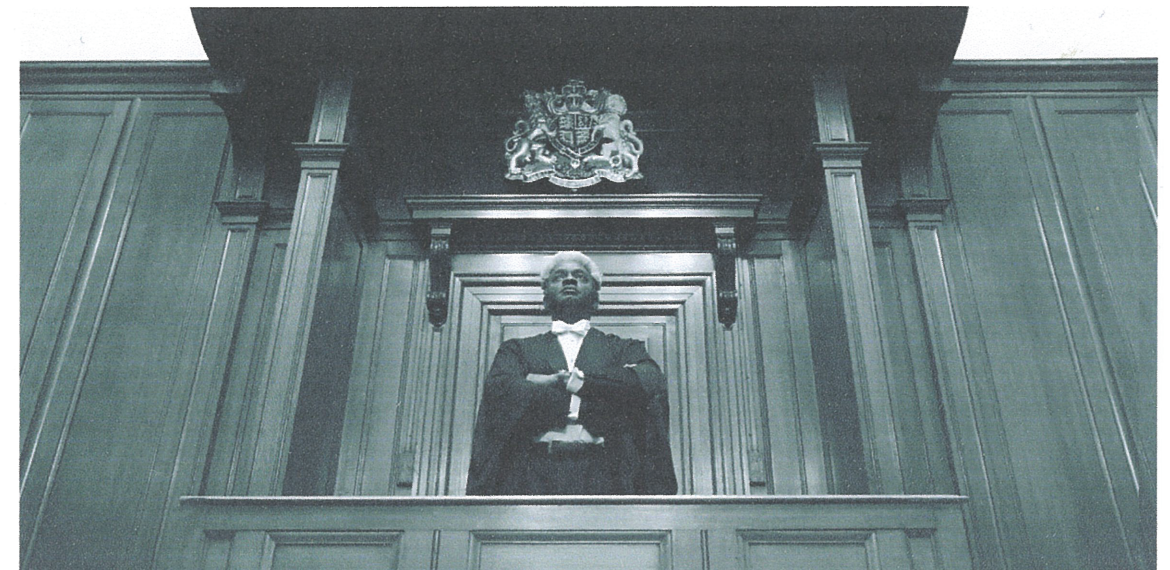


JUST AN ORDINARY LAWYER



A Monodrama with Songs
For A Male African Actor-Singer
With Live Piano Accompaniment

By Tayo Aluko

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Pianist's Script, Oct 2016

Preset: PIANIST at piano, playing a medley of

Spirituals and/or West-African inspired pieces,

as audience files in.

In the dark, we hear a ticking clock, and a cappella singing on stage:

I got shoes, You got shoes, All God's chillun' got shoes

- One of the most thrilling cricket matches I ever attended...
- 1968 was one hell of a year...
- You may well ask why I
- I was on my feet with the rest of the crowd, applauding him as he walked into the pavilion.
- ... We stared at each other for about two seconds. ... After all that time.
- Funnily enough, I also associate him ...

Good morning. Tunji Sowande is the name. *(Piano starts)* I would like to sing for you The Holy City, by Charles Adams."

Jerusalem, Jerusalem

Sing for the night is o'er

Hosanna in the highest

Hosanna for evermore

Hosanna in the highest

Hosanna for evermore

COE: TUNJI SOWANDE IS THE NAME,

START

$\text{♩} = 70$

rall.

- ru - sa - lem That would not pass a - way. "Je -

a tempo

- ru - sa - lem! Je - ru - sa - lem!

Sing for the night is o'er! Ho - san - na in the

high - est, Ho - san - na for e - ver - more! Ho -

ad lib.

- san - na in the high - est, Ho - san - na for e - ver -

colla voce

- more!

- I am pleased to say I was hired...
- I have been singing that song for almost sixty years!
- After King's, I studied pharmacy.... South Africa, Australia, New Zealand, The West Indies.
- You know, if not for some small accident of fate
- And they brought with them those beautiful songs which we know today as Negro Spirituals.

I recall one English lady in a Braintree home telling me of having been a missionary herself, and teaching the native children – her words – in Rhodesia some spirituals. She was in this particular home for about three years in the 1960s, and I made a point of singing this next one for her each time I visited. I would say, *(Piano starts)* “And specially for Mrs. Pane, *DEEP RIVER.*”

Oh, don't you want to go
To dat gospel feast?
Dat promised land
Where all is peace?

Oh, Deep River
My home is over Jordan
Deep River, Lord
I want to cross over into camp ground.

- It turns out that twenty years earlier
- Bar Beach on Tunde's birthday. Tunde had such fun
- So, to London...
- Chambers, Red Lion Square. I was so excited!
- From the photographs
- “How do you say your name?”
- I suggest you leave English courts to English gentlemen...

CUE: "I WOULD SAY..."

$\text{♩} = 66$

START ↘

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "want to cross o - ver in - to camp ground." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Second system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "Oh, don't you want to go to that". The piano accompaniment continues with the same rhythmic pattern. A handwritten "IN" with an arrow points to the start of the system. A measure rest of 20 is indicated above the vocal line.

Third system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "gos - pel feast, That". The piano accompaniment continues. Dynamics markings include *cresc.* and *f*.

Fourth system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "prom - is'd land where all is". A measure rest of 25 is indicated above the vocal line. A handwritten "3" is in the top right corner. The piano accompaniment includes a *Sve* marking.

Fifth system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "peace? Oh deep riv - er, Lord,". The piano accompaniment includes dynamic markings *p* and *pp*.

Sixth system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "want to cross o - ver in - to camp - ground". A measure rest of 30 is indicated above the vocal line. The piano accompaniment concludes with a final chord.

- I was transported back to King's College. ... "You get a nick, you walk."
- Ladi Williams ... letter he had had published in that edition. We exchanged contact details, and I continued on my way.
- Another two months passed
- So, I finally had the pupillage ... at 3 King's Bench Walk!
- One of my most memorable cases dates back to 1954... ... and the case was thrown out.
- This was disturbing! For one ... – and that the foul would often override the fair. *(Beat)*
- I had kept Ladi's letter to *News Service* from three years earlier ...
- "Sir, The trend of events in Kenya serve as a stark reminder ...
- *(Chuckles)* Ladi was allegedly a medical student, ... and posed for photographs with Ladi.

And by far his saddest was King's assassination. Actually, Ladi had predicted it – he said that talking about dreams of equality was fine, but denouncing poverty or the Vietnam War was crossing the line, and they would silence him. And silence him they did. *(Piano starts)* April 4th, 1968.

SONG: I DREAM A WORLD.

A world I dream where black or white,
 Whatever race you be,
 Will share the bounties of the earth
 And every man is free,
 Where wretchedness will hang its head
 And joy, like a pearl,
 Attends the needs of all mankind-
 Of such I dream, my world!

CUE: "AND SILENCE HM THEY DID"

$\text{♩} = 56$

14 ritard **Tempo I**

long-er saps the soul, nor a-va-ri-³ce blights our day,

Tempo I

ritard **START** \nearrow ritard

17 *mp*

A world I dream where black and white what ev-er race you be, will

p

21 ritard *f*

share the bount-ies of the earth and ev-ery man is

24 *mf*

free; where wretch-ed-ness will hang it's head and joy, like a pearl,

Pno. *mp*

27 *mp*

at-tends the needs of all man kind of such I dream

Pno. *p*

31 increase gradually *ossia*

my world my world!

Pno. increase gradually

33 *f* *ossia*

my world

Pno. ritard *f*

- I became Head of Chambers in June 1968.
- One way I did that was by giving young barristers their chance
- I had a policy of allocating celebrity briefs to my juniors.
- Don't get me wrong.
- Being Cape Coloured, he couldn't play first class cricket
- Then, it suddenly dawned on everybody that he might very soon be eligible to play against South Africa – *in* South Africa!
- But strange things were happening to him in England.
- The following morning, he proceeded to steadily pile up runs, knocking the ball to all areas of the field.
- He continued after tea with four singles and another four.
- As he disappeared into the pavilion, I turned round still clapping, and that's when I spotted Edgar Mappin. ... Mr. Mappin was no longer there.
- The next day was the final day. ... Most of the Blacks took off their shoes, rolled up their trousers and joined in.
- And me?
- So I watched on as the spectators became chorus actors in this mini epic drama.
- That same evening, the MCC committee met to choose the England side.
- The outcry was immediate and deafening. ...the MCC have stirred forces – for both good and evil – whose powers they do not truly comprehend.”

- And then, by another stroke of good fortune, a fortnight later, ... and finally called off the tour.
- And through it all, D'Oliveira remained silent. His bat continued to do his talking in his innings for Worcestershire. Always elegant in his whites, while Vorster and his government were exposed to the world with their khaki trousers around their lily white ankles.

Basil was like a caged bird who had found freedom and soared skyward, floating gracefully on the cool breezes above England's pitches, above the test grounds in the West Indies, and Pakistan and Australia, *(Piano starts)* but never in his native South Africa, where millions of his countrymen are caged still.

SONG: I WISH I KNOW HOW IT FEELS TO BE FREE

*I wish I could be like a bird in the sky
How sweet it would be if I found I could fly
Well I'd soar to the sun and look down at the sea
And I'd sing 'cos I know how it feels to be free
Yes, I'd sing 'cos I know how it feels to be free
Oh, I'd sing 'cos I know how it feels to be free*

Pianist continues playing until stopped by Tunji with a raised hand.

I was awoken by a phone call from Lagos, at 2.10am that very morning.

I Wish I Knew How It Would Feel To Be Free

Music by Billy Taylor
Words by Billy Taylor & Dick Dallas.

Gospel feel ♩ = 108

CHORUS

f I wish I could be like a bird in the sky

mp *f*

To Coda

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CUE: THE TEST GROUNDS IN THE WEST INDIES, AND PAKISTAN, AND AUSTRALIA ...

INTRO (ONCE, THEN TO CHORUS)

INTRO (ONCE)

3x @ END

C#dim *G/D* *B7/D#* *Em* *C#dim* *G/D*

C/D *G* IMPROVISATION *B7/F#*

mf CONTINUE AFTER SONG...

Em *G7/D* *C* *D* *G* *D7*

G *A7* *D7*

G *B7/F#* *Em* *G7/D*

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I sang at the funeral. I needed to. My brother Feḷa (*Piano starts*) accompanied me on the organ, in a Yoruba song titled simply Iya, (Mother), asking God to bless an ever caring, loving mother.

SONG: IYA

Ko s'eni t'o feran mi, t'o mo aini mi
 T'o ši le pese fun mi
 Bi iya mi
 Ko s'eni t'o feran mi, t'o mo aini mi
 K'Oluwa k'o gbe o o

12

B. *Fine piu lento* **START** ↘

mi, o un i'o bo mi

Pno.

♩ = 62

15

B.

Slowed

Pno. *dim.*

19

B. *con espress.*

Ko s'e - ni t'o fe - ran mi t'o mo ai ni -

Pno. *p*

23

B.

mi t'o si le pe - se fun mi bi I - ya -

Pno.

27

B. *poco cresc.*
 mi, I - ya - mi, I - ya - mi - K'o s'e - ni t'o fe -

Pno.

31

B. *poco accel.*
 ran mi, k'o se - ni t'o fe - ran mi k'o s'e - ni t'o

Pno.

35

B. *mf dolce a tempo*
 t'o t'o - fe ran mi k'o s'e - ni t'o fe -

Pno.

40

B. *ad lib.*
 ran mi t'o mo ai - ni - mi k'O-lu-wa k'o gbe o'

Pno.

44

B. *meno mosso*
dim rit.

Pno.

- Ladi Williams was in my flat again one day that October
- This evening, he was explaining why the Biafran war had been inevitable – ... Of course there'll be a war!"
- At this point, he shut up, because the 200 meters final was just getting underway.
- Interestingly, all the Black countries, and the Black Americans had wanted to boycott if South Africa had gone,
- They're on their marks. All is silent. Set... Pow!
- We didn't really watch the next few races, which was a bad mistake,
- "Ok. Here is Portugal. This small thing.
- Here we have Mozambique. Their movement is FRELIMO, under Samora Machel.
- Then, Guinea Bissau and Cape Verde,
- Finally you have Sao Tome and Principe,
- So, on the Left you have CONCP ... Are you not listening?"
- The reason we were not listening was that the medal ceremony ...

Foolish boys. They are a sell-out. They should have continued with the boycott, even unilaterally. You have to stick to your principles, whatever the cost. Now they are going to go back home and make money with their gold and bronze. **You have betrayed the memory of your ancestors and you have betrayed the future of children yet unborn. Jq!"**

(Piano plays The Star Spangled Banner) The Stars and Stripes started its slow rise up the pole. It was strange ... the two Americans each had a fist in the air: Smith his right, Carlos his left, each in a tight black glove. Their heads were bowed, as if in

mourning. They had cut off the bottoms of their track suits to show black socks, and – no shoes! **(Piano stops)**

- In interviews years later, Smith and Carlos would explain their protest in detail.
- Here were two sons of Africa and one son of Europe, ... The Maoris in New Zealand fared marginally better.

Arrangement by
Fabrizio Ferrari

The Star Spangled Banner

(USA Anthem)

CVE: YOUR CHILDREN
YET UNBORN!

Dedicated to the Twin Towers, Pentagon and plane crash in Pittsburgh fallen
by the terrorist attacks against the United States of America
on date September 11, 2001

$\text{♩} = 62$

START

Voice or other
instruments

Yes, Peter Norman was clearly more aware of, and troubled by his nation's history than most, for him to take the stand with the Black Americans. It was therefore absolutely appropriate (I humbly submit) that he should be up there on the podium, and not the Trinidadian, because it showed that this White man fully recognised a legitimate demand for human rights, and that white people have a place in their struggle too. **(Piano starts)** It made the protest somehow more poignant, more beautiful.

SONG: HOLD ON. KEEP YOUR HAND ON THE PLOUGH

The only thing that we did wrong
Was stay in the wilderness a day too long
Keep your eyes on the prize
But the one thing we did right
Was the day that we started to fight
Keep your eyes on the prize
Hold on!
Hold on, Hold on
Keep your eyes on the prize
Hold on
Keep your eyes on the prize
Hold on!

- One evening in May 1969, ... That was definitely the highlight of the evening.
- I wished I could have been a student again.
- And then on January 20, 1970, the nation woke up to ... Eventually the MCC cancelled the tour.
- Other sports suffered too: Davis Cup tennis, athletics, swimming,
- From my modest flat in the Inner Temple, ... Why? Why? *(Pause)*

HOLD ON

SPIRITUAL

Arranged by Margaret Bonds

Moderato - with a steady rhythm

mf

Voice

Piano

f

mf

No - the

sf hold on,

p confidentially Waa-a go to heav'n, I'll tell you how, Keep your hand on ly thing that we did wrong was stay in the

sf

p

mf

hand on the gon - get plow, long Keep your hand eyes on - a that plow, - Hold

widerness a day too

mf

mp religioso

on,

if that plow stays in your hand, Gon-na land you But the one thing we did right was the

mp religioso

straight in the Prom-ised land, - Keep your hand on - a that plow Hold

day that we started to fight

cresc.

f

on, hold on, hold on.

mf *cresc.* *f*

cresc. *ff sempre*

Keep your hand on the plow, hold on.

cresc. *ff sempre*

molto rit.

Keep your hand on the plow, hold on.

molto rit.

SONG: SENZENI NA? (WHAT HAVE WE DONE) (A cappella)

What have we done? /Senzeni na? Senzeni na?
What have we done? /Senzeni na? Senzeni na?
What have we done? /Senzeni na? Senzeni na?
What have we done? /Senzeni na? Senzeni na?

Hands pianist
jacket

- Muhammed's assassination convinced me that the decision ... That would be so nice.
- Tunde and I bonded again after the funeral. ... and that we would have more time together in future. (Beat) ← Put jacket on him
- Back in Lagos, the shouting started again.

As I looked out of the aeroplane window over Lagos the following week, remembering the village square littered with rusting Volkswagens (Piano starts) and Citroens, the stray dogs, goats and chickens, I knew that my dream of return had just been buried along with my mother.

SONG: TWO LITTLE WORDS

Two little words so full of love and pain
Oh, what a world of meaning they contain
God be with you until we meet again,
Till then, Good bye, Good bye.

CVE:..LITTED WITH RUSTING VOLKSWAGENS..

With much feeling

We laugh and jest a - while and then we sigh, "It's

colla voce.

INTRO $\text{♩} = 44$

time to say Good - bye.".....

rall.

rall.

rall. molto

mf

Two lit - tle words so full of love and pain,

mf a tempo

f With much feeling

Oh what a world of mean - ing they con - tain; God be with

f colla voce.

you un - til we meet a - gain, Till then Good - bye, Good -

rall.

rall.

- bye.....

ff a tempo

rall.

ff ff ff

- Talking of my Nigerian village square,
- The decade started with the pre-eminence of Sir Garfield Sobers
- Oh yes - I became a full member of the MCC in December 1976 ... my FULL membership card.
- When I get to heabn', gonna put on my shoes...
- I had been into the members area a few times before that.
- Ayo and I were always close, but not so with Tunde
- So, to the match at Lord's. June 23rd 1979.
- Then, even with the last wickets all tumbling cheaply around him,
- England would have to score 287 to win – at 4.85 runs an over.
- The West Indian supporters, in their colours, their noise, their music,
- The West Indies were champions of the world again. Blacks in the stadium, all over England, in fact all over the Commonwealth were ecstatic.

Those eleven men had made as eloquent an anti-colonialist, anti-imperialist statement as any that had ever been made, and they had made it with great artistry – with the very tools their former masters had given them – the bat and the ball, and with that **(Piano starts) which God had given them – their brains.**

SONG: DAY – TIME FOR MAN GO HOME

The monkey a bush bawl kwa, kwa, kwa
 Time for man go home
 Time for man go home
 Time for man go home

mon-key a-bush bawl kwa, kwa,kwal Time for man go home

Time for man go home, Time for man go home!

Time for man go home Time for man go home.....

CUE: "THE BAT AND THE BALL, AND WITH THAT...."

♩. = 44

-cra bring old i-ron to break a man down, Time for man go home..... The

² Bucra means White man

- After the match, **(SQ 23)** I was in the members' bar,
- As I approached them, Judge Harman bellowed, "Well I never.
- I recalled that morning in 1954, at Castlemount Chambers. "'Qlatunji Sowande"
- He knew he had played the ball, had got the faintest of nicks
- I was now at the crease, he the bowler.
- The best, the sweetest, the most satisfying stroke I had ever played, Ever.

CLOSE OF PLAY