

**HMD.T**  
**music**  
ENSURING A MUSICAL FUTURE

IN PARTNERSHIP WITH



PRESENTS



**AN OPERA IN A LEAGUE OF ITS OWN**

MUSIC  
**JULIAN JOSEPH**  
LIBRETTO  
**MIKE PHILLIPS**

15 MARCH 2012

24-25 MAY 2012

12 JULY 2012

25 OCTOBER 2012

**HACKNEY**  
**EMPIRE**



**RNCM**  
ROYAL NORTHERN  
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LONDON

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# INTRODUCTION

Like almost every boy growing up in New York, I loved to play baseball. I loved, and still do, the game we know back home as "The National Pastime". The players, and their exploits are legendary, defining each generation of Americans, passed down from parent to child, and for every boy or girl the players, and the memories of them and the games we saw, remain with us forever. Yet ask virtually any American who was the greatest ball player of all time, and they will inevitably respond with one of the greats – like Babe Ruth, Lou Gherig, Ted Williams, Micky Mantle or Joe Dimaggio – all of whom were white players.

When London won the Olympics for 2012, I thought about what Hackney Music Development Trust should do to celebrate and how we were going to connect music to sport in a way that best represents what it is that we do – involve students and communities in the creation of high quality performance art. So, I sat down to revisit the history of baseball.

One story stuck in my mind: in 1903, Branch Rickey, a young Ohio coach had a star first baseman Charles Thomas. When the team retired to their hotel, Thomas, who was black, was not allowed to stay with them until Rickey convinced the management to allow him to sleep in his own room. He always remembered Thomas' cry, "Black skin ... black skin. If only I could make it white". Forty-four years later, Branch Rickey, defiant of the baseball owners, and against huge protestation, helped Jackie Robinson become the first black player to join the Major Leagues, as the first baseman of the Brooklyn Dodgers.

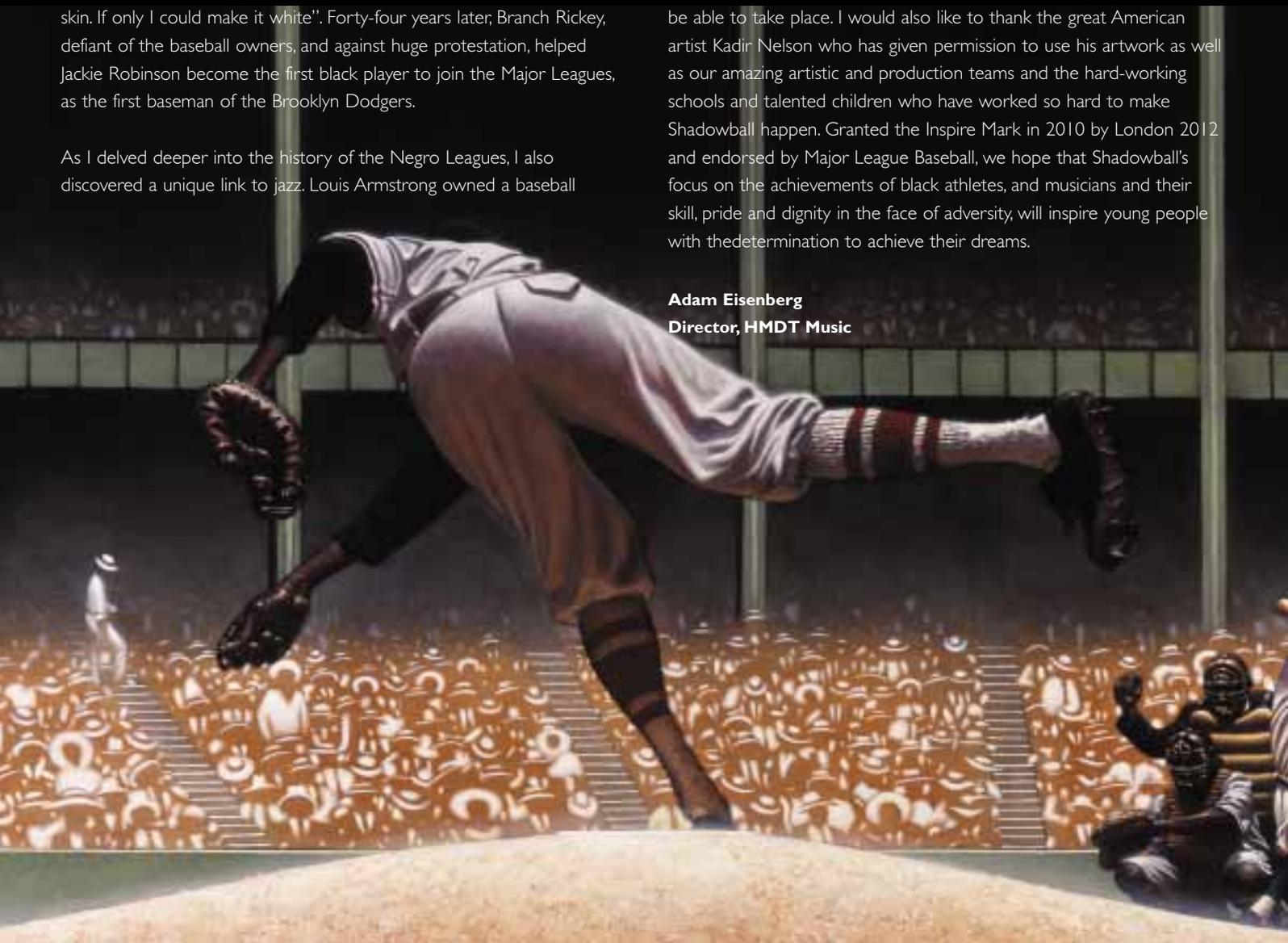
As I delved deeper into the history of the Negro Leagues, I also discovered a unique link to jazz. Louis Armstrong owned a baseball

team, Cab Calloway played on one and Bojangles used to tap dance on the dugout roofs, themselves combating racism and discrimination as they battled to create a new art form. Jazz and baseball shared a common history and, for a time, these two institutions were completely intertwined. The Negro Leagues was a vast business, the largest black owned business in America for decades, and even during the turbulent years of the Great Depression, when white teams in the Major Leagues were suffering their greatest downturn, they thrived, as did jazz. More than just music and a game, jazz and baseball had become, for both black and white, a way of life.

**Shadowball** is designed to inspire young people to achieve despite the odds, a theme with particular meaning during such challenging times. An artistic project with a lasting legacy through sport, it has so far involved over 3000 students in performing a new jazz opera, enjoying playing the game and learning about the extraordinary group of men who played in the Negro Leagues.

We are delighted to be working in partnership with BaseballSoftballUK, the London Mets, Major League Baseball International and the Negro Leagues Baseball Museum in Kansas City, Missouri and would like to thank them and all of our funders without whom this project would not be able to take place. I would also like to thank the great American artist Kadir Nelson who has given permission to use his artwork as well as our amazing artistic and production teams and the hard-working schools and talented children who have worked so hard to make Shadowball happen. Granted the Inspire Mark in 2010 by London 2012 and endorsed by Major League Baseball, we hope that Shadowball's focus on the achievements of black athletes, and musicians and their skill, pride and dignity in the face of adversity, will inspire young people with the determination to achieve their dreams.

**Adam Eisenberg**  
Director, HMDT Music



**Director**

Adam Eisenberg

**Creative Director**

Tertia Sefton-Green

**PRESENTS**



A BASEBALL OPERA IN NINE SCENES

**Music**

Julian Joseph

**Words**

Mike Phillips

**Music Director**

Julian Joseph

**Designer**

Neil Irish

**Lighting Design**

Charles Balfour

**Costume Supervisor**

Karen Large

*Shadowball* is a jazz and baseball project for primary schools conceived by Adam Eisenberg

Original production by Jonathan Moore

This work, commissioned by Hackney Music Development Trust, is made possible by a generous grant from The Esmée Fairbairn Foundation and The Garfield Weston Foundation

Approximate running time 1 hour 15 minutes



**Please ensure all mobile phones, pagers and digital watches are turned off.**



**Camera flash close to the performers can be very dangerous. To ensure their safety, photography and the use of all audio and video recordings are strictly forbidden.**



Mr Joseph's piano for this production of *Shadowball* has been generously provided by Yamaha.

**Low and Away**, by Kadir Nelson.

Stuart "Slim" Jones, from the Philadelphia Stars, throwing a strike past a Pittsburgh Crawfords batter at Yankee Stadium in 1934.

*Shadowball* is made possible with the generous support of



# SYNOPSIS

## 1st Inning — 1938

Satchel Paige muses about Shadowball, the warm-up game without a ball, played by the Negro League players.

We are the ship;  
all else the sea.

**Rube Foster, founder of  
the National Negro League**

## 2nd Inning

Charlie's on his way to watch the ball game with his friends, but his mother Cindy tells him to return to his work in the store.

It was the ambition of every black boy to be a Monarch, just as it was for every white boy to become a Yankee.

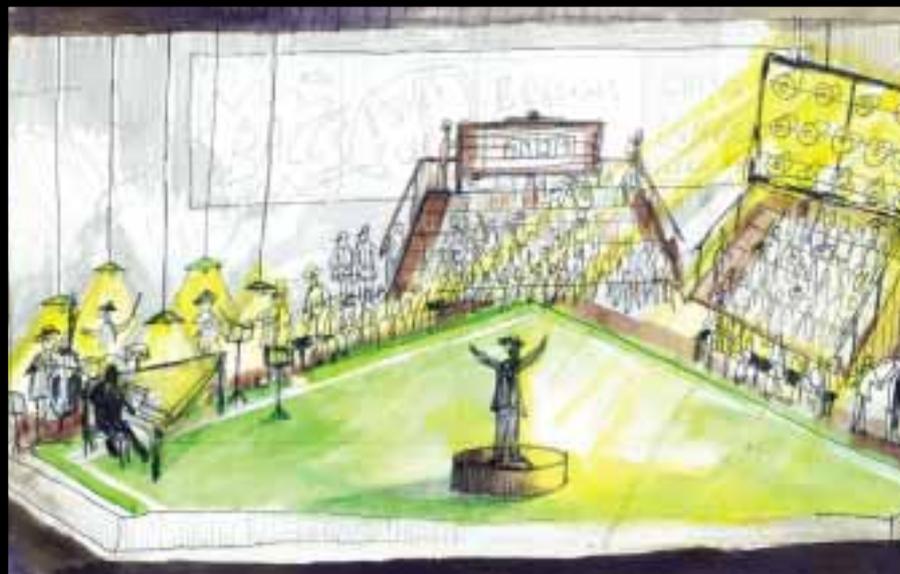
**Jesse Williams, Monarchs shortstop**

## 3rd Inning

Commentators introduce a baseball game in Kansas City attended by all the great jazz luminaries including Cab Calloway. Satchel finds Charlie hiding in the dugout. While Josh Gibson and Buck O'Neil find Charlie a job sweeping up, Satchel tells him the reality of being a baseball player.

To come to Kansas City on a Saturday night was just like trying to walk through Harlem when there's a parade. It was really something to see.

**Jesse Fisher, fan**



## DID YOU KNOW?

**Shadowball** — One of the most successful independent teams, the Indianapolis Clowns, liked to warm up in pantomime, hurling an invisible ball around the infield so fast, hitting and fielding imaginary fly balls so convincingly, making close plays at first and diving catches in the outfield so dramatically, that fans could not believe it was not real. They called it "shadow ball" — from Ken Burns' *Baseball*.

## 4th Inning

Satchel introduces Charlie to his own special pitching techniques.

I use my single windup, my double windup, my triple windup, my hesitation windup, my no windup. I also use my step-n-pitch-it, my submariner, my sidearmer and my bat dodger. Man's got to do what he's got to do.

**Satchel Paige**

## 5th Inning — 1941

It's Sunday afternoon in Kansas City. The Homestead Grays face off again with the Monarchs, resulting in a duel between Josh and Satchel.

It was the era of dress-up. When the Kansas City Monarchs were in town they started church at ten o'clock, so they could get out an hour earlier and come to the ball game looking pretty.

**Buck O'Neil**

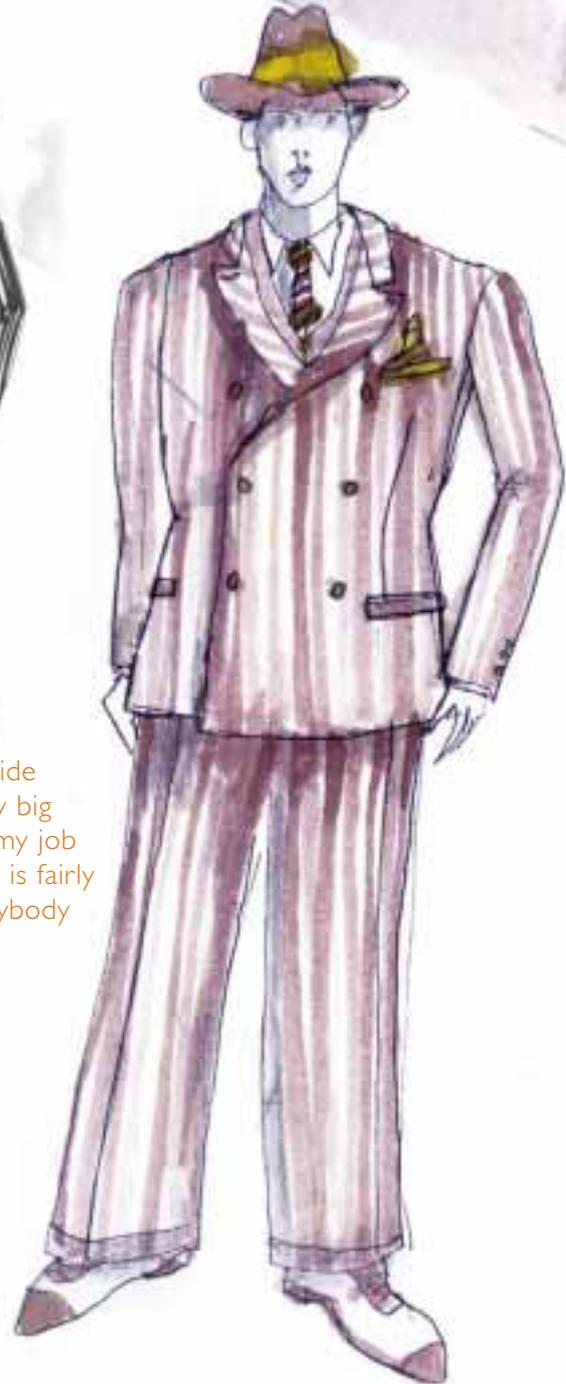


## 6th Inning – 1945

Satchel and Jackie Robinson are queuing in the black line at the lunch counter. Jackie is tired of being segregated, but Satchel is sure that one day they'll be playing in the Major Leagues. Judge Landis, the Commissioner of Baseball and some owners, reinforce the "Gentleman's Agreement" that "black and white don't play together".

Not only couldn't we eat in the place, we couldn't use the restroom.

**Ed Charles, third baseman New York Mets**



## 7th Inning

Cindy asks Charlie who is now a player, to come home, but he is torn between his obligation to his mother and the game he loves. Satchel suggests he makes her proud by pitching against Josh. Happy Chandler, the new Baseball Commissioner promises "change is in the air".

It isn't my job to decide which colors can play big league baseball. It is my job to see that the game is fairly played and that everybody has an equal chance.

**Happy Chandler**



## 8th Inning

Branch Rickey, President and General Manager of the Brooklyn Dodgers tells everyone he's the man who's "gonna change baseball". Newsboys announce that Jackie Robinson has been signed up to be the first to join the big leagues. The news is more than Josh can bear.

We've got no army. There's virtually nobody on our side. No owners, no umpires, very few newspapermen. And I'm afraid that many fans will be hostile. We'll be in a tough position. We can win only if we can convince the world that I'm doing this because you're a great ballplayer; a fine gentleman.

**Branch Rickey to Jackie Robinson**



## 9th Inning – 1947

The newsboys announce, 'segregation's done, the game's done changed'. Charlie decides to go home now the Negro Leagues' fate appears sealed, but Satchel persuades him to stay for one last game ...

We in organized Negro baseball could see quite plainly the handwriting on the wall. The gathering storm of inevitable baseball integration was approaching rapidly, ever more relentlessly.

**Effa Manley co-owner of the Newark Eagles**



### DID YOU KNOW?

The game of **baseball** was recorded by English lawyer William Bray in Surrey, in his diary of 1755 which is the first known reference to the game. It is also mentioned in Jane Austen's *Northanger Abbey* in 1789, several years before Doubleday is credited with its invention in the USA!

# THE PLAYERS

## Satchel Paige



Played for over 250 teams staying with the Kansas City Monarchs to win four Negro American League Pennants in a row.



A great showman of black baseball as well as one of the greatest pitchers, crowds flocked to see his antics as well as his repertoire of fast pitches.



In 1948, he became the oldest rookie ever to play in the Major Leagues, when he signed up to the Cleveland Indians, retiring when he was 59.

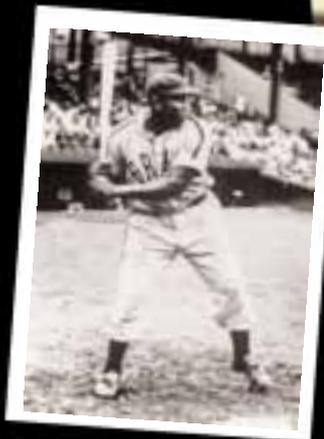
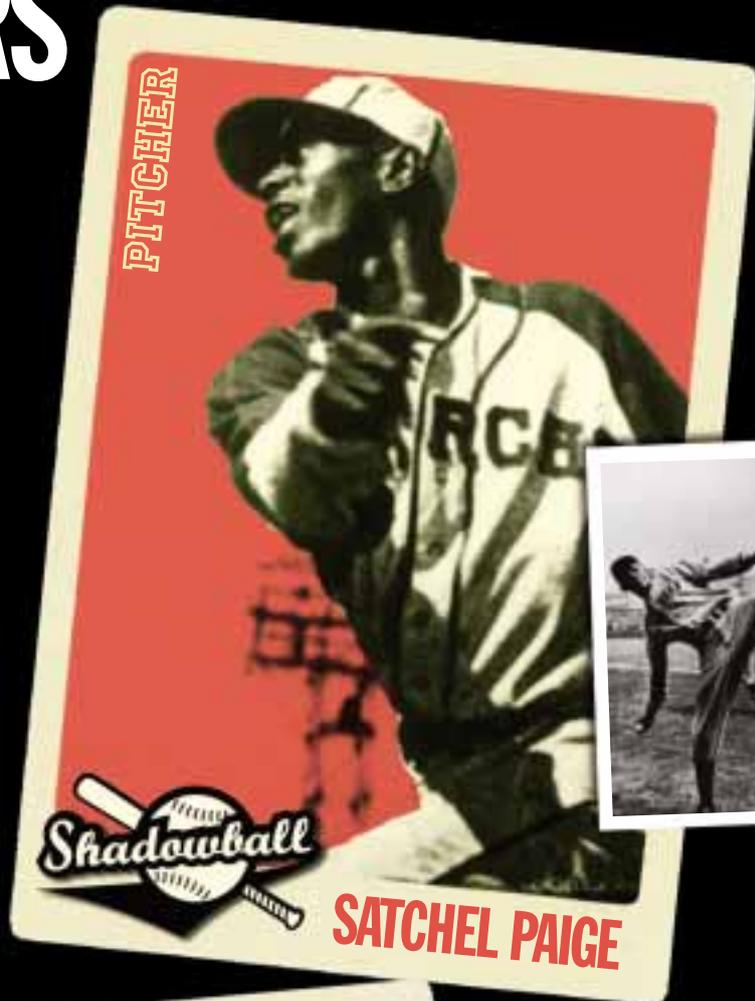


In 1971, he became the first black player to join the National Baseball Hall of Fame.



I never threw an illegal pitch. The trouble is, once in a while I would toss one that ain't never been seen by this generation.

Satchel Paige



Legend tells he once hit a ball out of a stadium in Pittsburgh, which was never found. The next day in Washington, a ball fell from the sky, with the umpire claiming "Gibson you're out! Yesterday!".

I don't break bats, son, I wear them out.

Josh Gibson



## Josh Gibson



An amazing hitter, nicknamed "the black Babe Ruth" (the most powerful Major League's hitter on the Yankees), while Babe Ruth was also called 'the white Josh Gibson'!



Rumoured he hit a home run right out of the Yankee Stadium.



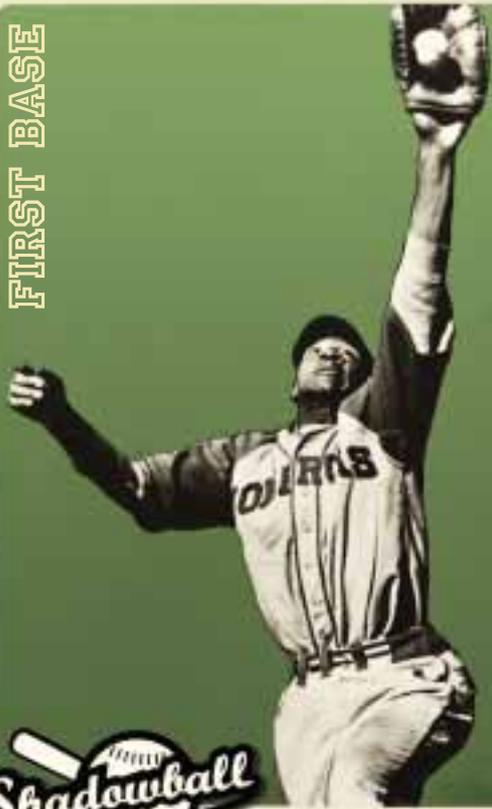
Personal tragedies: his wife died in labour when he was 19. In 1943, he was diagnosed with a brain tumour, which put him in a coma leaving him to live with constant headaches.



Desperate to be the first black man to join the Major Leagues, he died of a stroke in 1947, aged 35, just four months before Jackie Robinson played with the Dodgers.



FIRST BASE



**BUCK O'NEIL**

Here I am, the grandson of a slave. And here the whole world was excited about whether I was going into the Hall of Fame or not. We've come a long ways.

**Buck O'Neil**



## Jackie Robinson



At college, set records and excelled in basketball, track and football as well as baseball.



Not allowed to play in the baseball team in the army because of his colour.



Joined the Kansas City Monarchs before being recruited by Branch Rickey to join the Montreal Royals and then the Brooklyn Dodgers.



In 1947, his first game with the Dodgers broke the colour barrier and made history, with black spectators flocking to the stadium at Ebbets Field for the first time.



At the end of the season, awarded the first journalists' Rookie of the Year Award.

## Buck O'Neil



Left home to escape working in the celery fields and went to high school and two years of college.



Signed with the Memphis Red Sox and then the Kansas City Monarchs where he was a player, coach and manager for fifteen years.



A scout for the Chicago Cubs before becoming their coach: the first black coach in the Major Leagues.



Instrumental in setting up the Negro Leagues Baseball Museum.



SHORTSTOP



**JACKIE ROBINSON**

Robinson was used to racism from an early age through living in a white neighbourhood. His brother Mack was an Olympic athlete who came second to Jesse Owens in the Berlin Olympics but who subsequently only found work as a janitor. Ordered to sit at the back of a military bus with "the coloured people", Robinson refused because he knew the military had desegregated their buses and was court-martialled for insubordination, although later acquitted.

I'm not concerned with your liking or disliking me... All I ask is that you respect me as a human being.

**Jackie Robinson**

# THE OWNERS AND COMMISSIONERS

## Judge Kenesaw Mountain Landis



Appointed after the corruption of the Black Sox Scandal in 1919 which involved the Chicago White Sox players taking bribes to throw the World Series.



Insisted on being the sole commissioner with unlimited authority.



Ruled with an iron hand, cleaning up hooliganism and corruption.



Valued the Gentleman's Agreement enforcing segregation of baseball in the Major Leagues.



If they can fight and die in Okinawa, Guadalcanal, in the South Pacific, they can play baseball in America.

## Albert "Happy" Chandler

## Albert "Happy" Chandler



Nicknamed "Happy" for his jovial attitude.



Known as "the players' commissioner" for instigating benefits such as a pension fund.



Supported the integration of black players in the Major Leagues.



Too controversial for many owners, he was not re-elected for a second term.



You have told the world that my powers would be absolute.

Judge Kenesaw Mountain Landis



The greatest untapped reservoir of raw material in the history of our game is the black race.

Branch Rickey

## Branch Rickey



Created the farm system of training young players.



As a college coach, witnessed the segregation of black player Charles Thomas, not being allowed to stay in the same hotel and vowed to see that other Americans didn't have to face the same humiliation.



Recruited black players for the Brooklyn Dodgers and signed up Jackie Robinson to be the first black player in the Major Leagues in 1947.



When Jackie Robinson joined the Major Leagues he endured death threats, petitions from his team to get him transferred and vicious harassment. However, having pledged to Rickey he would stay silent for three years, he kept his word, earning great respect. As well as winning plaudits for his achievements, he also changed the way baseball was played, introducing some of the tactics used by the Negro League players such as stealing the bases, for which he became particularly famous. He later became a founder member of the Civil Rights Movement.

For three hours, Rickey harangued Robinson ... graphically illustrating the difficulties Robinson might face. He portrayed the hostile teammate, the abusive opponent, the insulting fan, the obstinate hotel clerk. Rickey challenged the black man with racial epithets and verbally transplanted him into ugly confrontations. "His acting was so convincing that I found myself chain-gripping my fingers behind my back," wrote Robinson. In the face of this onslaught Robinson finally responded, "Mr. Rickey, do you want a ballplayer who's afraid to fight back?" [Rickey] had awaited this moment. "I want a player with guts enough not to fight back," he roared.

**Jules Tygiel, Historian**

Jackie Robinson signs a contract with Branch Rickey to become the first black player to join the Major Leagues.



# THE NEGRO LEAGUES

In 1867, only two years after the Civil War and the abolition of Slavery, the National Association of Base Ball Players refused to allow a black team to join the League. In 1887, the owners of all the Major League Clubs entered a "Gentleman's Agreement" – an unwritten rule to disallow black players in the leagues. By 1899, the colour line was fixed.

After founding and managing the all-black Chicago American Giants, in 1919, pitcher Andrew "Rube" Foster set up the Negro National League to give black players the opportunity to control and manage black baseball as well as to "make as much money as white players". The League became a huge business success and Foster also changed the way baseball was played, introducing "smart baseball" – a faster more aggressive game involving stealing bases, hit and runs and "craft pitching".

During the Depression, Gus Greenlee a black gambler was making a fortune with his illegal game or "numbers racket".

Already owner of the Crawford Grill nightclub, which featured Duke Ellington, Count Basie and Lena Horne, he invested in a team he called the Crawfords. Their rivals were the Homestead Grays owned by a banker's son, and Greenlee's way of ensuring his team were best was to buy up the Grays' players. In 1932, he built the first dedicated stadium for a black team and a comfortable bus in which to travel, and went on to form a new Negro National League.

The Negro Leagues didn't pay enough so players usually had to play for as many teams as they could, travelling across the country to do so, which was called "barnstorming". They weren't allowed

to sleep in hotels, eat in diners or use the restrooms, so were mainly forced to sleep in their crowded bus and hope to be allowed to buy food they could eat en route. When they played in stadiums they weren't allowed to use the clubhouses which were strictly reserved for white players.



## The end of the Negro Leagues

Inevitably, the signing of Jackie Robinson into the Major Leagues also signalled the death knell for the Negro Leagues. Not only were other black players subsequently signed up to the Major Leagues (Satchel Paige joined the Cleveland Indians in 1948, thus depriving them of the best players), but the crowds moved to the Major Leagues as well and, in the early 1960s, the era of the Negro Leagues came to a close.



## DID YOU KNOW?

Baseball was invented in England and can be traced back to the 14th century to a game called "stoolball", referred to in a poem by William Pagula recommending it be forbidden in churchyards!

## TIMELINE

**1920**

Andrew "Rube" Foster sets up the Negro League.

**1923**

Over 400,000 fans attend the Negro League season.

**1929**

A floodlight system is built to enable there to be baseball games at night.

**1930**

"Rube" Foster dies.

**1931**

Josh Gibson hits over 70 home runs in the year.

# The Negro Baseball Leagues: A Retrospective

French historian Jacques Barzun famously noted in the 1950s, "Whoever wants to know the heart and mind of America had better learn baseball." It is a romantic notion, but it reveals something essential about the central place of this leisure activity in the nation's history. Whether enjoyed as an afternoon community activity with family and friends, or experienced as a major amusement spectacle in bright gleaming areas, baseball truly has evolved as part of the "DNA" of American life, and is reflected in its history. Its jargon permeates our language, its heroes are emulated, and its champions exalted. Rightly or wrongly, many have come to view baseball as a

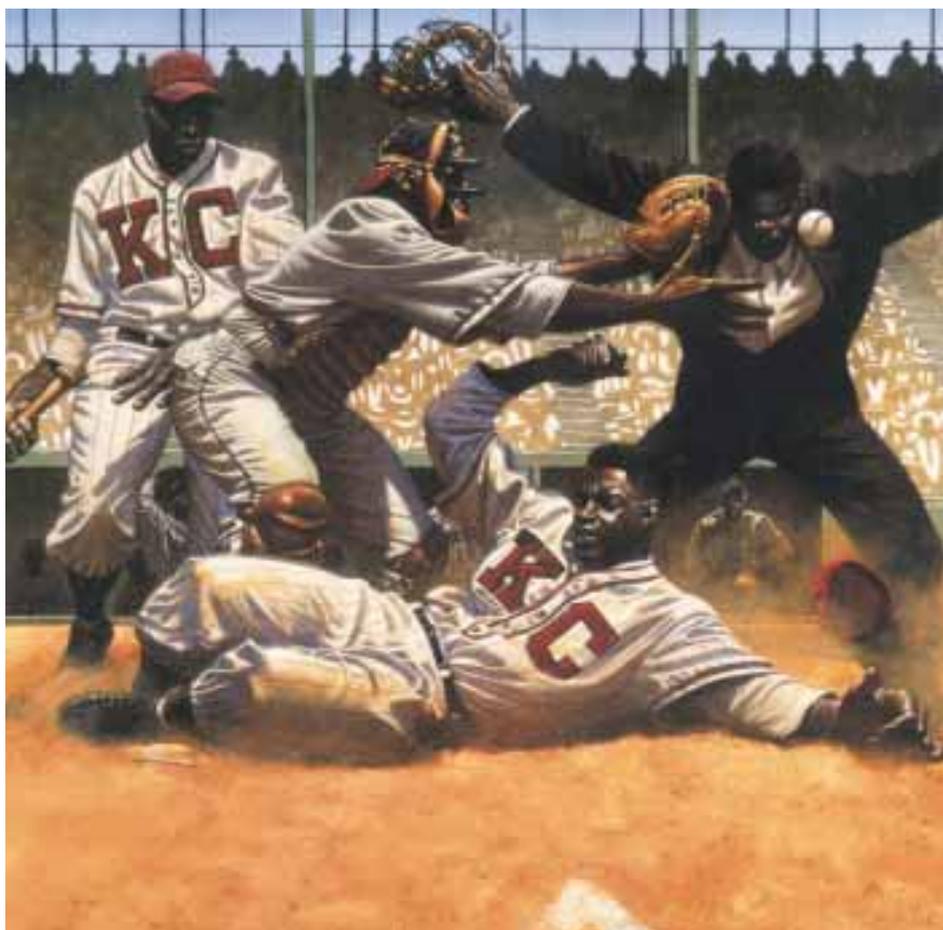
mirror to life in America. This is never more prevalent than when one examines professional baseball's simultaneously glorious and inglorious early decades, when the lack of full access to "America's Game" reflected the injustices of American society.

The Negro Baseball Leagues, operating primarily between 1920 and 1960, were created by African Americans as a response to racial segregation in the rapidly growing American professional sports industry of Major League Baseball. This segregation mirrored an even more insidious segregation prevalent in the country. Yet, African Americans nurtured and shaped this institution outside of the mainstream

**Dr Ray Doswell, Vice-President of Curatorial Services, Negro Leagues Baseball Museum**

in the same way they built churches, colleges, and communities. They attempted to play baseball as professionals, traveling extensively across the nation, dodging the minefields of racism along the way until they could reach the oasis of towns with peoples of color and shared values. In doing so, they kept interests in this popular game alive and visible in African American communities. Baseball, music, industry, and family were central elements of many urban and rural enclaves where African Americans settled or were boxed in because of racial segregation.

The best talents were so good that their teams and players could no longer be ignored by white America in the end. Jackie Robinson, a multi-sport African American athlete and military veteran, became a major catalyst for change in baseball and America. His ascendency from the Negro Leagues' Kansas City Monarchs to the Major Leagues' Brooklyn Dodgers is viewed by many as the first major step in American Civil Rights history. Although he experienced tremendous suffering in the process, he was boosted by the knowledge that he stood on the shoulders of so many baseball players who paved the way for him in the Negro Leagues. His success paved the way for hundreds of other great African American and Hispanic baseball stars to follow: the fruits of which baseball fans enjoy today. This in turn opened opportunities for other areas of society to open and make way for a more just society – a society in which Dr. Martin Luther King implored the nation "to live out the true meaning of its creed: 'We hold these truths to be self-evident, that all men are created equal.'"



**Jackie Robinson Steals Home**, past Cleveland Buckeye catcher, Quincy Trouppe. Painting by Kadir Nelson.

**1933**

Gus Greenlee forms the new Negro League and the first East-West Colored All-Star Game is played.

**1937**

The Negro American League is formed and the Homestead Grays reign for 9 years.

**1944**

Commissioner Landis dies ending the unwritten "Gentleman's Agreement" not to let black players join the Major Leagues.

**1947**

Jackie Robinson makes his debut with The Brooklyn Dodgers and breaks the colour barrier. Joshua Gibson dies aged 35.

**1948**

Satchel Paige joins the Cleveland Indians aged 42, becoming the oldest "rookie". The Negro National League is disbanded.

**TIMELINE**

# A TRIBUTE TO AUNT MURIEL

I first encountered baseball on my first visit to the USA during the early '70s. I didn't know anything about the game, but my Aunt Muriel, who was then pushing 70 years old, insisted that I accompany her to see her favourite team – the New York Mets. Aunt Muriel had emigrated to the USA in 1923, and become a figure in Harlem. She was a prominent member of Daddy Grace's church, and a lifelong baseball fan.

I couldn't understand her passion, and maybe I wouldn't have gone at all, except that Auntie M had a way of embracing me and slipping a few dollars into my pocket at the same time, which I just couldn't resist.

So, there I was in Shea Stadium wearing the Mets orange and blue, and screaming – "let's go Mets" at all the right times. I was entranced at being part of the crowd. We squirted mustard over our hotdogs, we

jumped up and down and yelled during the seventh inning stretch, and I remember it as a precious time, not just because of the excitement of the game, but also because I got the feeling from Aunt Muriel about the history and the engagement and the sheer poetry of the game.

In those days, attendance at the games seemed like part of the burgeoning renaissance going on in Harlem, and there was jazz all over the Village, like a soundtrack to the thrills of every day and night.

Walking home through Queens at five in the morning everything seemed to be moving, black and beautiful, and my cousin Rossy warned me not to whistle as I walked down the street in case someone grabbed me and gave me a grant to pursue my music – and in all this mad creativity, baseball was a key – when an afternoon of heroes could take the sport and turn it

into a metaphor for our aspirations and desires.

Some time round about then, Aunt Muriel told me about being a supporter of the Negro Leagues and travelling up and down the country, with all the dangers that involved. Later on, when I began to write *Shadowball*, all the intensity of that time came back to me, and I could see my old auntie in my mind's eye, waving her arms and screaming from stands, full of love and passion and joy. That's how I know that *Shadowball* isn't just a bunch of words in a book, or moving pictures on TV, or an opera on stage – the people who played and watched it were real. Their memories have shaped communities and the lives of individuals, and will continue to do so as long as people play ball.

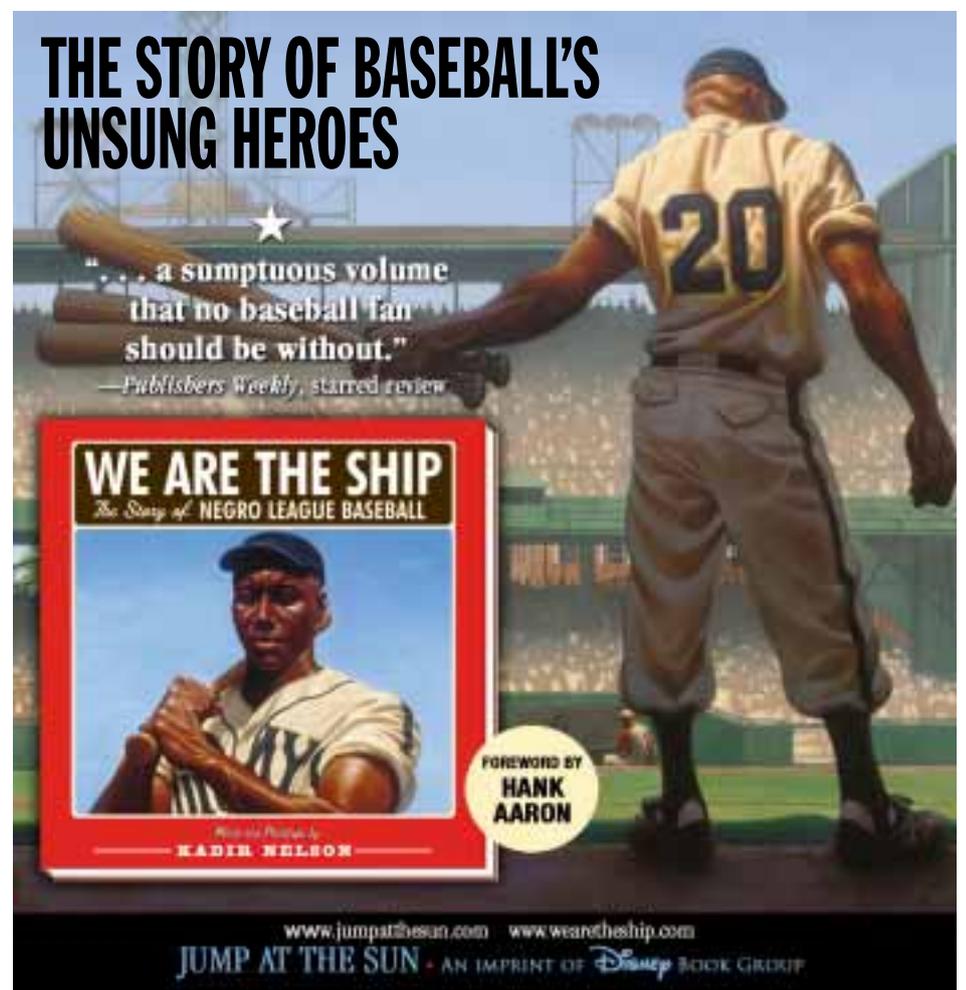
**Mike Phillips, Librettist**

# KADIR NELSON

HMDT thanks artist Kadir Nelson for his kind permission to use paintings from his best-selling book *We Are The Ship* as part of the *Shadowball* project.

Appearing in this programme are:

Mighty Josh  
Low and Away  
Kansas City Dugout  
Night Game  
Jackie Robinson Steals Home  
Opening Day Kansas City Missouri



# BASEBALL TERMINOLOGY

Do these terms sound familiar?  
Did you know they all come from baseball?

## Ballpark figure, in the ballpark, out of the ballpark

A "ball park" is a baseball field.

## Big league(s)

Refers to American Major League Baseball.

## Cover all the bases

When the bases are protected from runners advancing.

## Curve or Curveball

Off speed pitch designed to deceive the batter

## Hardball or Play hardball

A baseball: the difference between softball and baseball.

## Hit or miss

Literally whether the batter hits the ball or not.

## Left field

Originally Yankee Stadium fans who came to see Babe Ruth and bought tickets for the wrong side of the field (he was a right fielder).

## Pickle or In a pickle

To be caught in a run down when a runner has left a base and is trapped between the bases.

## Play ball!

Used by the Umpire to start the game.

## Rain check

When a game is cancelled due to bad weather, a replacement ticket is given out.

## Screwball

An off speed pitch designed to deceive the batter (a favourite of Satchel Paige's).

## Touch base

Touching the bases when a player runs round them, or returning to touch base before play resumes.

## A whole new ball game

When the losing team takes the lead and the circumstances of the game change.



## DID YOU KNOW?

### Popular American

**legend says** that as a young army officer, Civil War General Abner Doubleday invented and codified the rules of the game of baseball in his native Cooperstown, N.Y. in 1839, now home to the Baseball Hall of Fame. However, he never claimed to play the game!

# SHADOWBALL & JAZZ

When first approached about writing an opera involving baseball and the Negro Leagues it struck me as a story that had jazz at its very heart and foundation. The fact that the music was so inextricably linked and was such a perfect marriage of art, sports and history presented the ultimate opportunity to use jazz from the period to tell the story and thus use certain themes made famous by Count Basie, Cab Calloway, the blues, the harmonic progression from Gershwin's "I Got Rhythm" (a staple in jazz) to trigger and inspire my approach to composition in *Shadowball*. Once I had structures in place informed by history, I further attempted to utilise swing and bebop melodically interspersing the flavour of an improvisational use of melody in the vocal. Although improvisation is expected in jazz my journey was to include something akin to the ad libs found in gospel and R&B singing.

I wasn't aware of the link between jazz and baseball although it seems obvious to me now especially when there are references to that link littered all the way through the music in titles like: "Two Bass Hit", "Double Play", "Caught Stealing", all directly named after moves on the baseball diamond. Count Basie's "Jumpin' at the Woodside" was a reference to an out of hours party or "hang" held at the hotel where the band and baseball team would be staying. The players from both disciplines were constantly on the road, touring and faced similar things good and bad! The rigours of the road, (the tour bus or lack thereof), prejudice in their right to use restaurants, public facilities, hotels, or enter through the front doors of venues, meant when they had their chance to let their hair down they would go for it!

The Overture theme is the leitmotif I use to demarcate the playing between Satchel Paige and Josh Gibson, a most

significant meeting within the drama and the game. With the Luminaries I've tried to intersperse famous themes associated with them – a piano riff with the Count, "I'm beginning to see the light" for the Duke, a portion of "God Bless the Child" with Lady Day and characteristics of their familiar style with Louis Armstrong and Cab Calloway. I've also tried to juxtapose certain musical associations so that in celebration it's not only fast and loud but considered. In Happy Chandler's scene, (despite the name Happy) I've used a gospel feeling to radiate hope and only a medium tempo to show thoughtful consideration in the character, although the occasion is a happy one.

**Julian Joseph, composer**



Duke Ellington and his orchestra



Ella Fitzgerald



Louis Armstrong



Bill "Bojangles" Robinson, Lena Horne and Cab Calloway

## Cab Calloway

Cabell (Cab) Calloway was a composer, bandleader and singer who appeared frequently at Harlem's Cotton Club and Connie's Inn at New York in the 1920s and '30s. After briefly attending law school he began singing in nightclubs and then directing his own bands. He appeared in Fats Waller's all-black musical *Connie's Hot Chocolates* singing "Ain't Misbehavin'" and recorded his famous number "Minnie the Moocher" in 1931 earning him the title of "King of Hi-De-Ho" for his individual style of scat singing. Calloway also appeared in the films *Stormy Weather* and *Sensations* before world tours of *Porgy and Bess* (*Sportin' Life*) and *Hello Dolly*.



Cab Calloway



Billie Holiday

One night I went to the Subway after playing ball that day, and Basie, who was a friend of mine, invited me to sit down with him in the audience. A kid came in to the club with a horn, and Basie said to let him play. He started blowing, and none of us knew what he was blowing, but you had to listen to him because he was making some sounds that you never heard before. The kid turned out to be Charlie Parker.

**Buck O'Neil**

## ★ DID YOU KNOW?

**Cab Calloway** owned a baseball team called the Cab Calloway Band which he played on himself along with his bass player Milt Hilton.

**Louis Armstrong** owned a team in New Orleans called Armstrong's Secret 9.

**Dancer Bill "Bojangles" Robinson** co-founded the New York Black Yankees baseball team in Harlem and is said to have tap danced on the dugout roof to entertain the crowds of fans. In 1989, a joint resolution in the US Senate and House of Representatives declared May 25th National Tap Dance Day in honour of Bill Robinson's birthday.

ARMSTRONG'S SECRET  
BASE BALL TEAM  
OF NEW ORLEANS  
1931



To my Pal Lee  
Best wishes  
from



If you had been a black kid in New York City in the thirties in Harlem ... let me paint a picture for you. I saw, on the top of our dugout, Bill "Bojangles" Robinson tap dancing, because he had a part interest in the New York Black Yankees. And Cab Calloway would throw out the first ball. Billie Holliday would be there. The Kansas City Monarchs would be playing the New York Cubans. The New York Black Yankees would be playing the Chicago American Giants. And we were all staying at the Woodside Hotel. You've heard Count Basie play "Jumpin' at the Woodside"? Well, this was the Woodside Hotel. We were all there at one time. We would play ball in the afternoon and go down to Smalls' Paradise, go down to the Apollo that night.

**Buck O'Neil**

Jazz musicians and black athletes shared a status as celebrities, entertainers and role models both within their local communities and nationally, demonstrating how far black stars could rise even when faced with the restrictions of segregation. The nomadic life-styles of musicians and baseball players (whose barnstorming saw them playing gigs and games all over the United States), and the limitations placed upon them by white businesses, meant staying in the same hotels, blowing off steam in nightclubs, speakeasies and gambling halls together. Many of them developed strong friendships. Bill "Bojangles" Robinson was Satchel Paige's best man at his wedding, and stories abound about Satchel (who was an avid guitar player and blues fan), jamming with the Mills Brothers or Duke Ellington at Crawford team's owner Gus Greenlee's Crawford Grill nightclub in Pittsburgh.

All the big bands came in to Kansas City. We would play ball in the afternoon and go down to the auditorium that night to hear [Lionel] Hampton, Duke Ellington, Fats Waller, the best in the world. Sarah Vaughan, Billie Holiday, Cab Calloway – all of these people. We knew 'em. You know what I mean? Buddy-buddy. We ate together. We slept together. This was ... an exciting era in the United States.

Louis Armstrong with his baseball team Armstrong's Secret "9", 1931.

**Buck O'Neil**

# SHADOWBALL THE PROJECT

## Introduction

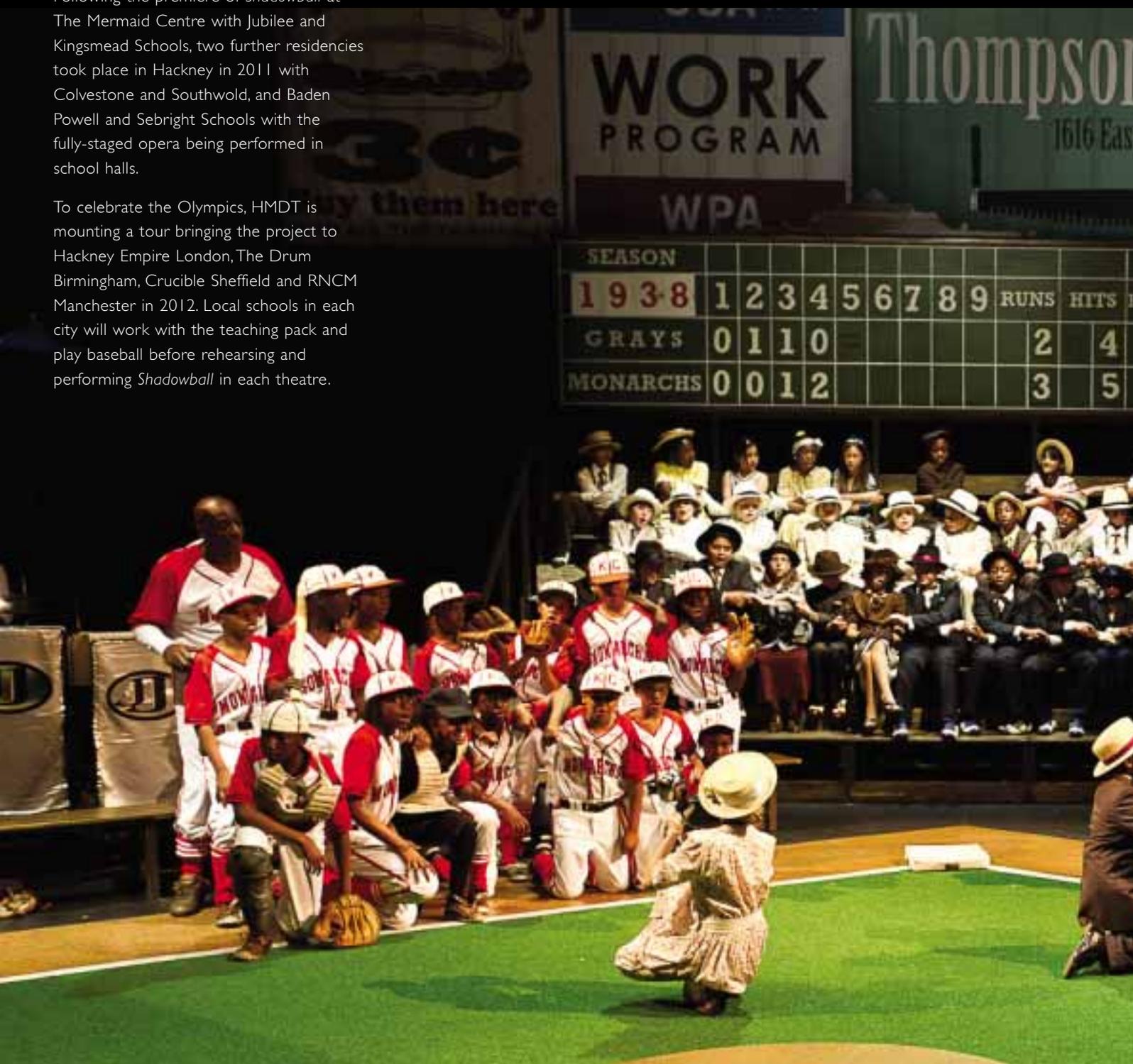
The *Shadowball* project involves four classes (Years 5 and/or 6) from two neighbouring schools working in partnership: playing baseball and studying the background of the opera in preparation for rehearsing and performing *Shadowball* in a professional performing environment.

Following the premiere of *Shadowball* at The Mermaid Centre with Jubilee and Kingsmead Schools, two further residencies took place in Hackney in 2011 with Colvestone and Southwold, and Baden Powell and Sebright Schools with the fully-staged opera being performed in school halls.

To celebrate the Olympics, HMDT is mounting a tour bringing the project to Hackney Empire London, The Drum Birmingham, Crucible Sheffield and RNCM Manchester in 2012. Local schools in each city will work with the teaching pack and play baseball before rehearsing and performing *Shadowball* in each theatre.

Hackney 12-year-olds rarely get a good press, so let it be recorded here that these all-singing, all-strutting, all-acting boys and girls were the stars of the show ... it was their energy, infectious enthusiasm and surprising rhythmic power that brought these numbers to life. If this multi-faceted production has a message, it was that youngsters given something exciting to do might discover enough talent and inspiration to face this tough world with a smile.

**Jack Massarik, Evening Standard**



## Teaching Resources

The Shadowball Education Pack is an extensive resource covering The Negro Leagues, Baseball, Jazz, Segregation, America in the 1930s and 40s, the Shadowball Project and an introduction to producing an opera. Offering a range of cross-curricular activities as well as historical and contextual information introducing the themes and key

The pack was really detailed and full of engaging learning opportunities. Children learnt a lot about segregation and prejudice and could talk about how these issues affected their own lives. The cross curricular opportunities were particularly valuable and the children made good progression in writing over the project.

Anna Yates – Year 6 teacher

black role models depicted in the piece, it serves both as an introduction to the project and an ongoing teaching pack for use during the residency period.

It was great!  
We were able to be really creative with the resources given and work more as a team to get a project of piece of work accomplished.

Kim Toor – Year 5 teacher



# BASEBALL TRAINING

Baseball training from partners BaseballSoftballUK begins with staff INSET training before six weeks of in-school coaching and the launch of an After School Club in each school, which has led to school clubs, family baseball sessions, staff games and baseball holiday camps. An annual Shadowball tournament for all participating schools has been run in at the baseball field belonging to the London Mets in Finsbury Park, London, and in 2011, following coaching from US Marines (courtesy of the US Embassy), the trophy was presented by ex-professional ball player John Machin. BSUK have also run

an accredited Level 1 course for adults attended by parents and teachers wanting to qualify as coaches in order to support the development of a Borough League.



## Shadowball in the Majors

Major League Baseball is proud to support HMDT's Shadowball programme and its aim to get children actively involved in playing baseball while educating them on the history of the sport through music. The sport of baseball has a rich history of breaking down racial barriers, and Major League Baseball believes HMDT's creative approach in both combating racism and stimulating interest in baseball will be an effective and fun way for the community to become involved in the sport.



I don't think we would even have got to play or learn about baseball if it wasn't for Shadowball. Samson

Some members of the year group really took to baseball and enjoyed the after school club immensely. Children who participate in the club have increased coordination and tactical awareness in a new sport.

Graham, Year 5 Teacher



The Shadowball tournament epitomised what the game of baseball is about. Through inspiring leadership from their team captain, high aspirations and outstanding teamwork and determination, the most unexpected team went on to win the trophy, much to the delight and surprise of all who participated.

Hayley Scott, Baseball Coach



# REHEARSALS AND PERFORMANCES

Following auditions to cast the various roles, students work for four weeks in their own schools with a team of Director, Music Director and Stage Manager to rehearse the opera, before coming together to perform *Shadowball* with Cleveland Watkiss and the Julian Joseph Quintet.

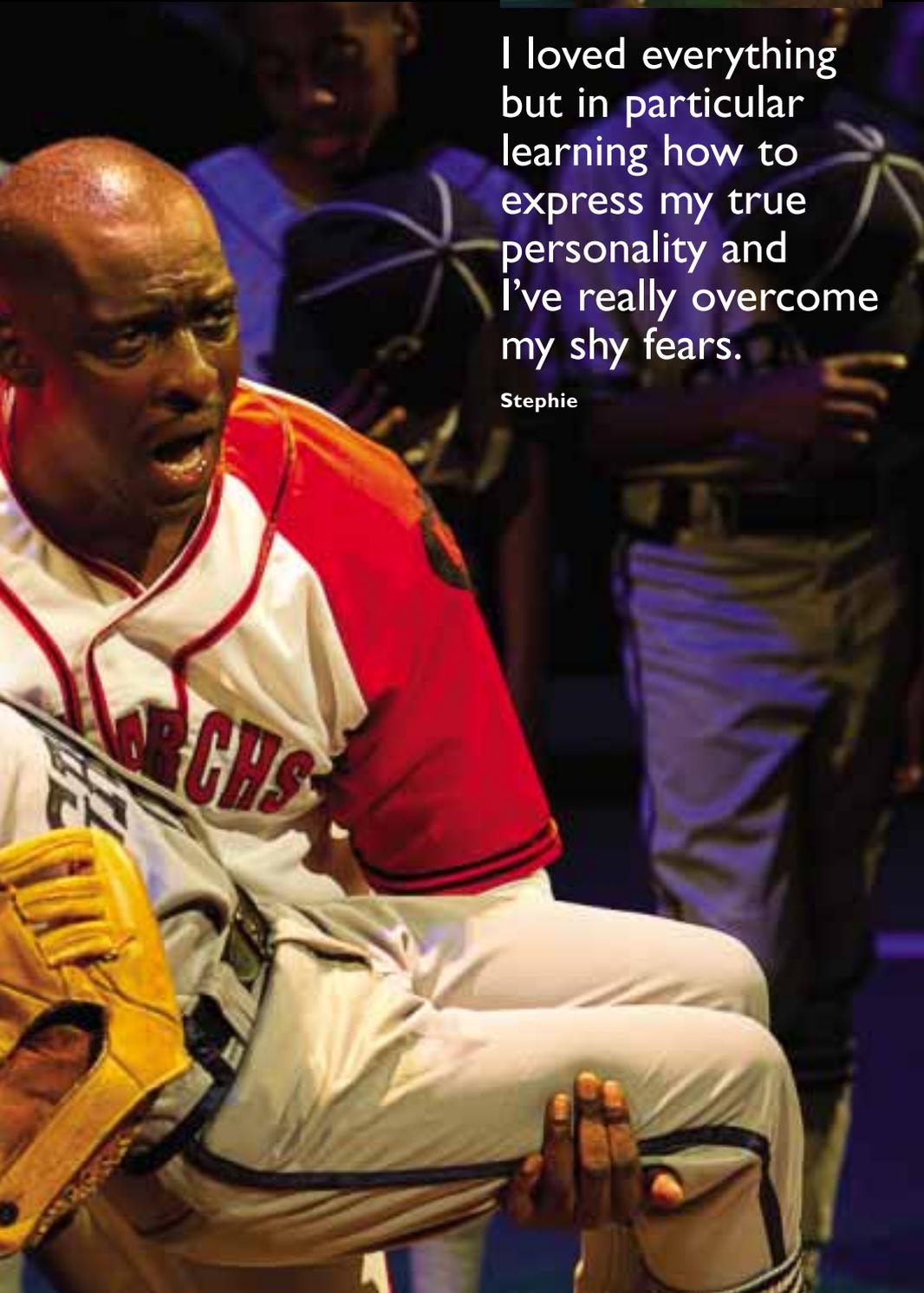


Undeniably  
thrilling and  
illuminating

The Guardian

I just had a mind-blowing chance of a lifetime experience in the project and I am very grateful.

Mizani



I loved everything but in particular learning how to express my true personality and I've really overcome my shy fears.

Stephie

The children's excitement when they entered the theatre was palpable. The high standards demanded by the team gave them something to work towards which they all rose to. It was a fantastic opportunity to work in such a professional environment and the detail of the set and costumes helped them really feel part of the period.

Leah – Year 5 teacher

# THE LEGACY

Shadow Ball refers to a common pre-game feature in which players in the Negro Leagues staged mock games with an imaginary ball. Though unintended, this pantomime was an apt metaphor for the exclusion of blacks from major league play at the time. Today, we take it for granted that everyone in music and in sport has an equal chance – but we need to be reminded that this was not always so. Music and sport are amazing things that can unite people regardless of their differences. Baseball Magazine, from an issue at the turn of the 20th century reads – “Thomas Jefferson, when he wrote the Declaration of Independence made proper provision for baseball when he declared that all men are, and of right ought to be, free and equal. That’s what they are at the ballgame . . .” The legacy of *Shadowball* is to show students and audiences that change is not only important, but when it happens, it can

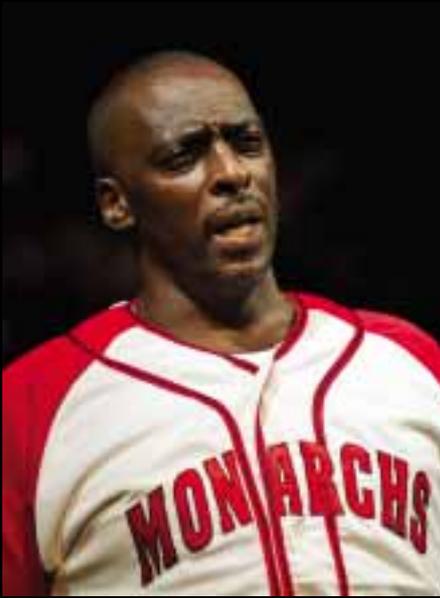
reveal truths we never knew existed. The Negro Leagues was the home of some of the greatest athletes of their time. *Shadowball*, if anything, is an artistic project with a lasting legacy through sport. It focuses on the achievements of black athletes and musicians whose skill, pride and dignity in the face of adversity inspires young people with the determination to achieve their dreams. This is a legacy to be proud of.



**It did everything I was hoping for and more to improve behaviour and help turn around lives, offering fantastic opportunities to our children. Students I usually see daily because of their behaviour were concentrating hard in rehearsals instead of being in my office and one child who is on the verge of exclusion shone in a big role. We used to have issues with racism that are no longer present and the relationships formed between both schools will go a long way towards breaking down the post code wars and really help the transition to secondary school.**

**Caroline King – Head Teacher, Colvestone School**





I believe this has been a life transforming experience for us and especially the kids who are the real stars. My wish is that they are inspired to do great, great things with their gifts.

Cleveland Watkiss, Singer

I hope the kids have just enjoyed being a part of a great musical and historical experience . . . and maybe discovered something about themselves . . . that they can take into their lives.

Julian Joseph, Composer



HMDT believes that everyone should be able to both experience great art and help make it, and aims to prove that art, that inspires and resonates with many people can be created through the unique dynamic between outstanding professional artists and the community.

HMDT commissions and creates new works of the highest possible quality using this model of artistic fellowship, and is a pioneer in defining new music genres such as jazz opera that engage and challenge new audiences whilst giving artists opportunities to take creative risks.

Each new commission is underpinned by training opportunities for artists and an education programme that enriches participant experience, increases their skills, raises aspirations and has a transformative effect on other areas of learning. Core to HMDT's work



## REPUTATION FOR EXCELLENCE



### ON LONDON FIELDS 2004

Community Opera created as part of *Operation Hackney Skills for Life* Courses.



### HEAR OUR VOICE 2006

Cantata set to children's Holocaust writings performed in, and with, children from Nuremberg, Prague and London.



### CONFUCIUS SAYS 2008

Opera with nine schools celebrating the Beijing Olympics.



### CENTRE FOR YOUNG MUSICIANS HACKNEY

Saturday music school offering instrumental lessons, ensembles, choirs and orchestras to students aged 5-15.



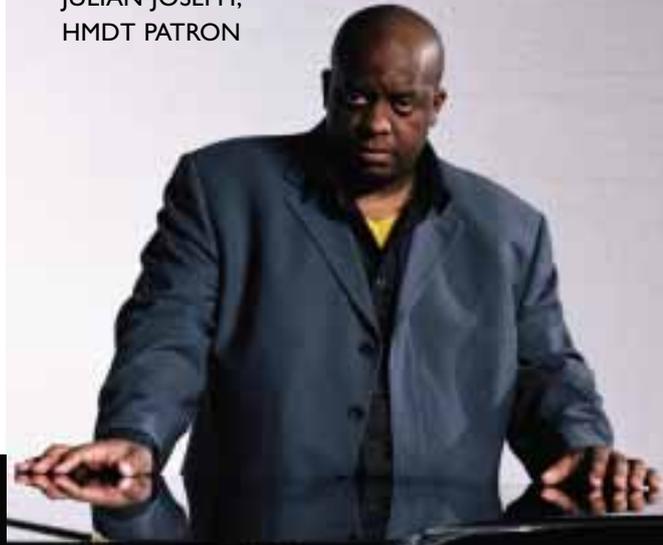
### I CAN SING!

Music Theatre School offering vocal and dance sessions leading to performances.

is the long term commitment to offering all age groups, particularly those with the least engagement, sustained music training programmes, which enable them to participate in new commissions, ensuring there are no barriers to participation.

[www.hmdt.org.uk](http://www.hmdt.org.uk)

JULIAN JOSEPH,  
HMDT PATRON



Working with HMDT has been one of the most rewarding experiences in my career as I felt we offered an holistic approach to learning. HMDT are expert in connecting the strands of numeracy, literacy, history, social awareness and civil rights through music and drama. The creation, preparation and performance of our Jazz Opera (Shadowball) gave us all – adults and children – a shared sense of ownership and I am overwhelmed by that feeling. Thank you HMDT!

Photo: Andreas Neumann

Julian Joseph, Composer

HMDT is one of the very few idealistic, altruistic organisations . . . which advocates the use of music in human development . . . genuine heroes. *The Times*



**MUSIC BOX**

Under 5s programme offering singing and dancing with a range of musicians.



**OVER 60S PROGRAMME**

includes The Hoxton Singers Choir, Gotta' Dance Ballroom classes and Line Dancing.



**ONE SPIRIT**

Arts and mentoring rehabilitation project with young offenders.



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To transform children's lives through music, HMDT depends upon donations from people like you. Please give whatever you can to ensure their musical future.

**We can't do it without your help!**

Visit

[www.hmdt.org.uk](http://www.hmdt.org.uk)

to find out how you can contribute.

# Baseball • Softball **UK**

BaseballSoftballUK (BSUK), which has set up a three-year programme to teach baseball to young people in Hackney to support the *Shadowball* story and production, is a Development Agency for the two sports, set up in 2000, and working on behalf of the British Baseball Federation and the British Softball Federation, the governing bodies for the sports.

BSUK is responsible for growing participation in the two sports, increasing the quality of

experience for those who play, training coaches and raising coaching standards, helping clubs and leagues around the country to improve their governance and safeguarding processes and developing dedicated playing facilities for the two sports, which at this point are thin on the ground. The iconic look

of a "proper" baseball diamond and stadium is something that has largely been absent in the UK to this point, but that is expected to change over the next few years.

BSUK, which is funded by Sport England, has a number of experienced coaches on its staff, and they have been instrumental in bringing baseball and softball to young people in school and community programmes around the country. This summer, a baseball league for children, called *Play Ball!*, will be set up in Hackney as an outcome of the collaboration with *Shadowball*. Meanwhile, in west London, BSUK has established a flourishing fastpitch softball programme for girls aged 10 - 19 (softball is a game derived from baseball, but played with a bigger ball on a smaller field, and with the ball pitched with an underarm rather than an overarm motion).

Baseball has a long history in the UK, going back to the 19th century, while softball only became an organised British sport in 1984. Both are currently growing in popularity, with teams, clubs and leagues in most major cities in England and Scotland. Both sports welcome new players – to get involved, email: [info@bsukmail.com](mailto:info@bsukmail.com).

[www.baseballsoftballuk.com](http://www.baseballsoftballuk.com)



## NEGRO LEAGUES BASEBALL MUSEUM

Celebrating its 20th Anniversary year, the Negro Leagues Baseball Museum, Inc. (NLBM) is designated by the United States Congress as "America's Home" for Negro Leagues Baseball history. The museum is located in Kansas City, Missouri in the heart of the 18th & Vine Historic Jazz District, where legendary jazz musicians and baseball players made history. The NLBM features a 10,000 square foot multi-media display complete with several artifacts, hundreds of photographs, films and interactive displays showcasing the history of African Americans in baseball from the late 1800s to the 1960s. The historical exhibition surrounds the "Field of Legends", a mock baseball diamond complete with life sized bronze sculptures of Negro Leagues baseball greats.

[www.nlbm.com](http://www.nlbm.com)



# BIOGRAPHIES

## Charles Balfour

### Lighting Designer



Recent theatre credits include: *The Glass Slipper, Who's Afraid of Virginia Woolf* (Northern Stage); *Good* (Manchester Royal Exchange); *The Beauty Queen of Leenane* (Young Vic); *Mary Queen of Scots*

(Lyceum/Dundee Rep); *Northern Odyssey* (Live Theatre); *Humble Boy* (The New Vic); *Oh What a Lovely War, Peter Pan, Look Back in Anger* (Northern Stage); *The Hypochondriac* (Liverpool Everyman); *Loot* (Tricycle Theatre); *Now or Later, The Girlfriend Experience* (Royal Court Theatre); *The Wier* (New Vic Theatre); *The Duchess of Malfi and Hedda Gabler* (West Yorkshire Playhouse); *Cleansed* (Oxford Stage); *Hair, Woyzeck and Witness* (The Gate); *Amadeus and Masterclass* (Derby Playhouse); Dance includes: *Dance Cross* (Beijing Dance Academy); *The Red Balloon* (Royal Opera House); *Petrushka* (The Place); *24 works for Richard Alston Dance Company* (Sadlers Wells, New York & worldwide); *Tanzsichten III* (Stuttgart Ballet); *Festival Dances* (Birmingham Royal Ballet); *Eden/Eden* (Wayne McGregor/San Francisco Ballet & Stuttgart Ballet); *Women in Memory and White* (International Tour); *Four Seasons* (Oliver Hindle/ Birmingham Royal Ballet). Opera includes: *Werther and Saul* (Opera North); Opera Shots (ROH2), *Shadowball, Confucius Says* (Hackney Music Development Trust); *The Birds* (The Opera Group); *Silence, Night & Dreams* (Zbigniew Preisner/Barbican, The Acropolis); *Hagoromo* (QEH South Bank); *Jordan Town* (Errollyn Wallen/Royal Opera House); *Writing to Vermeer* (London Sinfonietta/QEH) and *Thimble Rigging* (Scott Walker/Meltdown).

## Russell Bennett

### Trumpet



Russell Bennett started playing cornet aged six and began playing with local brass bands at an early age. After switching to trumpet he continued with the county orchestra and wind ensemble

before joining Midland Youth Jazz Orchestra. Russell took up his place at the Royal Northern College of Music in 2000 graduating with a B.Mus(Hons) degree in 2004. During his time there he won the jazz improvisation and jazz composition prizes, as well as gaining a Professional Performance diploma with the jazz ensemble 6pac. 6pac, which he helped form while in his second year, were awarded the RNCM Gold Medal award for their achievements, the highest honour awarded by the college. As well as playing with 6pac and the Julian Joseph Big Band, Russell has also worked with the Syd Lawrence Orchestra, Harry Connick Jr, Big Band Halle, Manchester Camarata, Halle Rock, and the John Wilson Orchestra and such diverse artists as Tony Christie, Branford Marsalis and Peter Kay.

## Patrick Clahar

### Saxophones and Clarinet



Inspired to play saxophone while at school, Patrick's first band "Savoire Faire" was formed with school friend Jason Rebello and they were soon joined by bassist Julian Crampton and guitarist Tony

Remy. Patrick's collaboration with Tony Remy continued with the forming of "Desperately Seeking Fusion", an integral part of the London jazz scene of the late '80s who quickly earned the reputation of being one of the best fusion bands in the UK. During this period, while working with the Jazz Warriors, Patrick formed a horn section with Kevin Robinson and Fayyaz Virji who were fellow band members. World tours with Incognito and Basia followed and numerous studio sessions, gaining worldwide notoriety. A four-year stint with legendary drummer Bill Bruford's Earthworks followed, including three albums and a live DVD recording filmed in New York. Recent times have seen Patrick collaborating with two of the most exciting big bands on the British scene – The Julian Joseph Big Band and the award winning Jazz Jamaica All-Stars, and a brand new project led by drummer Mark Mondesir.

## Mark Hodgson

### Bass



Mark is one of the most in-demand double bass players on the European scene. He has played and recorded with, among others, Randy Brecker, Eddie Henderson, Guy

Barker, Sonny Fortune, Pete King, Tommy Smith, Scott Hamilton, Andy Sheppard, Cedar Walton, Django Bates, Joey Calderazzo, Stan Tracey, Gary Husband, Mark Taylor, Des'ree, Mica Paris, Georgie Fame, Ian Shaw, Clare Martin and Jamie Cullum. He first joined Julian Joseph's Big Band in 1996, and can also be seen in Tim Garland's Underground Orchestra, the London Jazz Orchestra and the BBC Big Band. From 1998 to 2003 he was a member of Bill Bruford's Earthworks, recording four CDs and a live DVD, making tours of Europe, Asia, Africa and the USA. Mark has performed at some of the world's most prestigious clubs and festivals, including venues such as Birdland and The Knitting Factory in New York, Washington DC's Blues Alley, Yoshi's, Catalina's and the House of Blues in California, Sweet Basil's and the Blue Note in Japan, the Teatro Opera in Buenos Aires, as well as London's Ronnie Scott's, Barbican Centre and Royal Festival Hall.

## Neil Irish

### Designer



Neil trained in Birmingham and later at the Slade. Neil was a winner of the Linbury Prize for Stage Design and also won the Leslie Hurry Prize while at the Slade. He has worked at Birmingham

Rep. West Yorkshire Playhouse, Gate London. Arcola London, Greenwich Theatre, Palace Theatre Watford, Derby Playhouse, Royal Lyceum Edinburgh, Playhouse Edinburgh, Gate Dublin, Unicorn Theatre, Pavilion Theatres Dublin, Hull Truck, Stephen Joseph Scarborough, Teatro Kismet( Bari, Italy), St Anne's Brooklyn NYC and National Theatre Turkey. He has a long collaboration with Compass and Red Shift

Theatre Companies including many UK and international tours. Operatic productions include work with the National Theatre Company Brno *The Cunning Little Vixen*, Opera Theatre Company Dublin *Pelleas and Mellisande*, Almeida ENO Festival, Opera North, Opera Holland Park, Garden Opera, Mid Wales Opera, BAM New York, Opera Comique Paris, New Zealand Opera, English Touring Opera, Garden Opera and Classical Opera Company. Neil has also worked for both Set and Costume Departments for BBC TV. Recent productions have been *The Shape of Things* (Istanbul Festival), *Carmen* (Dunedin, New Zealand), *Bridgetower* (English Touring Opera), *Volpone* and *Duchess of Malfi* Greenwich Theatre and *Rigged* and *Dr Faustus*, Unicorn Theatre. Neil designed the award winning *Confucius Says* for Hackney Music Development Trust.

## Julian Joseph

### Composer and Music Director



Virtuoso pianist, bandleader, composer; arranger and broadcaster, Julian Joseph has been a leading figure on the international jazz scene for over two decades.

Acclaimed by critics and audiences the world over; he never fails to inspire with his mastery of the keyboard, the versatility of his musicianship, and the seemingly limitless scope of his creative imagination. As a jazz pioneer in the classical world, he was the first jazz musician to give a series at the Wigmore Hall, has recorded duets by Milhaud, Stravinsky and Poulenc combining them with his own arrangements of music by Duke Ellington, Chick Corea and Bill Evans, and collaborated with violinist Viktoria Mullova on her fusion project, *Through the Looking Glass*. As well as four albums and a mass of original material for small band, Julian has written a number of large-scale works for big band and symphony orchestra, including *The Great Sage* for big band and strings premiered at the 2002 London Jazz Festival, *Mountain of Hope*, *The Reverend: Back Home to Glory*, *A Ballade of Love*, *Guardian Angel*, an

arrangement of Gershwin's *Rhapsody in Blue* for big band, premiered at the 2003 City of London Festival and *Symphonic Story: The Great Exception* performed by the Hallé and BBC Concert orchestras. In 2007 Julian premiered and toured his new jazz opera, *Bridgetower: A Fable of 1807* – the story of young black violin prodigy George Bridgetower: Julian has made two series *Jazz with Julian Joseph* for Meridian TV, a jazz series for Sky's Artsworld channel hosted *Jazz Legends* for BBC Radio 3 for six seasons. The recipient of numerous music awards, including the 2006 Parliamentary Jazz Awards' Broadcaster of the Year; he is also a Creative Industries Luminary for London.

## Karen Large

### Costume Supervisor



Photo: Clive Barda

Karen has worked as Costume Supervisor for the Royal Shakespeare Company (Mermaid, The Pit, Almeida Theatre) on *Trilussa and Cressida*, *The Curse of The Starving Classes*, *Fair Maid of the West*, *The Rover*, *Two Noble Kinsmen*, *The Great White Hope*, *Oedipus*, *Kissing the Pope*, *Keeping Tom Nice*; for the English Shakespeare Company, *The Merchant of Venice*, *Volpone* and for Scottish Opera, *The Cunning Little Vixen*. British European and Japanese tours of shows from Leicester Haymarket, Cambridge Theatre and Royal Festival Hall, Birmingham Hippodrome and Chichester Festival include *Scrooge*, as well as *The Return to the Forbidden Planet* and *On Your Toes*. *Entertaining Angels*, Cliff Richard's 50th Anniversary Tour, and work for the National Opera Studio and Royal Gala of the Globe Theatre. Work with her own children's schools has enabled her to develop her art and drama skills and led to productions at the Polka Theatre, Wimbledon. Work on the schools art projects and costumes for *Confucius Says* (HMDT) was an ideal way to confirm her beliefs in how the arts can change children's lives. Recently, she has been working with Out of Joint on *Andersen's English* and on this year's *National Opera Studio Showcase*.

## Mark Mondesir

### Drums



Mark Mondesir is undoubtedly one of the finest drummers the UK has ever produced, and has gained the respect and admiration of musicians the world over. A unique talent,

he combines technical velocity, complexity and dexterity with an awesome inventiveness and imaginative dynamism, all grounded in an instinctive feel for groove. He has known and worked with Julian Joseph for over twenty years, and has made an inspiring and essential contribution to all his projects, bringing a musical integrity and diversity that is, quite simply, humbling. He is comfortable in any genre, from jazz to rock to funk to fusion and has collaborated with a range of international artists, including John McLaughlin, Joe Zawinul, Steve Gadd, John Scofield, Jeff Beck, Kevin Eubanks and Brian Ferry, as well as British musicians Courtney Pine, Andy Sheppard, Tony Remy, Dennis Rollins, Cleveland Watkiss and his brother, Michael Mondesir. Mark is also a distinctive voice in jazz composition, influenced by the seminal names in jazz fusion – Herbie Hancock, Jaco Pastorius, John Serry, Jan Hammer and Alphonso Johnson.

## Mike Phillips

### Librettist



Mike Phillips is well known as a novelist and historian, with more than a dozen publications to his credit, and his most recent novel, *A Shadow of Myself*, is set in Eastern Europe. He co-

wrote *Windrush: The Irresistible Rise of Multi-Racial Britain* to accompany the BBC television series and his recent stage play about Eastern European migration has been produced in various European countries. Mike Phillips was also Cross Cultural Curator at the Tate Galleries in the UK, then Cross Cultural Consultant, and a leading investigator in the Tate research programme Tate Encounters. As an

independent curator, he has worked for many cultural institutions in the UK, including the British Library, the National Archive and the Institute of Contemporary Art (ICA) together with the artist, Grayson Perry. In the last three years, with the European Cultural Foundation, he has instituted a new award for cultural diversity in Europe – the Princess Margriet Routes Award, presented for the first time in 2008 in Brussels. In 2007, Mike wrote the libretto for Julian Joseph's opera, *Bridgetower*, and is currently working on a project for Working Title Films. A Fellow of the Royal Society of Arts, the Royal Society of Literature, and Doctor of the University of Middlesex, Mike writes for the Guardian, is a member of the HLF Expert Panel and Research Fellow at London South Bank University. He was awarded the OBE in the New Year Honours List 2007, and invested as an Honorary Fellow of Goldsmiths College, University of London in October 2007.

## Cleveland Watkiss

### Satchel Paige



Hailed as the best jazz singer in Britain (Evening Standard), virtuoso vocalist, actor, composer and educator Cleveland Watkiss is one of the most versatile artists in music today. Winner of the London Awards best vocalist 2010, and three-times Wire/Guardian award winner; Cleveland's career is testament to the eclecticism of his talent. Since co-founding the *Jazz Warriors* in the mid 1980s, his collaborations have extended from reggae and jazz to pop and classical music, leading him to work with some of the greatest names on the international scene – Bob Dylan, Wynton Marsalis, The Who, Cassandra Wilson, Bjork, Art Blakey and Maxi Priest. He has performed with symphony orchestras and

appeared on stage in musicals and Jazz operas including Julian Joseph's *Bridgetower* (2007) and *Shadowball* (2010 and 2011). With five albums to his name, a sixth is due out in 2012.

Building on the formidable strength and range of his solo performances with Vocalsuite, Cleveland has formed a Quartet with Mark Hodgson (bass), Shaney Forbes (drums) and Marco Piccionni (guitars) to form a Quartet that showcases his extraordinary vocal talent. Dubbed the 'Sonny Rollins of the human voice' (Time Out), Cleveland not only improvises like any instrument, but also incorporates his sound melodically, harmonically and rhythmically with bass and drums to complement and extend the musical dimensions of the conventional jazz Quartet format.

## DID YOU KNOW?

**Crackerjack is a snack** consisting of caramel coated popcorn and peanuts which was first sold at the Chicago World's Fair in 1893. From 1912, the boxes included prizes (such as the ring Audrey Hepburn is given in *Breakfast at Tiffany's*). It is still a favourite snack at baseball games and is mentioned in the song "Take Me Out to the Ball Game".

**jazzwise**  
magazine.com

Media Partner for *Shadowball*

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## PHOTO CREDITS

### THE PLAYERS, OWNERS AND

**COMMISSIONERS** (Jackie Robinson and Branch Rickey), **THE NEGRO LEAGUES**, courtesy of The Negro Leagues Baseball Museum, Kansas City, Missouri.

### SHADOWBALL & JAZZ:

(Duke Ellington and his orchestra, Louis Armstrong, Ella Fitzgerald and Billie Holiday) courtesy of William P. Gottlieb www.jazzphotos.com. (Bill "Bojangles" Robinson, Lena Horne and Cab Calloway in *Stormy Weather*) © Paramount Pictures.

### SHADOWBALL & JAZZ:

Armstrong's Secret 9 courtesy of Redferns/Getty Images.

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Clive Barda

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**PRESENTS**

Acclaimed jazz artists, composer and pianist **Julian Joseph** and choreographer **Sheron Wray** pack a punch with a knockout evening of new sporting dance works a celebration of sportsmanship and achievement as part of New Music 20x12 – a UK-wide commissioning programme initiated by Jillian Barker and David Cohen, and delivered by PRS for Music Foundation in partnership with the BBC, LOCOG, Sound and Music and NMC Recordings.

Based on the heroic sporting battle in 1938 between African American boxer Joe Louis and German boxer Max Schmeling, **Julian Joseph's** new dance suite **The Brown Bomber** - brings to life the connection between two athletes - once adversaries in sport whose friendship endured, despite the ideological opposition by which they were both surrounded.

Also featuring **Joseph's Shadowball Dance Suite** about Negro League baseball and a jazz set full of surprises, this ringside tribute performed by a squad of young dancers and the **Julian Joseph Sextet**, pulls no punches.

**THE BROWN BOMBER**



**20 & 21 June 2012**  
**TICKETS £15.00**

to book online or find out more visit [www.sadlerswells.com](http://www.sadlerswells.com)  
**Lilian Baylis Studio**  
at Sadler's Wells  
0844 412 4300 | Rosebery Avenue, Islington EC1R 7LN  
Angel

**15 July 2012**  
**QEH, Southbank Centre**

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John S. Cohen Foundation, Columbia Foundation Fund of The Capital Community Foundation, Charlotte and Dennis Stevenson, The Tobler Trust, John and Ann Katz, Lisa Snow, John White Charitable Trust, Richard Woodcock, Honeywell Arts Trust, and Sir Anthony Cleaver



**Cultural Olympiad**

**New Music 20x12**

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**Mighty Josh**, painting by Kadir Nelson.

The intimidating slugger Josh Gibson swings three bats as he taunts pitcher Satchel Paige at Griffith Stadium, Washington DC, circa 1943.

For more information about *Shadowball* and the Shadowball Education Pack, please visit our website at [www.hmdt.org.uk](http://www.hmdt.org.uk)

HMDT is grateful for core support from



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ENSURING A MUSICAL FUTURE

**Kansas City Dugout**, painting by Kadir Nelson.

John "Buck" O'Neil, (standing, third from right) player and manager for the Kansas City Monarchs, surveys the field during a home game in 1949. Seated next to him is outfielder, Frank Duncan, Jr. Standing (from left to right) is the bat boy and the second baseman, Curtis Roberts. Seated in the dugout are (from left to right) catcher Elston Howard, pitcher George Walker, old-timer Percy Staples of the Tennessee Rats and team trainer James "Jew Baby" Floyd.

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