedures.

### **Albany Centre and Theatre**

Writing for the Theatre course - all levels welcome.

### **The Brix**

While the fortunes of this venue may be varied there is usually some activity to promote new writing and readings of work.

### **Black Theatre Co-operative**

Plans for a new writing development programme - contact for updated details.

### **Black Theatre Forum**

Operates as a service organisation, with education and training programmes writers training an ongoing concern.

### **Caribbean Women Writers Alliance**

Facilitates networking, disseminates information, aims to implement development programme and readings for playwrights.

### **Centerprise**

(Black Literature Project) Literature development project, with varied education and training programmes. Writer training an ongoing concern.

### **Chelsea Centre**

Theatre Writing for Theatre course - all levels welcome.

### **Chocolate Art**

Dedicated to new writers and new poets - offers quarterly stagings of new works.

### **Clean Break**

Creative writing courses for women who have had personal experience of the criminal justice system.

### **Half Moon Youth Arts and Training**

Frequently offers workshops and courses covering the process of writing for theatre.

### **Indigo**

Network forum for women writers of colour.

### **ISIS**

Writing group for women of colour; discussions and writing around different themes each week.

### **Kulture Klash**

Readings, discussions, performance, on the first Tuesday of the month.

### **Midnight Ink (Riverside)**

Forum for aspiring Black and Asian writers - Sundays 3-5pm.

### **Oval House**

Hosts, supports and promotes various programmes of workshops, performances and events supporting new and emerging artists.

**Paines Plough**

Offers comprehensive writer development programme.

**Royal Court Young Writers' Scheme**

Offers a number of initiatives for young writers including ongoing workshops, and a bi-annual festival of new work drawn from different regions of the country.

**Second Wave**

Runs writers programmes and workshops - varied programme. Call for current initiatives.

**Soho Theatre Company**

Offers comprehensive writer development programme.

**Spread the Word**

South London literature development project - organises training and workshop programme twice yearly.

**Stepney Arts**

Offers varied programmes of arts and theatre workshops for young people.

**Stratford East**

One-off and on-going programmes usually running to encourage young writers into the theatre.

**Talawa**

Offers training through its annual Women Writers Project - call for next submission deadline.

**Tricycle**

Usually supports a regularly meeting writers group: presents a varied programme of Black work.

**writernet**

Information and training organisation, offers invaluable guides, link service to producers, and regular newsletter.

**Yaa Asantewaa**

Black arts centre offering writers group which works with its drama group towards presentation.

A directory listing 900 groups is published by the **National Association of Writers Groups**. Also see writernet's **London Workshop List**.

*Production outlets*

The following companies are or have been involved in the production of Black work. In most cases activity is dependent on the exigencies of funding - establish any level of interest, and likely outcomes, before submission.

**African Culture Promotions****African Players****Allegresse**

**Aspect Theatre Company**  
**Base Theatre Company**  
**Black Theatre Co-operative**  
**Carib Theatre Company**  
**Direct Arts Theatre**  
**Double Edge Theatre Company**  
**Nubian Nights**  
**Talawa Theatre Company**  
**Theatre Royal Stratford East**  
**Ujamma Arts Project**  
**Zabalaza**  
**Zuriya Theatre Company**

*New work producing companies*

The following companies will have script assessment systems. Writers of interesting scripts will be invited in. Mainstream theatres will ensure culture specific scripts are read by an appropriate reader.

**Bush Theatre**  
**Hampstead Theatre**  
**London New Play Festival**  
**Man in the Moon**  
**Orange Tree**  
**Paines Plough**  
**Red Room**  
**Royal National Theatre**  
**Royal Court Theatre**  
**Soho Theatre Company**  
**Steam Industry**  
**The Sphinx**  
**Theatre Centre**  
**Tricycle Theatre**  
**Warehouse Croydon**  
**Women's Theatre Workshop**

*Ideas*

For seminars, events and conferences, put yourself on the mailing lists of any of the following:

**Apples & Snakes**  
**International Theatre Institute**  
**London New Play Festival**  
**Paines Plough**  
**Royal Court Theatre**  
**Royal National Theatre**  
**SAKS Media**  
**Sphinx Theatre Company**  
**Talawa Theatre Company**  
**Women's Theatre Workshop**  
**writernet**  
**The Write Thing**

*Competitions and awards*

**Alfred Fagon Award**

For the best unperformed play in English to writers from the Caribbean £2500 awarded annually. Particular attention to first time writers.

**Allied Domecq Award**

Award for unproduced writers. First prize £5000 for the best outline of a new play submitted with a previous script or piece of creative writing.

**Verity Bargate Award**

Annual award in memory of moving spirit of Soho Theatre Company. Cash first prize, with winning script often given production by the Company.

**Samuel Beckett Award**

Award aims to support new playwrights - check for new rules of eligibility.

**George Devine Award**

Annual award, associated with the Royal Court Theatre (whose first artistic director it commemorates).

**Diverse Acts**

London Arts Board funded competition to support productions. Awards made in three categories of varying amounts. Applications from companies fulfilling set criteria apply for guidelines.

**International Playwriting Festival**

Annual competition for new unproduced plays. First prize usually a production at Warehouse Theatre Croydon.

**London New Play Festival**

Annual festival open to all writers. Full length or one act new plays only Selected plays offered productions/ readings/workshops.

**Pearson Television Theatre Writers' Scheme**

Commission awards allowing for a 12 month theatre attachment applications from theatres.

### **Peggy Ramsay Foundation**

Makes awards to support new work and new writers. Submission by letter of application.

### **John Whiting Award**

To help further the careers of British playwrights - apply to ACE for details.

### **Peter Wolff Foundation**

New £1 million trust to assist playwrights. Check criteria.

## **burdens of representation**

The realist aesthetic in Black theatre was an overt protest of rage against marginalisation; an emphatic insistence on the real as a means of 'correcting' the reproduction of colonial fantasies in mis(sed) representations of the Black subject and its communities. Yet Black theatre, like other Black arts practices and discourses carried what Kobena Mercer has called the historical 'burden of representation', where practitioners and their work were viewed as speaking for and representing 'the real Black community'.

Just as the documentary genre carries a claim to the 'real, objective truth', stemming from the classic realist text exemplified by the nineteenth century novel, realism in English theatre traditionally (re)assured the audiences' position, guaranteeing 'knowledge' and 'truth'. But whose truth:

*'... You cannot be just an artist but must also be an activist/teacher... particularly as Black artists... I was involved in the civil rights movement and worked for the Panthers... my father was always involved in the struggle... I used to know what a Black writer meant, I don't any more, I do know that my work comes from being a Black woman in this world... and so few of us get produced... at this historical time, pressure causes one to negate the Black in being a writer... I went to a film company and pitched an idea, but before I could pitch the idea, they wanted me to write a script dealing with battered wives that they sold to ITV... I said I'm not working class and I'm not British...'*

Bonnie Greer

Consequently, when attempting to break out of the narrow range of race encoded themes and narratives designated to them, Black writers hit a proverbial 'glass ceiling'. This burden of representation describes accurately the 1980s obsession with positive and negative images in the representation of Black communities. Fragmentation, objectification and substitution of terms have all formed part of this process.

Stuart Hall argues that the politics of representation, questions of identity, subjectivity and politics mark an 'end of innocence'; an end to the essential 'good' Black subject, often opposed by the essential 'bad' White subject.

*'There is a rush to say it all, or at least to signal as much as we can. Sometimes we can't afford to hold anything back for another time, another conversation. That is the reality of our experiences - sometimes we only get the one chance to make ourselves heard.'*

These theoretical developments have to be viewed against a historical backdrop where in the 1970s and early 1980s, Black arts practice emerged through debates around and campaigns against racist immigration laws, police and state brutality; as well as marginalisation in the labour market, housing and education. These struggles culminated in a number of revolts: from uprisings at the Notting Hill Carnival in 1976 and in the inner cities in 1981 and 1985, to the strike at Grunswick in 1977. The intrinsic relationship between Black activism, cultural practices and Black communities, was influential in the construct of new notions of 'community'. This was the spur behind the Greater London Council's (GLC) increased funding of the arts, and ultimately the development of a community arts sector. This was not the community arts movement of old, led by White middle class self-elected representatives of the 'revolutionary masses', but representatives of wider cultural movements already taking place as the 1980s began.

As Kobena Mercer and many other writers have argued, the political events around the 1981 and 1985 uprisings encoded militant demands for Black representation within public institutions as a basic right. Public institutions subsequently fell over themselves in response with 'benevolent' redistributions of funds to Black projects. A cultural renaissance of Black creativity was thus (inadvertently?) generated - from literature, music and theatre to photography, film and video. Under oppression, such creative expression and innovation had historical precedents in the Harlem Renaissance as a reaction to Jim Crowism, and the diasporic Black arts movements as a reaction to the civil rights movement. In such circumstances, politicians react with schemes, committees for (disempowering?) the disenfranchised.

This moment marked a historical juncture in terms of a second generation of Black and Asian people born and educated in Britain, giving a platform for these new voices which affirm their position as 'here to stay'.

In 1972, Matura returned to Trinidad after 12 years of absence and found a voice. *'I left just before independence and returned after independence. As an exile it was a quite wonderful journey to make. Trinidad was a world in itself and I saw a life ahead of me.'* On his return he wrote *Play Mas*, for which he was voted 'most promising playwright' by the *Evening Standard*.

Whilst the search for a voice for writers of the Black diaspora was, and is, an ongoing issue, it has been even more poignant for British-born Black writers as a reflection of an individual and collective construction of a cultural identity. I, like many children of first generation immigrants, settlers from Africa, the Caribbean and South East Asia, went through these generational rites of passage, often signified through conflicting aspirations, concerns and policies with parents.

And yet there was also an exploration of the personal aspect of the histories: of post-war settlement as a means of self-definition. Moreover, the journey of return to one's roots became both a ritual of redemption and a dramatic theme. This journey through the past as a means of understanding the present and future thus found resonance in the work of several Black British writers. For example Caryl Phillips' *Strange Fruit* (1988) and *Where There is Darkness* (1990), Killian Gideon's *England is de Place for Me* (1985), Winsome Pinnock's *A Hero's Welcome* (1990) and *Rock in Water* (1989), Trish Cooke's *Back Street Mammy* (1991) and *Running Dream* (1992), Edgar White's *Redemption Song* (1983) to mention but a few.

Whilst at the same time these writers have also exploited the developing process of inter-culturalism, Winsome Pinnock bemoans *'the lack of progress in the community of writers. Although there has been a transformation from the protest plays, other, more complex things, are finding it difficult to be voiced. Meanwhile, the nature of writing is difficult enough anyway, trying to support one's needs emotionally and financially.'*

She describes a journey through her writing of exploring cultural identities based on a process of inter-culturalism and change, *'the impact of first generation on the mainstream culture and vice versa'*. Tunde Ikoli, who is of mixed parentage, a Cornish mother and a Nigerian father, has explored many of these themes and issues in his work such as *Scrape off the Black* (1984), *The Lower Depths* (1986), *Sink or Swim* (1982) and *Sleeping Policemen* (1984) co-written with Howard Brenton, with the latter two being devised with an ensemble of actors researching their material in Peckham, South London.

## **Debates and differences**

'I want to find the woman  
who in Dahomey in 1900  
loved another woman  
tell me what did they call her  
did they know her name  
in Ashanti, do they know it in  
Yoruba do they know it in patois...'

Jackie Kay from *Chiaroscuro*, produced by Theatre of Black Women

Even within these common themes, the importance of difference cannot be overestimated, as contemporary Black writers in Britain question an 'essential Black experience', whether in the exploration of Black middle class life by Bonnie Greer or Black masculinity by Paul Boakye.

The work of African-American women writers such as Alice Walker, Toni Morrison, Zora Neale Hurston, Paula Marshall, Sonia Sanchez, June Jordan, amongst others, have had a strong impact on the Black women's creativity movement in Britain.

In performance, the 1980 production of Ntozake Shange's *for coloured girls who have considered suicide when the rainbow is enuf*, saw a seminal fusing of music, dance and poetry- a choreo-poem empowering a fresh and innovative presentation of Black women's identities. This poetic language and form found a resonance in *Silhouette*, *Pyeyucca* and *Chiaroscuro*, three performance plays during the 1980s produced by Theatre of Black Women - founded by Paulette Randall, Patricia St Hilaire and Bernardine Evaristo. With other groups such as Munirah, writers such as Barbara Burford and Jackie Kay were using nonnaturalistic forms to explore Black women's identity or the 'womanist': '*usually referring to outrageous, audacious, courageous or wilful behaviour*' (from Susan Croft's *Black Women Playwrights in Britain in British and Irish Women Dramatists since 1958*). Black women cultural practitioners began to tell her/stories: the labour struggles of women in Burford's *Patterns* (1985); lesbian experience in Jacqueline Rudet's *Basin* (1987); and Kay's *Twice Over* (1986) - using symbolism, stylised movement, visual imagery, poetic language and naturalism.

*'I saw a play written by a White playwright, about two Black gay characters, which seemed to be the writer's fantasy so I decided to write my own play about two Black gay characters. I had some money at the time and pumped it into doing it after finding a director. It was a success and called Boy with Beer. A commission followed from Red Ladder Theatre Company to write a youth show about HIV and AIDS, it became No Mean Streets, and in it I tried to deal with issues relevant to the Black communities, such as sex and drugs, in a language that they could relate to. The real objective is to do it yourself. Don't wait for it to happen and do not censor yourself. Writing is about conflict and contradiction.'*

Paul Boakye

Yet when three Black gay men decided to create a performance group called Pomo Afro Homos (Post-Modern African-American homosexuals), Black theatre companies in the United States chose to deny their existence by banning them from attending the 1991 National Black Theatre Festival in Winston-Salem, North Carolina.

Through short sketches using song, dance and some serious snapping, Pomo Afro Homos take a challenging look at the struggles Black gay men face in defining their

communities and identities; in finding their way home. Yet a similar reaction took place when they were invited to perform their piece *Dark Fruit* on tour in Britain in 1991. A wall of silence, indifference - call it resistance - was erected. Instead of playing to spaces with Black constituent audiences, a company who had something to say to Black people and gay people ended up at the Drill Hall, a space with a White liberal gay and lesbian audience.

As Biyi Bandele puts it:

*'...there has been a backlash on political correctness. White intelligentsia have played into the hands of right-wing cultural commentators. This has meant that the most offensive things can then be written and the excuses given that they are simply being politically incorrect and thereby get away with it. You can be racist, homophobic, misogynist... All these atavistic instincts which have been suppressed are coming to the surface. It's a weird backlash borrowed from America, with a scenario that goes, "well, we opened the doors and you didn't come in ". There is no historical evidence for this... we always cry about wanting to get into the mainstream from the margins... but then when you enter the mainstream you are accused of selling out... the only path one can take is to be truthful to oneself, otherwise one will always flounder, never pleasing yourself much less anyone else...'*

There is a need for Black theatre to embrace performance as a genre and to re-educate ourselves about the diversity and difference throughout our practices; our cultural, political and personal agendas.

## FILM AND TV

'A range of interesting ideas, yet not one which reflects Britain having other communities and other experiences outside the dominant White majority...

Knowing the reasons why and doing something about it, is dependent on producers who have the power to take risks, not just in subject matter but with the storyteller who has the responsibility of scripting the idea'.

*Martin Glynn raising the debate about Black writers on television in the journal of the Writers Guild.*

*As London and Carlton wake up to the commercial viability of its cultural diversity writers will need to watch for those producers leading the way and target their work accordingly. Initiatives such as Black Screen continue to be responsible for the majority of work for Black writers - with talent also emerging via The Real McCoy, The 291 Club, The Warehouse.*

*There are few opportunities to formally train in television writing beyond established and often expensive courses - though there is a steady increase in courses at further education level. (You can approach an agency such as London Film and Video Development to see if you are eligible for a bursary). Competition for prestigious training places like those on the National Film and Television School's courses can be intense. TAPS (Teddington Arts Performance Showcase) is one of the few places where scripts for television can be workshopped and presented to industry professionals.*

*As development opportunities have been squeezed, television companies' approach to training writers has been to flood them with work for the long running soaps like EastEnders and The Bill. They do nurture new talent but can be very unforgiving; if you don't catch the formula, you will get rewritten. Ask a lot of questions and watch it - it helps if you like the show. Other possibilities include the short TV film which can provide a good grounding - see Production listings.*

*The first step in development could be to write a treatment. This should be a concise synopsis of the story line, presented in such a way as to give a strong indication of the structure as well as the visual tone and the style of the piece. You may want to include sample scenes or dialogue. You will need to consider who the audience for the programme might be and into which slot in the current schedule your idea could fit. It is best to check with the company you are approaching about the preferred length and content of the treatment. If there is sufficient interest in your project a script could be commissioned.*

*You might decide to write the script first, to try out the story and your characters, or to practice writing to a particular length so as to target a particular slot (estimate one A4 page of double spaced 12 point per minute).*

*To whom you send your project may depend on its form - a single drama, serial or series - and where in the schedule you might imagine it playing. The accurate targeting of material is helped by watching a breadth of programmes to build up a picture of the market, as well as knowing the relevant development executives.*

*The chances of a new writer selling an idea or script are slim, but if the project whets a company's appetite, because the writing is strong and distinctive, you might be able to start a dialogue, which could lead to a commission further down the line. If writing for a series or a soap, you should avoid writing a spec episode. It sends out the wrong signals. Write the best original script you can and submit - be true to yourself, don't imitate. For series, a proposal, with character biogs and 6/12 story lines to show the idea has legs. Characters and longevity are key. Only when these are approved should a spec episode be attempted.*

*The BBC, now obliged to put out at least 25% of its drama to independent production, has established a separate section dealing with independent commissions. £100000 is put into developing proposals from the independent sector. Whilst it is intended to be open, your proposal will obviously carry more weight if it has the support of an independent producer behind it - and if you have a track record as a writer.*

*A television script is an intermediate stage in the overall process of production. Television is an expensive medium and a collaborative enterprise. The key person during the process of development and production is the producer. This relationship is fundamental to the writer, though a script editor might be assigned at the stage when a project has received approval for development funding. Once commissioned, negotiating this relationship can be the key to success.*

*Competitions and awards*

### **Lloyds Bank Film Challenge**

If you are aged 11-25 the Lloyds Bank Film Challenge is an opportunity each winter to submit a script for an 11 minute slot. The best scripts are then workshopped with professionals in the spring. From a shortlist of 18, six winning scripts will then be made and broadcast on Channel 4.

### **Wandsworth Film and Video Making Awards**

If you live, work or study in Wandsworth.

### **Dennis Potter Award**

The competition is for a writer who displays exceptional promise and whose work has not previously been screened. Entries are only accepted from writers working with independent production companies, independent producers or BBC producers.

### **Public Awareness of Science**

For contemporary TV drama involving science or engineering. Six or seven grants are awarded of £2000 and a commission for a treatment.

### **Fulbright Fellowship in Screenwriting**

Travel and living bursary of £18000 plus approved tuition fees for a young British screenwriter to spend nine months in the USA developing skills and experience.

*Training*

### **Birkbeck College**

Certificate/diploma in Media Practice includes modules: Introduction to Screenwriting; Screenwriting and Workshop: structure and technique; Screenwriting: techniques of the re-write.

### **Central St Martins**

Screenplay as an element of a two week course in film production.

### **City University**

Writing Television Drama: an introductory ten week course.

**London College of Printing and Distributive Trades** (The London Institute)  
MA in Screenwriting and one day a week, two year programme

**London Film Makers Co-Operative**

Writing for Non-commercial Film

**Mary Ward Centre**

Theatre and Screenwriting 24 week course and short weekend courses.

**Thames University**

Scriptwriting for Television, Stage and Radio

See **Short Courses in Film, TV and Video** - annual guide (Plymbridge).

*Production*

**Black Audio Film Collective**

Looking for new ideas that they can pitch to commissioning editors for slots at the networks, which if they like they will commission. Preferably send a treatment unless you have already written a script.

BBC TV Drama

**Black Screen**

Black Screen last year produced six new screenplays by Black and Asian women writers, Siren Spirits.

**BBC Education**

BBC Schools has developed an impressive number of projects involving new writers, particularly for its youth drama strand, **Scene**. Continuing Education has produced **Funky Black Shorts**, a strand of new dramas by Black writers and directors. Programmes fall into four categories: adults, pre-school, primary and secondary.

**BBC Drama Shorts**

Commissioning strand for 11 minute short films.

British Film Institute Production

BFI Production runs a range of development schemes including those for new directors, which require new pieces attached from writer/director teams. They aim to produce six short films. Contact: Kate Ogborn.

The BFI/Channel 4 Low Budget Feature Fund

Welcomes innovative treatments for films budgeted at under £600000. Ten developed (from 500 submissions) and two or three produced. This is for filmmakers with a proven cinematic style. Contact: Helen Walker, Script Co-ordinator.

### Carlton

Carlton aims to address under-representation using its regional remit. Talent shows such as The Warehouse access Black talent.

They are also aiming to put together a 60m festival of Black stand up comedy with **Up-Front Comedy**.

**Single Voices** is a series proposal for five monologues from Black writers, some experienced, some new to TV.

### Channel 4

Film on Four commissions several short films each year shot on 35mm with budgets of £80000 made by newer writers whose ambitions lie in features.

### Leda Serene

Film, documentary and radio producing company especially of work from women of colour. Contact Development Editor.

### *Development*

#### **Black Audio Film Collective**

Can act as a consultant on script development.

#### **Black Coral**

Two day Foundation Course in Writing for TV: Script Evaluation Service; ScriptCity - a three year programme of training and development in screenplay techniques.

#### **Connection Communications Centre**

Runs day courses; training programme on White City estate and bursaries for follow through support; bursary scheme for refugee filmmakers.

#### **Carlton Television**

Carlton established a scheme six years ago to develop about 12 writers a year in television work, in both drama and comedy.

Held over two weekends, the aim is to offer writers new to TV an insight into the workings of the industry and to provide a dry-run of what it can be like to write under a TV drama commission.

#### **European Film Institute**

Hosts training courses such as Dov S-S Simens 2-Day Film School,

#### **First Film Foundation**

Providing training and support to new writers for feature film and TV.

### **North by Northwest** (First Film Foundation)

is a screenwriters training programme. Six writers with previous professional writing experience in any medium are selected to take part in three intensive workshop sessions; script evaluation service.

### **Four Corners Film Workshop**

Introduction to Scriptwriting: a 12 week course.

### **International Forum**

A range of one-off seminars and workshops cover screenwriting, writing for television, comedy writing, story analysis. The Forum employs professionals such as Robert 'Story Structure' McKee to lead sessions.

### **London Media Workshops**

Courses in television drama and documentary scriptwriting, comedy writing and corporate and training scriptwriting. Wide range of short and one day courses throughout the year, held in central London.

### **London Film and Video Development Agency**

The London Production Fund, £200000 support for film and video makers divided into: development awards of up to £3000 to assist development on scripts; production awards of up to £15000 for production or part production costs (not features); competition awards up to £15000, for initiatives which are already underway. New Visions: New Voices is a proposed training and production programme for refugee and ethnic minority communities.

### **London Screenwriters Workshop**

Professional courses, industry seminars and writing workshops in screenwriting: theory and practice; script development; comedy and drama. Euroscript Development is part of a Media 11/ LSW initiative to help new and established European screenwriters and writers' groups. 20 film stories will be selected each year to develop as scripts, in a nine month distance script development programme, with professional writers as script editors. There will be no fees and Euroscript will seek production development through other Media 11 initiatives and with independent companies. LSW also runs writers groups and a script reading agency.

### **Media Production Facilities**

Screenwriting and Screenplay Techniques: a five day programme. Students conceive ideas and how to develop them into programme proposals. Visualisation, recess, budgets and breakdowns, plots and probabilities in drama. Script layout, commentary writing. Organising and funding your work.

### **The National Film and Television School**

Runs a two year NFTS full time screenwriting course; short course for professionals - scriptwriting intensive six day course.

### **New Producers Alliance**

An independent networking organisation providing members with access to contacts, information, free legal advice and general help regarding film production. NPA publishes a monthly newsletter and organises meetings, workshops and seminars.

### **Raindance Film Works**

Run a range of courses including Writing the Hot Script, Writers Lab. Provides information and advice.

### **Sankofa Films**

Pathways provides training in screenwriting and direction for those from Black communities.

### **Skillset**

Recently awarded government funding for film training. Check for programmes it co-ordinates.

### **Teddington Arts Performance Showcase (TAPS)**

TAPS provides showcasing opportunities for writers new to television. Work is developed via script in-hand rehearsals towards platform presentations at Teddington Studios. TAPS also run Writing for Television Comedy course.

### *Publications*

#### **BFI**

Produce a 50 page low budget funding guide.

#### **PACT**

Producers Alliance for Cinema and Television publish an annual directory which gives listings of independent producers and what they have made.

### **interventions on screen**

The race relations discourse was explored and contested in a range of genres in television: situation comedy, police/crime drama, soap opera and documentary/current affairs from the 1960s onwards. The battle of representation was against a White media which generated and reinforced stereotypical images of Blacks as only criminal, savage, exotic or comic.

*'There has always been a Black presence in British television right from the very beginning - Paul Robeson and Louise Bennett contributed to BBC Drama and entertainment as far back as the 1940s and 1950s. In a sense the problem is not one of marginalisation because Black culture has always been integrated with popular culture especially in the field of entertainment. The image of the black-face minstrel has an iconic status in mass entertainment.'*

Kobena Mercer, *The Colour Black*, BFI, 1989

Highly charged issues such as immigration, integration and assimilation were sanitised through the documentary or situation comedy genre. Examples of the latter were the BBC's *'Til Death do us Part* (1966), and ITV's *Love thy Neighbour* (1972), *The Fosters*

(1976), *Mixed Blessings* and *Mind your Language* (1978). Ironically, the sit-com genre has since become TV's safest way of allowing Black writers to explore the Black British experience and their cultural politics.

Both Channel 4's *No Problem* during the 1980s and *Desmonds* during the 1990s have had successive series. Just as the seminal coding in *The Cosby Show* was a neutralised Black middle class American family, in Britain it was a Black working class family grappling with their daily lives in a non-threatening, non-critical version which endorsed the status quo.

Apart from Black writers being brought in to cover Black characters in BBC1's *EastEnders* (1985), the only soap opera to have been written by a Black writer was BBC2's *Empire Road* (1978) by Guyanese born Michael Abbensetts, which had two series in the late 1970s. In the police crime genre, *South of the Border* (c1988), some

Black writers such as Michael Ellis wrote individual episodes. *Black Silk* (c1985), written by Mustapha Matura and lawyer Rudy Narayan, was a drama series starring Rudolph Walker, and explored the experience of a Black barrister in a largely white middle-class institution. In the gaps between these there have been sporadic one-off dramas written by Black writers, attempting to deal with themselves and issues exploring the Black experience, for example *The Record* (1990) by Caryl Phillips and *Bloodlines* (1992) by Mike Phillips.

Over the years many Black writers' interventions in film during this period were not simply as script writers, but also as film makers often as the only means of getting their work produced. Lloyd Reckord's *Ten Bob in Winter* in 1959 and Lionel Hgakanes's *Jemimah and Johnny* in 1963 was followed during the 1970s with Horace Ove's *Pressure and Black Joy*, and later Menelik Shabazz's *Step Forward Youth* and *Burning an Illusion* and Imruh Caesar's *Riots and Rumours of Riots* in the early 1980s.

Mainstream features such as Caryl Phillips' *Playing Away* (1989), Isaac Julien's *Young Soul Rebels* (1991), Hanif Kureishi's *My Beautiful Launderette* (1986), and Biyi Bandele's *Bad Boys* (1995), have to be seen in the context too of a developing independent film sector. The emergence of Black independent companies such as Black Audio Film Collective, Sankofa, Ceddo and Retake, in the early 1980s was a result of financial resources released by the GLC's Black film policy. This was initiated by Black cultural producers and activists through the workshop declaration, drawn up between the Union of Independent Film Makers and the Association of Cinematographic, Television and Allied Technicians (ACTT). This enabled them to buy equipment, rent premises and seek franchises. A wealth of films began to be produced: Retake produced a major film, *Madjar*, Black Audio Film Collective produced their award winning *Hansworth Songs*, followed by *Testament* amongst others; Sankofa made *Territories*,

*The Passion of Remembrance, Dreaming Rivers, Perfect Image, Looking for Langston;* and Ceddo, who also became active in training, produced *The People's Account*, which dealt with residents' views of the Broadwater Farm riots. This was a film Channel 4 never screened.

## RADIO

*Radio drama is far from the poor relation of performance writing. It has a long and illustrious history and remains the access point for new writers which offers most opportunities: BBC Radio Drama commission more original work than any other organisation in the world; and while the BBC itself is the major market for drama (exceptions being London News and LBC) not infrequently today commissioning is from independents production companies - but there is an 'approved list': check the BBC issued Commissioning Guidelines.*

The BBC is separated into BBC Broadcast and BBC Production. Within BBC Production are further departments which include BBC Radio Drama - which makes programmes for BBC Broadcast when commissioned by commissioning editors.

All producers, in house or independent, work to the commissioning editors - producers thus become a writer's first point of contact.

The most valuable advice to a beginning writer is to listen to the slots or programmes for which you may be interested in writing and to take note of producers you gauge may have an affinity with your work.

In addition to listening to radio, learning the craft may be by way of basic courses or any of a number of independent initiatives (listed). There are also organisations which work with an umbrella function, and offer advice on current training initiatives. With a basic understanding of the medium there are opportunities for practical development of your skills – see Development initiatives listed.

But writing the drama and putting it to producers or independent companies is still the most effective way of getting work commissioned and broadcast. But be warned - currently there is little point in writing the full script. Work is commissioned on a one/two page treatment. You will therefore need first to put your idea to a producer, then follow up with a treatment/synopsis, which the producer will put forward for commissioning.

Producers make all sorts of programmes and once in a working relationship a writer can get involved in making features, drama docs, or working from extant texts.

## *Training*

### **Playwriting for Radio**

City Lit

### **Playwriting for Radio**

Morley College

### **Radio Drama**

Goldsmiths College

### **Radio Production**

Women's Radio Group

### **Radio & TV Drama**

London Media Workshops

### **Scriptwriting for Radio**

Thames University

### **Write Out Loud**

ACE/BBC scheme to train writers for radio.

### **Writing for Radio**

Scriptwriters' Tutorials

### **Writers' Workshops**

Independent Radio Drama Production

And check for any current training initiatives from:

### **Black Literature Project**

### **Community Radio Association**

### **CSV Media**

### **Cultural Partnerships**

### **Media Trust**

### **Radio Guild**

### **Spread the Word**

### **West London Media**

## *Development - BBC*

The BBC does have development money - for series, and serial ideas, and this can be offered in two stages: when a producer asks you to work on an idea: when a commissioning editor decides they are interested in seeing more.

There are also a number of producers focussing and developing work by new writers in particular areas - if you feel your work slots into any of the following categories, make contact:

**New Writing:** Sue Roberts (Manchester base)

**Series/Popular Drama:** Marilyn Imrie

**Comedy:** Eoin O'Callaghan

**Features:** Paul Kent

**Impact:** Jeremy Mortimer

### *Development – IRDP*

Independent Radio Drama Productions (IRDP) is a leading producer of drama in independent radio, and resident drama company at LBC (1152am) broadcasting weekly 30 minute dramas on **Sunday Playhouse**. IRDP has a commitment to developing new writers and executes this through commissions and broadcasts, through specific workshop programmes (including a Black and Asian writers' group with access to studios and actors), and through support of both the **Woolwich Young Radio Playwrights Competition**, and the London Radio Playwrights Festival.

Contact for schedule of current initiatives, or see [www.irdp.co.uk](http://www.irdp.co.uk)

### *Slots*

#### Radio 3

##### **The Sunday Play**

About 30 new productions a year - with two thirds being adaptations from stage plays, and the rest original work, often going under the title Drama Now.

##### **Between the Ears**

Occasional series of experimental radio, up to 45 minutes long, often featuring writers in collaboration with composers or other artists.

#### Radio 4

##### **Monday to Friday 2.15-3pm**

A daily, narrative strand. Complete story each day in the form of single plays. No serials - but series in the form of self contained units are okay.

##### **Monday to Friday 11.30am-12pm**

Narrative comedy, or comedy drama. Could be a series on consecutive weeks, or spread across the week.

##### **Monday 11-11.30pm**

Single plays and collections of singles linked by genre or theme.

##### **Thursday 11.30pm-12am**

Brave, experimental features.

**Friday 9-10pm**

Provocative and stimulating plays.

**Saturday 3-4pm**

Escapist narrative drama.

**Sunday 3-4pm**

The classical serial originating works must have reached 'classic status'.

*Production outlets*

Most independents listed will welcome ideas, but check first for the preferred format.

**All Out**

50:50

Fiona Ledger

Flying Dutchman

Heavy Entertainments

Ladbroke

Mentorn Radio

Partners in Sound

Planet 24

Somethin' Else

Sound Bite

Track Record

*Competitions and awards***BBC Young Playwrights Festival**

Usually bi-annual, with around 10-15 plays produced by writers under 30 years. No prize money.

**Sony Radio Awards**

Annual, Two categories: Best Original Script (produced and broadcast), and Best Dramatisation/Adaptation.

**Richard Imison Memorial Award**

Made to writers for first dramatic work broadcast. Submission by nomination form and two audio cassettes of the work.

## jamming the airwaves

*'With the prominence of oral literatures, radio has far more potential than is currently being utilized.'*

Documentation of Black writers' interventions in radio is scarce, if not non-existent. Black communities' relationship to radio is interesting; there is the BBC World Service, a remnant of colonialism, still broadcast to the far reaches of the Commonwealth and developing countries, and encoded with the White liberal idea of balance and incorporating lashings of paternalism. On the other hand, in the metropolis, British born Blacks at the cutting edge of music have declared war on the popular end of the radio spectrum acquiring transmitters and broadcasting from tower blocks. In this context, Black writers' interventions in this medium have been gradual. A number of writers, Caryl Phillips, Paul Boakye, Benjamin Zephaniah, Angela Turvey, Ann Ogidi, amongst others, have written for Radio 4. But their intervention has not changed Radio 4's overall image of White exclusivity, reflected in its audiences and most of its programming. Still radio producers such as Pam Fraser-Solomon have begun to change this image, and Radio 4's Young Playwrights Festival has been empowering for a number of writers new to the medium.

*'My first play was for Radio 4's Young Playwrights Festival and was called Hair. It was about a dark Black mother who had an affair with a light skinned man, whom she wished she had married and had been the father of her son. But when her son grows dreadlocks, she has to come to terms with her own nappy kinky hair. She meets a friend of the light skinned man, who was a pastor, but this friend is a rough Jamaican and belittles the colour of the dark skinned woman. She then has to come to terms with both herself and her children.'*

*Paul Boakye*

Yet there is a need for more innovative use of radio; the live recording of V Amani Naphthali's *Ragamuffin* for BBC Radio 5 is a case in point, as was Zephaniah's *Hurricane Dub* for BBC Radio 4. Radio has a resonance with many writers using the oral tradition. Zephaniah describes his process of writing Hurricane Dub in a couple of weeks in his head, but actually taking a day to physically put it down on paper. He emphasises that he writes and reads with his ear, and tells an anecdote of being given the commission on the basis of a performed oral synopsis. With the prominence of oral literatures already outlined with Black cultural practices, radio has far more potential than is currently being utilised.

## MUSIC THEATRE

*Black music theatre generally held 'popular' (and often found in the West End) occupies only a small range of the spectrum for Black music.*

*The musical, the revue, music theatre and opera are all forms open to Black writers and musicians. It would be unlikely, and perhaps unwise for a text writer to embark on any music project independent of composer/musician input. This section is thus directed to both writer and musician.*

*There are few, if any, formal routes into music theatre. Those interested in creating such theatre are likely to be already doing something similar in a different context - club, studio, youth theatre. Check out the few development openings there may be (see Activities) to discover opportunities for bringing your existing work into theatre. Black Theatre Co-operative, for example, explores the making of new theatre through Blackappella - music is the starting point with sketches and songs developed by singers to create a full music theatre.*

*In recent times much new work has been spawned by the Theatre Royal Stratford East - including the musical Five Guys Named Moe. The theatre also hosted Zummbi (BTC 1995), a show challenging general perceptions of 'the musical' with its jigsaw of history, song, choreography and improvised drama. A strand of revue work has also developed from Stratford with actors, directors and writers utilising resources made available by the theatre. The Posse created by eight actors spawned others The Bibi Crew, Black Performers' Cabaret, the performer Llewella Gideon, and Angie La Mar's Funny Black Woman.*

*Again, Tickets and Ties, directed by Femi Elufawoji offered a model of developing theatre with director and dramaturg; while Waiting to Inhale builds around an individual writer, Geoff Schumann.*

*Less frequent are Black opera initiatives - the notable exception being the company Ariya with a stated aim to commission new drama and music from writers and*

*composers. Shirley Thomson (composer: Child of the Jago) is one such contemporary talent, offering an inspiring role model for the future.*

## *Activities*

### **Hackney Empire**

Presenting Black farce, and hosting companies such as Blue Mountain.

**Sunday Selection** is new variety combining talent show, stand-up, and audience participation game show. Future plans include courses in developing popular theatre: a dedicated education space facilitating talent and creating work opportunities. Plans will include writing development, from short-form, sketch and revue material toward longer-form, Black farce.

### **Heart' n Soul**

Music theatre company working with people with learning disabilities. Check for any openings.

### **Mercury Workshop**

Organises seminars, conferences and runs a nationwide competition for a new musical. Showcases new musical theatre; facilitates collaboration, and offers a musical theatre writing development programme for writers to develop work in conjunction with the RNT Studio.

### **Raw Material Music and Media**

Promotes collaborative projects enabling young people access to media arts - check currently running initiatives.

### **Second Wave**

Young writers group (17-24 years) includes songwriters and performers.

### **Theatre Royal Stratford East**

Will vacate their building for 18 months in 1998/9, but continue to offer classes in drama, music, rap and hip hop.

## *Support*

### **African, Caribbean and Asian Music Touring**

ACE scheme to assist development open to performers and promoters.

### **Music Commissions and New Work**

LAB commissioning scheme for new work in the areas of African, Caribbean and Asian music, opera/music theatre.

### **New Music Commissions**

ACE supported scheme for composers applications from commissioners.

### **Opera and Music Theatre Projects**

ACE scheme to support new work emphasis on access to audiences. Open to companies, composers and promoters.

Check for guidelines and deadlines on above schemes.

## *Competitions and awards*

### **The Vivian Ellis Prize**

This is designed for new writers for the musical stage and is run by the Performing Rights Society in collaboration with Guildhall School of Music and Drama. Cash prizes totalling £3000 are on offer to composers and lyricists either singly or in collaboration. Successful finalists' work is showcased in front of an invited industry audience.

### **Ken Hill Trust Musical Theatre Award**

In honour of the writer and director who worked for many years at the Theatre Royal Stratford East. Submissions are accepted from both established and inexperienced writers. The award will be a total of £5000 for the winning piece of which £1000 constitutes a cash prize to the winning writer(s) and the balance goes toward the production costs of a week's showcase performances at the Theatre Royal Stratford East. Writers receive a standard royalty from these. There may also be smaller cash prizes for runners up.

### **Musical of the Year Competition**

Bi-annual. Open to all. Unperformed works only. Write for rules and application pack. Prizes £40000, £20000, £10000, plus showcases for the shortlisted.

## PERFORMANCE

*In cases where a writer wishes to explore a work which relies less on story, character exposition and plot - where 'the story' told is by way of associative texts and images; where continuities are of mood, atmosphere and theme (rather than event chronology) then the writer is working in the area of performance writing creating theatre which draws from visual art, hypermedia processes, and public forms, which offers scope for interaction between any number of artistic sources and in which a live presence is integral to the work.*

*Given the greater scope for cross cultural fusions and a hybrid aesthetic, performance theatre can offer more opportunity for those not schooled exclusively in mainstream playwriting forms.*

*Writers working in this area are likely to have made several leaps of appreciation:*

- that the traditional role of the writer may clog visual and narrative structures.*
- that the architectural role of a writer is no more important than that of those responsible for producing texture.*

- that collaborative work demands input to both structure and texture from writers.
- that vision can come from one or more of any number of participants - it cannot be assumed that the writer is its originator.

*In fact writers are unlikely to come to performance writing independently of working with colleagues (save where a decision is made to work as a one person artist) - not least because work is often not prescribed; it is made/structured in the moment of creation.*

*This means the process of production and presentation cannot be accommodated by the assessment procedures used by many theatres - these are predicated on there being a script to assess potential. The business then of getting started, of development and production, works differently.*

*There are basic trainings for performance artists (approaching theatre from a structural perspective, rather than an acting perspective) but writers are more likely to come to this area having seen such work, and made network links with those of similar interest.*

*While there isn't any formal interchange network between writers and performance companies increasingly such companies seek to integrate skills of writers into their work (which skills may be dependent on the company concerned). There is no one way of working - for documentation of some of the ways of working see the report Writing Live (writernet).*

*Work is sometimes created through development initiatives – often residential workshops where ideas and working methods are tested and developed. These are initiated by a variety of organisations and companies, and their timing is often dependent on opportunities presented by development funds. To stay abreast of the opportunities you must connect to the network: this means subscribing to organisations, relevant magazines, checking web sites, and generally doing the rounds.*

*Staying in touch with the network also keeps you informed of showcase opportunities for work. There are numbers of platforms, showcase 'clubs', sites and venues which regularly present new work (see list).*

*Where you wish to develop work further, still you're unlikely to script to mail around to producing theatres. And do you want to play in a theatre?*

*There are however an increasing number of commissioning producers, festival organisations, and cultural industries (often by enlightened strands of the public funding sector) who commission on a proposal: you apply for a commission to make the work and present it at a particular time/place.*

*With some track record you may in time find it worth while applying for project funding programmes, and further commissions.*

### *Training*

#### **Bretton Hall**

Fine art modular course, with optional inclusion of music, dance, drama.

#### **Brunel University**

Research degrees, MPhil and PhD, full time and part time in live performance fields.

#### **Central School of Speech and Drama**

MA in performance studies - creative practice and theoretical enquiry.

#### **Central St Martins**

Fine arts course includes film and video and critical fine and practice.

#### **Cheltenham & Gloucester College**

Visual and live art courses; interdisciplinary degree addressing time based media.

#### **Dartington**

Performance writing, theatre and visual performance courses.

#### **Middlesex University**

Fine art course includes time based media.

#### **Nottingham Trent**

Contemporary arts course, with distinctly interdisciplinary ethos.

For fuller training provision see **Total Theatre's Training Directory** together with the Education Supplement from **Live Art Magazine** Number 17.

### *Support*

Performance work is usually a hybrid and may be eligible for funding schemes from different art form departments. Check guidelines on any of the following.

#### **Combined Arts Projects**

ACE scheme supports innovative combined arts work.

#### **Digital Initiatives**

LAB scheme supports the research and development element of applications to LAB programmes which incorporate work with new technologies.

#### **Live Art Commissions**

ACE scheme supports commissioning of new work. Check eligibility criteria.

#### **London Collaborations**

LAB scheme supports new forms of collaboration between artists. Funding for research and development and for production.

#### **Time to Experiment**

Gulbenkian scheme supports research work free of the pressure to produce.

## *Commissions*

Programmes vary - and are never continuous. To stay abreast of any upcoming opportunities here - put yourself on the mailing list.

### **Arnolfini Live**

Invites proposals for commission as and when appropriate.

### **Arts Catalyst**

Science and art agency will occasionally invite proposals for live art commissions to specific guidelines.

### **Chisenhale Dance Space**

Commissions according to requirements and planned seasons of work.

### **Green Room**

Performance venue for live art, theatre and dance. Strong awareness of cultural diversity. Watch for programmes.

### **Institute of Contemporary Arts (ICA)**

Offers some annual, and some one-off commission programmes.

### **Shinkansen**

Commissions through invitation. Check the performance work.

### **Moti Roti**

Company working with collaborative process, commissions as to planned programme.

### **Zap Productions**

Brighton based promoters of live art practice - festival commissions as to programme.

## *Ideas*

Stay abreast of developments by placing yourself on the mailing list of any of the following:

### **Apples and Snakes**

### **Arts Catalyst**

### **Bodily Functions**

### **Centerprise**

### **Centre for Performance Research**

### **ICA**

### **Total Theatre**

### **writernet**

### **Young Vic**

## *Activities*

### **Apples and Snakes**

Acts as information centre, event promoters and publishers for writers in the field of performance poetry.

### **Arvon Foundation**

Offers a wide range of residential writing courses.

### **BAC**

Showcase venue for performance theatre and frequent host to workshops and events for new artists.

### **Black Arts Alliance**

Organises and promotes, training programmes, conferences and performances for live Black work.

### **Bodily Functions**

Organises forums, workshops and holds a database on practitioners.

### **Chisenhale Dance Space**

Offers a range of classes, workshops and performance projects.

### **Circus Space**

Hosts ongoing programmes of workshops and classes in circus and physical theatre skills.

### **City Lit**

Various courses offered including Text to Image.

### **Commotion Theatre Company**

Organises London workshops led by Rick Zoltowski - themes include spatial composition in theatre, and devising theatre.

### **Centre for Performance Research (CPR)**

Programmes usually offer practical research, led by visiting companies or groups.

### **Forced Entertainment**

Workshop programmes held at Sheffield base Contact for details.

### **Islington Arts Factory**

Call for programmes of dance and visual art orientated courses.

### **International Workshop Festival**

Workshops and master classes with international practitioners. Performance orientated.

### **New Work Network**

A forum for information, advice and critical debate - join.

### **Scarlet Theatre Company**

Workshops include starting points for devising, and physical approach to performance.

### **Total Theatre**

Umbrella organisation for mime and physical theatre, holds training seminars and conferences, and organises development programmes.

## *Platforms*

### **Hub Club**

National forum supporting creative use of desk tops. @<http://www.sonnet.co.uk> hub/

### **Hydra**

Unfunded club event presenting live new work in the old Trumans Brewery in Brick Lane and elsewhere.

### **ICA**

Hosts and organises different platform events. Watch for announcements.

### **Puzzle Club**

Event theatre held at various venues throughout the year. Eclectic mix of live art practices.

### **Shinkansen**

Independent producers promoting interdisciplinary art and research, for multi media environments.

Keep updated on showcase opportunities by subscribing to **Total Theatre Magazine** and **Live Art Magazine**.

## *Festivals*

Those listed here promote multi media work from new and emerging artists and sometimes have a small number of commissions to offer, in addition to acting as an umbrella function for presentation - for full listings and contacts see **The British Arts Festival Association Directory**.

### **British Festival of Visual Theatre (BAC)**

### **Cambridge Festival of New British Performance**

### **Coventry Arts Live**

### **Expo**

### **Great Outdoors**

### **Islington International**

### **London International Mime Festival**

### **Moving Parts Festival**

### **New Works Festival**

### **Now Festival**

## **fusions and flux**

During the late 1970s and 80s, another set of Black writers excluded from the mainstream created both their own spaces in community centres and clubs around the country, and popular Black performative strategies. Linton Kwesi Johnson, Benjamin Zephaniah and the other dub and performance poets who have followed were part of a rebellious reggae/dance-hall aesthetic that included that spoken word movement spawned by DJ/MC and the rap of the ragga/dance-hall and hip hop cultures respectively.

Unlike DJ/MC, ragga, dance-hall and rap, which is a primarily male exchange, within performance poetry there exists an equilibrium between male and female voices. Suandi's multimedia performance piece *This is All I Have to Say* enables the audience to relax as if in her front room, as she creates an intimacy with her conversational style of poetry. This is all done as the audience try to digest BNP and Klu Klux Klan propaganda left on their seats, as images of Black people's resistance to racism are projected and sound-bites of BNP and KKK songs are heard. Suandi's work is in the oral tradition of the African griot, who would tell stories and make social commentaries fusing song, drama, dance, music, poetry and disarming humour just as rap artists, Ragga MC and Calypsoians do today. Benjamin Zephaniah describes the process of rehearsals for *Job Rocking* and *Street Wise*, two of his plays, with the emphasis being on sound, the actors learning the text as poems first, before any blocking - identifying the words then identifying the place to say them.

*'from poetry or the poetic text*

*from theatre and related forms of dramatic narrative*

*from visual art including performance art*

*from sound composition or words which lurk near music...*

*...Performance writing is founded on the belief that these four (which are in themselves very varied) converge in crucial respects and that the place of this convergence is the one from which to view the future of writing in its relation to performance.*

*Performance Writing*

*Writing performance*

*Written performance*

*Writing in performance*

*Performance rites*

*Writing into performance*

*Performing writing*  
*Writing performing*  
*Performance in writing*  
*Performance Writing'*

John Hall: *Thirteen Ways to Performance Writing*, presentation for Dartington College of Arts Performance Writing Course, 1995

With the fragmentation of old politics paving the way for new forms of post-nationalist and post-colonial discourses, the words of critic Julie MacDougall - '*as a displaced person moving between cultures, I am viewing identity as a work-in-progress, a disappearing act a performance*'- take on a poignant resonance. This hybridity reflects not only a new intercultural reality, but demands new interdisciplinary processes. So performance writing or what might be called 'live writing' is emerging.

Of this new interculturalism, Benjamin Zephaniah also asks a pertinent question:

*'Why is it always fusing or collaborating with Western/ European forms and traditions, as opposed to people of colour with themselves? The challenge of the future is to reflect our differences. We are not one dimensional. For example, I love South African theatre, which imitates the world with just two chairs. To play a White man one just puts on a white nose simple...'*

At the same time it has been widely pointed out that chronologies of the history of performance art rarely recognised the importance of non-Western artists and their influence on the Europeans who were supposed to have 'invented' it. Even now, is Ntozake Shange's work ever acknowledged in influencing a movement of experimentation and innovation in performance writing in the same way as the work of White males such as Robert Foreman, Robert Wilson and Lee Breuer?

Meanwhile, in Britain writers such as Ronald Fraser Munro are subverting form and recontextualising popular stereotypes, with performance pieces such as *Quack FM* using video projections as an integral element and a roll call of twisted characters: Cesare Cappucino, Coco Chamelle, MC Kemelhead, Sir Arthur Stuffed Shirt and his Revolving Monocle. This reflects a shift in practice, where writers are increasingly collaborating in interdisciplinary processes with practitioners from other art forms, thereby transcending and transforming traditional notions of theatre. Black writing is being increasingly used by dance companies, such as Zindika's *Awabba* for Adjido Pan African Dance Ensemble. As writers and poets move into performance/live art work now, the notion of a writer's role and practice within theatre becomes problematic and blurred.

*'The avant garde is no longer in the front but in the margins. To be avant garde... is to contribute to the decentralisation of art. To be avant garde means to be able to cross the border, back and front, between art and politically significant territory, be it interracial, immigration, ecology, homelessness, AIDs or violence towards disenfranchised communities and Third World countries. To be avant garde means to perform and exhibit in both artistic and non-artistic contexts: to operate in the world, not just the art world.'*

Coco Fusco, within *Let's Get It On: The Politics of Black Performance* (ed Ugwu)

During the 1980s, another form of Black performance had been constructed against the dominant versions of reality. Double Edge's play *Ragamuffin* by V Amani Naphtali, particularly displayed this fresh approach to both content and form. *Ragamuffin* is the archetypal young Black urban warrior on trial in a court of African justice. Defence and prosecution make lyrical social and political commentary in the style of competing MCs on a sound system - a uniquely African-Caribbean phenomena in which each sound has it's own locality and following. During the proceedings, the Haitian revolution of 1802, the killing of Cynthia Jarrett and the ensuing Broadwater Farm riots were presented as evidence.

In the tradition of the Sound System's 'Posse', the audience became the followers for or against *Ragamuffin*: the MC as performer called and the audience responded. *Ragamuffin* essentially broke the 'fourth wall' of the proscenium stage, dividing the audience from the stage and performers. The audience were coming as if to church, transformed into a congregation, participating through this call and response to 'lick wood and mek noise'.

Free from the shackles of the linear narrative, giving way to improvisational action and vocality, the barrier between seer and seen, the audience and the performer, the spectator and the artist - essential to traditional drama - is dissolved in the immediacy of ritual flux. Molette in *The Aesthetics of Modern Black Drama* talks of the performer as preacher/shaman in asserting the formative role of this process; in the traditional Black/ African fusion of oratory and active response embuing a '*total spiritual involvement... an affirmation of a sense of community*'.

More populist Caribbean theatre which has been imported in the last decade such as BUPS, Mama Man and Undercover Lover has often been dismissed as trivial, crude and sexist. Yet it has brought a Black working class audience back to the theatre in a way that other forms of Black theatre have not. More importantly, these audiences are not alienated by the form and are allowed to comment or cuss, to participate, to own, to belong...

Less controversial but as important has been the contribution of indigenous Black comedy. The work of Llewella Gideon - for example her *You Know Dem Way De*, a review

of Black female characters - has struck a chord with audiences in form, style and content. A new generation of comedians such as Curtis and Ishmael, Felix Dexter, Angie La Mar, Jefferson and Whitfield, Felicity Ethnic and X-Exile have sidestepped what has been perceived as the 'welfarism' trap of tokenist arts funding and have broken quickly into radio and television. Meanwhile, the Theatre Royal Stratford East has also nurtured *The Posse* and *The Bibi Crew* - two comedy ensembles, one male, one female.

## **fresh possibilities**

*'When I arrived in the UK, the only shock about the culture was the weather. I knew Western civilisation, I had to study their writers after all. In one of Earl Lovelace's short stories in his collection Brief Conversation, a Trinidadian man tries to leave on a false passport, thinking he knows America as well as any American: the knowing being one thing, being there another: because one actually has to negotiate it... Yet I believe in that Black familiar. I can go anywhere and write anything.'*

*Biyi Bandele*

These new interventions - with their emphasis often on the verbal, rather than the literal - take on a particular significance when looking back to the oral traditions of Black culture and looking to a future dominated by new technology. This technology is largely the preserve of the overdeveloped, White, male dominated societies. If the job of the writer is, as Gomez-Pena puts it, to force open reality to admit unsuspected possibilities, what potential exists in these Black orators, mythmakers, storytellers, 'word-processors'?

Writing is a craft - one which takes a long time to nurture, develop and perfect. The relationship between the culture of technology and the practice of writing remains an ambivalent one. On the one hand, it is the director Peter Sellars' point that where once we controlled institutions, they now control us. On the other hand, the new development of the information superhighway purports to offer a global, virtual community: and a means of subverting the established ways of things. What this ignores, of course, is that most of the developing world does not have the means to even get on the highway. Yet in the end, technology is purely a tool. In the right hands it can be a means of making new, if gradual, interventions that change.

*'This cultural drive [of the Black community] is what you might call a slow transformation - not big defeats or big victories but gradual transformations of artistic and cultural life by the struggles of young Blacks to come into visibility, to come into cultural representation. This is an enormously exciting prospect which the rest of*

*society does not quite understand or recognise... One day the world is going to wake up and discover that whole areas of life in Britain, in spite of conservatism and little Englandism, have been transformed. White hegemony is gradually being painted darker and darker. A kind of hybridisation is happening to the English, whether they like it or not, and in this long process of the dismantling of the West, the new perspectives in Black cultural practice represented here may make this a real cultural and historical turning point - a critical decade.'*

Stuart Hall and David A Bailey, op cit

**Michael McMillan**

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**Africa Centre**, 38 King Street London WC2E 8JT

T: 020 7836 1973

W: <http://www.africacentre.org.uk/>

**Albany Theatre**, Douglas Way, London SE8 4AG

T: 020 8692 0231

W: <http://www.thealbany.org.uk/>

**Alfred Fagon Award**, Royal Court Theatre, St Martin's Lane, London WC2N 4BG

T: 020 7565 5050

**All Out Productions**, 66 Charlotte Street, London W1P 1LR

T: 020 7255 2525

W: <http://www.uim.info/allout/>

**Apples & Snakes**, BAC, Lavender Hill, London SW11 STF

T: 020 7738 0068

W: <http://www.applesandsnakes.org/>

**Arnolfini**, 6 Narrow Quay, Bristol BS1 40A

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W: <http://www.arnolfini.demon.co.uk/>

**Arts Admin** Toynbee Studios 28 Commercial Street London E1 8LS

T: 020 7247 5102

W: <http://www.artsadmin.co.uk/>

**Arts Catalyst** Toynbee Studios 28 Commercial Street London E1 6LS

T: 020 7375 3690

W: <http://www.artscatalyst.org/htm/>

**Arts Council of England** 14 Great Peter Street, London SW1P 3NQ

T: 020 7333 0100

W: [www.artscouncil.org.uk/](http://www.artscouncil.org.uk/)

**Arvon Foundation**, Lumb Bank, Heptonstall, Hebden Bridge,

W Yorks HX7 6DF

T: 01422 843714

W: <http://www.arvonfoundation.org/>

**Arvon Foundation**, Totleigh Barton, Sheepwash, Beaworth, Devon EX21 SNS

T: 01409 231338

W: <http://www.arvonfoundation.org/>

**Aspect Theatre Productions** 29A Helix Road London SW2 2JR

T: 020 8671 4810

**Battersea Arts Centre**, Lavender Hill, London SW11 5TN

T: 020 7326 8200

W: <http://www.bac.org.uk/>

**BBC Drama Shorts** Independents Commissioning Department Room C213A

BBC Centre House 56 Wood Lane London W12 75B

T: 020 8743 8000

**BBC Manchester**, New Broadcasting House, PO Box 27, Oxford Road, Manchester, M60 1SJ

T: 0161 200 2020

W: <http://www.bbc.co.uk/manchester/>

**BBC Tyne**, Broadcasting Centre, Barrack Rd, Newcastle-Upon-Tyne NE99 1RN

T: 0191 232 4141

W: <http://www.bbc.co.uk/tyne/>

**BBC Pebble Mill Broadcasting Centre**, Pebble Mill Road, Birmingham BS 7QQ

T: 0121 414 8484

**BBC Radio Drama** Portland Place London W1A 1AA

T: 020 8580 4468

**BBC School Programmes and Continuing Education and Training**, White City

201 Wood Lane, London W12 7TF

T: 020 7752 5152

**BBC TV Drama**, BBC TV Centre, Wood Lane, London W12 7RJ

T: 020 8743 8000

**BBC Young Playwrights Festival**, BBC Radio Drama, Portland Place, London W1A 1AA

**Birkbeck College Centre for Extra-mural Studies**, 26 Russell Square, London  
WC1B 5DQ  
T: 020 7631 6633

**Black Arts Alliance**, PO Box 86, Manchester, M21 7BA  
T: 0161 832 7662  
W: <http://www.baas.demon.co.uk>

**Bodily Functions** 237 Ditchling Road Brighton East Sussex BN1 BJD  
T: 01273 385928

**Bretton Hall College**, West Bretton, Wakefield, West Yorks, WF4 4LG  
T: 01924 830261  
W: <http://www.leeds.ac.uk/>

**British Arts Festivals Association**, Whitechapel Library 77 Whitechapel High Street  
London E1 7QX  
T: 020 7247 4667  
W: <http://www.artsfestival.co.uk>

**British Film Institute**, 21 Stephen Street, London W1T 1LN  
T: 020 7255 1444  
W: <http://www.bfi.org.uk>

**Brunel University**, Faculty of Arts, Twickenham, Middlesex TW1 1PT  
T: 020 8891 0121  
W: <http://www.brunel.ac.uk>

**Calabash** (as Centerprise)

**Carib Theatre Company**, 73 Lancelot Road, Wembley, Middlesex, HA0 2AN  
T: 020 8795 0576

**Carlton Television** 101 St Martin's Lane London WC2N 4AZ  
T: 020 7240 4000  
W: <http://carlton.com>

**Centerprise**, 136-138 Kingsland High Street, London E8 2NS  
T: 020 7254 9632

**Central School of Speech and Drama** 64 Eton Avenue London NW3 3HY  
T: 020 8722 8183

**Central St Martins**, Southampton Row London WC1B 4AP  
T: 020 7753 0388  
W: <http://www.csm.linst.ac.uk>

**Centre for Performance Research**, 6 Science Park, Aberystwyth, Ceredigion, SY23 3AH  
T: 01970 622133  
W: <http://www.aber.ac.uk>

**Channel 4 TV** 124 Horseferry Road London SW1 P 2TX  
T: 020 7396 4444  
W: <http://www.channel4.com>

**Cheltenham and Gloucester College**, The Park, PO Box 220, Cheltenham, Gloucs, GL50 2QF  
T: 01242 532215  
W: <http://www.glos.ac.uk>

**Chelsea Centre Theatre**, Worlds End Place, Kings Road, London SW10 ODR  
T: 020 7352 1967  
W: <http://www.chelseatheatre.org.uk/>

**Chisenhale Dance Space** 64-84 Chisenhale Road London E3 5QZ  
T: 020 8981 6617  
W: <http://www.chissenhaledancespace.co.uk>

**The City Lit**, Stukeley Street, Drury Lane, London WC2B 5LJ  
T: 020 7242 9872  
W: <http://www.citylit.ac.uk/>

**City University**, Dept of Continuing Education, Northampton Square, London EC1V OHB  
T: 020 7477 8268  
W: <http://www.city.ac.uk/>

**Circus Space**, Coronet Street, London, N1 6HD  
T: 020 7613 4141  
W: <http://www.circusspace.co.uk>

**Clean Break Theatre Company** 37-38 Kings Terrace London NW1 OJR  
T: 020 7383 3786

**Community Education** Lewisham, Mornington Centre, Stanlev Street, London SE8 4BL

T: 0870 241 3047

W: <http://www.lewisham.gov.uk>

**Community Fund**, 16 Suffolk House, London SW1 4NL

T: 020 7747 5300

W: <http://www.nlcb.org.uk>

**Community Radio Association**, Resource Centre, 356 Holloway Road, London N17 6PA T: 020 7700 0100

**Connections Communications Centre**, Pallingswick House, 241 King Street, London W6 9LP

T: 020 8741 1766

W: <http://www.cccmedia.co.uk>

**CSV Media**, London Media, 237 Pentonville Road London N1 9NJ

T: 020 7278 6601

W: <http://csv.org.uk>

**Cultural Partnerships**, 90 De Beauvoir Road, London N1 4EW .

T: 020 7278 6601

**Dartington College of Arts**, Totnes, Devon TQ9 6EJ

T: 01803 862224

W: <http://www.dartington.ac.uk/>

**Directory of Social Change**, 24 Stephenson Way London NW1 2DP

T: 020 7391 4800

W: <http://www.dsc.org.uk>

**Fiona Ledger** 72 Coniston Road London N10 2BN

T: 020 8444 5426

**First Film Foundation** 8 Bourlet Close London W1P 7PJ

T: 020 7580 2111

W: <http://www.firstfilm.co.uk>

**Fringe Theatre Network**, Unit 5a Imex Business Centre, Ingate Place, London SW8 3NS

T: 020 7627 4920

W: <http://www.fringetheatre.org.uk/>

**Forced Entertainment** Unit 102 The Workstation 46 Shoreham Street Sheffield S1 4SP T: 0114 279 8977  
W: <http://www.forced.co.uk>

**Fulbright Fellowship in Screenwriting**, The Fulbright Commission, Fulbright House 62 Doughty Street London WC1N 2LS  
T: 020 7404 6680  
W: <http://www.fulbright.co.uk>

**George Devine Award** 17a South Villas London NW1 8BS  
T: 020 7267 8783

**Goldsmith's College Department of Continuing and Community Education**  
Lewisham Way  
London SE14 6NW  
T: 020 7918 7171  
W: <http://www.goldsmiths.ac.uk/>

**Greenhill College** Lowlands Road Harrow Middlesex HA1 3AQ  
T: 020 8909 6000  
W: <http://212.67.202.149/~harrow/index.php>

**Green Room** 54 56 Whitworth Street West Manchester M1 5WW  
T: 0161 615 0500  
W: <http://www.greenroomarts.org/>

**Half Moon Youth Arts Training**, 43 Whitehorse Road, London E1 OWD  
T: 020 7265 8138  
W: <http://www.halfmoon.org.uk/>

**Hammersmith & Fulham AEI Community Learning & Leisure Services**,  
Macbeth Street Centre, Macbeth Street, London W6 9JJ  
T: 020 7736 0864

**Hampstead Theatre**, Eton Avenue, Swiss Cottage, London NW3 3EU  
T: 020 7722 9224  
W: <http://www.hampsteadtheatre.com/>

**Harrow Arts Centre**, Uxbridge Road, Hatch End, Middlesex HA5 4EA  
T: 020 8428 0124  
W: <http://www.harrowarts.com/>

**Heart 'n Soul**, Albany Theatre, Douglas Way London SE8 4AG

T: 020 8694 1632

W: <http://www.heatnsoul.co.uk>

**Heavy Entertainment Ltd** 208-20 Canalot Studios, 222 Kensal Road, London W10

5BN T: 020 8960 9001

W: <http://www.heavy-entertainment.com/>

**ICA (Institute of Contemporary Arts)**, The Mall, London SW1Y 5AH

T: 020 7766 1465

W: <http://www.ica.org.uk/>

**Richard Imison Award Society of Authors**, 84 Drayton Gardens, London SW10 9S8

T: 020 7373 6642

W: <http://www.societyofauthors.org/broadcast/imison.htm>

**Independent Radio Drama Productions**, PO Box 518, Manningtree,

Essex CO11 1XD

T: 0120 629 9088

W: <http://www.irdp.co.uk/>

**Independent Theatre Council**, 12 The Leather Market, Weston Street,

London SE1 3ER

T: 020 7403 1727

W: <http://www.itc-arts.org/>

**Inner City Arvon Course**, Morley College and Westminster University,

61 Westminster Bridge Road, London SE1 7HT

T: 020 7928 8501

**International Workshop Festival**, 2<sup>nd</sup> Floor, 126 Cornwall Road, London SE1 8TQ

T: 020 7261 1144

W: <http://www.workshopefestival.co.uk>

**Islington Arts Factory**, 2 Parkhurst Road, London N7 OSF

T: 020 7607 0561

W: <http://www.islingtonartsfactory.org.uk>

**ISIS** as Centerprise

**Kings College**, University of London, Strand, London WC2R 2LS  
T: 020 7836 5454  
W: <http://www.kcl.ac.uk/>

**Ladbroke Radio**, Essel House, 29 Foley Street London W1P 8JP  
T: 020 7323 2770

**Leda Serene**, 31 Holberton Gardens, London NW10 6AY  
T: 020 8969 7094

**Liveart Magazine** PO Box 501 Nottingham NG3 5LT  
T: 0115 911 1721  
W: <http://www.liveartmagazine.com/>

**London Arts**, 2 Pear Tree Court, London EC1R 0DS  
T: 020 7608 6100  
W: <http://www.arts.org.uk/directory/regions/london/>

**London Borough Grants Unit**, Regal House, London Road,  
Twickenham TW1 3QS  
T: 020 8891 5021

**London College of Printing & Distributive Trades**, (The London Institute),  
Back Hill, London EC1R SEN  
T: 020 7278 7445  
W: <http://www.lcp.linst.ac.uk/>

**London Film and Video Development Agency** 114 Whitfield Street London W1P  
5RW  
T: 020 7383 7755  
W: <http://www.lfvda.demon.co.uk/>

**London Film Makers** Co-op 2-4 Hoxton Square London N1 6NU  
T: 020 7684 0202  
W: <http://www.lfmc.org/>

**London International Mime Festival** 35 Little Russell Street London WC1A 2HH  
T: 020 7637 5661  
W: <http://www.mimefest.co.uk/>

**London Media Workshops** 101 Kings Drive Gravesend Kent DA12 5BQ  
T: 01474 564676

**London New Play Festival**, Diorama Arts Centre, 34 Osnaburgh Street,  
London NW1 3ND  
T: 020 7209 2326  
W: <http://www.lnpf.co.uk/>

**Screenwriters Workshop**  
T: 020 7242 2134  
W: <http://www.lsw.org.uk/index.htm>

**Mán Melá Theatre Company**, PO Box 24987, London SE23 3XS  
T: 07966 215090  
W: <http://www.man-mela.dircon.co.uk/>

**Mary Ward Centre** 47 Queen Square London WC1N 3AQ  
T: 020 7831 7711  
W: <http://www.marywardcentre.ac.uk/>

**Mayfest** 18 Albion Street Glasgow G1 1LH  
T: 0141552 8000

**Media Production Facilities**, 7<sup>th</sup> Floor, 16 Palace Street, London SW1E 5JD  
T: 020 7592 1400  
W: <http://www.media-production.demon.co.uk>

**Media Trust**, 3-7 Euston Centre, London NW1 3JG  
T: 020 7874 7600  
W: <http://www.mediatrust.org/>

**Mentorn Radio** 43 Whitfield Street, London W1T 4HA  
T: 020 7258 6800  
W: <http://www.mentorn.co.uk/contacts.htm>

**The Mercury Workshop** Suite 5126 Charing Cross Road London WC2H 0DH  
T: 020 7240 2009  
W: <http://www.mercuryworkshop.co.uk/>

**University of Middlesex**, School of English, Culture & Communication  
Studies, White Hart Lane, London N17 8HR  
T: 020 8411 5000  
W: <http://www.mdx.ac.uk/>

**Morley College**, 61 Westminster Bridge Road, London SE1 7HT  
T: 020 7928 8501

**Moti Roti**, Suite 3Q, Leroy House, 436 Essex Road, London N1 3QP  
T: 020 7704 6870  
W: <http://www.motiroti.com>

**National Association of Writers Groups**, The Arts Centre, Biddick Lane,  
Washington  
Tyne and Wear NE38 2AB  
T: 0191 416 6440  
W: <http://www.nawg.co.uk>

**National Association of Youth Theatres**, Arts Centre, Vane Terrace, Darlington,  
DL3 7AX  
T: 01325 363330  
W: <http://www.nayt.org.uk>

**National Council of Voluntary Organizations**, Regent's Wharf, 8 All Saints Street,  
London N1 9RL  
T: 020 7713 6161  
W: <http://www.ncvo-vol.org.uk>

**National Film and Television School Admissions Office** Beaconsfield Studios,  
Station Road, Beaconsfield Bucks HP9 1LG  
T: 01494 671234  
W: <http://www.nftsfilms-tv.ac.uk>

**New Work Network**, 449-453 Bethnal Green Road, London E2 9QH  
T: 020 7729 5779  
W: <http://www.newworknetwork.org>

**Nitro**, 6 Brewery Road, London N7 9NH  
T: 020 7609 1331  
<http://www.nitro.co.uk/>

**Nottingham Trent University**, Burton Street, Nottingham NG1 4BU  
T: 0115 941 8418  
W: <http://www.ntu.ac.uk>

**Orange Tree Theatre** 1 Clarence Street, Richmond, Surrey TW9 25A  
T: 020 8940 3633  
W: <http://www.orangetreetheatre.co.uk>

**Oval House**, 62-64 Kennington Oval, London SE11 55W  
T: 020 7582 0080

**PACT (Producers Alliance for Cinema and Television)** 45 Mortimer Street,  
London W1W 8HJ  
T: 020 7331 6000  
W: <http://www.pact.co.uk>

**Paines Plough Theatre Company**, Forth Floor 43 Aldwych London WC2B 4BN  
T: 020 7240 4533  
W: <http://www.painesplough.com>

**Planet 24 Radio**, PlanetBuilding196MarchWall, Thames Quay, London E14 95G  
T: 020 7345 2424

**Plymbridge Distributors**, Plymbridge House, Estover Road, Plymouth PL6 7PZ  
T:01752 202 300  
W: <http://plymbridge.com>

**Radio Guild**, PO Box 2789, London NW1 7PW  
T: 020 7383 3004

**Raindance** 81 Berwick Street London W1V 3PF  
T: 020 7287 3883  
W: <http://www.raindance.co.uk>

**Peggy Ramsey Foundation**, Harbottle & Lewis, Hanover House, 14 Hanover Square  
London W1R OBE  
T: 020 7667 5000

**Raw Material**, Bagley's Warehouse, Kings Cross Project, York Way, London N1 OU2  
T: 020 7837 7502

**Red Room Theatre Company**, Cabin Q, Clarendon Buildings, 11 Ronalds Road,  
London  
N5 1XJ  
T: 020 7697 8685  
W: <http://theredroom.org.uk>

**Rose Bruford College**, Lamorbey Park, Sidcup, Kent DA16 9DF  
T: 020 8300 3024  
W: <http://www.bruford.ac.uk/>

**Royal Court Theatre**, Sloane Square, London SW1W 8AS  
T: 020 7565 5050  
W: <http://www.royalcourttheatre.com/>

**Royal Court Young Writers Scheme**, Royal Court Theatre, Sloane Square, London SW1W 8AS

T: 020 7565 5050

W: <http://www.royalcourttheatre.com/>

**Royal National Theatre**, South Bank, London SE1 9PX

T: 020 7452 3333

W: <http://www.nt-online.org>

**Sankofa Films Unit**, K 32 4 Gordon House Road, London NW5 1LP

T: 020 7495 0649

**Scarlet Theatre**, Old Bull Art Centre, High Street Barnet Herts EN5 5SJ

T: 020 8441 9779

W: <http://scarlettheatre.co.uk>

**Shinkansen**, Bedale Gallery, 4 Bedale Street, London SE1 9AL

T: 020 7357 0823

**Skillset**, 91-101 Oxford Street, London W1R 1RA

T: 020 7534 5300

**Soho Theatre Company**, Soho Theatre and Writers' Centre 21 Dean Street, London W1V 6NE

T: 020 478 0108

W: <http://www.soho-theatre.com/>

**Somethin' Else**, Unit 1-4, 1A Old Nichol Street, London E2 7HR

T: 020 7613 3211

W: <http://www.something-else.com>

**Sony Radio Awards**, The Radio Academy, 5 The Market Place, London W1W 8AE

T: 020 7255 2010

W: <http://www.radioacademy.org>

**Sphinx Theatre Company**, 25 Short Street, London SE1 8LJ

T: 020 7401 9993

W: <http://www.sphinxtheatre.co.uk/>

**Spread The Word**, Unit 51b Eurolink Business Centre, 49 Effre Road London SW2 1BZ

T: 020 7207 2025

W: <http://www.spreadtheword.org.uk/>

**Steam Industry Theatre Company**, Finborough Theatre Club,  
118 Finborough Road, London SW10 9ED  
T: 020 7244 7439  
W: <http://steamindustry.itgo.com/>

**Stepney Arts**, 37 Stepney Green London E1 3JX  
T: 020 7265 8923

**Talawa Theatre Company**, 3rd Floor, 23-25 Great Sutton Street,  
London EC1V ODN  
T: 020 7251 6644  
W: <http://www.talawa.demon.co.uk/>

**TAPS**, Shepperton Studios, Studios Road, Shepperton, Middlesex, TW17 0QD  
T: 01932 7572151  
W: <http://tvarts.demon.co.uk>

**Tara Arts**  
356 Garratt Lane  
London SW18 4ES  
T: 020 8333 4457  
W: <http://www.tara-arts.com/>

**Tiata Fahodzi Ltd**, 63 Ashby Grove, London N1 2GA  
T: 020 7226 3800

**Thames Valley University**, St Mary's Road, London W5 5RF  
T: 020 8579 5000

**Theatre Centre**, Unit 7-8 Toynbee Workshops, 3 Gulthorpe Street London E1 9JY  
T: 020 7354 0110  
W: <http://www.theatre-centre.co.uk>

**Theatre Management Association**, 32 Rose Street, London WC2E 9ET  
T: 020 7557 6700  
W: <http://www.tmauk.org/>

**Theatre Royal Stratford East**, Gerry Raffles Square, London E15 1BN  
T: 020 8534 7374  
W: <http://www.stratfordeast.org.uk/>

**Total Theatre**, The Power Station, Coronet Street London N1 6ND  
T: 020 7729 7944

**Tricycle Theatre**, 265 Kilburn High Road, London NW6 8JR

T: 020 7372 6611

W: <http://www.tricycle.co.uk/>

**University of Birmingham**, Dept of Drama & Theatre Arts, Edgbaston,  
Birmingham B15 2TT

T: 0121 414 5998

W: <http://www.drama.bham.ac.uk/>

**University of East Anglia**, University Place, Norwich NR4 7TJ

T: 01603 456161

W: <http://www.uea.ac.uk/>

**University of Manchester**, Dept of Drama, Manchester M12 9PL

T: 0161 275 2000

W: <http://www.man.ac.uk/>

**Wandsworth Arts Office**, Room 224A, Town Hall, Wandsworth High Street, London  
SW18 2PO

T: 020 8871 7037

W: <http://www.wandsworth.gov.uk>

**Women's Radio Group**, 27 Bath Road, London W4 1LJ

T: 020 8995 5442

W: <http://www.twiza.demon.co.uk/wrg/>

**Women's Theatre Workshop Studio**, Isleworth Public Hall,  
South Street, Isleworth, Middlesex, TW7 7BG

T: 020 7603 1380

**Writernet**, Cabin V, Clarendon Buildings, 25 Horsell Road, London N5 1XL

T: 020 7609 7474

W: <http://www.writernet.co.uk/>

**Writers Guild of Great Britain**, 15, Britannia Street London WC1X 9JN

T: 020 7833 0777

W: <http://www.writersguild.org.uk/>

**Yaa Asantewaa Arts Centre**, 1 Chippenham Mews, London W9 2JS

T: 020 7286 1656

W: <http://www.yaaasant.demon.co.uk>

**Young Vic**, 66 The Cut, London SE1 8LZ

T: 020 7633 0133

W: <http://www.youngvic.org/>

**Zap Arts**, 3rd Floor 7a Middle Street, Brighton, BN1 1AL

T: 01273 821588

W: <http://www.brightonart.org/zapforms/zapcontact.ht>

**Zuriya Theatre Company**, 63 Lambeth Walk, London SE11 6DX

T: 020 7602 8469