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JUNE 2015

ARCHIE ALLEYNE, RENOWNED TORONTO JAZZ DRUMMER, DEAD AT 82

by Joshua Errett for the CBC - reprinted with permission

Archie Alleyne, a Toronto jazz drummer who played with Billie Holiday, Stan Getz and Lester Young, has died, his family confirmed Monday. Alleyne had been fighting cancer for several years. He passed away at Bridgepoint Health at the age of 82.

Archibald Alexander Alleyne was born in 1933 and grew up around the Kensington Market neighbourhood.

Alleyne taught himself the drums when, at a young age, he decided he did not want to follow his father into the railroad industry.

In his 20s, he became the house drummer at Town Tavern, a famous jazz bar on the north side of Queen Street East just off of Yonge Street.

It was at the Town Tavern in the 1950s that Alleyne earned his legend as Toronto's premier jazz percussionist. He played with legends like Billie Holiday, Lester Young, Stan Getz, Coleman Hawkins and Ben Webster.

He later toured the world, released several well-regarded albums, opened a trailblazing restaurant and became a de facto spokesman for jazz in Canada, but he is frequently remembered for drumming in local jazz clubs early in his career.

Outside of jazz

Just as his career was taking off, Alleyne had an unexpected exit from playing music in his early 30s.

In 1967, he was involved in a serious car accident on Lakeshore Boulevard as he was driving home from a concert. As he tells it, he fell asleep at the wheel and crashed into a lamp post, he told Vice News earlier this year. He did not perform jazz again until 1982.

Though he was not playing drums on stage at the Town, he was still in the spotlight. During his time away from jazz, he became a partner at the Underground Railroad restaurant in the Bloor and Sherbourne streets area.

Opened in 1969, the restaurant was an unorthodox addition to Toronto's restaurant scene. It was black-owned and specialized in soul food. The restaurant to this day is seen as trailblazing, as black restaurateurs were a rarity at the time and the soul food on the menu was considered a first for the city.

continued on page 2



Drummer Archie Alleyne is shown in this December 7, 1988. (Alan Dunlop/Toronto Star File Photo)



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continued from page 1

Archie Alleyne played drums into his 80s, though he took an extended break after a car accident in 1967. Alleyne owned the Underground Railroad with several partners, including Toronto Argonauts' great Dave Mann. The restaurant changed ownership in the early 1980s and shut down a few years after that.

Pushing jazz forward in Canada

By 1982, Alleyne was back playing music with *Up Here*, an album with the Frank Wright Quartet. For the album cover, he and Wright posed in tuxedos and instruments in front of the Flat Iron building on Front Street.

But Alleyne became frustrated with the progress of jazz music in Canada since he was last playing music in the 1960s. In 1983, the drummer launched a protest aimed at the Canada Council for the Arts for excluding jazz when providing subsidies for recordings. He called it discrimination, and recruited a number of high-profile Canadians to join him in the call for change. Eventually the federal government provided funding for jazz recordings.

A few years later, he led another successful lobby to get more black musicians into the Toronto Jazz Festival. All the while he continued to make jazz.

In 1989, Alleyne toured countries in the Caribbean and Africa with pianist Oliver Jones. A concert they played in Nigeria was turned into a concert film by the National Film Board of Canada. Called *Oliver Jones in Africa*, the 1990 film is kept at the American Library of Congress for its cultural import.

More recently, Alleyne established The Archie Alleyne Fund for aspiring musicians. He was recognized for his efforts with a Harry Jerome award in 2015. Alleyne was named as an officer for the Order Of Canada in 2012.

Colour Me Jazz: The Archie Alleyne Story, an autobiography written with Sheldon Taylor, was set to be released June 14 but the book launch was postponed indefinitely following Alleyne's death.

PAL Canada Foundation graciously thanks Joshua Errett for his permission to use this article

I HEAR MUSIC: THE LORRAINE FOREMAN SONGBOOK

Submitted by Debora Joy and Lorraine Foreman

I Hear Music: The Lorraine Foreman Songbook, is a cabaret that Debora Joy, Robert Missen and I are launching on Wednesday, June 17, 2015 at the Tapestry Music Theatre Studio in the Distillery in Toronto, just a walk away from the Toronto PAL residence.

This scripted cabaret encompasses my life and career including my time singing in the clubs with Shirley Bassey, starring in CBC's Country Hoedown, and performing in the hit musicals of the 90s (Ragtime, Kiss of the Spiderwoman, Broadway revival of Showboat) and beyond.

My good friends, Bob Missen and Debora Joy join me in telling and singing my story. They are both well-seasoned performers and it has been great hearing them sing some of my favourites. The renowned David Warrack is backing us up on the piano. As most of you know, David is a composer, musical director, and great pianist and entertainer. I've been having lots of fun rehearsing with these guys!

So, I really hope you can come and join us. Seating is limited so please buy your tickets online soon. Click [here](#) for more information. In true cabaret fashion, there will be wine:) PAL members are arts workers, so we are offering you \$10 tickets!



The Lorraine Foreman Songbook

**Starring Lorraine Foreman
with Debora Joy &
Robert Missen**



Lorraine Foreman



Debora Joy



Robert Missen

Come celebrate Lorraine's musical journey, from her swinging club songs of the 60s to the great musicals of the 90s and beyond. Hear some of Lorraine's secrets (and lies?) including something to do with an emerald, and an adventure with King Farouk! Her good friends, Debora Joy and Robert Missen, and the redoubtable pianist, David Warrack, join her on this remarkable odyssey!

\$20 / \$10 artsworkers & students at the door or buy online: www.brownpapertickets.com
 Wednesday, June 17, 2015 @ 8:00pm
 Tapestry Music Theatre - 9 Trinity Ave., #316 in the Distillery District, Toronto

AGEISM IN THEATRE*by Reid Spencer, PAL Canada*

So, the theme for this Newsletter is 'Festivals', and we are featuring pieces

from members who are currently working in different theatre festivals across the country. I would like to take a slightly different approach here. There was an article a couple of years back by Lynn Gardner, in *The Guardian*, about Sir Jonathan Miller. The subject of the article was ageism in theatre, and Miller was quoted as saying that "he isn't being offered directing jobs because of his age." Okay, that is Sir Jonathan's perception of it, and that is fine. What caught my eye was Ms. Gardner's response to this, much further down the page: "If the job offers don't come his way, he should do what young directors at the outset of their careers do: create his own projects."

Leaving aside for the moment the thoughts I may have about someone with the stature of Jonathan Miller being forced to do what young directors do and generate his own work—he didn't exactly receive a knighthood for cat wrangling on the Sussex downs—Ms. Gardner's idea got me to thinking. What if—just suppose for the moment—PAL was to foster a new Festival? Tongue firmly in cheek, I would like to explore that idea!

We could call it Old Farts' Festival, and shorten it to simply OFF. Catchy, yes? Of course PAL would have to foster, because even in my wildest imaginings I cannot picture the response to a Canada Council start-up grant for this. Arts funders seem to have no real trouble with the idea that inexperience needs a boost if we are to break new ground, but faced with the level of experience us old farts could bring to the table? The mind simply boggles... So then, funding may be a problem. We don't need to quote Max Bialystock's famous "Never put your own money in a show!" We have spent our lives in the arts. We can't afford to go to the show, let alone invest in it.

Repertoire may be a small issue. Let us be honest here, *Romeo and Juliette* doesn't work if the age of the actor precludes the naivety and downright stupidity of the characters. And even a play like *Tuesdays with Morley* has that requisite young guy in it. *Gin Game* works. I am sure we can find other pieces, but it could also be an excellent opportunity for OFF to commission new works. Written by more mature playwrights, please? Forgive me, but I cannot see some 20 year wunderkind being able to imagine my reality. But we can work out those pesky details. The idea is everything!

Now, the big question is, who is going to run this thing? See, one of the problems I have with Sir Jonathan starting his own thing is the volume of work required. I am not adverse to work, and I never have been. Now in my 60s, the thought of starting a new theatre company, let alone a festival, scares me more than it would have even 10 years ago. It is true that, usually, older and one hopes wiser heads run major theatre festivals, but those festivals are established! They have Boards, they have staff, they have funding. They also have a venue, some of them several venues. All that work was started by visionaries when they were marginally younger than I am now. For Sir Jonathan to "begin" in his 80s strikes me as somewhat unrealistic. So then I guess your best bet is a collective—like minded older performers banding together to bring older performers and their skills to the public eye. Because, folks, let's face it—while nobody in their right mind is ever going to hire me to play *Romeo*, my craft is so much more than it was when someone might have considered hiring me to play *Romeo*. We have so much to offer. And I am still keen to work.

So then we need to find some group of fools to run this thing, and we need to find an audience. Sir Jonathan doesn't have that problem, sine he can direct those young actors and share his vast experience and knowledge with them. We are going to need to find an audience interested in seeing more mature actors dealing with the conflict that that greater maturity brings, in plays written by mature playwrights who actually understand the issues. And we need to do this mostly without money, without a permanent venue, and without easy access to an audience. Ouch. This little article is getting rather more political, and frankly a touch more angry than when it started.

We have gifts, and those gifts have been honed by years of practice. We have limited parts. Oh yes, attrition has taken out some of the competition for those parts, but truth is that theatre is, to a certain extent, a young person's game. Those of us still in it are here because we love it. And like any lover, theatre is fickle. And we know that. But if any group of intrepid mature actors out there want to give it a shot, count me in! I think OFF maybe has a shot. From one old fart to the others.....

UPDATES FROM EDMONTON*Submitted by Contributing Editor Robert Clinton, Artists Urban Village Edmonton*

Artists Urban Village continues work and many meetings with the City Of Edmonton and Arts Habitat (the City's arts space department), consulting on (urging) re-writing and passing bylaws facilitating real-world live/work spaces (every apartment in the building will be live/work), getting to know our 2nd lead architect, and re-communicate who we are and what we want.

We're breaking ground before building. The Artists Quarter construction will introduce Integrated Project Development, a new management method for improving the relationship among architects, engineers, contractors, subs, and trades by sitting everyone at the table from the beginning, hopefully stopping problems and expenses farther down the line. They're very interested in and enthusiastic about this new synergy.

There's a community of stakeholders growing "within" the to-be-built building, the future tenants who've promised to take up residence once the A.Q. is up. We're just past the half-way mark and can't begin the building 'til it's SRO so information sessions to attract interest continue.

In this we're guided by the expert assistance and wisdom (over 75 completed buildings) of the Communitas Group. They calmly walk the Board through all the intricacies of funding, building, City management, as well as incubating the co-op "village" that will be the residents' responsibility to continue. It's impossible to imagine this project without them.

There're a million details to climb through. It's daunting, astonishing, heartening to witness a new community grow, and sometimes it's fun. The economy willing and the creek don't rise, Artists Urban Village will have built lively and vital homes and studios for all artists and arts workers, craftspeople, the Alberta Crafts Council, Rapid Fire Theatre, Mile Zero dance company, and many daily visitors to performances, showings, readings, concerts, classes, and, hopefully — no: certainly — a great cup of coffee.

**OBITUARY: MARGARET CAROL RYERSON, 1925-2015***Submitted by Aggie Elliot, PAL Stratford*

After a great long run, in a life filled with loving friendships and the company of the Stratford artists for whom she had such respect and admiration, we sadly bring down the final curtain for Margaret Carol Ryerson (nee Ellicott).

Margaret is survived by her beloved son John, his wife Lori and the shining lights of the last 20-some years, grandsons Spencer and Adrian, along with her adored sister Lloy and husband Grant. An extensive cast list of nephews, nieces and cousins also mourn her passing, and toast a life well lived.

Margaret leaves a hard act to follow with her many, many volunteer activities, most notably at St. John's United Church, PAL (the Performing Arts Lodge) and SAWA, the Stratford and Area World Aid group. As the "right hand" to four of the Stratford Festival's Artistic Directors (and their first archivist), she was a tireless cheerleader for the hundreds of actors, stagehands and technical artists who passed through those doors in her 20-ish years there. Following the Festival, she became part of the start up team of the original Stratford Music Festival, lending her experience and wisdom to the administrative team there. It's a testament to an actors' skill to leave the audience wanting just a little more, and Marg's final act is no different. We expect that Egerton and Ken, her husband and brother who predeceased her, will be waiting at the great cosmic CN station somewhere, with a rye 'n' ginger waiting for her, preparing for a train to the next station. In the words of the Robert Munsch book that she loved: love you forever.

Thank you to the staff of People Care and Golden Years Nursing Home for their care and love.

Memorial service for family and friends on Saturday, June 13 at 11:00 a.m. at St. John's United Church, 175 Waterloo Street, followed by internment (Avondale Cemetery) and a reception. In lieu of flowers, please consider a donation to PAL Stratford, P.O. Box 21045, Stratford, ON N5A 7V4, palstratford.org, or a charity of your choice.



PAL TORONTO COMMUNITY PARTNER COMMFFEST IN 10th YEAR

Submitted by Norman Hart

Since the 1st 2005 festival held in the Pal Green Room COMMFFEST has grown into one of the ten best in Toronto now celebrating Film Art and Music. This year permission has been given by the City to use several prestigious event venues without cost so several gala events are arranged with all information available at www.commffest.com

SUMMER THEATRE IN ONTARIO

Submitted by Merle Matheson, PAL Toronto

Ontario Summer Theatre (formerly ASTRO), founded in 1985, is a network of professional theatres committed to the support, growth, and cultivation of summer theatre in Ontario. By fostering partnerships, developing collaborative marketing strategies, sharing information and networking with a creative and cooperative spirit, we provide vital artistic and economic opportunities for all member theatres.



Members are dedicated to producing quality entertainment and to developing active partnerships in their respective communities in order to enhance both the economic and cultural life of Ontario.

Explore our [website](#), read our blog and engage with us online to discover a world of summer theatre in your own backyard!

PAL CANADA FOUNDATION: NOTICE OF AGM

TO THE MEMBERS AND THE PUBLIC ACCOUNTANTS OF
PAL CANADA FOUNDATION
NOTICE IS HEREBY GIVEN OF THE ANNUAL
GENERAL MEETING OF THE MEMBERS



PAL Place Toronto, The Green Room
110 The Esplanade, Toronto, ON

Monday, June 22, 2015
at 2:00 pm EDT

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TWO IMPORTANT ANNOUNCEMENTS FROM THE CANADIAN SENIOR ARTISTS' RESOURCE NETWORK (CSARN)

Mentorship

Calling All Ontario Professional Artists

Wondering how to take the next big step in your career? Looking for help from someone who has already traveled the same road? Or are you a senior artist looking to share your artistry and experience with a colleague? CSARN can help. We're preparing to launch the fourth round of our mentorship program, and we're looking for both mentors and mentees. Mentors [60+] are paid a fee. Mentees are reimbursed for their expenses. Full details are available on our website, including guidelines and application forms [there are separate forms for mentors and mentees.] You can also check out MENTOR MATCH, a listing of all our available mentors and their skills, and mentees and what they're looking for.

The deadline for applications is July 1st. Questions? Contact one of the Program's Co-directors, Joysanne Sidimus or Deborah Windsor at mentors@csarn-craac.ca Find out more at: csarn-craac.ca/en/mentorship.html

The Seniors' Care Advisory Program

Managing your health can be difficult as you age. Especially identifying, and navigating, the various services, both public and private. It's about to become a lot easier. CSARN is accepting registrations for the Seniors' Care Advisory Program. Offered in association with the ACTRA Fraternal Benefit Society, and managed by Bayshore Health Care for Seniors, SCAP is a free national, bilingual service that assists senior artists in addressing their health care needs. Beginning July 1st, anyone who signs up through CSARN will have access to a toll-free number that will provide a variety of services, including: helping to access provincially-and-federally-funded benefits, and assisting in completing necessary forms; locating appropriate health care service providers; providing information and assistance on a range of other services. CSARN offers this program free of charge to any senior professional artist who registers through our website.

Complete information and registration are available at: www.csarn-craac.ca/en/scap.html

PAL CANADA FOUNDATION

1000 Yonge Street, Suite 300A, Toronto, ON M4W 2K2
T: 416-203-3051 E: info@palcanada.org
www.palcanada.org

Executive Committee:

President: Jeff Braunstein jb.asterix@sympatico.ca
Vice-Pres: Jim Bradford
Secretary: Allan Macmillan macmillan22@gmail.com
Treasurer: Ron Zammit rzammit@actrafrat.com

Without Portfolio:

Alison Atkins atkins.alison@gmail.com
Christina Smith christina.smith@wellspring.ca
Patty Gail Peaker pattygailp@gmail.com
Dan MacDonald clanmac@eastlink.ca

Executive Director: Adrian Luces ed@palcanada.org
Administration info@palcanada.org

Editor: Reid Spencer news@palcanada.org

CHAPTER CONTACT INFORMATION

PAL Calgary | palcalgary.ca
T: 403-252-9255 E: lereaney@telus.net

PAL Edmonton | artistsurbanvillageedmontonab.com
T: 780-431-1353 E: artistsurbanvillage@gmail.com

PAL Halifax | palhalifax.org
T: 902-441-4791 E: info@palhalifax.org

PAL Ottawa | palottawa.org
E: info@palottawa.org

PAL Stratford | palstratford.org
E: info@palstratford.org

PAL Toronto | paltoronto.org
T: 416-777-9674 E: admin@paltoronto.org

PAL Vancouver | palvancouver.org
T: 604-255-4312 E: info@palvancouver.org

PAL Winnipeg | palwinnipeg.org
T: 204-339-9750 E: info@palwinnipeg.org