

THE DOOR

Birmingham Repertory Theatre



Birmingham Repertory Theatre company and Kali Theatre company present
The World Première of

Deadeye

by **Amber Lone**

First performed on 12 October 2006 at The Door, Birmingham Repertory Theatre

Following its run at The Door (Thu 12 – Sat 28 October), **Deadeye** plays at the following venues:

Fri 3 – Sat 4 November: Djanogly Theatre, Lakeside Arts Centre, Nottingham

Wed 8 – Thu 9 November: Contact, Manchester

Tue 14 – Sat 18 November: Soho Theatre, London

Birmingham Repertory Theatre
Centenary Square
Broad Street
Birmingham
B1 2EP
www.the-door.co.uk

Deadeye

by **Amber Lone**

Tariq **Shane Zaza**

Deema **Chetna Pandya**

Zainab **Sakuntala Ramanee**

Rafique **Madhav Sharma**

Jimmy **Pushpinder Chani**

Kerry **Beth Vyse**

Director **Janet Steel**

Designer **Matthew Wright**

Lighting Designer **Simon Bond**

Assistant Director **Sayan Kent**

Dialogue Coach **Sarah Simmons**

Company Stage Manager **Andy Beardmore**

Assistant Stage Manager **Tabatha Williams**

Biographies

Shane Zaza Tariq

Shane trained at the National Youth Theatre. **Theatre** includes: *Furnace Four* (Soho Theatre); *Billy Liar* (Liverpool Playhouse); *Mercury Fur* (Paines Plough); *Minutes Pass* (Polka Theatre); *George's Marvellous Medicine* (Bolton Octagon); *The Long Way Home* (New Perspectives); *East Is East* (New Vic Theatre); *Master And Margarita, Kes, Dot Com, The Arbitrary Adventures Of An Accidental Terrorist* and *Nicholas Nickleby* (NYT/Lyric Hammersmith).

Television includes: *Murphy's Law, Dalziel & Pascoe, Waterloo Road, Doctors, Messiah, Casualty, Watch Over Me* and *The Bill*. **Film** includes: *The Da Vinci Code*. **Radio** includes: *Orwell's Babies*.



Chetna Pandya Deema

Chetna trained at Mountview. **Theatre** credits include:

Coram Boy (National Theatre); *Lucky Stiff* (New Wimbledon Theatre); *Hurting Too Much, Rubik's Cube, Shame On You, Krishna's Tea Party* and *Zameen* (Kali Theatre Company); *Romeo & Juliet* (Changeling Theatre Co); *Best Little Warehouse In Texas* (Centre Stage/Millfield Theatre) and *In Our Time* (London Palladium).

Television credits include: *Broken News, The Worst Week Of My Life, Green Wing, The Message, New Tricks* and *Doctors*. **Radio** includes: *Bitter Fruits Of Palestine*.



Sakuntala Ramane Zainab

Theatre credits include: *Tales From The Firozsha Baag* (National Theatre Studio); *Trust* (National Theatre Studio); *Camille* (Lyric Hammersmith); *The Maharajah's Daughter* (Oval House); *Maa* (Royal Court); *India Song* (Theatre Clwyd); *House Of The Sun* (Theatre Royal, Stratford); *Around The World In Eight Days* (Southampton); *The Mysteries* (Belgrade Coventry) and *Amongst Barbarians* (Royal Exchange). **Television and film** credits include: *Dalziel And Pascoe, Emmerdale, If I Had You, Wish Baby, The Brief, The Bill, Where The Heart Is, Murder In Suburbia, Trust Me I'm A Prime Minister, Hustle, Behind Closed Doors, 24 Seven, Bollywood Queen, Indian Summer, The Butterfly Effect, Murder In Mind, Doctors, Holby City, The Safe House, Big Kids, Grange Hill, Out Of Sight, Casualty, EastEnders* and *Stone Cold*. **Radio** credits include: numerous radio dramas for Pam Frazer Soloman, Martin Jenkins, Alison Hindell, Kristine Landon-Smith and Vanessa Whitburn.



Madhav Sharma Rafique

It all began with touring Shakespeare in India, Singapore, Malaysia, Sarawak, Brunei, N. Borneo and Hong Kong, followed by a scholarship to RADA and a career of some four decades so far. **Theatre** includes: *Behzti* (Birmingham Repertory Theatre); *Calcutta Kosher, Worlds Apart, House Of The Sun* (Theatre Royal Stratford East); *The King And I* (West End tour); *The Accused* (Haymarket and tour); *Last Dance At Dum Dum* (New



Ambassadors/tour); *Crazy Horse* (Bristol New Vic/tour); *Not Just An Asian Babe* (Watermans); *Indian Ink* (Aldwych); *High Diplomacy* (Westminster); *Untold Secret Of Aspi* (Cockpit); *Therése Raquin* (Nottingham Playhouse); *Twelfth Night* (Dundee Theatre Royal); *Romeo And Juliet* (Shaw/Edinburgh Festival/USA); *The Importance Of Being Neutral* (ICA); *Fiddler On The Roof* (tour); *Blithe Spirit* (Birmingham Repertory Theatre); and the title role in *Hamlet* (The Howff). **Recent television** includes: *Casualty*, *Reverse Psychology*, *Coronation Street*, *Grease Monkeys*, *Doctors And Nurses*, *Innocents*, *Dalziel And Pascoe*, *Holby City*, *Dream Team*, *Amongst Barbarians*, *Trial And Retribution*, *McCallum*, *Fighting Back*, *Inspector Alleyn*, *The Rector's Wife*, *Tygo Road*, *Cardiac Arrest*, *Shalom Salaam*, *Black And Blue*, *Medics*, *Boon*, *This Office Life*, *The Bill*, *South Of The Border*, *King And Castle*, *Tandoori Nights*, *Old Men At The Zoo*, *Maybury*, *Minder*, *Target*, *The Road To 1984*, *Blunt Instrument*, *Cold Warrior*, *Sarah*, *Looking For Clancy*, *The Regiment*, *Imperial Palace*, *Adam Smith*, *The Brahmin Widow*, *First Lady*, *Moonbase 3*, *Doctor Who*, *Anything But The Woods*, *Rogue's Rock*, *The Moonstone* and *Uncle Tulip*. Madhav also directs in the theatre, and has appeared in numerous films, including *Entrapment* and *East Is East* and many radio plays, most recently *A House For Mr Biswas*.

Pushpinder Chani

Jimmy

Pushpinder trained at Carlton Television Workshops and Birmingham Theatre School. **Theatre**

includes: *Paper Thin* (Kali Theatre); *What We Did To Weinstein* (Menier Chocolate Factory); *Twelfth Night* (The Stage Works); *Midnight's Children*



(Royal Shakespeare Company); *Bajju Bawra* (Theatre Royal Stratford East); *14 Songs, 2 Weddings And A Funeral* (Tamasha Theatre Company); *Made In India* (Leicester Haymarket), and *Transmissions Festival* (Birmingham Repertory Theatre). He has worked extensively for **Theatre In Education** companies, including Women And Theatre, Catalyst, Language Alive and Speakeasy Theatre. **Television** includes: *Fair City*, *Life Isn't All Ha Ha Hee Hee*, *Doctors* and *Casualty*. **Radio** includes: Currently in *Silver Street*, *Behind Closed Doors*, *A Minus* and *Ties*. **Films** include: *Almost Adult* and *Cross My Heart* and *Anita And Me*.

Beth Vyse Kerry

Beth trained at Rose Bruford. **Theatre**

credits include:

Silence (Arcola Theatre); *Beauty And The Beast* (Royal Shakespeare Company); *Tamer Tamed* (RSC/ West End); *Birdsong* (RSC); *A Day In Dull Armour* (RSC, The Other Place); *The Taming Of The Shrew* (RSC/ West End); *Measure For Measure* (RSC) and *Mooney And His Caravans* (Greenwich).

Television credits include: *My Family* and *Spooks*. **Film** credits include: *Action* (RSC Film Festival). **Radio** credits include: *Doctor Who* and *Culture Shock*.



Amber Lone

Writer

Amber Lone, originally from Birmingham, studied English & History at York University before settling in south London where she worked as a refuge and resettlement worker for a variety of projects, providing support to Asian women. Amber's first full-length play *Paradise*, about a young boy's journey towards radical Islam, was produced at Birmingham Repertory

Theatre in 2003. She was selected as one of six writers for Soho Theatre's Writers Attachment Programme in 2004–05, and her other writing credits include a short play for M6 Theatre Company. Amber is currently writing a full-length play for Theatre Centre and is a member of the Red Room Writers' Group. For radio, Amber's first play *Ties* was broadcast on Radio 4 in March 2004, and she has also written numerous episodes of *Westway* (BBC World Service). Amber is represented by Micheline Steinberg Associates (info@steinplays.com).

Janet Steel

Director

Janet has been Artistic Director of Kali Theatre Company since 2003. She began her career as an actress, her **theatre** work includes: *Cinders* and *A Colder Climate* (Royal Court Theatre); *Blood Wedding* (Half Moon); *Romeo And Juliet* (Sherman Theatre & Albany Empire) and *Oedipus Rex* (Tara Arts). **Television** credits include: *An English Christmas*, *The Bride*, *Gems*, *The Refuge* and *Shalom Salaam*. Janet began directing in 1988 as assistant to Tessa Schneideman at Loose Change Theatre, producing UK premières at BAC by Spanish authors, where she directed her first full-length piece, *White Biting Dog*. **Directing** includes: *Behzti* (Birmingham Repertory Theatre); *April In Paris*, *Bretevski Street*, *A Hard Rain* and *Top Girls* (Northampton Royal Theatre); *Exodus* (Millennium Mysteries at Coventry Belgrade); Brecht's *Antigone*, *The Mother*, *Orpheus Descending*, *An Ideal Husband*, *Romeo & Juliet*, *The Knocky* and *Serious Money* (Rose Bruford College). **For Kali Theatre**: *Sock 'Em With Honey* by Bapsi Sidhwa, *Calcutta Kosher* by Shelley Silas, *Chaos* and *Paper Thin* by Azma Dar.

Matthew Wright

Designer

Matthew trained at the Glasgow School of Art in Textile Design. Designs for **theatre** include: *In Praise Of Love* (Chichester Festival Theatre); *Speaking Like Magpies* (Royal Shakespeare Company); *One Under* (Tricycle); *Clouds* (UK tour); *Paper Thin* (Kali Theatre); *Us And Them*, *The Dead Eye Boy* (Hampstead); *The Green Man*, *Presence*, *Royal Supreme*, *Blood Red Saffron Yellow*, *Musik*, *The Imposter* (Theatre Royal Plymouth); *Summer Lightning*, *Amy's View* (Salisbury), *Arcadia* (Theatre Royal Northampton); *Dancing At Lughnasa*, *Four Nights In Knaresborough*, *All That Trouble We Had* (New Victoria Theatre, Stoke); *Private Lives*, *Charley's Aunt* (Northcott Exeter); *Larkin With Women* (West Yorkshire Playhouse); *The Deep Blue Sea*, *Neville's Island*, *A Taste Of Honey* (Watford Palace); *Confusions*, *Habeus Corpus* (Salisbury); *Summer Lightning* (Salisbury & Theatre Royal Bath); *End Of The Affair* (Salisbury/Bridewell); *Our Country's Good* (Edinburgh Lyceum); *Hamlet* (RNT Education); *Woman In Mind* (Theatre Royal York); *Twelfth Night*, *Hamlet* (OSC); *Romeo And Juliet* (Greenwich) and *Pow!* (Paines Plough). Other **designs for Birmingham Repertory Theatre** include: *Katherine Desouza*, *Behzti*, *Getting To The Foot Of The Mountain*, *Swamp City*, *Bells and Chaos* (Kali Theatre Company), and *On The Ceiling*, which also played in the West End. **Opera** credits include *Il Pomo D'oro* (Batignano Opera Festival) and *Don Pasquale* (Scottish Opera Go Round). Matthew also designed the costumes for *Seriously Funny* for Channel Four Television.

Simon Bond

Lighting Designer

Simon Bond works at the Birmingham Repertory Theatre as a lighting technician. **Recent designs** include

Katherine Desouza, *The Bolt Hole*, *The Santaland Diaries* and *Season's Greetings To All Our Friends And Family*. He first experienced touring theatre last year with the Pentabus production of *Strawberry Fields* and has just worked with them again on *White Open Spaces* which, after a successful stint at the Edinburgh Fringe festival, is now transferring to the Soho Theatre in London.

Sayan Kent

Assistant Director

Sayan was born in London and trained as an actress at Rose Bruford.

Directing includes several staged readings for Kali Theatre Company and Watermans, and assistant director on *Good Golly Miss Molly* (Arts Theatre). She also works as an actor, composer, writer and dramaturg.

Writing includes *Housewife's Choice* (LBC radio); and co-writing musical adaptations of *Silas Marner* (Belgrade, Coventry); *The Good Companions* (New Vic, Stoke); and three pantomimes.

Composing includes *Chaos*, *Sock'em With Honey* and *Calcutta Kosher* (Kali Theatre), *Hound Of The Baskervilles* (Paul Farrah Productions), *The Phantom Sausage* (Wolsey, Ipswich), *The Turn Of The Screw*, *Limestone Cowboy* and *Cinderella* (Coventry Belgrade); *Truckers* (Harrogate); *A Hard Rain* (Northampton); *Country* (New Vic Stoke); *Dinosaur Dreams* (Unicorn); *Hot Doris The Musical* (Oval House); *Factory Follies* (Croydon Warehouse); *72 Days* and *Bloody Elektra* (Oval House and Albany Empire); *Good Companions*, *Silas Marner*, *Mother Goose*, *Dick Whittington* and *Aladdin*. She was, for four years, songwriter/performer with The Hot Doris Band.

Acting includes leading roles in many regional theatres and her **TV/Film** work includes: *Coronation Street*, *EastEnders*, *Moveable Feasts*, *The Bill*, *The Big Battalions*, *The Paradise Club*, *Young Soul Rebels* and recently *Doctors*.

Andy Beardmore

Company Stage Manager

Andy is pleased to be returning to Kali for *Deadeye*. Previous to this Andy was stage managing *Lies have Been Told* (Trafalgar Studios; Pleasance, Edinburgh), Production Manager for *The Gaydar Diaries* (Brighton; Pleasance, London; Edinburgh), Company Stage Manager for *Paper Thin* (Kali Theatre) and *The Ratcatcher Of Hamelin* (BAC), Stage Manager for *'Tis Pity She's A Whore* (Jermyn Street). Andy Studied at Rose Bruford College where he gained a BA (hons) in Stage Management. Alongside his training Andy co-founded and produced for Sulis Productions, for whom he has produced and stage managed various UK and International tours including their tour to the Adelaide Fringe festival 2004.

Tabatha Williams

Assistant Stage Manager

Tabatha has recently moved to London from America to further develop her career in theatre. Tabatha has a background in acting, directing, and stage management. Her previous **American stage management** credits include: *Children Of A Lesser God* and *The Crucible* (Gilbreath Theatre); *Keely And Du* (Patchwork Theatre); *Our Town* (VA Memorial Theatre) and *Happy Days* (Vanguard Theatre Company). Tabatha began her experience in London working for Kali Theatre Company on *Paper Thin* this past winter. Tabatha's **London stage management** credits also include *Wild Fruit* and *Faithless Bitches* (Oval House Theatre); and most recently *Ella*, *Meet Marilyn*, which performed at the Rosemary Branch and the Edinburgh Fringe Festival. Tabatha is very excited to be working with Kali again and feels that it was an excellent way to start and end a beautiful first year in the British theatre scene.

THE DOOR

Birmingham Repertory Theatre

Birmingham Repertory Theatre is one of Britain's leading national producing theatre companies. Under the recent Artistic Direction of Jonathan Church, The REP has enjoyed great success with a busy and exciting programme. Rachel Kavanaugh has recently taken over the role of Artistic Director, and we look forward to announcing her first season of work later this year

The REP's productions regularly transfer to London, tour nationally and internationally. Recent and tours have included *Glorious!*, *The Birthday Party*, *The Witches*, *Through The Woods*, *Of Mice And Men*, *A Doll's House*, *The Crucible*, *Celestina*, *Hamlet*, *The Ugly Eagle*, *The Old Masters*, *The Snowman*, *The Gift*, *Behsharam (Shameless)* and *The Ramayana*.

The commissioning and production of new work lies at the core of The REP's programme. The Door was established eight years ago as a theatre dedicated to the production and presentation of new writing. In this time, it has given world premières to new plays from a new generation of British playwrights including Abi Morgan, Moira Buffini, Bryony Lavery, Crispin Whittell, Paul Lucas, Gurpreet Kaur Bhatti, Sarah Woods, Roy Williams, Kaite O'Reilly, Ray Grewal, Jess Walters, Jonathan Harvey, Tamsin Oglesby, Sarah Daniels, Shan Khan, Arzhang Pezhman and Nick Stafford. The REP itself received The Peggy Ramsey Award for New Writing, enabling us to develop and commission more new plays for the future.

The Door aims to provide a distinct alternative to the work seen in the Main House; a space where new voices and contemporary stories can be heard, and to create new audiences for the work of the company. The Door is also a place to explore new ideas and different approaches to making theatre, and to develop new plays and support emerging companies. It also emphasises work for and by young people, through *Transmissions*, our *First Stages* childrens' theatre programme, and the strong emphasis on work by living writers within *The Young REP*, our youth theatre initiative.

Transmissions – our young writers' programme – gives writers ages 12 to 25 the opportunity to work with professional playwrights to develop initial ideas into complete scripts. This year our young writers will be collaborating with our youth theatre, *The Young REP*, to produce a set of site-specific plays in the historic Old Rep theatre on Station Street. These plays will be performed during GENERATION, a festival of new work for and by young people, to be held at The REP in Spring 2007. *Transmissions* also has an outreach programme supported by the Paul Hamlyn Foundation, with schools from across the region participating.



"Transmissions hurtled into its second week, blazing with energy and delivering some of the most provocative and original new work to be seen anywhere in the city"
Birmingham Post

"A rich and extraordinary assortment of tomorrow's talent" Evening Mail

"It is a brilliant enterprise" Birmingham Post

For more information about the work of The Door or about our work with new writers, please contact Ben Payne or Caroline Jester on 0121 245 2000. If you are a writer and want more information about how to apply for one of our schemes, please send your contact details to literary@birmingham-rep.co.uk or call 0121 245 2045, and we will contact you when we advertise for submissions.



Artistic Director Rachel Kavanaugh
Executive Director Stuart Rogers
Associate Director (Literary) Ben Payne



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Birmingham Repertory Theatre is a registered charity, number 223660





Kali seeks out strong individual Asian women writers who challenge our perceptions through original and thought provoking theatre. The company has established a reputation for presenting work that takes audiences on unpredictable journeys that entertain, excite and inspire.

Since its inception in 1990, Kali's connections within the Asian community have made it a natural home for women who are seeking new ways to express and explore the issues and human interest stories of the Diaspora.

Kali aims to present the distinct perspective and experience of Asian women to people from all backgrounds and to celebrate that richness and diversity. No idea is too small, no statement too large. We actively encourage our writers and audience to reinvent and reshape the theatrical agenda.

Deadeye will be the centrepiece of **Asian Women Talk Back**, Kali's festival of new writing by Asian Women at Soho Theatre in London, 14 – 25 November 2006, presented with support from Bloomberg.

See www.kalitheatre.co.uk for further details

Artistic Director Janet Steel

Associate Director Shabina Aslam

Administrator Simeilia Hodge-Dallaway

Consultant General Manager Christopher Corner

Kali was founded by **Rukhsana Ahmad** and **Rita Wolf**.

Kali Theatre Company Ltd
18 Rupert Street
London W1D 6DE
020 7494 9100
info@kalitheatre.co.uk

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