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EDITORIAL COMMENT

Majac is a multi-disciplinary publication in the Humanities that provides publication opportunity for leading scholarly articles in the fields of Theatre and Communication Arts, Music, Literature, History and other related cultural/ Ethnographic Studies.

Most of the articles published in this edition have attempted to reflect current trends in the various fields. The articles have been carefully researched and most of the contributor show concern not only with existing issues but also with problematic areas.

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Proposing Anti-Terrorism Performances In American's 'Enemies' Streets: A 21st Century American Cultural Challenge

Rasheed Abiodun Musa

Introduction

Setting the Agenda

Terrorism, in its profound sense, is one of the 21st Century challenges facing the entire human race. Domesticating terrorism totally as an American affair or problem will therefore prolong the socio-political disorder of terrorism. While terrorism is the current problem of the entire human race however, there are some dark spots in the entire globe that have recently suffered from the hydra-headed problem of terrorism. One of the dark spots is the United States of America, as such, terrorism should also be seen as one of the main challenges facing the United States in the 21st Century.

In spite of their monumental destruction to man and material resources, terrorists are not born but combination of factors often made people to become terrorists, promoting albeit deliberately and frequently: the incidence of terrorism.

Among its cliché, terrorism is inhuman and a grand revenge that involves the direct or indirect exchange of violence. It often scales the limit of civility. It is also a maximalist option for ego massaging. Anti-terrorism or counter-terrorism on the other hand is an expostulation and a contrast to terrorism. Anti-terrorism or counter-terrorism has therefore become one of the policies of the United States' government at checking the anti-human phenomenon of terrorism. Carefully drawn anti-terrorism campaigns will therefore serve as counter check on the perennial discord of terrorism.

The theatre, through its theatrical performances has always been an instrument of conflict management. This has clearly negated the dialectical canon of "art for art's sake" to embrace the functional essence of "art for heart's sake". Also, the role of the theatre as an interventionist mechanism cannot be overemphasized especially in the prevention, management and control of crises.

Through the analytical framework of; 'theory of soft power' which has also been dubbed as 'the second face of power', this paper proposes a performance model; the anti-terrorism performance model. The content and form of this performance model will also be methodologically highlighted in this paper. The acceptance of this performance model by American cultural

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ambassadors and diplomats we hope will lead to anti-terrorism performances in American's 'enemies' streets. These performances {if well articulated and executed} will serve as cultural and diplomatic strategies aimed at checking the rising incidence of terrorism.

Literature Review: A Vote for the Theory of Soft Power

Terrorism is neither a new concept nor a new phenomenon. Its ambiguity and complexity has often made scholars and researchers to generally see terrorism as violence (domestic or international), oppression, aggression, hatred, dehumanization, discrimination and grand exhibition of injustice.

A literature review on the above major and minor social disorders no doubt will be a literature review on terrorism. Interestingly, terrorism as a graphic product of a society in conflict with herself has also enjoyed sufficient intellectual attention. Majority of discourse and submissions on terrorism however are always subjective because of the intricacies, complexities and the reliance on the descriptive research methodology that have become the lots of most researchers' instruments.

While attempting to define the changing face of terrorism, we must first and foremost acknowledge the fact that scholars such as; Rosie (1986), Andrew (1987), Stalker (1988), Chalk (1996) and (2001), Hollingsworth (1999), Tomlinson (2001), Rimington (2001) and Nye (2002) have contributed positively to the phenomenological understanding of terrorism apart from the thousands of articles that are daily being devoted to the subject of terrorism.

As much as there are numerous impressions on what terrorism is all about, it is also important to state here that terrorism in its historical foundation is seen as war. War often leads to counter-war and revolution to counter-revolution. War, in its essence is mostly caused by politics which in itself, is the further 'extension of war'. War just like terrorism can take the form of political violence which (Honderich, 1989:8) defines as:

A considerable or destroying use of force against persons or things, a use of force prohibited by law, directed to a change in the policies, personnel or system of government, and hence also directed to changes in the existence of individuals in the society and perhaps other societies.

Whether we agree or not, change to Honderich is the inevitable spring of violence.

In this research work, we will adopt Joseph S. Nye's definition of terrorism as our working definition of terrorism. He captures the metaphor of terrorism as "the privatization of war" (Nye, 2002:x). This definition of terrorism further finds

solace in George Bush historical reflections on some major war-like and terrorists' caused disasters that have befallen the United States of America after the September 11 terrorists' attacks. Bush laments emotionally that:

Americans know that terrorism did not begin on September 11, 2001. Regrettably, its history is long and all too familiar. The first major terrorism attack on New York City financial district, for instance, did not occur on September 11, or even with 1993 truck bombing of the World Trade Centre. It occurred on September 16, 1920, when anarchists exploded a horse cart filled with dynamite near the intersections of Wall and Broad Streets, taking 40 lives and wounding about 300 others. Starting with the assassination of President William McKinley in 1901 and continuing with the bombings of U.S. embassies in Tanzania and Kenya in 1988 and the USS Cole in Yemen in 2000, American history in the 20th century was punctuated by terrorism'

America through the above, has paid numerous prices for nationhood. These lamentations from President George Bush excludes the uncountable crises, revolutions and counter-revolutions that have engulfed the United States centuries back.

Terrorism has also become one common word with many linguistic colourations. Writers and scholars often change the subject of one terrorism to another depending on the nature of terrorism that happens. It is therefore a matter of linguistic erudition to hear words such as; domestic terrorism, local terrorism, global terrorism, economic terrorism, military terrorism, psychological terrorism, national terrorism, political terrorism, social terrorism, ecoterrorism and catastrophic terrorism competing for space. For sure, all these words are coded words that define the constancy of terrorism as one of the challenges of modernity.

Counter-terrorism or anti-terrorism is another major concept crucial to this study. All measures (rational and irrational) taken to prevent, control and manage terrorism is counter-terrorism or anti-terrorism. The complexities of terrorism have also made various counter-terrorism measures difficult. In fact, a solution that can work to checkmate one war or counter a revolution may **NOT** necessarily work for the other.

The current 'war against terrorism' however took the central stage of intellection as a result of the September 11's tragedy in America which the U.S. State Department says that:

Approximately 3,000 persons died in the attacks, including nationals of 78 different countries in the destruction of the

World Trade Center alone... the New York Partnership and Chamber of Commerce... calculates the indirect economic costs of the destruction of the World Trade Centre at 83 billion in 2001 dollars².

And as at September 14th, 2001, the US House and Senate approved a supplementary budget of 40 billion US dollars as initial grant for counter terrorism to check the activities of terrorists.

Positive and negative counter-terrorism measures have also been widely discussed by scholars. The United States of America's government, non-governmental organizations and private initiatives also formulate most of these anti-terrorism measures. First are the counter-terrorism-celebrated measures, which are listed as set of objectives by the US government. Some of the major objectives include the need for every Americans, every man living in the world, every interested player in the war against terrorism to: locate terrorists and their organizations, destroy terrorists and their organizations, identify terrorists and their organizations, defeat terrorists and their organizations, deny sponsorship, support and sanctuary of terrorists and state sponsorship of terrorism, establish and maintain international standard of accountability with regards to combating terrorism, interdict and disrupt material support for terrorists, eliminate terrorists sanctuaries and heavens and win the war of idea³ among others which are grounded in psychological and theoretical logic.

There are various measures put in place to combat terrorism. For examples, the establishment of the National Commission on Terrorism Attacks in United States, Antiterrorism Assistance Program, Diplomatic Security Program, Terrorism Research Centre, Counter Terrorism Solutions Ltd., USA Patriot Act, Foreign Terrorist Tracking Task Force and the various United Nations' Action Against Terrorism which can be located in Chapter VII of the UN charter apart from the initial Security Council Resolution 1373 which requires "each UN member state to take specific measures to combat terrorism".

There are also numerous theories propounded by scholars to tackle the menace of terrorism. While Knutson in his research on "psychology of political terrorism" propounded the theory of 'sociopsychological approach'⁴ to terrorism in the early 80s we have other approaches to counter-terrorism such as Jerrold M. Post, John Crayton and Richard Pearlstein's 'Narcissistic Rage Hypothesis', Ted Gurr, J.C. Davies and Joseph Margolin's 'Frustration-Aggression Hypothesis', Crenshaw's 'The Organization Approach' that says that: "acts of terrorism are committed by groups who reach collective decisions based on commonly held beliefs, although the level of individual commitment to the group and its beliefs varies"⁵ Franco Ferracuti's Marxist theory approach to terrorism which takes

into account the subculture of terrorists and the 'Negative Identity Hypothesis' which Jeanne Knutson develops. So also is Erikson's theory of identity formation.

There are also other numerous approaches formulated to check the menace of terrorism. However, we strongly support and accept the "Muticausal Approach" as a strong approach for the management and control of terrorism. This approach from Paul Wilkinson asserts that:

Terrorism usually results from multiple causal factors-not only psychological but also economic, political, religious, and sociological factors among others... terrorism is a multicausal phenomenon. It would be simplistic and erroneous to explain an act of terrorism by a single cause, such as the psychological need of the terrorism to penetrate an act of violence.⁶

To say that terrorism is caused by one single factor will be an attempt at underplaying the multiple factors that often lead to terrorism.

Terrorism "an attempt to acquire or maintain power or control by intimidation" is often carried out by numerous terrorists organizations spread across the globe. American government however placed all the terrorist organizations under what they often called FTO (Foreign Terrorist Organizations). Militant and overtly religious organizations, political organizations, economic interest groups and some cultural organizations have frequently appeared in the United States FTO list. The famous and the most popular among these terrorists organizations however is the al Queda Islamic Organization.

We kindly believe that the present problem of terrorism facing the United States of America is caused by combination of factors. However, the failure of American diplomacy and foreign policy necessarily signal the current travails of the American nation. Spanier (1983:10) in fact echoes the failure of American diplomacy in her foreign policy. He asserts that:

American approach to international politics consider peace and war as two mutually exclusive states of affairs; it also divorced force from diplomacy. In peacetime, diplomacy unsupported by force was supposed to preserve the harmony among states. But, in wartime, political considerations were subordinated to force.

This "Americans' all-or-nothing approach to war..." militated against their use of diplomacy weapon of compromise. Spanier concludes by saying that Americans are "extremely suspicious of diplomacy".

In her foreign relations in the twenty first century, America has three power base and has recently asserted by Nye (2002:12), these are:

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- (a) Military Power
- (b) Economic Power
- (c) Soft Power

Military power and economic power have always been used and it has also been observed that:

Military power and economic power are both examples of hard command power that can be used to induce others to change their position. Hard power cannot rest on inducements (carrot) or threats (sticks). But there is also an indirect way to exercise power... This aspect of power – getting others to want what you want... soft power (Nye, 2002: 8-9).

Although successive American governments have opted for the heavy use of military might and strong economic/financial base to dominate the rest of the world, yet Americans have suffered constant terrorist attacks at home and abroad. In the zero sum game of diplomatic use of power, we strongly admonish the American foreign policy planners to place more emphasis on the use of soft power. Nye (2002:9) once again sees soft power as that which develops from American values:

Soft power rests on the ability to set the political agenda in a way that shapes the preferences of others... soft power arises in large part from our values. These values are expressed in our culture, in the policies we follow inside our country and in the way we handle ourselves internationally.

Both soft power and hard power are somewhat related. Yet, if the military power is part of Americans response to terrorism it should also be sounded clear that America's excessive use of military power will only continue to breed more terrorists organizations.

The soft power theory with its heavy reliance on America cultural values is the 21st American cultural challenge that we hang this research work on. In the "war against terrorism" it is also important that American cultural ambassadors and diplomats take cultural production and reproduction seriously. Philip (1990:21) calls this the challenges of modernity in which:

...it is instructive to note that the forces directly responsible for nation building are seldom industrialists or bankers but often monarchs, politicians (of course),bureaucrats, philosophers, poets, historians and others involved in cultural production... The re-appropriation of the past, which is precisely the task of historians and other cultural gatekeepers, is essential to give definition to the idea of progress which governs the modern temperament.

Performance of any kind may be seen as theatre which is "the showing

of ourselves to ourselves" and that which can be "done by an individual or a group in the presence of another individual or group" (Schechner, 1988:30). As observed elsewhere, all human activities are also seen as performance. These include "social performance, cultural performance, therapeutic performance, ethnographic performance, anthropological performance, traditional performance, linguistic performance, ritual performance and political performance" (Musa, 2002:117).

The anti-terrorism performance necessarily falls under political performance. This conclusion finds solace in Boal (1979:VI) now famous assertion that all "theatre is necessarily political because all the activities of man are political and theatre is one of them. Those who try to separate theatre from politics try to lead a political attitude". In the theatre of politics, there are many things at stake. In political performance however, the main attraction is the rejection of war and its substitution with peace and the dialectical preaching of social justice.

Political performance does not aim at winning war but among its numerous functions, it utilizes the theatre as a psychological therapy of war by preparing human mind, human psychology against war or, making the audience to reason in other to stop and prevent war.

American's 'Enemies': True or Fallacy?

Real or imagined, there is a serious contention from scholars on the controversial question of American's 'enemies'. Do Americans have enemies? Do certain people or religions hate Americans? Why do people hate the Americans? Is America not her own enemy? The culture of opposition to the American by Americans at home and majorly, by foreigners tends to support the theory that the Americans have enemies.

To justify this assertion on the presence of American's 'enemies' within and outside the American's borders, it is important to locate this assertion under these five cogent points which have seriously drawn scholars attentions: American's failure to manage her social, economic, military, political, religious and cultural successes. This is to the distaste of some hardliners.

The failure of America's policy of retribution.

- (a) The American's culture and sense of arrogance that has made America "the policeman of the world".
- (b) Americanization policy of "unipolar world" versus "multilateralism" which has led to 'isolationism' instead of 'internationalism'.
- (c) Contention between radical Islam and Americanization as consciously being promoted through globalization

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(d) and the general failure of America's diplomacy.

We have discussed the failure of America's diplomacy in our literature review. However, when people talked about America's 'enemies', what often comes to mind are the Muslims, the Islamic religion and the radical wing of its followers. George Bush himself says this directly. He frantically makes a bold reference to some Islamic countries as the deadly "axis of evil" immediately after the September 11 debacle.

The problem of the US with some Muslim countries to us is ideological. The first is that there are some cores Islamic fundamentalists who want the Islamic creeds and ethics to be observed to the letter. These groups of 'Islamic Majaheeden' or freedom fighters preach and promote Islam to the letter thereby serving as the defenders of Islamic heritage. This group of people stands in opposition to some core American nationalists who see the entire world as American's village – preaching at it were, the culture of American heritage through globalization which, Anwar ul-Haque says "wears a Made in USA label".

American and her people are Zionists and Islam and Zionism are dialectically and ideologically opposed to each other. In fact, Godfrey Gansen says that:

Today, Islam the modern western world confront and challenge each other. No other major religion poses such a challenge to the west. Not Christianity, which is part of western world and which has been eating up from within by the acids of the modernity. Not Hinduism and Buddhism, because their tradition to the west has been and is on high, eternal plane. And not Judaism, which is too small and tribal a faith. No guru, no swami, no lama, no rabbi has had any impacts on the west comparable to that exerted by the caliph (cited in Fashola, 2001:39).

It is no news therefore that some Islamic countries in the Arabian world are tagged "friendly" and "unfriendly" countries to the American people.

In the frequently changing America's list of Foreign Terrorist Organizations, Islamic movements, fighters, jihadists and defenders are always in the majority. Some sizeable number of the Muslim population in the entire world do **NOT** like some American foreign policies which they see as anti-Islam: the Hollywood culture, mass communication culture – 'sexism' and so on contradict the Islamic ethics. This unwritten ideological war between the west and the Islamic religion made the former Prime Minister of Israel (Ben Gurion) to remark that, "we do not fear socialism, revolutionism and

democratization in this region, the only thing we fear is Islam, the giant that has slept for so long" (cited in Fashola, 2001:40). In an ideological war between unhindered social freedom and human rights and prescribed ethics of religious guide there must be friends and enemies.

Henry Carey in his article titled, "Immigrants, Terrorism and Counter-terrorism" also examines the various human rights abuse of the American government under the guise of counter-terrorism on the immigrants who are mostly Muslims. That America is now compromising her "robust tradition of civil liberties" through illegal and criminal detentions of the Muslim immigrants is nothing but a misplacement of justice and the carrying out of retributive justice. In fact, Carey observes that:

As of summer 2002, most US public attention has focused on the alleged illegal combatant captured in Afghanistan. But this provides much less of a concern for most U.S. immigrants. More threatening are the emerging plans for detaining both illegal and legal immigrants, particularly Muslims, on the suspicion, in the absence of proof, that they are "combatants" in the war of terrorism against U.S. (Carey, 2002:395).

Almost all the US citizens also "assume that all hijackers and terrorists have been Muslims" (Carey, 2002:399) making the "fear of radical Islam, as opposed to terrorists... a larger fixation in US foreign policy in the past decade".

In the above statements, it is very clear that the U.S. government is promoting counter-terrorism policy of violence for violence but violence has never solved any violence, instead it make violence to escalate. Such policy of detaining Muslims illegally can only lead to the breeding of more Muslim terrorists and as a peace merchant laments, "the ever worsening economic disparity between rich and poor countries poses unprecedented challenges to the continued defence of restrictive immigration policies" (Ingram, 2002:403).

It is also important to conclude that Americans have real and imagined enemies. Some of these enemies are the creation of, and the 'paradox of American power' while other visible American's enemies hide under underdevelopment, poverty, politics, cultural dislocation, economic imbalance, social disorder and many more to constitute themselves as enemies of "God's own country".

The US government and the American people are objects of pride and envy as a result of the political, economic and military power that the US has over and above other nations. It is therefore imperative for the US government to be interested in major affairs of the world and not to 'place self first and above

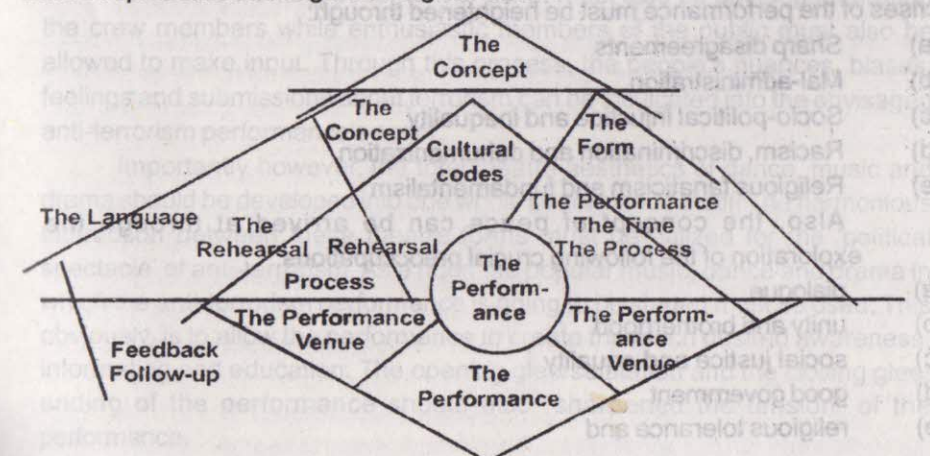
others'. For example, 'poverty is a political issue' but:

The UN Economic and Social Council has recognized that: the eradication of poverty is a crucial and attainable goal of the international community... the struggle against poverty is a struggle against sustainable development... All governments, public and private institutions and members of the civil society ought to be involved (cited in Becker, 1997:2).

The American government must be more involved in poverty eradication. Poverty in all honesty can turn people to become terrorists. The US government should also review its relationship with the organization of Islamic Conference (OIC). There are wider areas of progressive cooperation which the US government has not explored with OIC members. For example, in one of the objectives of the OIC in Article II, there is a provision that calls on all members "to take necessary measures to support international peace and security founded on justice" (Ahsan 1998:24). Now that the American government is battling with terrorism and facing the herculean crisis of reconstruction, it must learn from the South African government's Truth and Reconciliation Commission (TRC) by remembering that "September 11 might represent a new era, at least for Americans, and considering the implications of forgiveness might be more important than ever before" (Eberhard, 2002:445).

The Anti-terrorism Performance Model

The anti-terrorism performance model will be treated under the following sub-headings: the concept, the content, the form, the language, the performers, the performance venue, performance time, cultural codes, the performance, the feedback and follow-up. The core issues in the anti-terrorism performance model can be represented through the diagram below:



The Concept of Anti-terrorism Performance

The concept of popular theatre will be used in the anti-terrorism performance. Popular theatre is also called community theatre. It has gone through many stages in world theatre. In fact, James (1980:1) recalls that popular drama started as a folk drama (pre-literate) later it shifted to commercial working class theatre and then, to the era of mass media and finally to the radical elite created agit-prop. Popular theatre is also a theatre of mass appeal because by its structure, the majority of the people in a given society often enjoy the aesthetics of popular theatre.

The choice of the concept of popular theatre for the anti-terrorism performance is to make the anti-terrorism performance an attractive performance to the majority anywhere it is staged. By nature, popular theatre often changes to accommodate new trends in theatre performance and aesthetics. Popular theatre thus gives room for the inclusion of popular culture of the moment.

Terrorism is the personification of war and "war is a major subject of popular art" (Bratton, 198:119). Bearing this in mind, it is also suggested here that the performance coordinator or the director of the anti-terrorism performance should accept 'peace' as the directorial concept or the working concept of the anti-terrorism performance. This concept can be explored through the human and material resources that will be used for the performance of the theatre of anti-terrorism.

The Content of Anti-terrorism Performance

From the beginning of the anti-terrorism performance to the end, evils of war and its destructive effects should dominate and serve as the overriding content. This of course will be resolved through the concept of peace. The crises of the performance must be heightened through:

- (a) Sharp disagreements
- (b) Mal-administration
- (c) Socio-political injustice and inequality
- (d) Racism, discrimination and dehumanization
- (e) Religious fanaticism and fundamentalism

Also, the concept of peace can be arrived at through the exploration of the following crucial preoccupations:

- (a) dialogue
- (b) unity and brotherhood
- (c) social justice and equality
- (d) good government
- (e) religious tolerance and

- (f) the promotion of human dignity
- In arriving at the content of anti-terrorism performance, the coordinator or the director and the crew members should remember that:
- (i) Terrorism is a global problem yet, it has local practitioners. As such, the content of the anti-terrorism performance must explore the interconnection between local terrorists and international terrorists in dramatic communication.
 - (ii) Dialogue should be the essence of the anti-terrorism performance, however, the entertaining aspect of the performance should not be lost when the content is being conceived.

The Form of Anti-terrorism Performance

Anti-terrorism performance form should take the workshop approach. This invariably should be domesticated as "**Theatre with the people**" which Abah (1997:28) says:

Involves an outside group; but instead of a complete package from outside it is developed in collaboration WITH the people... This stage is the mid-point in the continuum.

Through this method, willing members of the public are free to contribute positively either as participant, participant – audience or as key actors in the theatre performance which seeks the collaborative efforts of every interested member of the public.

A flexible working document or script must also be developed through the crew members while enthusiastic members of the public must also be allowed to make input. Through this process, the people's nuances, biases, feelings and submissions about terrorism can be inculcated into the envisaged anti-terrorism performance's script.

Importantly however, the total theatre aesthetics of dance, music and drama should be developed into one whole performance motif. The harmonious interaction between these theatre forms must be utilized for the 'political spectacle' of anti-terrorism. As a rider, the popular music, dance and drama in which the anti-terrorism performance is going to be staged must be used. This obviously, is to allow the performance to create the much desired awareness, information and education. The opening glee/salutation and the closing glee/ending of the performance should also "sharpened the tension" of the performance.

The Language of Anti-terrorism Performance

Anti-terrorism performance in design and conception is not elitist. Therefore, high flowing metaphors or poetic celebration should be avoided. Instead, the language of communication should be simple, easily understandable and easily accessible.

In fact, Pidgin English should be mixed freely with some local language vocabularies. The music and song to be used must also be local and indigenous. However, if the anti-terrorism performance would be staged in government reservation or capitalists dominated areas, the language of performance should be polished and refined.

Also, if the anti-terrorism performance will be staged in rural communities, efforts should be made to allow native speakers to play lead roles while still retaining the functions of the experts in the entire theatrical business. This method will give room for effective communication as a result of familiarization.

Cultural Codes of Anti-terrorism Performance

For anti-terrorism performance to be effective, all the major cultural codes of the people where anti-terrorism performance will be staged must be deployed in building up the aesthetic quality of the performance. Cultural codes are distinguishing material resources that differentiate one culture from another. They can also be located in the people's tradition, ritual, rites, myth and festivals.

Physical cultural codes of costumes, props, musical instruments, make-up, symbols and symbolic objects, and the non-physical cultural codes (nuances and behavioural patterns) such as; greeting, speaking, walking, eating and worship methods must also be painstakingly discovered with the hope of using them in the anti-terrorism performance.

Certainly also, it must be stated that there are other universal codes such as nodding, open display of anger and emotions which are present in all cultures. Some of these and the specific ones under cultural codes serve as extral and para-linguistic aesthetics, which often contribute to the successful execution of a performance. They must be effectively used, managed and manipulated in the anti-terrorism performance.

The Rehearsal Process for the Anti-terrorism Performance

Rehearsal in the theatre is preparation and it is "the most important period of the director's work, when the play gain an extra dimension from the actors" (Morrison, 1984:97). Rehearsal also means "stopping and starting, energizing and eliminating, presiding over a birth and declaring a stillborn..." (Letzler, 1992:2).

Importantly, the anti-terrorism performance rehearsals must take the unconventional form of rehearsals. The rehearsals must be done in public. The

confidentiality and sacredness of the conventional theatre rehearsals must be broken to allow members of the public to participate fully in the performance process and the production itself.

This is the method that Ngugi Wa Thiong'o used while producing *I Will Marry When I Want* through the Kamiriithu Community Educational and Cultural Centre in Kenya. The 'rehearsals of the play were public'. **Wazalendo Players 84** also rehearsed *The Trials of Dedan Kimathi* in the eye of the London's public. This public rehearsals according to Ngugi Wa Thiong'o is to allow everybody to "contribute to the solution of problems" Recalling further, Thiong'o says that:

...everybody who was around could participate in what was going on. So that is one of the features we borrowed in London and we rehearsed the play sections of the play – in different parts of London – different community centres. one of the most successful was the last one which took place in Brixton, where people literally sat from 2 in the afternoon till 6.30, discussing various aspects of the play and various aspects of the rehearsals which they had seen. (cited in Eyoh, 1986:113).

Rehearsing in public is in itself a public-performance, which serve as publicity and advertisement for the main performance before the performance. The anti-terrorism performance rehearsals will also benefit from the two examples narrated above by allowing or giving room for dialogue and debate on the vexatious issue of terrorism.

The Performance Time for Anti-terrorism Performance

Time is culture bound. Engagement with and the uses of time are also different and are often influenced by culture. However, the anti-terrorism performance can take place in the afternoon till the early evening time. Through its street theatre nature, anti-terrorism performance is not a night affair although it can be produced at nights on request.

The environment and the culture of the people where the anti-terrorism performance will be staged must however be considered while determining the performance time. If it is a Muslims dominated environment, the hours of 2pm, 4pm and 6.30-8pm should be avoided because these are special time for prayers. The alternative to this is that all Muslim participants must be allowed to observe their prayers during this period.

The Christians too should be given the freedom to worship as such, the timing of the anti-terrorism performance should not be rigid but flexible. The time of major traditional festivals, Christmas, New Year eve, Idil-kabir, Idil-fitr

and so on can be extended to accommodate the popular theatre mode of the anti-terrorism performance. The anti-terrorism performance should be a one-hour affair. It should not be made to drag on and on.

The Performers of Anti-terrorism Performance

Apart from the few selected members of the production team, other key performers such as; the lead singer, musicians, lead actors and actresses, instrumentalists, dancers and so on must be local, yet popular performers and indigenes of the community where the anti-terrorism performance will be staged.

For the sake of good production however, where such good lead characters cannot be found in the local environment then, it is important that some recruited and experienced actors take up such roles. This is crucial so as not to sacrifice artistic quality on the altar of the ego of local artistes.

For example, if the anti-terrorism performance is to take place in Okota, a popular area in Lagos where Wasiu Ayinde (a popular Nigerian Fuji Musician resides) it is important to allow Wasiu Ayinde to start the rehearsals process. This will instantly draw people attention to the event at hand or, if the Muslims' local and popular Bandri music and songs are being played, it will draw instant yet positive reaction from the Muslim community. Other Muslim eulogy chants such as; Madhi, Na't, Tahmid and work songs can also be injected into the anti-terrorism performance by the local performers.

If possible, the performers of the anti-terrorism performance should be blacks, whites Arabians and people from other major continents of the world. This idea is to divorce the production from a query of racism. It is also crucial that the director or the coordinator of anti-terrorism performance allows the local performers and audience to contribute positively and significantly to the success of the anti-terrorism performance.

The Performance Venue of Anti-terrorism Performance

Every place where dramatic actions take place is called the stage. However, the living stage where anti-terrorism performance should take place is the street. Anti-terrorism performance is purely a street theatre affair. Every available space in the streets such as; layout, corners, close, bends and so on should therefore be used as performance venue for anti-terrorism performance.

The metaphor of the street should not be lost on the production crew and it should be exploited most especially in the third world countries because the street housed various shades of human characters.

The Performance of Anti-terrorism Performance

Anti-terrorism performance just like multicultural performance should be an assemblage of cultures. The performance itself should be an extension of

the performance of the 'politics of culture'. Although this may likely lead to hybridization of culture yet, the point must be made here that:

Theatre is neither a text nor a commodity. It is an activity that needs to be in ceaseless contact with the realities of the world and the inner necessities of our lives. If theatre changes the world, nothing could be better... if we accepted that it is possible to change our lives through theatre... (Bharucha, 1990:10).

The current reality of our existence is the existence of terrorism in our lives. This, we must change.

The anti-terrorism performance must break existing theatre traditions to accommodate that which will make its subject matter to be effectively communicated to the audience. If combining interculturalism with multiculturalism will produce the desired result of aesthetic and dramatic communication, such combination must be allowed.

Handbills must also be distributed to the people of the community or street announcing the date for the anti-terrorism performance. The performance itself must be watched by some important dignitaries in the local community or society. They should be formally invited and they should be made to give a brief speech about their impressions before and after the performance.

During performance, documents and manuals, pictures and cuts on terrorism and anti-terrorism should be distributed to the members of the audience. These materials can also be translated into local languages for wider coverage and accessibility.

Press men and women in the print and electronics media can also be invited to give wider coverage to the performance. Through the invitation of the men and women of the fifth column, the activities of the performers and the crew members of the anti-terrorism performance will be well known.

The anti-terrorism performance should be professionally executed even though amateur members of the public will still participate in it. The crew members most especially the coordinator or the director should discover "theatrical moments" and spice such up with numerous directorial and or theatrical additives.

Feedback in the Anti-terrorism Performance

Feedback in theatre is often ignored by dramatists, theatre educators and social entertainers under the so-called syndrome of "lack of time". Feedback is a result finding assignment to ascertain the acceptability or otherwise of theatrical messages.

When a theatre is conceived, it becomes a hypothesis. When rehearsals are going on, the validity of the hypothesis is being tested while performance is the aesthetic result of the hypothesis which can be a success or a failure in the presence of the audience.

Feedback in the anti-terrorism performance should be carried out through oral interview and the administration of questionnaires which should contain simple and direct questions about the audience (respondents this time around) perceptions of the anti-terrorism performance.

Follow-up in the Anti-terrorism Performance

Basically, follow-up in community or street theatre nomenclature is to observe if the audience has carried out positive result or the aims and objectives of the theatrical performances. It is however different from feedback because the information gotten from the feedback itself can be used to jump-start the follow-up.

Follow-up in the anti-terrorism performance can take two forms. The first is the crew members' visitation to the street of performance to know whether members of the audience have now fully embraced the concept of anti-terrorism or whether some of them can still harbour, fund or promote terrorists. The second option is for the crew members to use the result of their findings through the feedback to put up another anti-terrorism performance which would be totally different from the first performance.

Quite frankly, follow-up should also be a continuous process because adequate follow-up activities "remains the backbone of sustainable development through theatre" (Yerima and Okwori, 1990:40). In a theatre that seeks to change human psychology and attitudinal behaviours, it is only wise to design various follow-up strategies with the hope of sustaining the audience interest in the conceptual underpinning of the anti-terrorism performance.

Anti-terrorism Performance: A 21st Century American Cultural Challenge

Counter-terrorism should not be an American slogan or an epilogue after war nor should it be a satirical illusion of the pantomimic dramatization of hilarious experimentation. It should be a progressive slogan whose implementation must be geared towards building a prosperous and a united world under different cultures.

We have proposed in this paper, anti-terrorism performances in American's 'enemies' streets and we do hope that American Government and most especially, American diplomats and cultural ambassadors will give this experiment a trial. Afterall, to "experiment is to make a foray into the unknown – it is something that can be charted after the event" (Roose-Evans, 1984:1).

A theatre that will change human psyche, moods, emotions, feelings, dreams and perceptions such as the anti-terrorism performance must make the invisible visible and the unreal real. The illusions of the theatre should be de-emphasized to allow 'us' see ourselves in ourselves in a confidence building theatrical game.

Islam or rather, no religion is in support of terrorism. The only problem is that all religions have various shades of fundamentalists and radicals who cannot tolerate other religions. It is hereby suggested that American cultural diplomats and ambassadors should identify **genuine** dark spots of terrorism and terrorists' enclaves and test the hypothesis of the anti-terrorism performance model in such spots. The proposal of using cultural productions as diplomatic strategies is a confirmation of, and the use of **the theory of soft power** in debating, discussing and analyzing social issues as they affect the human race.

Performance is a social process of interactions and exchange of ideas. Performance according to Drewal (1991:2) is also a "means by which people reflect on their current conditions define and/or re-invent themselves and their social world...". The main aims of the anti-terrorism performances in American's 'enemies' streets therefore is the need for the stemming of the current tide of disaffection, socio-political disorder, disunity, killing and burning that are caused by terrorists through terrorism. Hence, the urgent need for the implementation of the anti-terrorism performance's proposal.

In conclusion, global peace will promote love, unity, brotherhood, mutual coexistence and sustainable development if it is attained. The governmental and non-governmental organizations, conflict resolution agencies in search of unity must also accept out humble participatory methodology of the anti-terrorism performances in American 'enemies' streets by humbly accepting to give this proposal a trial.

Notes

1. This statement is extensively reported under "National Strategy for Combating Terrorism". It can be located at WWW.fas.org under the main website of www.terrorism.com or <http://www.google.com>
2. More information on the above can be obtained through; www.terrorism.net, www.ict.org and www.fas.com
3. These objectives are reported on www.fas.org, usinfo.state.gov and www.terrorism.net
4. See www.terrorism.net for more details
5. Ibid.,
6. Ibid.,

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