“The internationally recognised government” of Yemen, like Saudi Arabia and its Western and Israeli allies, are finding the Houthis (Ansarullah) difficult to control at present. International recognition of course means meeting the approval of the leaders of the imperialist capitalist world - the USA and Europe – as they desperately try to stop the sun setting on their dying empires. Ansarullah, like Hamas and the Iranian Revolutionary Guard Corps, have surprised their adversaries by their resilience, resourcefulness, ingenuity and bravery, but are called terrorists not because they actually terrorise vast civilian populations as the Israeli and American forces have been doing for decades, and as their European ancestors have done around the world for centuries. The spoils of such terror are the huge amounts of wealth accumulated by these powers, along with arrogance and what some describe as “the psychosis of whiteness.” Another casualty of the imperialist process is a knowledge of the history: an ignorance shared by both the colonisers and the colonised. For that reason, too few people recognise what is happening today as a repeat of historical events, where people also fought for their own liberation. It is instructive to be (re)introduced to those stories from Africa and the Diaspora because they illuminate those parallels, including how resistance movements were called terrorists by the colonisers, Mkonto we Sizwe in South Africa and the Land and Freedom Army (Mau Mau) in Kenya being two examples shared in this play. We the descendants and beneficiaries of yesterday’s fighters owe it to those ancestors to recognise when our old oppressors are replaced by those who look like us, and to challenge them by any means at our disposal. Many regimes across Africa are clearly continuing to do the bidding of the West and Israel, but others, like the Alliance of Sahelian States, have kicked out the French, nationalised the extractive industries and retained the wealth generated for the benefit, not of a ruling elite or foreign entities, but for that of the people, showing what is possible. While Burkina Faso has recently opened a gold refinery for example, the gold beneath Sudan is at the heart of the ongoing conflict there, with very much of it going to the UAE, itself implicated in the illegality surrounding Manchester City Football Club. That notwithstanding, the British PM, the players and the management all seem intent on preserving the status quo. It seems we cannot wait for Premier League footballers to lead protests against this, but the rest of us have the ability to do something, the least of which is to be better informed. I hope this play makes a modest contribution.

**Tayo Aluko, Writer, Performer.** Tayo was born in Nigeria, and worked as an architect in Liverpool for many years. He has fronted orchestras as baritone soloist in concert halls, and has also performed lead roles in opera, musicals and oratorio. His first play, *CALL MR ROBESON* has won numerous awards at festivals in the UK and Canada, and continues to be performed after 19 years. His third one-man musical play is *COLERIDGE-TAYLOR OF FREETOWN,* inspired by the life and music of the Black British Composer, Samuel Coleridge-Taylor, premiered in 2024. He delivers a number of lecture/concerts and talks on Black Political Resistance using art and song. His 15-minute play, *HALF MOON*, which also deals with ancient Africa, has been performed several times in the UK. His has developed a piece titled *WHAT HAPPENS?* featuring the writings of African American writer Langston Hughes, for performance with live jazz accompaniment. He has been published in *The Guardian*, *The Morning Star, NERVE Magazine, Modern Ghana*, *Searchlight Magazine, Counterfire, Counterpunch* and *Black Histories*. His radio play, *PAUL ROBESON’S LOVE SONG,* was recorded during lockdown with actors from the USA and Canada, and is now streaming online. He has developed one of his poems – *“GREATNESS” IN A TIME OF COVID* – into an online international performance and mapping project and a workshop examining colonial history. Talks he gives include *ART AS A WEAPON – SOME PAN-AFRICANIST EXAMPLES,* a survey of artists in the African Diaspora. He has featured in a number of commercials, short and feature films and TV dramas.

Thomas Kell, Piano. Thomas is a musician and creative producer. He is Director of Music for the churches of Our Most Holy Redeemer, Exmouth Market and St Mark’s Myddelton Square, Clerkenwell. As producer, he has worked with tiata fahodzi, the British Council, Tangle, Theatre Centre and with Geraldine Pilgrim on her site-specific requiem Memento Mori (Highgate Cemetery). He helped establish and The Elufowoju Jr Ensemble and produced its inaugural productions The Secret Lives of Baba Segi’s Wives and 54:60 Africa at the Arcola Theatre. He is currently working with Utopia Theatre on their 2027 tour of Crown of Blood and with Pursued by a Bear on their forthcoming new playThe Matilda Effect.

**Just An Ordinary Lawyer** was premiered at the Edinburgh Fringe on 4th August, 2016 by Tayo Aluko, with Angus Carmichael on piano
Directed by Amanda Huxtable; Designed by Emma Williams
Dramaturgy: Esther Wilson; Lighting Design: Mark Loudon
Sound Design: Noel Inyang & Tayo Aluko



Tunji Ṣowande

**Future Performances Include**:
23 October. Reader, Ghosts & Spirits. Liverpool Everyman
25 October. Participant, Paul Robeson Celebration. Winter Gardens, Eastbourne
12 November. Participant, Afro-Futurism Meets Manchester's 1945 Pan-Africanist Congress. Online
13 November. Participant, Gaza Nights 7. St. Michael's in the Hamlet, Liverpool
14 November. Paul Robeson, Honorary Welshman. Talk/Concert. Part of a Welsh evening, Highfield Trinity Church, Sheffield

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**MOSAIC UK**
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present

# JUST AN ORDINARY LAWYER

(?)

## A PLAY, WITH SONGS

**Written and performed by Tayọ Aluko,**
**with Thomas Kell, piano**

**Swiss Re Offices**
**City of London**
**Tuesday, 13 October, 2026**