

CALL MR. ROBESON: A life, with songs.

Written and Performed by Tayo Aluko, with Glen Giffney, Piano

Lower Holker Village Hall, Cark. Saturday, August 8, 2015

Greetings, Welcome. Something of a minor tragedy has happened with the very sudden collapse of The Kids Company, leaving thousands of very vulnerable children and families at risk of harm over the coming months and years. Local authorities in London, Liverpool and Bristol are scrambling to see what can be done to provide suitable alternative care, but prospects aren't great, what with the well-publicised cuts to councils and social security services up and down the country. Questions have been raised over the wisdom of a last-minute rescue sum to save the charity, sanctioned by the government against civil servants' advice, and it is right that our leaders can be subjected to such scrutiny. Such, after all, is one of the benefits of living in a democracy. There are of course many other things that happen in government circles that they feel are best kept secret, lest fear, panic and outrage break out among the public. One such matter is a little-known trade agreement called the Transatlantic Trade and Investment Partnership (TTIP) and the Trans Pacific Partnership (TPP) which the US government is negotiating presently with governments across Europe, Asia and the South Pacific. The idea behind these deals is that multinational companies are free to trade across international boundaries such that profits are unrestricted by governments' desires to control them by way of health, environmental or other concerns. One example of how this can work is that the international tobacco company Philip Morris is currently suing the Australian and Uruguayan governments for using health warnings and restricting cigarette advertising. Sounds ludicrous, but it's true, and groups like 38 degrees, Friends of the Earth and War on Want, not to mention people like Julian Assange and Edward Snowden have been trying to alert the public to these matters. The latter two are portrayed as demons and traitors while we are fed instead news of rare England Cricket victories and celebrity gossip. Another person portrayed as a traitor to his country, and a dangerous communist (I talk not of Jeremy Corbyn whom I admire greatly by the way) is Paul Robeson, who made it his life's work to use his voice and platform to seek peace and justice for all people around the world. He might for instance have courted controversy by reminding us that the thousands of children killed and brutalised in Palestine, Syria and Africa deserve as much concern as those here in the UK and that as we question our leaders about austerity here, we also question them about war-mongering elsewhere. I hope you enjoy the show.

Tayo Aluko. Writer, Performer. Tayo was born in Nigeria, and now lives in Liverpool. He worked previously as an architect and property developer, with a special but as yet frustrated interest in eco-friendly construction. He has fronted orchestras as baritone soloist in concert halls, and has also performed lead roles in such operas and musicals as *Nabucco*, *Kiss Me Kate* and *Anything Goes*. *CALL MR ROBESON* has won numerous awards at festivals in the UK and Canada, as well as highly favourable reviews in the press – most notably in the Guardian and on BBC Radio 4. He has toured the play around the UK, the USA, Canada, Jamaica and Nigeria, and at New York's Carnegie Hall in February 2012 on his 50th birthday. He also delivers a lecture/concert called *PAUL ROBESON – THE GIANT, IN A NUTSHELL*, and another one titled *FROM BLACK AFRICA TO THE WHITE HOUSE*: a talk about Black Political Resistance, illustrated with spirituals has been performed in three continents. He researched, wrote and narrated to camera a piece on West African History before the Trans-Atlantic Slave Trade, which forms part of the permanent exhibit at Liverpool's International Slavery Museum. His 15-minute play, *HALF MOON*, which also deals with ancient Africa has been performed several times in the UK. He recently developed a piece titled *WHAT HAPPENS?* featuring the writings of African American Langston Hughes, for performance with live jazz accompaniment. He has been published in *The Guardian*, *The Morning Star*, *NERVE Magazine*, *Modern Ghana* and *Searchlight Magazine*. He is currently working on a new play.

Glen Giffney, Piano. Glen trained at Chetham's School of Music in Manchester, and then at the Royal Northern College of Music. He has been involved in numerous prestigious competitions throughout the UK and performed at the European Piano Teachers association in Belgium. He was a finalist in the Keldwyth Award held here in the Lake District. Although classically trained, Jazz has always been a passion in Glen's life and he is currently furthering his career as a Jazz musician.

Olusola Oyeleye, Director and Dramaturge. Olusola is an award winning writer, director and producer working in opera, music theatre, visual arts and dance. Theatre includes: *Tin* (The Lowry), *Ti-Jean and his Brothers* (Collective Artistes & Sustained Theatre, Cottesloe), Resident director on Trevor Nunn's West End production of *Porgy and Bess* (Savoy Theatre), staff producer at English National Opera, Spirit of Okin and Sankofa for Adzido Pan African Dance Ensemble, (National & International tours), *Coming Up For Air* (The Drum & UK tour), *The Resurrection of Roscoe Powell* (Soho Theatre), *The Shelter* (RSC Barbican Theatre), *Medea* (Ariya, Royal National Theatre Studio), *The Playground* (Polka Theatre, Time Out Critics' Choice Pick of the Year), *High Life*, (Hampstead Theatre), *Maybe Father*, (Talawa, Young Vic), *Twelfth Night* (British Council Tour, Zimbabwe) and *Ella*, a monodrama about Ella Fitzgerald (Rich Mix). Opera includes: Akin Euba's *Orunmila's Voices: Songs from the Beginning of Time* (Jefferson's Arts Centre, New Orleans) and *Chaka: An Opera in Two Chants* with the St. Louis African Chorus, *Dido and Aeneas* (Tricycle/BAC), *God's Trombones* (Fairfield Halls) and the second cast revival of Jonathan Miller's production of *The Mikado* (English National Opera). Olusola has also worked in Ghana, South Africa, Zimbabwe, Nigeria, Hungary and the Czech Republic. She has been a visiting lecturer and Artist at Universities in South Africa and London, and was Head of the Acting Studio at Morley College. Her poetry has been set to music by Akin Euba and performed at both Harvard and Cambridge Universities. She is a Fellow of the Royal Society for the Arts.

Phil Newman, Designer & Assistant Director. Phil's Set & Costume Design credits include: *Saint/Jeanne* and *Spring Awakening - The Musical* (Chelsea Theatre), *Hairspray*, *Cabaret & Attempts on her Life* (Amersham & Wycombe College), *Lord of the Flies & Grimm Tales* (Colet Court School), *The Tempest & Pinocchio* (UK/UAE tours for Shakespeare4Kidz), *The Wizard of Oz*, *A Christmas Carol & Peter Pan* (Tickled Pink), an open-air *Romeo & Juliet* (Cornucopia Theatre), *The Liar* (South Hill Park), *Dance or Die* (Hoxton Hall), *Voices in the Alleyway & Yes, I Still Exist* (Spread Expression Dance), *The Fiddler* (Unicorn Theatre) and film short *The Judge* for Faith Drama, *The Riddle of the Sands & Laurel and Hardy* (Jermyn St Theatre), *The Famous Five* (Tabard Theatre), *Hansel & Gretel* (UK tour), *Stockholm* (BAC), open-air tours of *The Merchant of Venice & The Railway Children* (Heartbreak) and the award-winning UK/international touring production of *Hannah & Hanna*. His Set Design credits include *Our House* (Elgiva Theatre), *Cinderella* (Library Theatre, Luton) and *Next Door* (Cockpit Theatre). Other collaborations with director Olusola Oyeleye include *A Wing*, *A Prey*, *A Song* (Guest Projects Africa), *High Life* (Hampstead Theatre), *The Security Guard* (Merton AbbeyFest 2012), *Ella* (RichMix), *Coming Up for Air* (UK tour), *The Playground* (Polka Theatre) and *Ma Joyce's Tales from the Parlour* (Oval House/Edinburgh). He has just completed Set Design work on Rouge28Theatre's new tour of *Kwaidan*, a Japanese ghost story with puppets.

Sound Design: David Darlington & Liam McDermott. **Sound Engineering:** Derek Murray. **Lighting Design:** Gareth Starkey. **Recorded Percussion:** Oludele Olaseinde **Voices:** Shamus Maxwell, Paul O'Neill, Felix Pring, Kat Bishop, Suzanne Goldberg, Harry Arkwright, and from the original HUAC hearing of June 12 1956, "Honorable" Senators Walter, Arens and Scherer. **Male Voice Choir:** Liverpool Male Voice Choir

Forthcoming Performances Include:

October 1, 2: CLF Art Café, Peckham, London; **October 3:** The Brindley, Runcorn;
October 7 – 10: Alphabetti Theatre, Newcastle upon Tyne; **October 16:** Seven Arts, Leeds;
October 17: Paul Robeson Theatre, Hounslow; **October 24:** Swindon Arts Centre;
October 25: Redgrave Theatre, Bristol; **October 28:** The Witham, Barnard Castle;
October 31: Teatro Technis, Camden, London;
Nov 7: Paramount Hudson Valley, Peekskill, New York;
Nov 12 - 15: Centenary College, Hackettstown, New Jersey;
Nov 19 - 22: Bus Stop Theatre, Halifax, Nova Scotia

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