

# Free To Stay

ହେଉ ବାବୁ ଶ୍ରୀକାନ୍ତ ମହାପାତ୍ର  
Bunda Kabalisinging



Half Moon  
Young People's Theatre



# Free To Stay

A Theatre-in-Education Programme for 9-10 year olds, devised by the Half Moon Young People's Theatre and adapted by the company from "Zeynep: That really happened to me..." by Zeynep Hasbudak and Brian Simons.



## Actor-teachers.

Ailsa Fairley  
Janice McKenzie.  
Cora Tucker.  
Helen White.

## Directed by

Andrew Alty.

## Designed by

Mark Salkild.

## Teachers' Notes by

Norman Goodman.

Thanks to: Brian Simons and the workers at ALTARE for allowing us to adapt the original story; to Fiona Barclay

The Half Moon Young People's Theatre acknowledges financial support from the London Borough of Tower Hamlets, the Inner London Education Authority, Greater London Arts, the London Docklands Development Corporation, Marks and Spencer, The Inner London Teachers Association and the Commission for Racial Equality.

# Contents

Introduction & Aims & Objectives

Participation

Information relating to deportation

Campaigns

Background to the Hasbudak family

Vocabulary

Going into hiding

Home (i) What is "Home"?

(ii) Follow-up activities: teacher in role

Cultural Diversity

Compassionate Grounds: follow-up activity

Separation

Letter-writing

Media (i) The Front Page

(ii) Reading pictures

Reading: some suggestions for the children

Bibliography

Acknowledgements

The Half Moon Young People's Theatre Company



# Free to Stay

## Introduction

"FREE TO STAY" is a full day Theatre-in-Education programme suitable for one class (a maximum of 30 children) of 9-10 year olds. The programme takes the form of a performance piece with the day also divided into periods of participation and involvement theatre. The day will be divided into approximately 2 hours in the morning and 1 hour in the afternoon.

"FREE TO STAY" takes as its starting-point the true and contemporary story of the Hasbudak family and their campaign to stop the parents' deportation. The story is told in the words of Zeynep, who was seven at the time the events started, in her book: "Zeynep: That really happened to me..." which she wrote with her teacher, Brian Simon.

This story has been adapted by the company, directed by Andrew Alty, for performance and is presented through the eyes of Zeynep and her little brother, Fatih. The participation and involvement elements will place the class in situations which will allow them to explore the central themes and experiences raised by the performance of the story.

Certain basic questions are addressed. These are not meant to be seen as exclusive. The issue of deportation is deeply complex and it would be foolish to think that a day's programme could present the issue adequately or satisfactorily in all its complexity. We have had to be selective, looking for those areas which have potential for enriching learning and understanding.

The central questions will be developed in order to help the children understand the consequences of deportation in the circumstances shown in the story and to encourage the children to put their own questions in response to the performance and to the participation elements. These questions, hopefully, will suggest many other lines of enquiry and areas for exploration.

We have been very aware in all our research, which has included meetings with other victims of the threat of deportation, that this complex issue is an emotive one. Zeynep's story is deeply moving and we are sure that many children will be affected by it. Some of the implications of presenting the story theatrically include the possibility that some children could become anxious, especially less mature children in the age group. We are fully aware of the sensitive nature of the material but we are offering it because it is a very important issue and one which should be known about and understood. We believe it can have a part to play in the over-all anti-racist teaching policy in the school. We hope that through the way we present the issue, the children will be left with a very positive experience, even though deportation itself is an experience of life that has few "happy endings" for the victims of it.

We hope that in a full day we can do full justice to a wonderful story and deal constructively with some of the issues. Also, that the children will have ample opportunity to interact with the actor-teachers, both in and out of role, and should instances of distress or worry occur there will be time to deal with them in a sensitive and re-assuring way.

We are very grateful to Zeynep, Brian Simon and others who helped produce the book for supporting us in our wish to present this programme.

These notes have been prepared with two objectives in mind:

- 1 To give information about the programme itself and background information related to the subject area covered.
2. To offer ideas and suggestions for ways in which some of the issues raised by the programme can be developed with the children after experiencing "FREE TO STAY".

The notes have been prepared in conjunction with the programme and form an integral part of it. We believe Zeynep's is an important story, so "FREE TO STAY" should not be seen only as an event complete in itself, but rather as the start of a process that will continue in class with the teacher and, perhaps, long after in the minds of the children.

A copy of "Zeynep: That really happened to me..." will have been sent in advance to each class-teacher taking the programme. We would like the story to have been read to the children or that they would have had the opportunity to read the book themselves.

It is important that the children are not told about the programme in any detail before the visit as we very much hope that the children will experience the performance and the participation as something totally new. A presentation will be given for teachers at the local teachers' centre. This will give the teachers an opportunity to see the performance piece and to hear how the participation elements will seek to explore related issues.

The suggestions for follow-up work are by no means exhaustive. Teachers will probably have ideas and materials of their own that will be used to develop the ideas raised by the programme.

We are always delighted to receive examples of work done or if invited back to see work, someone would always try to do that. Teachers' comments and ideas about the programme and for other work would be very welcome, as they would help us should we decide to present the programme again.

### AIMS & OBJECTIVES

The over-all aim of "FREE TO STAY" is to explore concepts of BELONGING ;of a PERSON'S RIGHT TO CHOOSE WHERE TO LIVE; of HOME.

This will also involve thinking about inter-related questions: separation of family, hiding, fairness, what is a criminal? discrimination, being imprisoned, people's power to bring about change, cultural diversity.

The central concepts within the programme can be represented by the following questions:

- 1 What right do people have to choose where they want to live?
- 2 Who has the right to say where your home is?
3. What happens when people are given no choice about where they want to live?



# The Participation Element

This will take up the morning slot of time, with an additional brief period following the performance piece in the afternoon.

The children will be in two groups, one larger than the other. These will be made by the actor-teachers on the day. The children will be in role and work with the actor-teachers.

The over-all aim of the participation is to create situations which parallel some of those in Zeynep's story or which have connections which we hope the children will make as the day goes on.

The participation will end at a crucial point and this is the point that the performance will address in the afternoon.

For the performance the children are an audience. After it there will be time for the children to talk to the actor-teachers about the day.

## Information Relating To Deportation

(For a timetable of events in the Hasbudak story see pages 91-95 of "Zeynep: That really happened to me...")

### A. Summary of Immigration Acts

80 years ago there were no immigration controls at all. Before the Aliens Act of 1905 it was generally accepted that there should be no restriction on the movement of people.

1905 Aliens Act: restricted entry of "aliens" i.e., immigrants not from the British Empire or Commonwealth. It established that Jewish immigration should be restricted. The basis of this act was racist. It was concerned not with the total number of people entering the UK, but WHO came in.

1914 Aliens Restriction Act &

1919 Aliens (amendments) Act: considerably restricted further the immigration of aliens who would now require a work permit or some other kind of permission to live in the UK.

1948 British Nationality Act: NOT an immigration act, but amongst other things it clarified that Commonwealth Citizens and citizens of the UK and Colonies had a right to live in Britain.

1962 Commonwealth Immigrants Act: Withdrew the right to live in Britain from most Commonwealth citizens, especially from the NEW (Black) Commonwealth. Commonwealth citizens so restricted could apply for work vouchers which once issued to them would grant them the right to live in Britain for as long as they wanted and enabled them to bring over their families. To start with, these vouchers were issued generously.

1965 Reduction in numbers of vouchers: to 8,500 a year, by order of the Home Secretary. Only those with a particular trade or who had a job to go to were eligible to apply.

1968 Commonwealth Immigration Act: removed the right of free entry to the UK from those UK Passport Holders, mainly living in East Africa, who were not themselves born in the UK and who lacked a parent or grandparent who was. Non-British citizens who had a parent or grandparent born in the UK were called "patrials" and had free entry to the UK. For "non-patrials" it now made little difference whether they were aliens or from Commonwealth countries.

1981 Nationality Act: removed the automatic right of all children born in the UK to be British citizens. This was just one part of a complex Act.

No Immigration Act has ever been repealed - unless to be replaced by something harsher. Some governments since 1905 have passed new laws, some maintained the existing laws more stringently. No government, Tory, Labour or Liberal has ever liberalised the law in general.

### B. DEPORTATION CAN BE ORDERED

- (i) for failing to comply with conditions of entry
- (ii) where deportation is thought to be conducive to the public good
- (iii) where another member of the family is to be deported
- (iv) where a court recommends deportation after conviction for an imprisonable offence.

### C. DEPORTATION OF FAMILIES

In considering whether to deport members of a family, the immigration laws say that the Home Secretary will consider such factors as ties with the UK which family members may have, other than as dependants. They also stress the ability of the wife to maintain herself and her children or be maintained without recourse to public funds.

### D. DETENTION

Deportation can involve lengthy periods of detention in prison. About half of those deported are held in prison prior to deportation - about 1,000 people each year. The majority are imprisoned in Ashford Remand Centre Deportation Block and women in Holloway. Many of these people can be held without having been given any custodial sentence.

At any time there are between 120-140 detainees at Ashford awaiting deportation. They do not know how long they might be held. Many deportees face the problem of having to leave behind much of their belongings which may have been accumulated over years of residence in the UK. (NB the Hasbudak family had some of their possessions lost during transit from the UK to Turkey.)

### E. WHO IS DEPORTED?

Deportation affects people from the New Commonwealth, black people, disproportionately, as only non-patrials can be deported. Almost all people deported are from countries usually referred to as "The Third World": 85%. By the end of 1983, 11,000 deportation orders were in force. The majority of those deported were from Ghana, Nigeria, Pakistan, India, Cyprus, Turkey and Iran.



## F. ILLEGAL ENTRANTS

The 1971 Immigration Act created a criminal offence of illegal entry, but the Home Office and the courts have widened the meaning of such illegal entry beyond that envisaged when the Bill was being debated in Parliament. Many people have found themselves threatened with deportation because of these developments, including people who had entered the country quite openly, and including those who have lived in the UK for several years. (The Hasbudaks were deported as "overstayers", but had been settled in work and with their children settled at their school, for nearly nine years.)

## G. THE HOME OFFICE

A stated policy of the Home Office says it "places great emphasis on the role of the family in society" and that it seeks "to promote and maintain family life". (David Waddington in the "Asian Post" 21.4.84).

There have been reports that David Waddington reacts strongly against campaigns ("Guardian" editorial 9.5.84). He himself confirmed ("Asian Post" 21.4.84) that he is not swayed simply because a campaign has built up. "How could it be fair for me to allow someone to stay just because there is a massive publicity bandwagon rolling in his favour?" He has professed a concern for "the little man", the deportee whose case is not taken up by the local campaigning groups. When Zeynep and Fatih were finally deported with their mother, their Headteacher noted: "I have never seen littler people than Zeynep and Fatih as they disappeared out of view."

The Home Office has enormous discretionary powers - this can be illustrated by the rapid granting of citizenship to Zola Budd. These discretionary powers can also be used when deciding whether or not to enforce a deportation order.

The immigration rules lay down that in considering a court's recommendation for deportation the Home Secretary should take into account all the relevant factors including age, length of residence, connection with the UK, personal history, criminal record, the nature of the offence and compassionate circumstances. The Home Secretary must also consider the disruptive effect of removal on children's education. (House of Commons: Rules 169)

## H. APPEALS

Deportation orders and court recommendations can be appealed against. Appeals in relation to deportation for breach of conditions and overstaying are made to the adjudicators. The chances of success are extremely slight: 1980 only 27 appeals out of 427 lodged were allowed; 1981 only 19 appeals out of 262.

# Campaigns

The Hasbudak campaign is great proof of the power of a united community, school, pupils, parents and teachers working together on behalf of members of that community. It was, ultimately, unsuccessful, but there have been similar campaigns which have succeeded.

**GULTEN SEZER:** threatened with deportation in 1983. She was eventually given leave to stay on compassionate grounds. Her case was strongly supported by Camden Council and one of the most important elements in the campaign was the support of the school where two of her children attended, Sir William Collins. They had been at the school for several years and had many friends. The deportation order was against their mother, but the children would probably have left with her. When the

school friends heard of the impending deportation, they took the initiative to start a campaign, supported by several teachers. A special assembly was held and each child was given a letter to parents seeking permission to hold a demonstration and vigil outside the Home Office in support of their friends' right to stay in the UK. There was very strong support and it is reported that the sight of children pouring through the streets singing and shouting outside the Home Office was very moving and powerful. This was a demonstration of children in support of other children and it showed clearly the extent of the disruption of the Sezers' lives if they had to leave.

This was a campaign greatly strengthened by the support of children, teachers and parents.

**AYSE HALIL KORKUNAL:** was deported to Turkey in January 1985 with her 3 year old Cypriot daughter, leaving behind her two British sons with their British grandparents. The deportation followed a year-long campaign by teachers, parents and pupils from the boys' primary school: Myatt Garden School, Brockley and Saban's new secondary school, Catford Boys'. Teachers initiated this campaign when they heard about the threat to Ayse's family. They saw opposition to her deportation as an essential part of the school's opposition to all forms of racism. The teachers' initiative was supported by the school governors and the Parent/Teacher Committee. A public meeting was held at the school, there were fund-raising events, leafleting and petitioning; children wrote letters to Mr. Waddington, a coachload of children and parents delivered a petition to the Home Office and they shouted, sang and waved placards and balloons outside. Support for the campaign came from many other sources, too. The suffering of the family dragged on; a second visit to the Home Office was made; Ayse spent many days at friends' homes to avoid immigration officials. She finally had to leave in

January 1985, but the campaign never stopped working on behalf of Ayse and her family.

After a long and determined struggle the Home Office finally gave Ayse permission to return to the UK and to be united with her family once again. This event happened in March 1987 - after 3 years of uncertainty which included separation of her family for two years. Again, teachers, schoolworkers, & parents thought the family's case was a school issue. As one teacher wrote: "We have a duty to take up issues that directly affect the lives of the people - parents and children - who use our schools".

# A current campaign

Marion Gaima works in the Hackney Environmental Health Division. She has lived here for 13 years, since August 1973. She was educated here and has been in full employment for 6 years. Her only home is here. Because of the changed political situation in Sierra Leone she could face persecution if forced to return.

Marion's original leave to stay was extended until 1977. When she re-applied in 1978 her application was refused. But Marion states that the refusal was never served on her.



A deportation order was issued against her in July 1981 but not served until 1984 at which time she was told that she had no right of appeal. In August 1984, without any warning, she was arrested early in the morning by three policemen (no policewoman was present) and detained for 10 days in Holloway Prison. She was then released pending an application for leave to remain.

In October she was re-detained and not released until December 20th. An application for political asylum was made but rejected and on 27th September 1986 Alien policemen gave Marion a week's notice to leave the country.

Further representations were made to the Home Office and Marion's deportation was delayed. In March 1987 she was granted permission for a judicial review of her application.

So far Marion has spent 2 months and 10 days in prison. She made no appearance before magistrates, had been given no trial, has been given no right to legal aid. (She has even fewer rights than, for example, someone who is arrested trying to bring drugs into the country - yet she has made full contributions as a tax-payer, National Insurance, rates etc. Let alone, the basic rights she should be granted as a human being!)

Marion has spoken of the enormous physical and emotional exhaustion she constantly feels caught up in this seemingly endless process. It is as if "you are never at rest". There is a high level of harassment which constantly undermines your sense of security and denies your basic human rights. The intention is to emphasise your vulnerability. She has to sign in weekly at the police station.

Marion says that if it wasn't for the support she gets through her campaign, co-ordinated by NALGO, it would be extremely difficult for her. She says that the experience she is going through is like "having your whole world drop away from under you". There is no doubt that among the hundreds of deportees every year, there are many who decide to leave quietly because they cannot face the humiliation, the rejection, the experience of being made to feel a criminal, the constant harassment, the mass of papers and documentation, the coldness of authority and the whole de-humanising process.

It has been made clear that the authorities are not concerned where Marion goes. "If she doesn't want to go to Sierra Leone, perhaps she could go to The Gambia".

Her home; her whole life has been established here for 13 years. Yet if she is deported her 13 years of life here has to be packaged up to weigh no more than 21 kilos - the luggage-weight limit.

## Background to the Hasbudak story

Polat and Kebire Hasbudak had lived and worked in London from March 1975. They had two British-born children, Zeynep and Fatih. When a deportation order was served on the parents a strong local campaign was organised by the children's school (William Patten Infants in Hackney) to help fight the order.

The parents were finally deported and so the children had no alternative but to leave too. The Children's Legal Centre made an appeal on behalf of Zeynep and Fatih to the European Commission on Human Rights, alleging that the deportation of their parents breached the European Human Rights Convention. The Commission sat in private in October 1984 and declared that the appeal was inadmissible.

The Children's Legal Centre commented: "The application to Europe represented the last appeal for these two young settled British citizens who wanted to establish that their citizenship meant at least the right to live in this country with their parents and friends and continue their schooling here.

"The application alleged that the deportation of their parents breached the Convention by not respecting Zeynep's and Fatih's rights to family and private life and to education; and also that it discriminated against them in relation to other British citizens who are entitled to bring to the UK or keep in the UK their e.g. wife, husband or children".

At the time Zeynep was 8 and Fatih was 6; they had spent all their lives in Britain and were settled in their schools. When the appeals failed they were faced with the choice of remaining here and being taken into care or accompanying their parents to Turkey; a country they had never visited.

During the campaign there was a period when the family was in hiding: Nov. 1983 to April 1984 supported by their strong local community and by the school.

Polat was eventually arrested when he went to collect a parcel from the Post Office. Six days later he was deported after having been held in Ashford Remand Centre. Kebire and the children continued in hiding but the strain and anxiety made their lives without him intolerable, so they finally came out of hiding on April 2nd and were deported on April 4th.

(The full time-table of the campaign events are included on pages 91-96 in "Zeynep: That really happened to me....")

There have been regular contacts with the family since they were deported: the children have returned on a visit, many letters and cards have been exchanged and visits have been made to them. The children were unable to start school until September 1984. No teaching was available in English, their first language.



# Vocabulary

In the play there are many words and phrases which will be new to the children. We feel that some of these words do not need to be fully understood; the context will give some guidance. Some words are left unexplained - this emphasises the confusing array of terminology that people threatened with deportation have to face. Some words are just used almost as a "chant".

Many of the words the children will have met if they have read the book.

The teacher may think it useful to prepare the children for some of the words, however, so this is a list of the most unfamiliar words:

deportation	overstayer	passport
immigration	permit	application
Home Office	right of appeal	visa
compassionate grounds	stateless person	citizen
campaign		

As will be seen, these words are best dealt with in a clear context, but some children will recognise some of the words and have some understanding of them. But they may well have a confused understanding of others.

The play does, of course, make many references to Turkey. Istanbul is also mentioned. Teachers may like to put out some books on Turkey and aspects of Turkish life and culture.

## Passports.

children will be familiar with this word. It could be a very useful aspect of the programme to talk about passports. The teacher may <sup>have</sup> an out-of-date one, or colleagues may lend them. The children could talk about why there are passports. They could also be encouraged to think about a world without passports. Would it be possible? What benefits? What problems? Do they think there have always been passports?

# Going into hiding

Going into hiding (or taking sanctuary) is part of the experience of many people who look for ways to give themselves time to prepare their campaign against deportation orders.

The Hasbudak family go into hiding. They use two different places; the children and their mum having to change their hiding-place after their dad was arrested.

The book tells about their experiences in hiding, especially how the experience affected Zeynep and Fatih. The play also portrays this very powerfully.

Hiding is something most children will know about, certainly in connection with games.

The children could be encouraged to talk about hiding:

Who has ever hidden away?  
Why did you do it? For fun? As a game? Because you had done something wrong? Because you didn't want to be asked to do something? etc.  
How long did you hide? Where?  
Were you found? Or did you come out when you were ready?  
Did anyone say anything about you hiding away?  
What did it feel like? What did you think about? What did you do?

Why people may hide away: How many different reasons can you think of for why people may go into hiding?  
What would it be like if you had to hide away for a long time?  
What problems could there be?  
How would you stop getting bored?  
What would you miss most of all?

What was hiding like for Zeynep and Fatih and their mum and dad? Can the class recall how the hiding was affecting the Hasbudak family? (Feelings & reactions: fed-up, restless, moody, bad-tempered, bored, missing friends, missing school, blaming each other, arguing, making-up stories, games etc.)

## Anne Frank

"THE DIARY OF ANNE FRANK" This is one of the greatest stories which tells of hiding (among its many experiences). Some children may have seen the TV adaptation of this book and might recall Anne's life in hiding with her family and friends. It is unlikely that there will be many children of this age who will be able to manage the book yet. But it could be appropriate to talk about the book. The teacher may feel that reading some extracts from it would be appropriate. Some children may well read it one day.

Some points about Anne in hiding: she was always hopeful, yet she got frightened. She always longed to be free to go outside. But she could only sit and gaze at the sky through the window.

"Believe me, if you have been shut up for a year and a half, it can get too much for you some days."

"Cycling, dancing, whistling, looking out into the world, feeling young, to know that I am free - that's what I long for."

The Frank family were in hiding for two years.



# Home Memleket... आवस... Chez moi... τό σπίτι μου...

The story tells in a very vivid way of how a child's perception of home is, firstly, threatened and, secondly, utterly destroyed by the act of deportation to a place she/he has no concept of,

GET THE CHILDREN TO TALK ABOUT WHAT HOME MEANS TO THEM.

Is it to do with place...people...possessions...pets... things? Has it to do with abstractions such as safety, familiarity...warmth etc?

THIS DISCUSSION WILL SHOW THAT HOME has many meanings.

Do they think of where they live now as home, or is there somewhere else they have called HOME?

Can more than one place be HOME?

Who decides what is HOME?

CENTRAL QUESTION: Who should have the right to tell you where your home is?

Do your parents, grandparents and other relatives have other places they call HOME?

## MOVING HOME

Who has ever moved home?

Who decided you should move to a new home?

Have you ever had to leave a place where you had friends?

What did that feel like?

What reasons are there for people moving home?

If you are not happy where you are -why shouldn't you be able to move somewhere else?

What are the problems of moving to a new home?

What would the problems be if you suddenly had to move to a new home in a different country? To a country you didn't know anything about? What parts of your HOME would it be impossible to move? (Relate this to Zeynep & Fatih).

## HOME IN OTHER CONTEXTS

The whole discussion could broaden out to touch other contexts in which the word HOME occurs:

home for the elderly      the Home Office      the Home Counties

home-made      homesickness      homeward      homeless

children's home      remand home      playing at home

homeland      "I'm home!" (in a game)      the home side

...cu... heimat... घर... hogar....

hem...nhá...ilé...TOM...nyumba...Casa...gartref...दर...domu...

# Home: A follow-up activity

The aim is to try to draw out from the children what "home" means. To elicit as many views of home as possible; to expand the concept of home beyond just "the place where we live". The children may come to see that there are aspects of "home" which cannot be packed up and moved elsewhere.

The activity will also draw into question another of the points in "FREE TO STAY" and in Zeynep's story: who has the right to say where must live?

Part of the activity could be to build up a display of "HOME". Encourage the children to draw aspects of home as they see it. They could bring in photographs, pictures, things that represent home for them. If they do have a broader understanding of what "home" means they may contribute images of their culture, language, religion, festivals and other events etc.

# Teacher in role

The teacher takes the role of an official (housing officer or some other council officer or building developer official).

The council (developer) is going to build a supermarket. They have bought the land and most of the buildings on the land. Most buildings are now empty but a few houses are still being lived in. These houses must be pulled down before the new building can start.

Other houses/flats are available for the families who have to move out. But they are not in the area. They are in another part of the borough.

The official has to try to persuade the families to move. The official tries all kinds of arguments. But the final point is that the official has the law on her/his side: a compulsory purchase order.

The children work in pairs (could be more). They have time to think about the situation once it is explained by the teacher.

The teacher in role acts very reasonably at first: the alternative homes can sound very attractive. But always acts very coldly, off-handedly, to the arguments and points from the children as they defend why they should be allowed to stay.

Some children may accept the alternative offer. That must be accepted. But the children who resist the arguments are told that it is the law; there's nothing they can do. (Or is there?) Once the children have all had the opportunity to deal with the official, the teacher comes out of role and then discusses with the children what they thought about the experience: not being listened to, not having their opinions respected, not being told if they had any rights; being told what to do, not having choice etc.



The teacher could encourage the children to make connections with aspects of the Hasbudak experience. They may see parallels with the Hasbudak family having to leave what for them is their home to go to a place where they had no connection.

The children could be reminded of Mrs Hasbudak's words:

Our family cannot be broken up.  
There is no home for us in Turkey.  
Our only home is here.  
Our only friends are here.  
Please allow us to stay.

## Cultural Diversity

In the play we try to give an idea of the life of the Hasbudak family before the deportation crisis. One way we do this is having Zeynep telling her class about going to a Turkish wedding. It is an image which shows the children discovering and sharing with others in the community the pride of an aspect of their own cultural heritage.

We believe it of major importance to show how other people's cultural heritage is valued rather than show how it is patronised, undervalued or even made invisible in our society.

One of the central points in defining racism has to do with domination; it is much more than just an issue of prejudice. The play presents an image of this domination - the immigration legislation that has created discriminatory deportation rules.

Another aspect of racism is cultural racism - the notion that western and European culture is superior to other cultures; that it is thought to be indelible to "civilisation".

The play seeks to challenge this, but can only touch on the positive value of cultural diversity and richness. One of the effects of deportation as it is shown to operate in the UK is to deny the value of other people's cultures and how these people contribute to the community.

To illustrate this further we include details of another campaign; one which hinged on the value to the community of the person under threat.

The article which follows appeared in the "Asian Times" of May 16th, 1986. Since the article appeared the House of Lords have announced their decision: June 27th 1986. It was a very important decision because it ruled that the immigration authorities must weigh the loss to a community when deciding on deportation. A community's interests may be seen as separate from the general public interest, and this means that the former may prevail against the latter. The case concerned a man who was shown to be of outstanding value to a particular section of the community. They would be deprived of him and all that he could offer if he were deported.

The case began when Bakhtaura Singh was arrested in 1982 - only to be finally won in June 1986!

# Baba's fight goes to House of Lords

After a four year long fight against the threat of deportation under Britain's immigration laws, Baba Bakhtaura Singh's case is finally to go to the highest court of appeal in the land, the House of Lords. A hearing will take place on May 14 to decide whether Baba's appeal against deportation was wrongly refused by the Home Office Adjudicator and the Appeal Tribunal.

Baba Bakhtaura is a folk musician and singer who lives in Handsworth, Birmingham. He performs to appreciative audiences throughout England - in temples, at weddings and at other community, charity and political functions.

He came to Britain in 1979 as part of a music group, and technically became an 'overstayer' after his appeal against the Home Office's refusal of extension was refused. In 1982 he was arrested for overstaying and has been fighting against deportation ever since.

Baba Bakhtaura bases his appeal to stay in Britain on the 1971 Immigration Act which says that the "public interest" must be considered in deciding to deport someone. It is clear that Baba's deportation would be detrimental to the interest and cultural life of the Asian community. Therefore, the House of Lords has to decide whether the interest of the Asian community is part of the "public interest" or whether the

"public interest" is equivalent to that of the majority population alone.

The High Court decided this issue in Baba's favour but the Court of Appeal overturned this decision. The House of Lords decision will therefore also set a precedent - the basis of much of English law - which could either improve or limit the rights of other people under threat from the racist laws. It is a crucial struggle.

Baba Bakhtaura has had the continuous backing of a defence campaign and has received tremendous support from the Handsworth community over the entire four years. In 1983 he stood as a candidate in the General Election on the platform of 'Stop Deportations of Black People Now!'. The 350 votes he received in a solid Labour constituency fielding a left wing candidate did not fully reflect the enormous and broad support for Baba. On March 15 of this year, hundreds of people marched through Handsworth, demanding that Baba Bakhtaura be allowed to stay, and that the racist immigration laws go.

The Baba Bakhtaura Defence Campaign has organised a picket of the House of Lords on May 14, and urges all people to attend and show their support.

In an interview with *Asian Times*, Baba Bakhtaura and members of his campaign proudly pointed out that theirs is now the longest running anti-deportation campaign in the country.

They also pointed out that Baba has been disabled since an attack of polio in his childhood. Because of his severe disability he would be unable to look after himself in India. All of Baba's family are in Britain. Formerly Baba had a sister in India but she too came to Britain.

Baba himself came to Britain as a performer in 1979. Things started to work out well as many Gurdwaras hired him and his family were able to look after him.

After six months his entitlement to stay in Britain expired and his solicitor applied for an extension. This was refused. Permanent leave to stay was applied for on compassionate grounds. The grounds of refusal concerned a mistake by the lawyer - the application was put in "too late".

In 1981 the police arrested Baba as he was performing in a local Handsworth pub. A magistrates court sentenced him to three months in prison as an "overstayer" and recommended that he be deported on completion of his sentence.

When activists in the community heard ab-

out this situation a defence campaign was formed. An Appeal was lodged against the deportation and a judge at Wolverhampton Crown Court said that he would not do the Home Office's dirty work by overseeing the deportation of a disabled man who was serving the community.

The Home Secretary then issued an 'intention to deport' order at the end of 1981 and this was then sent to the Adjudicator. Baba's defence centred on his links with this country - all his family being here - and his work with the Sikh community.

The Adjudicator said that as his verdict would necessarily be political it was one that only the Home Secretary could take.

The case then went to a judicial review. In the High Court Justice Hodgson said that the Adjudicator could make his decision on the basis of community interest and referred the matter back. In an astonishing act of vindictiveness the Home Office appealed to Court of Appeal against the order made by Justice Hodgson. The Court of Appeal quashed the Hodgson ruling and sided with the Home Office, stating that the question of effect on the community was itself a political question.

It was at this point that the campaign decided to make their appeal to the House of Lords. In pointing to the strategic importance of the case they emphasise that indi-



vidual deportation cases have up to now rested on the grounds of one form or another of "special circumstances". Baba's case is more decisive in that it takes as its starting point the interest of the community. Therefore, if Baba wins his case the Home Office will either have to change its rules or it will open the door to other members of the minority communities demanding their right to stay on the basis of community interest. The campaign therefore challenges the whole essence of Britain's racist and sexist immigration and nationality laws.

Baba's campaign has been active throughout - picketing all the hearings. Having stood in the General Election himself, Baba is now enlisting the support of members of parliament, which could be of great importance if the House of Lords rule against Baba, in which case an appeal will be made to the Home Secretary.

Whilst support from the trade unions is welcome, campaign activists state, the overriding need is for a secure base in the community and amongst the other oppressed people. It is by this means that the campaign retains its independence. Baba is a popular singer in numerous Asian clubs and has written many songs, including one on the guilt of both the Conservative and Labour parties in the oppression of the Asian and Afro-Caribbean communities. During the miners strike, Baba did a free social for the strikers where the local Asian community raised £400 in one go.

Amongst the wide ranging support given to the campaign in its long struggle has been that from the Asian Resource Centre, Asian Youth Movement, Pakistan Workers'

Association, Kashmiri Workers' Association, Indian Workers' Association, Indian Congress, numerous Sikh Gurdwaras, Birmingham Black Sisters and numerous Asian organisations of different political tendencies.

Baba himself has travelled all over Britain performing since 1979 - this partly accounts for the huge number of Indian organisations and nearly 40 Gurdwaras that have given active support. Baba has performed at weddings and for Asian strikers at P S Rhandi and Kewal Brothers. It is his principle that he will freely give of his time and talents when other anti-racist struggles need support.

His own campaign has avoided being confined to the 'left ghetto' and his work has, indeed, proved to be an important unifying factor in the community. For example, on the Old Bailey picket as the verdict was awaited in the trial of the Newham Eight, Baba sang one of his songs that linked the struggle of the youth of today with that of the anti-imperialist martyr, Shaheed Uddham Singh. This mobilised the parents and helped them improve their understanding of the reality of the struggle waged by the youth. As his own appeal to the Lords looms, Baba is still working, for example at socials in support of the victims of the Bhopal tragedy.

Whilst the community aspect is well to the fore, Baba's own personal plight should not be ignored. His mother died last year - partly as a result of the stress of the campaign. Since he was struck down with polio at the age of two-and-a-half he has been unable to walk more than 25-50 yards and needs regular hospital treatment. He is currently receiving

treatment at the Royal Orthopaedic Hospital in Birmingham and doctors there say that he needs people to support him. Baba told *Asian Times*: "If I'm sent back to India, I'm as good as dead."

Whatever happens in the House of Lords the campaign will not be at an end. If Baba wins, an Immigration Tribunal will have to hear the case again, bearing in mind the factor of "community interest".

If he loses in the House, it is planned to appeal to the Home Secretary to exercise his discretion in Baba's favour. Tony Benn has agreed to lead a parliamentary delegation to put Baba's case should this prove necessary. Local MP, Clare Short, also pledges her support. The campaign will also urgently mobilise other forms of support.

Baba Bakhtaura told *Asian Times*: "When the British came to India, I don't remember my great grandfather asking if they had passports." He and his supporters are determined that, come what may, Baba will stay. In his own words: "You can tell Thatcher if you want, I'm staying. If I ever leave this country it will be because I want to leave."

"*ASIAN TIMES*"  
16.5.96

# Compassionate Grounds

WHO KNOWS WHAT THAT MEANS?

"You're very late this morning, Steven. I know the buses are on strike, so I'll make allowances this time."

DOES ANYONE KNOW WHAT MAKE ALLOWANCES MEANS?

Here is a little story that may help you understand what COMPASSIONATE GROUNDS means:

One day someone in your class (call her Lynne or it could be Simon) comes to school late. But the teacher doesn't tell her off. During the day Lynne was sometimes in a bad mood. She wouldn't talk to friends. She sat on her own. She would answer people rudely. In every way Lynne was not at all like she usually was in class.

But whatever happened, the teacher did not tell her off. Everyone was very patient with Lynne.

Why was this?

Well, everyone knew something very important. Someone in Lynne's family is very ill. Lynne is worried. Perhaps she didn't get much sleep last night.

So you make allowances for her unusual behaviour. You understand what has been happening in class. You show you sympathise with her. You show you care. You show compassion.

Lynne is needed to help at home, so she is allowed to go home earlier than the rest of you. Some people might say that is unfair. But you know the reasons - so you make allowances. You know that there are compassionate grounds why she should get special treatment just at the moment.

The "man at the Home Office" in Zeynep's story is allowed to use "compassionate grounds" when he has to make decisions about who can stay in Britain and who has to be deported.

Do you think there were good reasons to allow Zeynep, Fatih and their mum and dad to stay? Were there good reasons to make allowances? Do you think there were compassionate grounds for them to be allowed to stay?



To help you make up your mind, here is an activity you can do.

It might be best to work in a small group so that you can decide together.

## what to do

1. Take the list of statements that are printed on red paper.
2. Carefully cut out each box.
3. Read each statement. What does the group think about it? Is it a reason your group would use to decide about Zeynep & Fatih?
4. Make TWO piles with these statements.  
PILE A: all the statements you think are important.  
PILE B: all the statements you think are not so important.  
(You could have PILE C for any statements your group is not sure about.)
5. If you do have a C pile, go on talking about the statements to see if you can decide.
6. Take PILE A. Look at all the reasons again. Are they strong reasons for allowing the family to stay? Are they reasons which show there are compassionate grounds to allow them to stay?
7. Put the statements in order, putting the strongest reason at the top and then all the other reasons in the order your group thinks is the order of importance.
8. Now design a wall poster. (Here is an idea. But your ideas would be better.)



## Separation

Many of the stories of deportation tell of long periods of separation for different members of a family. The story of Ayse Halil Korkunal and her family (mentioned in these notes) is an example of this. There are numerous cases of families waiting to be united: wives awaiting husbands; husbands their wives and parents waiting for children.

The effects of separation on someone are not easy to imagine by someone who has not known it, but it might be possible to encourage the children to think about it. One way to start might be to ask the children to recall what happened to the father in the play.

If they are not absolutely clear about this, the teacher could remind them of the event as it is mentioned in the book on page 93 (March 6th).

The children can go on to recall how the family react when he hasn't come home for tea.

Also, how did the family come to learn what had happened to him? Ask the children to talk about what it would feel like to see something like that on tv.

What would it have felt like for Zeynep and Fatih to see their dad being put on a plane to be sent back to Turkey? They had no chance to speak to him or say goodbye.

The children could go on to talk about all the problems Zeynep, Fatih and their mum would have now that their father had been sent away. The children could give reasons for why the family had to move to a new hiding-place.

The idea of separation could also be explored by asking the children if they have ever felt lost without an adult around. Where were you? What happened? What did it feel like? What did you do?

Have you ever wanted help from someone, but there was no one around to ask? How did you manage? What did it feel like?

The children could be asked to think of other situations where separation happens: hospital, split in the family, death.

This is not an easy subject to deal with if there are children in the class who will have experienced separation. The teacher is the best person to know how to explore this subject in personal terms with the children.



# Writing Letters

Teachers rightly prefer a letter-writing activity to come out of something real, so we believe that the following suggestions could lead to the writing of letters that have a real value.

1. Writing to Zeynep and Fatih in their new home in Turkey. The letters could tell of reading Zeynep's story, seeing the performance and being involved in "Free to Stay". The letters could speak of the children's thoughts and feelings about what they have seen and read. Teachers will also have many ideas to encourage this. Drawings could be included, perhaps a photograph of the class.  
Any letters written will be forwarded to Zeynep if the teacher would send them to us at the Half Moon YPT.
2. We have included details of Marion Gaima's campaign. Teachers might feel they could talk to the children about this. Perhaps some children would like to write to Marion. Of course, it would be excellent if letters were written supporting the campaign. But teachers will have to decide that individually.
3. Teachers may well like to tell children of other campaigns relating to other subjects; ones which the children may be interested in and want to support and writing letters may be one way of supporting the campaign. There may well be a campaign concerned with something local.

# Other writing

Many of the themes which are part of Zeynep's story and of the whole "Free to Stay" programme would provide an excellent starting-point for other writing: home, family, friends, hiding, being watched, going away etc. Teachers will know what level of written response can be expected of their children, so a long list of suggestions for poems, stories, diaries etc is not included here. One idea that a small group might work on is FRONT PAGE. This could be about the Hasbudak campaign using material from the book, a photograph could be photocopied, headlines made up and news items written.

Letters to the Half Moon YPT: we are always delighted to receive letters from the children we work with. We treat such letters seriously, and do try to respond. This response may not always be to each individual letter (in the case of a batch of letters) but we would respond.

# Media: Front Page

The process of choosing which items of news to publish and, in particular, of creating the FRONT PAGE of a newspaper is very involved and is a whole project in itself.

But teachers might think there are some useful learning opportunities in an activity which asks the children to think about how to present news and pictures effectively.

A small group (2 or 3) would work together to produce a front page about the Hasbudak story.

A mock lay-out sheet is included in the pack. The aim will be for the group to produce items for the front page and then do a paste-up. The front page could then be displayed. Teachers could make additional copies of the front page format so that more than one group could work on the activity.

The children in the groups could be "in role" i.e. the editor, picture editor, sub-editors to write the headlines and captions, reporters to write the stories. Alternatively, teachers might prefer that the group make collective decisions about what to include.

POINT-OF-VIEW/BIAS: this is a very complicated issue but some teachers might like to discuss it with their children. During the Hasbudak campaign the children of William Patten School learned about this in a very direct way when they saw how the media selected what items of the campaign to use and what to leave out. A children's news conference was almost ignored and only adults were referred to. The children were angry and frustrated, but they learned something about the media.

The groups could be given examples of front pages from newspapers and they could be discussed. The lay-out could be explained.

They could then be set the task of completing the "Gazette" front page. The central question would be how best to use the space.

1. Ideas for HEADLINES could be worked on and decisions made about which to use.
2. The book could be checked for pictures, choices made and photocopied. The idea of "cropping" a picture could be discussed.
3. Captions should be written.
4. Writing the stories - to fit the space available. Work in rough at first. Check for errors. Then a correct copy made.
5. When all decisions have been made, a paste-up can be made.

## Equipment and materials

1. The lay-out sheet (copies could be made for rough work)
2. scissors, pencils, rubbers, pens, felt-tips, rough paper, rulers
3. access to a photocopier



61505

**EAST  
LONDON  
EVERY FRIDAY**

**Buzzette**  
&  
OBSERVER

**BEST  
IN  
NEWS**

12p

**1**

**2**

**3**

**4**



An example of a simple question sheet to accompany the photograph on page 63 of "Zeynep: That really happened to me..."

1. How many people can you see in the photograph?

2. Where are they looking? At the camera  
Away from the camera  
At another person or  
thing in the photograph

3. Where are the people?    Close together  
                                     Near each other  
                                     Separate from each other

4. The photograph was taken indoors  
out of doors

5. The time of year the photograph was taken was

summer

winter

6. More difficult: Does the drum make a difference to the picture? (To do this one, try to think what a difference it would make if the drum wasn't there. You could fold back that part of the photograph or you could cover it with a strip of paper, or even cut off the strip which shows the drum. Then look at the photograph again.

[illegible]



# Childrens Reading

READING SUGGESTIONS: recommending books is always a risky business. For one thing, any list is bound to exclude books someone else thinks are "musts". Teachers will know books that will relate to some of the themes raised in the "Free to Stay" programme. Here are a few titles that could be worth investigating - either for reading aloud or for introducing to the children for them to try on their own perhaps.

JOURNEY OF 1000 MILES: Ian Strachan (Methuen) - story of the Vietnamese boat people, focusing on one family. Many themes interweave in this poignant story: hiding from patrols, the strength of individuals being together and the plight of refugees are just three.

THE RUNAWAY: Gillian Cross (Methuen) involves running away, making friends and hiding from the police

THE AIR-RAID SHELTER: Jeremy Strong (Black: Comet series)

JOURNEY TO JO'BURG: Beverley Naidoo (Longman: Knockouts)

THE PEACOCK GARDEN: Anita Desai (Heinemann o/p) worth trying to find a copy. The story is set at the time of the Partition in India. Central character: young Muslim girl, lost, confused and sad - not understanding what is happening around her.

RUN FOR YOUR LIFE: David Line (Heinemann: New Windmill)

JYOTI'S JOURNEY: Helen Ganly (Deutsch) perhaps too "young" for the upper age group.

NOWHERE TO PLAY: Kurasa (A & C Black) tells of children who live in a "barrio" in Caracas and their efforts to bring about change in their community.

ON THE NIGHT WATCH: Hannah Cole (Redwing Books) parent & children power: their efforts to stop their LEA closing their primary school.

SAVE OUR SCHOOL: Gillian Cross (Methuen: Magnet) similar theme, but focusing on the children themselves,

# Bibliography

In our research for the theatre-in-education programme we referred to many different sources. There were a few books that proved very useful, but most of the most valuable items were press-cuttings, pamphlets and articles in journals and magazines. Listed below are the sources that we found most useful:

Zeynep: That really happen to me... by Zeynep Hasbudak & Brian Simons: ALTARF: Panther House Room 216, 38 Mountpleasant, WC1X 0AP)

RIGHT TO BE HERE: A Campaign Guide to the Immigration Laws: (Anti-Deportation Working Group: London Strategic Policy Unit: 633-4537)

ISSUES (Summer 1985: Deportations: An Issue for Schools) c/o CUES, Lawn Lane, SW8 1TJ. 735-0656)

DEPORTATIONS & REMOVALS: Paul Gordon (The Runnymede Trust)

POLICING IMMIGRATION: Paul Gordon (Pluto Press)

CHILDRIGHT (Bulletin of The Children's Legal Centre No. 12) (20 Compton Terrace, N1 2UN 359-6251)

Various articles and news items in:

The Newsletter of ALTARF  
RACE TODAY (165 Railton Rd., SE24 0LU)  
SEARCHLIGHT (37B New Cavendish St., W1M 8JR)

BRITISH IMMIGRATION CONTROL: a brief guide: Paul Gordon & Francesca King: The Runnymede Trust

SUGGESTION FOR HANDLING CLASS DISCUSSION ON IMMIGRATION: John Wright (Article in "Contemporary Issue in Geography & Education: Autumn 1983)

Articles on Immigration Control in "New Law Journal" : 2nd, 9th, 16th October 1975

GLC: Report by the Leader, Ken Livingstone : July 1984

RACE & CLASS (the Quarterly journal of the Institute of Race Relations: 837-0041)

IMMIGRATION PRISONERS: a forgotten minority: Stephanie d'Orey (The Runnymede Trust)



# Acknowledgements.

A number of individuals and organisations have given their time and support in the creation of this programme. We would like to acknowledge them here:

Brian Simons for giving us a great deal of his time and invaluable advice and comments. Malika Hakki and Marion Gaima for sharing with us their experiences of the threat of deportation and of campaigning. The Runnymede Trust for permission to use their extensive library. To the personnel responsible for "Issues". For help from the Joint Council for the Welfare of Immigrants and the Hackney Anti-Deportation Campaign.

# GEM

220 High Rd., Leytonstone, E 11

for assistance with TV and Video equipment, many thanks.

# TV

## The Company

Donna Campbell  
Jenny Clarke  
Ailsa Fairley  
Norman Goodman  
Steve Harris  
Niki Johnson  
Janice McKenzie  
Mark Salkild  
Cora Tucker  
Helen White

Funding Co-ordinator  
Administrator(p/t)  
Actor-teacher  
Education Worker  
Associate Director  
Administrator(p/t)  
Actor-teacher  
Designer  
Actor-teacher  
Actor-teacher

### Part-time Youth Theatre Leaders

Josette Bushell-Mingo  
Nic Fine  
Catrina Garratt  
Michelle Matherson  
Hamish McDonald  
Annie Smol

# HALF MOON

## young people's theatre

HALF MOON YOUNG PEOPLE'S THEATRE

### COMPANY INFORMATION AND POLICY STATEMENT

The Half Moon Young People's Theatre is a professional theatre and Theatre-in-Education team based in Tower Hamlets, providing Theatre-in-Education programmes in primary and secondary schools, performances, youth theatre activities, playwriting workshops and technical training courses. The Half Moon YPT seeks to assist the personal development of young people by providing educational, vocational, creative and entertainment opportunities. In all areas of its work, the Half Moon YPT aims to discuss issues and experiences which interest and excite young people and to make theatre widely accessible to young people living in East London.

### PERFORMANCES AND THEATRE-IN-EDUCATION PROGRAMMES

#### Work in Schools

Theatre in Education programmes can cross all subject areas, potentially enriching the entire curriculum. The Half Moon YPT's work in schools is generally participatory, involving children emotionally, physically and intellectually. As the children meet characters and engage in situations, they make decisions and directly experience the consequences. Throughout the year, the company maintains close working links with teachers, establishing an effective relationship between performances and related classwork. Teachers' packs with suggestions for preparatory and follow up work are vital ingredients in the whole programme.

#### Tours to Youth and Community Centres

Each spring, the Half Moon YPT takes a professional theatre performance to young adults living in Tower Hamlets and neighboring boroughs. Productions aim to deal with situations and issues related to their lives and to show young people that theatre is for them.

### YOUTH THEATRE

Working together in a creative environment, young people learn to cooperate with each other and develop confidence in their own abilities. Under the direction of a drama tutor, youth theatre groups meet weekly at the Half Moon YPT Centre for improvisation and skills workshops and to devise and rehearse their own work for performances in the community. The company has started workshops for Bangladeshi young people in local schools and plans to initiate workshops for the physically disabled.

213 Mile End Road London E1 4AA

Telephone 01-791-1141