

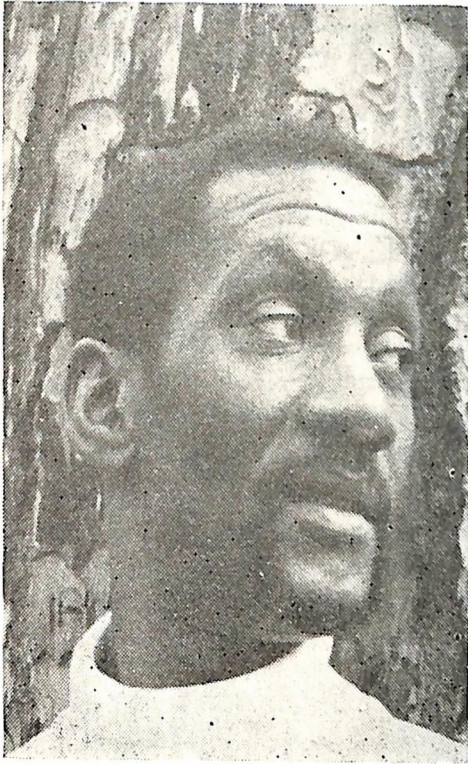


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MANOEL  
TEATRO

PHOTO: G. G. G.





THE MANOEL THEATRE  
MANAGEMENT COMMITTEE

*in association with*

THE UNITED STATES  
INFORMATION SERVICE

*present*

**LEX MONSON'S  
AFRO-AMERICAN SINGERS**

*at the*

**MANOEL THEATRE**

*7th to 10th June 1973*

***"A Unique Experience For Malta"***





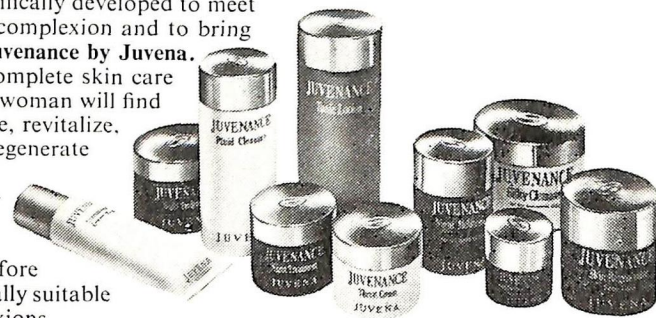
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## THE CAST

**LEX MONSON** (Director) was born in Pennsylvania. At the age of two his family moved to Detroit where he obtained his formal training. He studied voice and Drama until he entered the military. When he left the military he enrolled into the Detroit Institute of Music and Drama and studied at the Robert Nolan School of Music and became a member. In Chicago, Monson studied at the renowned Goodman Theatre of Drama and graduated from the drama department of De Paul University. Mr. Monson was elected to head the speech and drama department at the Radio Institute of Chicago. He has directed many plays and musicals. He has also headed some of America's best singing organizations.

**ALFRED THOMAS** from Philadelphia, Pennsylvania studied at Zeckwer-Hehn Musical Academy and Ornstein School of Music. He studied voice with Madame Eba Evans and he has given numerous concerts in many countries. He has been guest pianist with the Central Symphony Orchestra of Philadelphia as well as the Quartett for Camera Music at Rittenhouse Square. In the internationally known company of Lex Monson & J.M. Riley he has appeared under the direction of Mr. Monson in "Trumpets of the Lord" by James We'don Johnson and "The Black Experience". In these musicals Mr. Thomas won high personal critical acclaim. He is also a famous actor and has appeared in various films.

**BETAN CLAUDIO** has been singing in Morocco for some time. He worked from 1965 to 1970, in Paris, for T.V., Night Clubs and had records made with different South American folk-groups such as "Los Calchakij, Los Guarani and Los Condokes". Now he lives in Rome.

While **GERRY COOPER** was studying his vocal training, he attended radio announcing school in Kansas and at the age of 19 he had his own radio programme. He appeared in many musicals both on radio and Television. He has appeared in films, television and has toured various countries throughout the European Continent. "Trumpets of The Lord", "Gerico" and the "Black Experience" are but a few of the musicals which have had the great fortune of utilizing his talents. Mr. Monson selected him for his fine musicianship. Critics have lauded Gerry Cooper "for the velvet and angelic sound of his tenor voice."

**JOYCE E. MEADOWS** is a Model, Actress and Singer. She has taken part in many recent films and concerts. She has appeared in concerts in many countries of Europe with Lex Monson's Afro-American Singers. She is also a member of the English Language Dubbing Association. She has also formed singing groups such as the "Soul Singers".

**PADRICA MENDEZ** was born in Jacksonville, Florida (U.S.A.). Her singing began at an early age. On completion of high school, she received a full scholarship to attend Bethune-Cookman College and four years later graduated with a B.A. in music and music education. She studied with renowned teachers and coaches and currently is with Maestro Cavaniglia in Rome. Miss Mendez has appeared on radio and television both in America and Europe. The concerts she has given have been acclaimed critically in every instance.

The Lex Monson's Afro-American Singers also include **ELAINE BAKER** a well known contralto who presently lives and works in Germany. Like her colleagues in the Group, Miss Baker has been widely acclaimed in Europe for her delightful voice and masterly interpretations. She has taken part in various musical shows and has received the acclaim of the European and American Press.

Miss **GLORIA ROBERTS** accompanies Lex Monson's Afro-American Singers on the piano.



# PROGRAMME

## LET US PRAY

*Prayer Is The Key* — Ensemble arr. L. Monson  
*I Couldn't Hear Nobody Pray* — arr. H. Johnson  
 Padrica Mendez and Ensemble  
*Standing In The Need of Prayer* — Ensemble traditional  
*Everytime I Feel The Spirit* — Ensemble arr. C. White

## SONGS OF SORROW

*Steal Away To Jesus* — Ensemble arr. R.N. Dett  
*Trio: Nobody Knows The Trouble I've Seen* — Alfred Thomas  
*There's A Man Going 'Round Taking Names* — Padrica Mendez  
*Precious Lord Take My Hand* — Joyce Meadows arr. L. Monson  
*I've Been Buke And Scorned* — Ensemble arr. H. Johnson  
*Soon One Morning Death Came Creeping* — arr. H. Roberts  
 Ensemble  
*Negro Spiritual Medley for piano* — arr. G. Roberts  
 Gloria Roberts

## SONGS OF JUBILEE

*So Glad I'm Here* — Ensemble arr. H. Roberts  
*Slavery Chain Done Broke At Last* — arr. A. Thomas  
 Joyce Meadows and Ensemble  
*Come And Go With Me To That Land* — Ensemble traditional  
*Ezikel Saw The Wheel* — arr. A. Thomas  
 Alfred Thomas and Ensemble

## INTERVAL

*Black Is Beautiful (World Premiere)* — Padrica Mendez L. Monson  
*Ain't Gonna Study War No More* — Ensemble traditional  
*Come By Here* — Ensemble traditional  
*Over My Head* — Ensemble traditional  
*Joshua Fit The Battle of Jerico* — arr. A. Thomas  
 Alfred Thomas  
*Certainly Lord* — Ensemble arr. L. Monson  
*Oh, Freedom* — Joyce Meadows and Ensemble arr. A. Thomas

## Medley:

*I Shall Not Be Moved*  
*We Are Soldiers*  
*My Mind On Freedom* — Ensemble arr. L. Monson  
*We Shall Overcome* — Ensemble arr. Pete Seeger

E N D

Singers: Male	Singers: Female
JERRY COOPER — Tenor	JOYCE MEADOWS — Soprano
CLAUDIO BETAN — Bass	PADRICA MENDEZ — Soprano
ALFRED THOMAS — Baritone	ELAINE BAKER — Contralto

Pianist — GLORIA ROBERTS

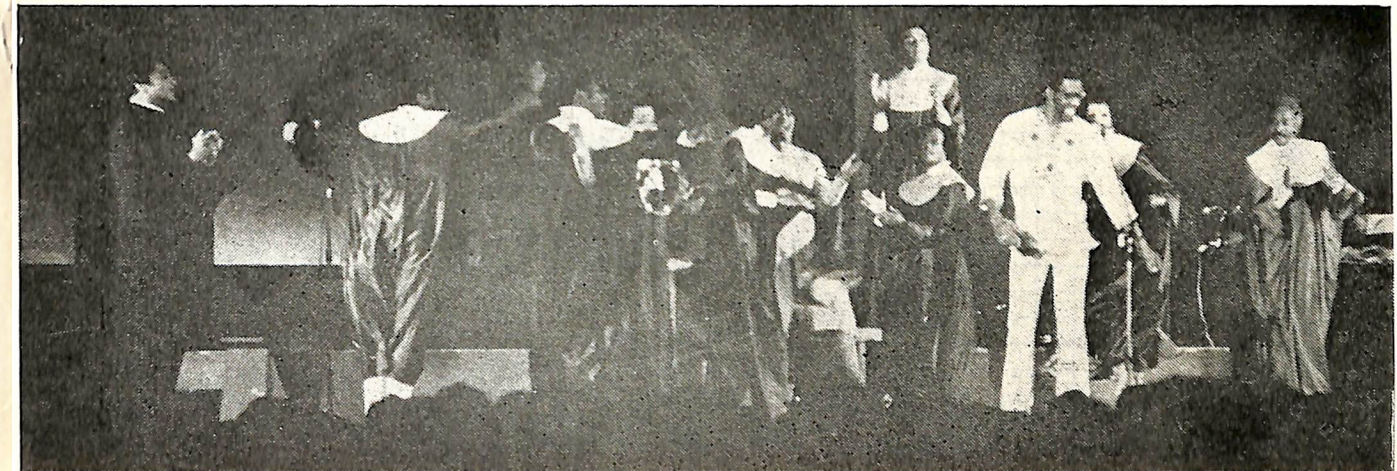


# "BLACK AND PROUD"

(NEGRO SPIRITUALS AND SONGS OF PROTEST)

Presented by

## THE LEX MONSON AFRO-AMERICAN SINGERS



This production is prepared with the hope of offering the public spirituals and Gospels, as sung by the Blacks of North America. The singing of these songs, specially selected, will give a keener and truer insight as to why the Blacks struggle so persistently for equality. These songs were derived from the toils and tribulations experienced by Negroes, hundreds of years ago. The Negro Spiritual, i.e. "Songs of the Spirit", were freely sung by the captured and kidnapped Africans who were forced to go to an unknown land of hostile masters and overseers.

That part of American history cannot be told better than in the songs sung by the Blacks of that period. There are some in this modern world, who feel singing of the "Lord", "Land of Milk and Honey", "Sweet Chariots" and the fires of hell, should be discarded because they are now thought of as songs which "Uncle Toms" sang. In many cases, however, "The Drinking Ground", "Gonna Meet My Mother", "Swing Low Sweet Chariot", etc., were songs with double meanings. The Blacks were not allowed to beat drums, so they devised the method of singing what news they had to "broadcast". These songs spoke of escaping to the North, to freedom.

Every nation in the world has some sort of national music and/or dance and costume. Why then should the American Blacks be ashamed of singing the only songs which really link them to their enslaved, foreparents? The purpose is to perpetuate the *spiritual and gospel songs* so they will never die. The second half of the program is devoted to songs of "protest" against the oppression of all minorities of this world. The colour of the skin, the mixture of the blood, the tightness of one's hair or the size of his lips or nose is not important, "He is no less than I; therefore he is my brother and she is my sister".

LEX MONSON.

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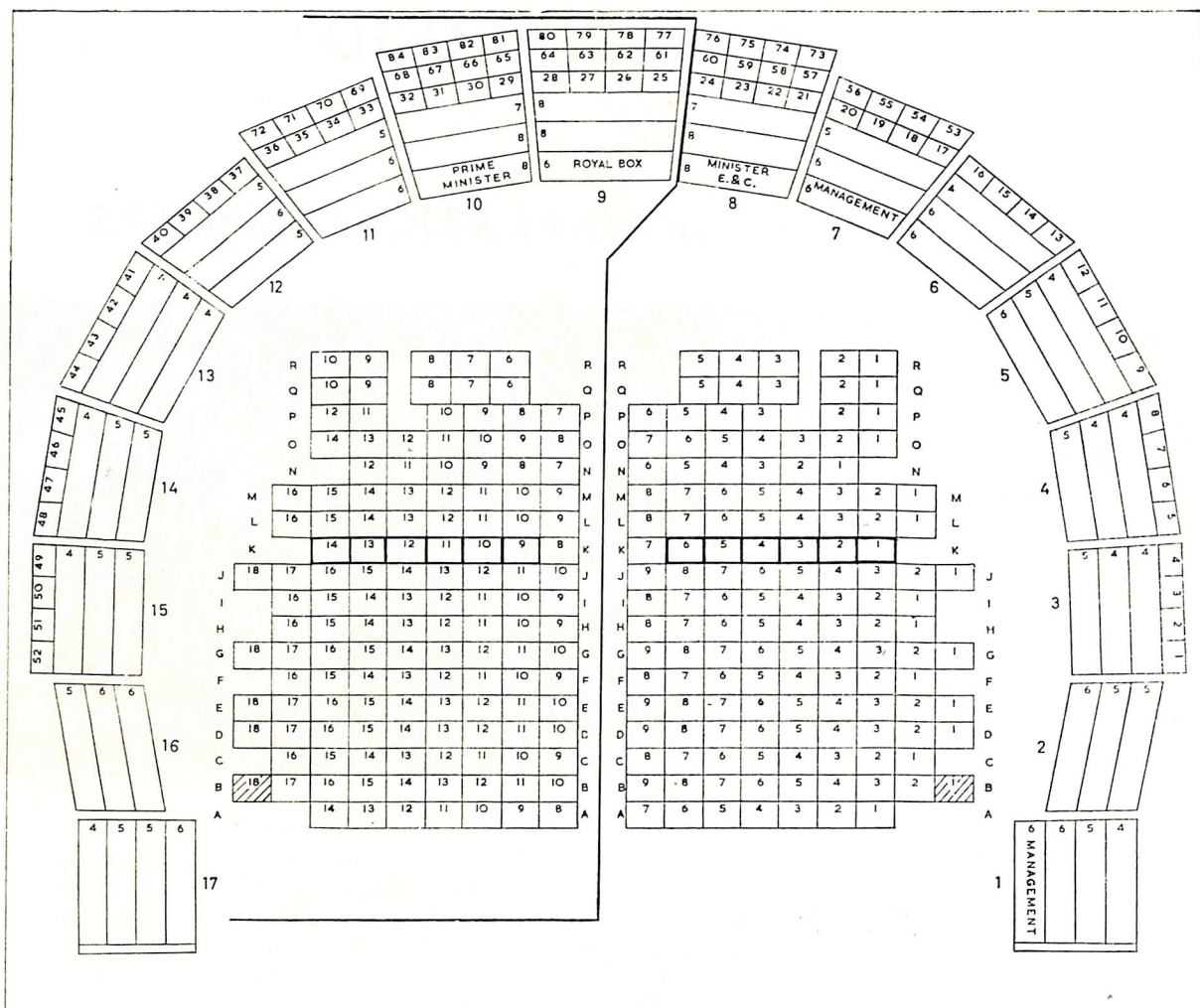
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## MANOEL THEATRE BOOKING PLAN

Late comers will not be admitted to the Auditorium.

*Smoking is not permitted in the Auditorium, in Boxes and in the Gallery.*

The Management reserve to themselves the right to vary or omit any part of the programme without previous notice.

*Patrons are reminded that taking of photographs during the performance is not allowed.*

Children, even when accompanied by their parents, will be required to occupy a seat.

