Jmkathi Theatre Works

BAM Howard Gilman Opera House
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Study Guide written and compiled by BAM and Tendai Muparutsa
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Mapungubwe and Great Zimbabwe: 11th - 15th c. AD

The plateau between the rivers Zambezi and Limpopo, in southeast Africa, offers rich opportunities for human settlement. Its grasslands make excellent grazing for cattle. The tusks of dead elephants provide an easy basis for a trade in ivory. A seam of gold, running along the highest ridge, shows signs of having been worked in at least four places before 1000 AD.

The earliest important trading center is at Mapungubwe, on the bank of the Limpopo. The settlement is established by a cattle-herding people, whose increasing prosperity leads to the emergence of a sophisticated court and ruling elite.
In 1075 the ruler of Mapungubwe separates his own dwelling from those of his people. He moves his court from the plain to the top of a sandstone hill, where he rules from a palace with imposing stone walls.

It is the first example of the *zimbabwe* of this region - a word in Shona, the local Bantu language, meaning literally 'stone houses'. *Zimbabwe* becomes the characteristic dwellings of chieftains, and about 100 hilltop ruins of this kind survive. Easily the most impressive is the group known as Great Zimbabwe, which in the 13th century succeeds Mapungubwe as the dominant Shona power - with a kingdom stretching over the whole region between the Limpopo and the Zambezi.

Great Zimbabwe is not close to the local gold seam, but its power derives from controlling the trade in gold. By this period mine shafts are sunk to a depth of 100 feet. Miners (among them women and children) descend these shafts to bring up the precious metal. As much as a ton of gold is sometimes extracted in a year.

The buildings of Great Zimbabwe are evidence of equally great labor. Massive stone walls enclose a palace complex with a great conical tower, while impressive dry-stone granite masonry is used in a fortress or acropolis at the top of a nearby hill. The buildings date from the 13th and 14th centuries, the peak of Great Zimbabwe's power.

In the 15th century Great Zimbabwe is eclipsed by two other kingdoms, one to the south at Khami (near modern Bulawayo) and one to the north, near Mount Darwin. This latter kingdom is established by a ruler who is known as the Munhumutapa - a title adopted by all his successors.

The Munhumutapa is the potentate of whom word is sent home to Europe by new arrivals on the African coast in the early 16th century. His court is first reached by a Portuguese traveler in about 1511.

**The Ndebele kingdom: 19th century AD**

Although Portuguese missionaries and traders occasionally make their way inland from the coast, they have little effect on the African tribes living in the region of modern Zimbabwe. It is Europeans from southern Africa who later exert a profound influence. In 1837 the Boers, pressing north, drive the Ndebele out of the Transvaal and across the Limpopo.

North of the river the Ndebele chief, Mzilikazi, establishes a powerful kingdom. As warriors and cattle-breeders the Ndebele easily subdue the agricultural Shona, long resident in the region. But in the 1880s the Ndebele are unable to resist a new onslaught from the south, this time led by the British community of South Africa.
Cecil Rhodes: AD 1871-1891

In the last quarter of the 19th century the driving force behind British colonial expansion in Africa is Cecil Rhodes. He arrives in Kimberley at the age of eighteen in 1871, the very year in which rich diamond-bearing lodes are discovered there. He makes his first successful career as an entrepreneur, buying out the claims of other prospectors in the region.

In the late 1880s he applies these same techniques to the gold fields discovered in the Transvaal. By the end of the decade his two companies, De Beers Consolidated Mines and Gold Fields of South Africa, dominate the already immensely valuable South African export of diamonds and gold.

Rhodes is now rich beyond the reach of everyday imagination, but he wants this wealth for a very specific purpose. It is needed to fulfill his dream of establishing British colonies north of the Transvaal, as the first step towards his ultimate grand vision - a continuous strip of British Empire from the Cape to the mouth of the Nile.

The terms of incorporation of both Rhodes's mining companies include clauses allowing them to invest in northern expansion, and in 1889 he forms the British South Africa Company to fulfill this precise purpose. Established with a royal charter, its brief is to extend British rule into central Africa without involving the British government in new responsibility or expense.

The first step north towards the Zambezi has considerable urgency in the late 1880s. It is known that the Boers of the Transvaal are interested in extending their territory in this direction. In the developing scramble for Africa the Portuguese could easily press west from Mozambique. So could the Germans, who by an agreement of 1886 have been allowed Tanganyika as a sphere of interest.

Rhodes has been preparing his campaign some years before the founding of the British South Africa Company in 1889. In 1885 he persuades the British government to secure Bechuanaland, which will be his springboard for the push north. And in 1888 he wins a valuable concession from Lobengula, whose kingdom is immediately north of the Transvaal.

Lobengula is the son of Mzilikazi, the leader of the Ndebele who established a new kingdom (in present-day Zimbabwe) after being driven north by the Boers in 1837. Fifty years later, in 1888, Lobengula grants Rhodes the mining rights in part of his territory (there are reports of gold) in return for 1000 rifles, an armed steamship for use on the Zambezi and a monthly rent of £100.

With these arrangements satisfactorily achieved, Rhodes sends the first party of colonists north from Bechuanaland in 1890. In September they settle on the site which today is Harare and begin prospecting for gold. In support of Rhodes's scheme, the government declares the area a British protectorate in 1891.
The growth of the Rhodesias: AD 1890-1900

The population of settlers rapidly increases in the territory administered by Rhodes's British South Africa Company. There are as many as 1500 Europeans in the region by 1892. More soon follow, thanks partly to developments in transport.

The railway from the Cape has reached Kimberley in 1885; at a fortuitous time just before the start of Rhodes's ambitious venture (one of the stated aims of his company is to extend the line north to the Zambezi). Trains reach Bulawayo as early as 1896. Victoria Falls is the northern terminus by 1904. Meanwhile the territory has been given a name in honor of its colonial founder. From 1895 the region up to the Zambezi is known as Rhodesia.

During the early 1890s the company has considerable difficulty in maintaining its presence in these new territories. Lobengula himself tries to maintain peace with the British, but many of his tribe are eager to expel the intruders. The issue comes to a head when Leander Jameson, administering the region for Rhodes, finds a pretext in 1893 for war against Lobengula.

With five Maxim machine guns, Jameson easily fights his way into Lobengula's kraal at Bulawayo. Lobengula flees, bringing to an end the Ndebele kingdom established by his father. There is a strong tribal uprising against the British in 1896-7, but thereafter Rhodes's company brings the entire region up to the Zambezi under full control.

A settlers' colony: AD 1890-1953

As with the founding fathers of early American colonies, the first European settlers in Rhodesia feel from the start that government should be in their hands. They insist on having a voice in the colony's legislative assembly, which by 1903 consists of seven officials of the British South Africa Company and seven elected settlers.

Four years later they have a majority of the seats. And in 1914, when the company's 25-year-charter is due to expire, it is their wishes which prevail. Self-government is their ambition. So their immediate concern is not to accept the embrace of their large neighbor, South Africa, which is eager to absorb this rich territory. They persuade the British government to extend the company's charter for another ten years.

Eight years later, with the end of the new charter approaching, a referendum is held on the issue (limited to Rhodesia's European population). Of the votes cast, 60% are for full internal self-government against 40% wishing to become the fifth province of the Union of South Africa.

On 12 September 1923 (thirty-three years to the day after the arrival of the first settlers at Harare) Rhodesia becomes a self-governing crown colony. It proves prosperous and successful, with the European population rising from 34,000 at the time of the referendum to 222,000 thirty years later.
By the 1950s the political future of all African colonies is under intense discussion. Among the European population of the two regions first settled by Rhodes's company there is a general assumption that sooner or later Rhodesia and Northern Rhodesia will merge to form a single independent nation.

But this is resisted by the Africans, now beginning to find a political voice. Black opposition is strongest in the northern colony, with its much smaller white minority. Here, from the African point of view, the danger of union seems all too evident. Northern Rhodesia will be overshadowed by the strong European culture of Rhodesia, postponing perhaps indefinitely the ideal of independence under black majority rule.

**Federation: AD 1953-1963**

Confronted with conflicting demands, and aware of its responsibilities for Nyasaland as well as the two Rhodesias, the British government imposes in 1953 an awkward compromise in the form of the Federation of Rhodesia and Nyasaland. This is to be a self-governing colony, with its own assembly and prime minister (first Lord Malvern, and from 1956 Roy Welensky).

The intention is to derive the greatest economic benefit from the larger unit while minimizing political tension between the three parts of the federation, each of which retains its existing local government.

The federated colonies are at differing stages in their political development. All they have in common is an almost complete absence of any African voice in the political process.

Rhodesia has been a self-governing colony for three decades, but with no African suffrage (a tiny 'B roll' of African voters is added to the electorate in 1957). Northern Rhodesia has a legislative council with, since 1948, two seats reserved for African members. At the time of federation there are no Africans on Nyasaland's legislative council. Two years later, in 1955, places are found for five members.

The intended economic benefits materialize during the early years of the federation, helped by a world rise in copper prices, but this is not enough to stifle increasing political unrest - particularly as British colonies elsewhere in Africa win independence (beginning with Ghana in 1957).

In the early 1960s African politicians in Northern Rhodesia and Nyasaland win increasing power in their legislative councils. The pressure grows to break up the federation. In March 1963, by which time all three colonies are demanding independence, the British government finally concedes. The federation is formally dissolved on 31 December 1963.
Before and after UDI: AD 1957-1979

During the years of federation the parties are formed which will subsequently fight the bitter struggle for the future of an independent Rhodesia.

On the African side the first leader to emerge is Joshua Nkomo. In 1957 he is elected president of the local branch of the African National Congress. After this is banned in Rhodesia, he founds in 1960 the National Democratic Party. When this in turn is proscribed, in 1961, he replaces it with ZAPU (the Zimbabwe African People's Union). His colleagues in ZAPU include Ndabaningi Sithole and Robert Mugabe. Together they split from ZAPU in 1963 and form the rival ZANU (Zimbabwe African National Union).

This political pressure from Rhodesia's African majority, combined with support for their cause from the United Nations, causes the federal government in 1961 to introduce a new constitution, allowing for African representation in Rhodesia's parliament.

But the proposal creates its own backlash, prompting Ian Smith to found a new party, the Rhodesian Front, committed to white supremacist policies and offering the promise of an independent Rhodesia governed by the European minority. In elections in 1962 the new party wins a surprise victory, replacing the more moderate United Federal Party. Winston Field becomes prime minister, with Ian Smith as his deputy.

On April 1964, four months after the end of the federation, Smith replaces Field as prime minister of Rhodesia, now once again a separate self-governing colony. His first act in office is to order the arrest of Nkomo and Mugabe. Each remains in detention until 1974 (Sithole joins them from November 1965).

Smith now tries to persuade the British government to grant the Rhodesian Front's single overriding demand - independence on the basis of white minority rule. Meeting a flat refusal on this issue, he takes matters into his own hands. On 11 November 1965 he publishes a Unilateral Declaration of Independence (UDI).

The first response of the British government is patient diplomacy (including two meetings between Harold Wilson and Smith on warships off Gibraltar, the Tiger in 1966 and the Fearless in 1968), but this is met by intransigence on Smith's part. The result is economic sanctions, imposed by the United Nations with British approval in 1968.

The sanctions take a long time to bite. Meanwhile guerrilla activity by separate ZAPU and ZANU forces from across the borders is having rather more unsettling effect - particularly after Nkomo and Mugabe settle their differences in 1976 and form a united Patriotic Front.

By 1978 Smith recognizes the need for concessions. He comes to an agreement with a moderate African leader, Bishop Abel Muzorewa, leader of the UANC (United African National Council). In return for guarantees securing white political and economic interests, multi-racial elections will be held in 1979. With the Patriotic Front banned from
participating, Muzorewa emerges as prime minister of a transitional government. But nothing is solved. The Patriotic Front continues its guerrilla campaign.

The situation is finally resolved at talks in London in December 1979, attended by all three African leaders. UDI is overturned and Rhodesia reverts briefly to the status of a British colony. Britain agrees to provide funds to purchase the land of British farmers willing to sell, for a much-needed land distribution programme. Elections are organized for February 1980.

**Zimbabwe: from AD 1980**

*Flag of Zimbabwe*

In the election Mugabe's ZANU party wins a decisive victory over Nkomo and ZAPU. The newly independent nation takes the ancient name Zimbabwe. Mugabe rules at the start in a conciliatory manner. The provisions to protect European political rights are respected (Smith continues to serve as a member of parliament until 1987). And Nkomo is brought into the cabinet.

However there is an underlying conflict between ZANU and ZAPU. The former draws its support from the majority Shona people, while ZAPU is linked with the minority (but historically dominant) Ndebele. Tribal hostilities become a noticeable feature of Zimbabwe's political life after Mugabe dismisses Nkomo from his cabinet in 1982, just two years after independence.

In 1987 the two leaders make a new attempt to resolve the nation's divisions by merging their parties as ZANU-PF, making Zimbabwe effectively a one-party state. At the same time the constitution is changed to give Mugabe the role of executive president. Nkomo subsequently serves as a vice president (until his death in 1999).

During the 1980s Mugabe's Marxist policies do harm to the economy, but in the changing fashion of the 1990s there is a move towards a market system. There is also a token gesture towards multiparty democracy, though this does nothing to prevent ZANU-PF winning 98% of the seats in parliament in 1995. In 1996 Mugabe is elected unopposed for a new six-year term as president.
Several factors cause widespread unease about Zimbabwe after twenty years of independence. Political opponents are persecuted. Sithole, for example, is evicted from his farm in 1994 and is arrested in 1995 for allegedly plotting to assassinate Mugabe. It is widely suspected that the underlying purpose in each case is to dissuade him from standing as a presidential candidate in 1996.

The white community is unsettled by frequently announced plans to appropriate many of their farms without compensation, for redistribution to Africans. And there are allegations of financial corruption in senior government circles.

The underlying tensions flare up in dramatic fashion during the first half of 2000. In February Mugabe is defeated in a referendum designed to increase his hold on power. His immediate response is to escalate his long-standing campaign to appropriate the larger commercial farms owned by white Rhodesians. Mugabe's armed supporters, described as veterans of the war for independence, forcibly occupy some 500 farms (out of a total of 4500 owned by whites).

Meanwhile a new opposition party - the MDC (Movement for Democratic Change), formed in January and led by a trade unionist, Morgan Tsvangirai - shows signs of being able to mount a very serious challenge to ZANU-PF in forthcoming elections.

The election campaign is marred by high levels of violence and intimidation from Mugabe supporters, resulting in thirty or more deaths. Even so, the result is close. ZANU-PF wins 62 seats in the new assembly, with MDC just short of victory with 57.

Immediately after the election, in June 2000, Mugabe publishes a list of 804 large commercial farms (most, but not all, white-owned) which are to be appropriated by the state for the resettlement of peasants. He insists that compensation is the responsibility of the British government.

This is something which in principle is agreed in London, since it is widely recognized that the ancestors of the British farmers claimed dubious ownership over these lands a mere hundred years ago. On independence in 1980 there was an agreed scheme for compensation. It was discontinued by Britain in 1988 on the grounds that the benefit was accruing not to Zimbabwe's peasants but to the political elite (of 2000 farms acquired by the government in this way, 420 were transferred to the ownership of prominent ZANU-PF supporters).

The land problem is likely to remain on Zimbabwe's political agenda rather longer than Mugabe himself, whose dictatorial behavior and attempts to cling to power become increasingly extreme as the new millennium progresses.

**2008 elections**

In 2007, in the run up to the 2008 general and presidential elections, Tsvangirai is arrested on his way to a Harare prayer meeting and is severely beaten and tortured in prison. But with great courage he emerges from hospital to continue his political
campaign against Mugabe, in a context in which the Zimbabwean economy has collapsed with inflation running at a level unheard of since Germany in the 1920s.

When the elections are held, at the end of March 2008, it is announced that in the parliamentary contest Tsvangirai’s party has defeated Mugabe’s (MDC 99 seats, ZANU-PF 97 seats in the assembly). And exit polls suggest that, in spite of intimidation of MDC supporters, Tsvangirai has defeated Mugabe in the presidential election. But in spite of mounting international pressure Mugabe refuses to release the presidential results, saying merely that he will be contesting a second round. Tsvangirai, convinced that he has won, says that he will refuse to participate in an illegal second round.

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Currently Zimbabwe has coalition government that includes the three major parties; the ZANU, lead by Executive President Robert Mugabe; MDC T led by Prime Minister Morgan Tsvangirai. This contentious power-sharing arrangement is set to end with elections expected as early as July, 2013.
Traditional Music Styles of Zimbabwe

Kreutzer (2001) notes that Zimbabwe is a land-locked country, divided into eight political provinces. Found among the many ethnic groups are different music styles, mostly identified by their dance movements and song.

**Mhande of the Karanga People**

*Mhande* style is found in the Masvingo and Midlands areas by tradition. This style is highly ceremonial among the *Karanga* people. It has spread all over the country through education and professional performances. The now defunct National Dance Company of Zimbabwe is responsible for the *Mhande* version that is popular in urban areas today. Other groups have created their own variations to the basic style.

*Mhande* is a dance in its simplest form. Two drummers provide the rhythm, which is crafted in a 6/8 time. The tips of the fingers from the palm play the rim part of the drum to come up with the light, high-pitched sound. Beats 1 and 4 are played at the rim of the drum for a light high pitched sound, a slap. The rest are quieter as the palm makes a pocket and plays the center of the drum. The second drummer plays the basic rhythm of the dance. This pattern can be understood by counting 1, 2-1, 2, 3, 4-1, 2, 3 but in 6/8 meter. (See *mhande* drumming score figure 10) The dashes between numbers represent rests.

The dance can be taught easily by counting the numbers as explained above. Dancers stamp their feet but they do no raise them up too high. They tie *magavhu* (leg rattles) to their shins. The leg rattles accent and pronounce the rhythm of the dance as the second drummer plays the same pattern the dancers are doing. Groups choreograph their movements in different ways but perform the same principle *mhande* movements.

Time is given for good dances to do solo dance. There is lots of energy associated with this kind of dancing. At times dancers lean forward or adopt an upright body posture. All these postures support the dance. Props to the dance include a uniform, normally skirts for both man and woman. At times the men hold *gano* (moon shaped axe) or a walking stick. Men and woman put on head –gear (*ngundu*) made of feathers. While the dancers perform, audience members join in singing and hand clapping.

**Mbakumba**

This style is best categorized in the 12/8 meter. Just like in *mhande*, the songs are mostly call and response, short and repetitive. One drummer plays for the dances but there are situations where two people play. A single musician plays two drums, one pitched higher than the other. The drummer plays as accompaniment to singing and the dance variations.

*Mbakumba* dancing has almost 8 to 12 variations depending on where one experiences it. Of interest is the basic movement, *jeketera*. Dancers clap the fundamental part of the whole dance, which is the starting point of the routine. Dancers start with fast paced footwork. The dance is characterized by foot stamping but in different sequences per
variation, which always leads back to the basic jeketera, pattern. Again, dancers put on leg rattles to accent the rhythm of the dance and support the singing. According to Turino (2000 p.71), “the drummer often simply accents the triple division of the meter (single strokes on 1, 4, 7,10) in the “rest” section, and combines duple and triple patterns in the active section. Turino’s description agrees with the researcher’s experiences and what he terms “rest” section is actually the jeketera part which dancers always comeback to in preparation of the next variation.

Mbakumba is a social dance and it is not performed in serious traditional religious ceremonies like mhande does. Dancers, both man and women dress up in skirt like attire. They use different props depending on the function and context of the performance. As a Karanga specialty, mbakumba dancers also attach leg rattles to their shins. They help pronounce, accent and support the total musical and dance output. Mbira.

The dance in this style has similarities in the other two discussed above. The major difference is that mbira dancers more often perform without leg rattles on their feet. However some advanced dancers sometimes use these shakers. Unlike in mhande and mbakumba where they do not use shakers but leg rattles, in mbira hosho (shakers) play a significant role.

The dance is basic for dancers stamp both their feet on the first and third beats, which are the strong beats. They lift one leg on the second and fourth beats. That is the simple basic mbira dance. There are variations like twisting in air after the first and third beats instead of just raising one leg. There is also a tap dance like variation when the dancers stamp every beat of a measure. This is mostly done in solo dancing. Another variation is an off-beat like upward reaching with the hands up in the sky at irregular intervals but to the mbira music.

One drummer with one drum accompanies the mbira and dancers. In serious ceremonies the drum plays a lesser overpowering role or never played at all. There is no particular dressing for mbira dancers but they also tend to put on skirt like attire for uniformity. Dancers may also use props like walking sticks, head-dress and several others depending on the context of the performance.
Figure 1. Leg rattles (magavhu) used in mhande dance and sometimes mbira among others.

The dance pattern is modeled with a 12/8 time signature with the drums following a strict triplet. The drum pattern two follows the dance pattern. Dancers perform in short skirts be they men or women. Sometimes men hold a prop such as sticks or half moon shaped axe.

**Mhande Drumming**

*Pattern 1*

*Pattern 2*
Tsumo (Shona) Proverbs

1. Charowa sei chando chakwidza kamba mumuti?
   
   How cold has it become that a tortoise climbed up the tree?
   **Meaning:** Someone has done something that they are not known for doing.

2. Charowedzera charowedzera gudo rakakwira mawere kwasviba.
   
   The baboon climbed the hill in the dark.
   **Meaning:** No matter how difficult it is if one is experienced in doing something they can still do it even in times of hardships.

3. Mbudzi kudya mufenje hufananyina.
   
   An apple does not fall to far from the tree.
   **Meaning:** People normally want to do things close to their homes or environment that they are used to.

4. Zongoro kugonya kugonya zvaro asi rineshunguwo.
   
   A caterpillar may role over but it also gets angry.
   **Meaning:** A person may be quiet but it does not mean they don’t get pissed when provoked.

5. Ateya riva murutsva haatyi kusviba magaro.
   
   One who sets a trap in a burnt area is not scared of making their backside dirty
   **Meaning:** It is one’s choice to choose where they want to conduct their business without fear of the consequences.

   
   Fly stick with one flower there are too many in the world to jump from one to the other.
   **Meaning:** It a proverb that discourages womanizing and having many lovers especially in traditional culture but now it applies to both men and women not to have multiple relationships.

7. Chawawana idya nehama mutorwa anokanganwa.
   
   If you get something share with a relative because a stranger forgets.
   **Meaning:** This encourages close family ties and urges family ties to develop and grow.
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<th>Shona</th>
<th>Ndebele</th>
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<td>mauyal</td>
<td>siyakwamukela</td>
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<td>goodbye</td>
<td>chisarail</td>
<td>uhambe kuhle</td>
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<td>good morning</td>
<td>mangwanani</td>
<td>uvuka njani</td>
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<td>good Afternoon</td>
<td>masikati</td>
<td>amatshono</td>
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<tr>
<td>good Evening</td>
<td>manheru</td>
<td>litshona njani</td>
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<td>stand up</td>
<td>simukai</td>
<td>sukuma</td>
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<td>sit down</td>
<td>garaipasi</td>
<td>hlala phansi</td>
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<td>join hands (in a circle)</td>
<td>batanai maoko</td>
<td>aaiibambenani izandla isigombolozi</td>
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<td>run</td>
<td>m汉子</td>
<td>gijjima</td>
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<td>teacher</td>
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<td>umbalisi</td>
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**DVD Selections:**
These dances appear in the DVD that your school received prior to attending the performance.

**Setapa**
Setapa originated among the Ngwaketse tribe of Botswana, this dance was used as entertainment in social gatherings such as wedding ceremonies. The dance is accompanied by clapping, ululating and whistling. Setapa was brought to Zimbabwe by the Nswazi people who were based in Southern Zimbabwe which borders Botswana.

**Gumboot Dance**
The dance originated in mines of South Africa, the miners used this dance as part of demonstrations for better working conditions during lunch breaks.

**Chinyambera**
Chinyambera originated within the Karanga people of Masvingo province in Zimbabwe. Chinyambera is a hunting and gathering dance. Females use this dance to show their skills of gathering fruits and the males use Chinyambera to show their hunting skills. The dancers follow the rhythm of the drums and clapping.

**Isitshikitsha**
Isitshikitsha is a Ndebele tribal dance, the dance was brought into Zimbabwe by the Ndebele people who migrated from South Africa under the great King Umzilikazi kaMatshobana. The Ndebele people settled in the Southern parts of Zimbabwe near the city of Bulawayo. Isitshikitsha was basically meant for entertainment in social gatherings such as wedding ceremonies or during the first fruits ceremony. The dance is accompanied by clapping, ululation and whistling.

**Amabhiza**
Amabhiza is a Kalanga tribal dance, this dance originated in Matabeleland South Province of Zimbabwe. This dance was performed during rain asking ceremonies to appease the spirits of the rainmakers for a good harvest. The dancers follow the steps of a horse, the dance is accompanied by three drums, clapping and a whistle. The third small drum known as umandobe is a special drum that produces a squawking sound.

**Muchongoyo**
Muchongoyo is a Shangani tribal dance, this dance was brought into Zimbabwe by the Shangani/Ndau people who migrated from South Africa under King Soshangane, they settled in the Eastern parts of Zimbabwe between Zimbabwe and Mozambique. This dance was performed by warriors in preparation for war and after the war to celebrate victory. The dancers follow the rhythm of the African Drums and show fighting techniques during the dance.
INSTRUMENTS

Drums

Figure 2. Tonga Drums

Figure 3. Isigubhu - a double-headed bass drum

Figure 4. Two Ingungu Drums
Figure 5. Mandobo drum (a friction drum)

Figure 6. Isikholokotho a plant that is rubbed across the head of the mandobo drum creating friction and a unique sound.

General Props and Attire Found in These Dance

Figure 7. Tsvimbo (Shona) or Nduku (Ndebele): a knobkerrie used as a dancing prop by men.

Figure 8. Gano: (Shona) a moon shaped axe, another prop Used by male dancers.
Figure 9. Ngundu (Shona) or Indlukula (Ndebele), bird feathers such as ostrich; a headgear decorated with feathers and beads. It's not all performers who use this.

Figure 10. Muswe (Shona) Itshoba (Ndbele), a flywhisk, (a tool to swat flies) is used as part of the regalia in some cultures and a prop used by men in performance.

Figure 11. Umthanyelo - a small broom used by women as a dancing prop.

Figure 12. Umqwayi – a cane used for or dancing (no Knob)
Figure 13. Ndebele leg rattle (amahlwayi) warn around the angles. A string of seed pods that keep the rhythm.

Figure 14. Hoso/Hosho – a rattle for keeping the rhythm.

Figure 16. Umkhathi Dance and Theatre Photo by Nick Schwartz-Hall
THE GUMBOOT DANCE

To improvise and create dances from Africa:

From Connexions

Module by:


Background:

Gumboot dancing was created in the gold mines during the days of South Africa’s apartheid era. Wearing gumboots in the mines, the workers developed an exuberant and very physical dance form during their breaks, with hints of German country dances, native Zulu movements and western influences.

The miners were forbidden to speak in the mines and as a result created a means of communication, essentially their own unique form of Morse code. By slapping their gumboots and rattling their ankle chains the workers sent messages to each other.

The Music:

- Use any music from South Africa or Zimbabwe that suits the movement, or
- Have students create their own songs and call and response

The costume:

- Wear tracksuit pants to protect your legs against slapping when performing the dance steps.
- A pair of gumboots that reaches three-quarters of the way up to the knee.
- Two or three pairs of socks under the boots to protect the ankles.

The posture:

- Slight bent position – sitting position.
The introductory step:

Upper body straight and still.
Legs swing from side to side.

Figure 1.

1. The sweeping step:

Take one foot back and brush the floor when bringing the leg back to the starting position.
Change legs.

Figure 2.
2. **The side-slap of the boot:**

   Lift one leg slightly to the side – bend knee slightly – bend body slightly forward.
   
   Slap side of boot as the leg comes up.
   
   Bring leg down and straighten body.

![Diagram of the side-slap of the boot]

Figure 3

These steps are the foundation dance steps.

**The attention sequence**

- Recap the foundation dance steps.
• Focus on side-slap of the boot.

• Perform the attention sequence, dividing it up into three stages:
  • the right movement
  • the right-left movement
  • the one-attention! two-attention! Sequence

• Refer to the dance transcription of the attention sequence.

• Repeat the sequence many times.

**Transcription of the attention sequence:**

• Right foot stamp on the ground.
• Left foot stamp on the ground.
• Right hand slap the right boot – foot lifted off the ground.
• Boots together.
• Clap in front of the body.
• Right foot stamp on the ground.
• Left foot stamp on the ground.
• Both feet stamp on the ground.
• Left hand hits left boot (foot on the ground).
• Right hand hits right boot (foot on the ground).
• Right hand slap on the right boot (foot raised off the ground).
• Left hand slap on the boot (foot raised off the ground).
• Boots together.
• Left and right boots move towards each other.
• Right hand slap, then left hand slap on left boot (raised off the ground).
• Right hand slap, then left hand slap on the right boot (raised off the ground).
• Left boot kicks right boot.
• Right boot kicks left boot.
• Left boot swings towards right boot.
• Right boot (raised off the ground) hit on the inside with left hand.
• Left boot (raised off ground) hit on inside with right hand.
• Clap in front of body.
• Right hand moves up towards forehead as if holding a cap.
• Right hand down by side.

Repeat sequence.
Performance at BAM
Umkhathi Theatre Works

Dance: Isitshikitsha

1. Intro Song

Salibonani (greetings)

Lead vocalist: salibonani, salibonani, salibonani
(greetings, greetings, greetings)

Backing: yeeeee, yeeeee, salibonani bogogo lomama
(yeeeee, yeeeee, greeting to you grandmother and mother)

Lead vocalist: zingangap' inkomo ezabobaba ezamalobolo x2
(where are the cows for father paying dowry)

Backing: yeeeee, yeeeee, salibonani bogogo lomama
(yeeeee, yeeeee, greeting to you grandmother and mother)

2. Main dancing Song

Ubaba wazidl' inkomo
(father ate the cows for dowry)

Lead vocalist: ubaba wazidl' inkomo
(father ate the cows for dowry)

Backing: zhiya wooo zhiya wohawo

Lead vocal: ezomlandu, umlandu wenkomo
(for dowry, the cows for dowry)

Backing: zhiya wo Zhiya wo wohawo wo wohohawo

Lead vocal: inkomo zomyeni, ezomnyeni ezomlandu umlandu wenkomo
(cows for the bride, the cows for dowry)
Backing: zhiya wo Zhiya wo wohawo wo wohohawo

3. Exit song

**Yeolele mama**

Lead vocalist: helele mama helelemama

Backing: halala

Lead: Bafana bomkhathi  
(uMkhathi gents)

Lentombi zomkhathi  
(Umkhathi ladies)

Bashaya ingoma  
(dancing this song)

Hiya helelele

Backing: halala

**Dance: Chinyambera**

Song 1 Vatete

Lead; daidzai vatete chimhandara chiye chakuda kuzoyenda!  
Backing; haiya hoyee x2  
(4 bars)

Lead 2; hoyi hoyi x4 chakuda kuzoyenda!  
Backing; haiya hoyee x2  
(2 bars)

Lead 2; hoyeye hoyeye x2  
Backing; haiya hoyee x2  
(2 bars)

Translation  
This song is saying call aunt as this young lady wants to go to her in-laws and stay with her fiancee

Song 2 Andigone

Lead; ho ye hoye hoyee, hiya hoyee!  
Backing; naiyi baba, andigonee
Translation
The young lady is telling her father that she can’t stay with her parents anymore

**Gumboot Dance**
(Isicathulo)

Song 1 African lady

Lead 1; Ngizwi’labantu bayakhuluma,
Bakhuluma ngathi sthandwa sami,
Lead 2; Bathi wena ‘wungifanelanga.
Ngoba ngimdala kakhulu kuwe.
Lead 3; Ungathath’ umfaz’ omncan’
abantu bayakhuluma
Lead 4; Ungathath’ umfaz’ omdala
Bayababaza
All; Uthath’ omubi bath’ uhlulekile.
Lead; What a beautiful African lady,
All; what a beautiful African lady.
Ubuhle bakho bungitshaya ngaphathi,
mina angeke ngilinde elinye ilanga.
Baby ngihamba lawe, mina ngihamba lawe yo!

All; ang’khathali ukuthi abantu bayokuthini,
Mina ngifuna ubengudali wami.
Baby ngihamba lawe, mina ngihamba lawe yo.

Lead; Ohh.
All; what a beautiful African lady x2.
What a beautiful!

Translation
This song talks of a man is saying he has heard people talking about him and his girlfriend. He says people saying he is too old to marry the young girl. He also says if you marry a lady much younger than you people will talk, and again if you marry a lady older than you, people will still talk. He goes on to say if you marry an ugly woman people will still be talking saying you have failed.
The man says the beauty of the girl is so affectional such that he won’t wait for another day to stay with the young girl. The man says he will definitely go with the young girl to his place and he won’t mind what people will say. He says he wants the young lady to be his darling.

Song 2 Egwelutshena

Lead; Egwelutshena!
Backing: Hah, nank' amajah' amahle
(2 bars)
Lead; liyawabona.
Backing: Hah, nank' amajah’ amahle.
(2 bars)
Lead; Ayazibuka!
Backing; Hah, nank’ amajah’ amahle.
(2 bars)
Lead 2; KoBulawayo kulamajaha amahle
Backing; Hah, nank’ amajah’ amahle.
(2 bars)
Lead 2; Embembesi yo!x2
Backing; Hah, nank’ amajah’ amahle.
(2 bars)

Translation:
The song says in a place called Gwelutshena, there are handsome gentlemen, come and see. The gentlemen are admiring themselves. In a place called Bulawayo, there are beautiful gentlemen, come and see. The gentlemen are admiring themselves. In a place called Mbembesi, there are beautiful gentlemen, come and see. The gentlemen are admiring themselves.

Song 3 Ngifuna imali yami
Lead ; Ngifun’ imali yami! X 2
Backing: Zhem zhem zhem, x 2
Lead; Ngisebenzela wena! X 2
Backing: Zhem zhem zhem, x2
(4 bars)

Translation
I want my money, I have worked for you. Pay me what is due to me.

Song 4 Hamba loliwe
Lead; Hamba loliwe loliwe.
Backing: Hamba loliwe loliwe
Lead; Hamba loliwe loliwe.
Backing: Hamba loliwe loliwe
Lead; Hamba loliwe loliwe.
Back; Take me home stimela.
Backing; Hamba loliwe loliwe.
(3 bars)

Translation
Move train, take us to faraway places

**Song 5 Ukhozi**

Lead; Ukhozi lwangithatha.
Backing; Haha yelele hamba we stimela,
Lead; Baphose bangibulala,
Backing; Haha yelele hamba we stimela,
Lead ; abafana bezinqaweni,
Backing; Haha yelele hamba we stimela,
Lead; Stimela mbombela!
Backing; Haha yelele hamba we stimela,
(5 bars)

**Translation**
The song takes of a person who had been captured by an eagle (a dangerous gang) but was fortunate enough to escape and got into an economy train, he urges the train to move faster so that he escapes from the enemy territory.

**Song 6 Ekuseni**

Lead; Ekuseni, ekuseni madoda! X 2
Backing; Sivuka ekuseni ngo 4, sisebenzel’ impilo zethu. X 2
Lead; sasivuka ngo 4. Sitshaya ingoma. X 2
Backing; hayaya hayaya hayaya, sisebenzel’ impilo zethu. X 2

**Translation**
The song says a man wakes up early in the morning at 4am to work for his life and to sing for life.

**Song 7 Emgodini**

Lead; Ngatshon’ emgodini ngifun’ imali yami. X 2
Backing; mali yami, mali yami, mali yami ohh mali yam’.
(6 bars)

**Translation**
The song says a man goes underground to look for gold

**Song 8 Salani**

Lead; Salani lina!
Backing; salani lina abasalayo esihambayo sihambe,
Istimela siyeza siya le, emazweni.
Lead; Salani lina!
Backing; salani lina abasalayo esihambayo sihambe,
Istimela siyeza siya le, emazweni.

**Translation**
The song says good bye, we are now going, stay safe. The train is coming to take us back to our places.
**Song 9 Mbombela**

Lead; Mbombela, mbombela, mbombela, mbombela!
Backing: Ahe mbombela, ehahe mbombela.

(2 bars)

Lead; Samthatha samthatha istimela sahamba laye
Backing: Ahe samthatha ehahe samthatha

Lead; Woz’ ungithathe mbombela yakithi lo dali wami
Bass; Mbombela mam’ imbombela X 4
Backing; khutshu khutshu train x 4

**Translation**
The train has taken my darling, train come and take me also

**Dance: Shangara**

Shangara dance is a recreational dance which originated within the Zezuru people found in central region surrounding the capital of Zimbabwe, Harare. The dance is performed by ladies and males help with the drumming.

**Song 1 Ndozvireva Ndocchema**

Lead; Ndozvireva ndocchema
Backing; Hoye hoye ooha hoo
Pamuromo paharuma paharuma
(5 bars)

Lead 2; Ndozvireva ndocchema
Backing; Hoye hoye ooha hoo
Pamuromo paharuma paharuma
(5 bars)

Lead 2; Yavenyama yekugocha
Backing; hoye hoye ooha hoo
Baya wabaya wabaya
(5 bars)

Backing; Hoye hoye ooha hoo
Pamuromo paharuma paharuma
(2 bars)

**Translation**
The song talks about a person who has been offended.
She says if I tells her story she’ll cry. The song goes on to say its now water under the bridge.

**Song 2 Sango**

Lead; Sango – sango iro, Sango vasekuru x 5
Backing: Randiremera sango Randiremera sango
   (4 bars)
Lead; Aaa hoo hoye, hoyiho ohiyiyereya x 2
Backing: Randiremera sango Randiremera sango
   (12 bars)
Translation
This song is telling the ancestors that life is hard

Song 3 Zirume

Lead; Zirume rinogara birira vamwe
   Woyiye woyiye woyewo
Backing: Yonobayana yonobayana
   (2 bars)
Lead; Woyiye woyiye woyewo
Backing: Tonobayana tonobayana
   (2 bars)
Lead; Aaah iyaho woyiye woyiye woyewo
Backing: Tonobayana tonobayana
   (2 bars)
Lead; Iyewoye woyiye woyiye woyewo
Backing: Tonobayana tonobayana
   (2 bars)
Lead; Ziruuume iro zirume rinogara birira vamwe
Backing: Tonobayana tonobayana
   (2 bars)
Lead; Haah iyahoo woyiye woyiye woyawo
Backing: Tonobayana tonobayana
   (2 bars)
Lead; Iyewoye woyiye woyewo
Backing: Tonobayana tonobayana
   (2 bars)
Translation
This song talks about men who always cheat others
The singer says he 'll take him head on

Dance: Setapa

Song 1 Dumela

Lead; Dumelang wee x2
Backing; Dumelang wee tsaba tsabana x 2
   ( 2 bars)
Lead; Ke a lidumelisa x 2
Backing; Ke na litsaba tsabana
Ke na litsaba tsabana
(2 bars)

Translation
This is a greeting song, we are greeting you all
We hope we find well

Song 2 Uwee
Lead; Aye aye uwee-ee
Backing: Aye uwee-ee
(2 bars)
Lead; Aye uwee uwee
Backing: Aye uwee-ee
(2 bars)

Song 3. yonana
Lead; I yonana yonana yonana x2
Backing: Yonana yo yo yo yonana yo
(2 bars)
Lead; Ngwana ngwedi nana wee nana wee-ee x2
Backing: Yonana yo yo yo yonana yo
(2 bars)

Translation
The song says child of a moon

Song 4. Ngwana ngwedi
Lead; Ee le walela wee x2
Backing: Ngwana ngwedi walela wee
Lead; Ngwana ngwedi walela wee x2
Backing: Ngwana ngwedi walela wee
Lead; Ngwana ngwedi hele
Backing: Ngwana ngwedi walela wee
(2 bars)
Bass; Walela wee walela wee
Girls; Ngwana ngwedi walela wee
Boys; Hele hele
(6 bars)

Translation
Child of a moon why are you crying

Song 5 Nana warungwa
Lead; Nana warungwa x 2
Backing; Nana wami nana wami
Ke a kuruma nana wami
Umpatlele polokotswane
Mona leng
(6 bars)

Girls; Yi yi I hi polokotswane mona leng
Backing; Nana wami nana wami
   Ke a kuruma nana wami
   Umpatlele polokotswane
   Mona leng.

Translation
This song says my child I am sending you to the bush to bring me a small animal

Images:
Illustrations

Dear Teacher:

The following pages can be used in classrooms with very young students. There are coloring opportunities and a connect-the-dots activity. Feel free to copy the following pages and distribute to your young students. Have Fun!
CONNECT THE DOTS
MBIRA
NGOMA DRUM
Tonga Drum
About BAM Education & Humanities
BAM Education is dedicated to bringing the most vibrant, exciting artists and their creations to student audiences. The department presents performances and screenings of theater, dance, music, opera, and film in a variety of programs. In addition to the work on stage, programs take place both in school and at BAM that give context for the performances, and include workshops with artists and BAM staff members, study guides, and classes in art forms that young people may never have had access to before. These programs include Shakespeare Teaches, AfricanDanceBeat, AfricanMusicBeat, Dancing into the Future, Young Critics, Young Film Critics, Brooklyn Reads, Arts & Justice, and our Screening programs, as well as topically diverse professional development workshops for teachers and administrators.

BAM Education also serves family audiences with BAMfamily concerts, the BAMfamily Book Brunch, and the annual BAMkids Film Festival. In addition, BAM Education collaborates with the Bedford-Stuyvesant Restoration Corporation to provide an arts and humanities curriculum to students who perform on stage in BAM’s DanceAfrica program.

Humanities at BAM
BAM presents a variety of programs to promote creative thinking and ongoing learning. The Artist Talk series, in conjunction with mainstage programming, enriches audiences' experience during the Next Wave Festival and the Winter/Spring Season. The Iconic Artist Talk series, launched as part of BAM's 150th anniversary celebrations, features iconic artists and companies examining the evolution of their work at BAM over the years through on-screen projections of original footage and images from the BAM Hamm Archives.

In September 2012, BAM launched On Truth (and Lies), a series hosted by philosopher Simon Critchley that explores the ambiguity of reality with prominent artists and thinkers, as a co-presentation with the Onassis Cultural Center NY.

Humanities at BAM also include year-round literary programs: Unbound, a new fall series presented in partnership with Greenlight Bookstore that celebrates contemporary books and authors from across the literary spectrum, and the ongoing Eat, Drink & Be Literary series in partnership with the National Book Awards, in the spring.

The department also hosts master classes, including the Backstage Seminar, a series of workshops on the process of theater-making with BAM’s production staff and guest artists.

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