

The Kitchen presents

**Fred Ho & The Afro  
Asian Music Ensemble**

**ALL POWER TO THE PEOPLE!  
THE BLACK PANTHER BALLET SUITE**

February 12 & 13, 1999



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A work-in-progress concert/video/presentation of

**All Power to the People!  
The Black Panther Suite**

Music and Concept by **Fred Ho**

Video (work in progress) by  
**Scott Marshall** and **Paul Chan** with **Gloria Williams**,  
**Aib Gomez-Delgado**, **John Kim**, **Allen Hurtt**,  
**ManChui Leung**.

Produced by **Fred Ho** and **Big Red Media Inc.**

Afro Asian Music Ensemble:  
**Fred Ho**, baritone sax/leader; **Sam Furnace**, alto sax;  
**David Bindman**, tenor sax; **Wes Brown**, bass; **Diana  
Herold**, marimba/vibraphone; **royal hartigan**,  
drums; **Michele Navazio**, electric guitar (guest artist).

Opening African percussion:  
**Odu Themes Meridian** (Ibadan, Nigeria)

**MOVEMENTS:**

1. The March of the Oppressed!
2. Funeral for the Fallen Martyrs: You Can Kill a Revolutionary, But You Can't Kill the Revolution!
3. Standing on the Edge of Forever: Seize the Time! And State Power!!
4. Making the Movement While Making the Vanguard!
5. Political Power Doesn't Grow Out of a Sleeve of a Dashiki or an X-Cap, But From the Barrel of a Gun! Free All Political Prisoners Now!!
6. Arm the Sisters to Disarm the Patriarchal, Militarist Ruling Class State! There Can Be No Revolution Without the Liberation of Womyn, So Prepare for Matriarchy!!
7. Loving the People is a Love Supreme! The Personal Is Political!!
8. All Power to the People! Serve/Organize the People!
9. Dance of Discipline: Class Struggle Makes the World Go Round!
10. The Opposition!
11. The Infiltration (the Oily Opportunist Works the Corrosive Contradictions): The Most Deadly Attackers Worm from Within!
12. To Be Destroyed!
13. Moving Forward: Self-Respect, Self-Defense, Self-Determination, Self-Reliance and Socialism!
14. Fight, Fail, Fight Again until Victory! (By Any Means Necessary, Unless You Got Something Better!)
15. Reprise: Victory Parade

Funds for the copying of parts from the score were partially provided by the Margaret Jory Fairbank Copying Assistance Program of the American Music Center (1996).

Founded in the wake of the assassination of Malcolm X, the Black Panther Party came to symbolize the apotheosis of the explosive late-60's in American society. Everything about the Panthers was provocative: their Mao-ist inspired political slogans, their ubiquitous black berets and leather jackets, their clenched fist Black Power salute, their big Afro-hairstyles, their practice of openly bearing firearms, and their disciplined militancy and revolutionary political vision. The Black Panthers not only fired the imagination of their generation but also shifted the strategy of the African American struggle and all movements for justice and social change in the United States by seeking solutions rooted in a basic redistribution of power.

A composer/musician and Asian American, I came of age as a teenager in the late-60's and early-70's. The energy of this movement and the music of that time set the direction for both my life and my music. I even joined an Asian American counterpart to the Black Panthers. I believe that the same issues of 30 years ago continue today with even more urgency and intensity. That is why I envision *ALL POWER TO THE PEOPLE! THE BLACK PANTHER BALLET* not as a docu-drama looking back to the late-60's and early-70's but as an occasion to continue the energy, spirit, and vision of that period and link it to the 1990's and the next millennium. This, I feel, would be the real and sincere way to commemorate the Panthers.

*ALL POWER TO THE PEOPLE! THE BLACK PANTHER BALLET* will be a bold and different ballet--a black panther ballet that will shake up conventional notions and expectations of what is American ballet. In the months to come, choreography will be developed by Abdel Salaam.

Creating a "newsreel" effect is a video/film projection of black and white images collaging newspaper images, poster and flyers, and text in a gigantic SCENESCAPE to serve as the only set design and narrative element in a highly visualized music/dance multimedia ballet, to be further designed by Scott Marshall, Paul Chan and Charles Burnett, with assistance from ManChui Leung, John Kim, Gloria Williams, Allen Hurtt, Abe Gomez-Delgado and others.

--Fred Ho, February 1999

**Fred Ho**, composer/musician/band leader/writer/producer/activist, is a former construction worker and retired hand-to-hand combat specialist trained in stealth assault techniques. On June 20th, 1999, his new work, *Once Upon a Time in Chinese America: A Martial Arts Ballet*, will premiere at The John Harms Center for the Arts in Englewood, New Jersey. His latest recording release is *Warrior Sisters: The New Adventures of African and Asian Womyn Warriors*, libretto by Ann T. Greene. He is the editor of the 1999 Womyn Warriors/Sheroes Calendar.

**David Bindman**, tenor saxophonist/composer, has performed and recorded with Juba, Talking Drums, Wadada Leo Smith, Fred Ho, Bill Dixon, royal hartigan, Kevin Norton, and Tyrone Henderson, among others. Bindman leads his group, the David Bindman Trio, and is co-leader with Fred Ho of the Brooklyn Sax Quartet. His recordings include *Imaginings* (CIMP) and *Strawman Dance* (Konnex). He has taught at Bennington College and lives in Brooklyn, NY.

**Wes Brown**, a multi-instrumentalist, composer, educator and community activist, has performed and toured with a wide range of musical personalities. Wes plays acoustic and electric bass, keyboard, percussion and Africanflute. His current interests include African-American/jazz, Afro-pop/worldbeat, reggae and traditional African musical styles. Wes has appeared on over two dozen records with various artists, and has extensive international touring experience with such artists as Earl "Fatha" Hines and Anthony Braxton.

**Paul Chan** is the east coast director of National Philistine, a leftist aesthetic think-tank. He is also an artist. [manwichartist@yahoo.com](mailto:manwichartist@yahoo.com).

**Aib Gomez-Delgado** is a composer, musician, and painter who has been involved with many musical ensembles including Jayuya, an experimental afro-latin musical group, Kilombo Mambo Band, and Juan Carlos Aviles' Poesia Negroide. He is currently working on his own experimental multi-media Puerto Rican Rooster Symphony entitled *Zemog el gallo*. He is also creating an art installation featuring a series of automated Puerto Rican portraits, entitled *Puerto Ricans and their movements*.

**Sam Furnace**, alto saxophone, has performed with Jacki Byard, Art Blakey, Abdullah Ibrahim, Al Hibbler, Tito Puente, Machito, and Charlie Persip, among many others. A native of Brooklyn, he can be heard on recordings by Mongo Santamaria, Milt Hinton, Craig Harris, Fred Ho, and Johnny Copeland.

**royal hartigan**, multiple percussion, is fluent in many world musics and drumming traditions, including South Indian, Javanese, Native American, West African, Caribbean steel band, south Filipino kulinatang, and African-American schools. He has a Ph. D. in Ethnomusicology and World Music from Wesleyan University where he taught. He has also been on the faculty of the New School for Social Research in New York City. He has performed with Max Roach, Eddie Blackwell, Juba, and Talking Drums, among others.

**Diana Herold**, marimbist/vibraphonist/percussionist, has performed with Butch Morris, Muhal Richard Abrams, John Cage, Anthony Davis, Fred Ho, Richard Stoltzman, Wynton Marsalis, Ray Brown, Victor Lewis, Joanne Bracken, George Russel, The Discovery Orchestra, The Atomic Strings Orchestra, and the BMI Jazz Orchestra. Herold has recorded with Sam Rivers, Julius Hemphill, and the Jazz Composeris Alliance; Darrell Katz and the Dreamland Orchestra; and Mark Harvey and The Aardvark Jazz Orchestra. She can also be heard on the new Illuminati Grateful Dead recording.

**Allen Hurtt** is a graphic designer. In his fine arts work, he creates images familiar but proofing and even at times uncomfortable. This hopefully goes beyond a shock value by causing the viewer to examine themselves and their personal relationship with the image.

**John Kim** is a student activist/artist who works in large part with the CUNY-based Student Liberation Action Movement (SLAM!). He hopes and acts accordingly, along with others, to bring society to more revolutionary pastures. Free all political prisoners and all political prisoners of war!

**ManChui Leung**, born in the Year of the Rat, is a member of the Third World Alliance, a Third World unity, anti-capitalist organization. An avid poet and graphic artist, she received her education in sociology and adult literacy. Currently organizing against pro-prison hysteria, she is heavily committed to the cause of supporting political prisoners in North America. She also works as an HIV/AIDS education coordinator in New York Chinatown.

**Scott Marshall** enjoys a life-commitment to the arts; working in oil paint, collage, music, film, video, animation, radio, performance, detournement, digital and print media. [paniculture@earthlink.net](mailto:paniculture@earthlink.net).

**Gloria Williams** is a poet, performer, and sculptor born in Brooklyn, New York. She performs her work solo or with musician Michael De Lia who puts music and sounds to her words.

She has performed her work with the Knitting Factory, on radio station WBAI, The Tunnel, Barnes & Noble Bookstore, Wetlands, Thread Waxing Space, Metro Pictures gallery as a member of A Chorus of Poets (conducted by Butch Morris) for the '96 Soho Arts Festival, The Nuyorican Poets Café, Exit Art/First World gallery, The Drawing Center, The Fez, The Cooler, St. Marks Poetry Project, The Wow Café, and in Hertogenbosch in the Netherlands. Formerly she was a member of The Pussy Poets, a poetry ensemble. She has organized or hosted spoken word and musical events at Wetlands, The Nuyorican Poets Café, Exit Art/First World gallery, and the Clemente Soto Velez Cultural Center in New York.

Her poetry has been published in the poetry anthology *Aloud, Voices From The Nuyorican Poets Café*, literary magazines *Tribes* and *Lungfull!*, and *Interview* magazine. She is included in the spoken word CD compilation *Family Affairs* and *Sheep On The Bus* recordings. Currently she is completing illustrations for one of her poem stories *Crack Tale* (to be published by Big Fat Press) and work on some short stories and poems.

Special Thanks to: Cindy Chalker, Manager; Mira Kingsley; Ann T. Greene, Elise Bernhardt, and the Kitchen Staff.

For information contact: Big Red Media Inc. 212-760-4980  
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Jan. 28, 29, Feb. 6 at 8pm  
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Feb. 2, 3, 11, 12, 20 at 8pm  
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Feb. 16, 17, 25, 26, Mar. 6 at 8pm  
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Feb. 23, 24, Mar. 4, 5, 13 at 8pm  
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Donna Uchizono photo by Maria Anguina de Soja

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