

BLACK-i

By Sharon Raizada

CAST

Rose Gina Abolins
Naz Waleed Akhtar
Cate Louise Bangay

Director **Poonam Brah**
Designer **Alice Hoult**
Lighting **William Reynolds**
Sound **Hamid Seifalian**
Movement **Elizabeth Ballinger**

Company Stage Manager Jessica Thanki
Production Manager Mark Stiven
Assistant Stage Manager Philippa Robinson

General Manager **Christopher Corner**
Press Representation **Juliet Rees**
Set built by **Martin Field & Factory Settings**
BSL Signer **Jeni Draper**
Photography **Robert Workman & Alice Hoult**
Graphic Design **Luke Wakeman**

For Oval House Theatre

Director of Theatre Ben Evans
Theatre Manager Sarah Cook
Head of Press and Marketing Debbie Vannozzi
Technical Manager Francis Watson

First performance of this production: 19 October 2010 at Oval House Theatre

Kali would like to thank everyone at Oval House for all their help and support with presenting Black-i

Thanks to Andy Cooper, Mediacoms Ltd (www.mediacom.co.uk) for the ariel, and all those whose help came too late to be mentioned here.

Black-i was developed through Kali's Writer Development Programme and was given its first public reading at Kali's Talk Back season at Rich Mix in May 2009. Many thanks to all those involved in the development and initial reading of *Black-i*.



Kali seeks out strong individual women writers with a South Asian background who challenge our perceptions through original and thought provoking theatre. We regularly tour new plays across the UK while our Writer Development Programmes provide resources to writers new to the theatre through workshops, dramaturgical support and public readings.

Kali aims to present the distinct perspective and experience of Asian women to people from all backgrounds and to celebrate its 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.

www.kalitheatre.co.uk

Kali's is now looking for new scripts for its next Writer Development Programme

Chosen writers will join Kali's fortnightly writing workshops, and receive dramaturgical support from guest writers and dramaturgs, culminating in a public reading of their work. The deadline for sending us your draft script is 10th March 2011. Find out more at www.kalitheatre.co.uk

Artistic Director Janet Steel
General Manager Christopher Corner
Audience Development Manager Binita Walia

Board of Trustees: Shelley King (Chair), Amy Beeson, Elizabeth Cuffy, Penny Gold, Hena Miah, Anouk Mishti, Shiroma Silva, Jocelyn Watson, Elizabeth Youard.

Kali was founded in 1990 by Rukhsana Ahmad and Rita Wolf.

Kali Theatre Co. 20 Rupert Street London W1D 6DF
020 7494 9100 info@kalitheatre.co.uk
Ltd Co. No. 2583595 Registered Charity No. 1071733
Kali is a member of ITC and the London Hub of Sustained Theatre
See www.sustainedtheatre.org.uk



COMING NEXT FROM KALI...

GANDHI AND COCONUTS

Stuck at home all day, Asha escapes to the India of her imagination. Then suddenly Mahatma Gandhi and the Hindu gods Shiva and Kali arrive for tea and cakes! This witty, playful and poignant play asks is it better to be sane or happy?

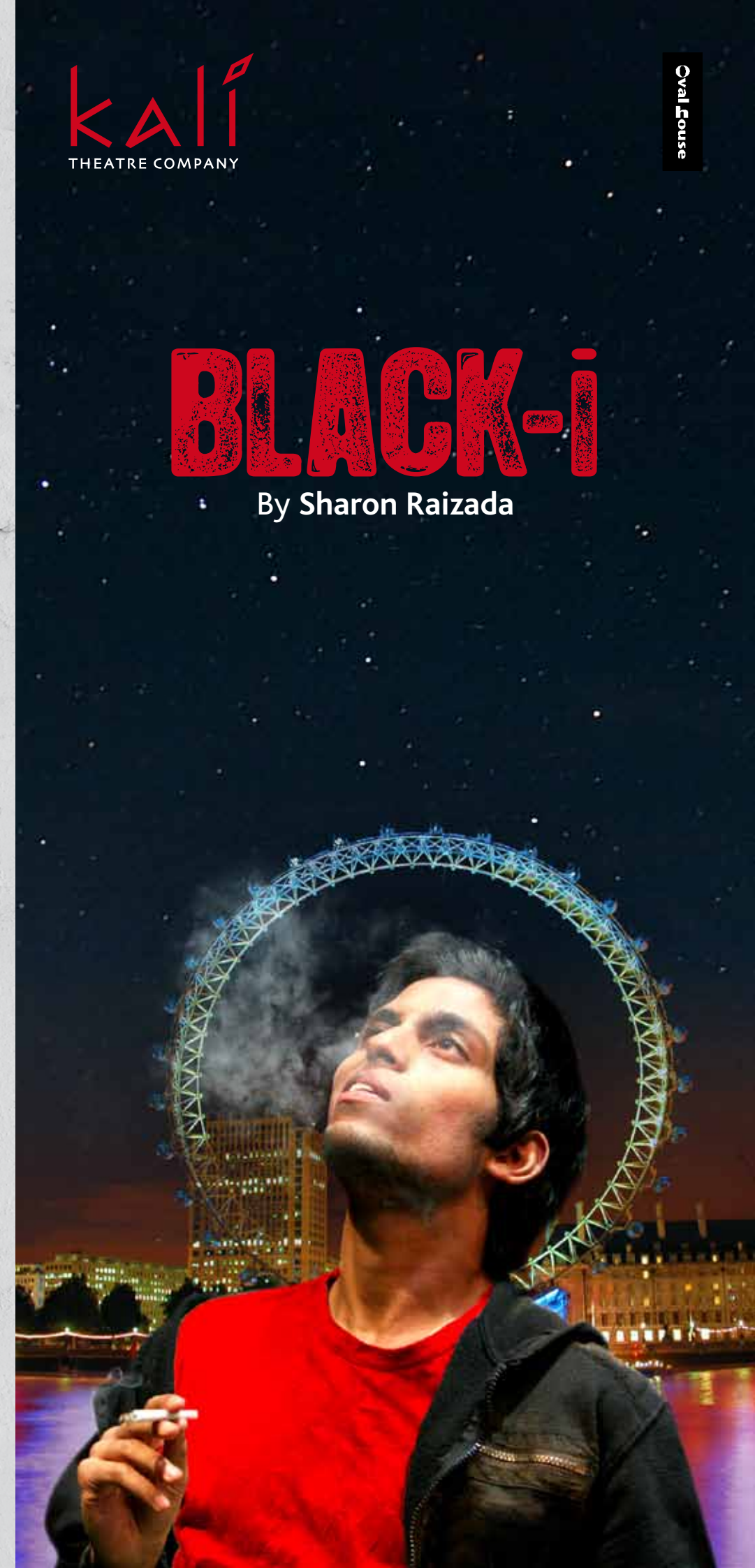
24 November - 18 December

Arcola Theatre 020 7503 1646
27 Arcola Street London E8 2DJ
Find out more at www.kalitheatre.co.uk

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BLACK-i

By Sharon Raizada



BLACK-i

Black-i is about not doing what you're told, and the excitement and risk of going your own way.

My mother is Jewish, my father is Hindu, my brother is Muslim and my husband is Christian. I'm British and a Londoner. *Black-i* aims to make sense of this melting pot by telling a story.

I started from the idea of two different people – both teenagers under a lot of pressure – meeting on a roof above London at night. Naz is Muslim and Rose is English. They're both Londoners but from quite separate worlds. Naz is from the working class Bangladeshi community of East London while Rose from the moneyed white class of Mayfair. Both are locked in their own worlds, but this chance meeting in the middle of the night changes their lives.

All the good stuff happens at night and the really bad stuff in daylight – which I think happens quite a lot when you're young. I was interested in making one character English, rich and West London and one Bengali, struggling and East London, as this reflects two things – racial tensions in London today, with differences in class and wealth, and also where I'm coming from, as half Asian and half white.

Black-i is about the clash of parents and kids in London today and the huge pressures that are on kids from widely differing communities. The story deals with the powerlessness of kids today who may feel they have to carry a knife, and how the selfishness of adults can drastically affect their children – whether it's a white world, an Asian world, or any other. Teenagers get a really bad press on the whole, but in this play it's the parents who need ASBOs.

I hope *Black-i* shows the possibilities on offer if we do cross boundaries and attempt what we're not allowed. It looks at the interaction between races and the pressures on kids in contemporary UK, but it is, at heart, an unconventional love story set on a roof behind Selfridges at night.

Sharon Raizada

COMPANY BIOGRAPHIES

Gina Abolins *ROSE*

Gina graduated this year from East 15 Acting School. Her roles whilst training included *The Girl in A Night Out*, Kate in *The Gut Girls*, Berowne in *Love's Labour's Lost* and Hero in *Much Ado About Nothing*. She has recently finished performing at the Cambridge Shakespeare Festival where she played Bianca in *The Taming of the Shrew* and Katherine in *Henry V*, facing the challenge of outdoor theatre, come rain or shine. Gina is thrilled to be joining Kali Theatre, and is looking forward to tackling the role of Rose.

Waleed Akhtar *NAZ*

Recent theatre: The lead in the UK premier of *Betrayed*, the award winning Off-Broadway play (Glasgow Tron), *Screwface* (Tristan Bates), *Masculine Law* (Tara Studios/ Big Chill Festival), *Polar Bears* (Edinburgh Festival), *Gladiator Games* (Germany) and rehearsed readings at The Tricycle. He just finished playing Essad in the screen adaptation of *Salmon Fishing in The Yemen* (Release 2012). **Other film and TV work:** *Doctors*, *Law and Order: UK*, *Dustbin Baby* (International Emmy winner), *Lipstikka* and UK Film Council short *Tonight*.

Louise Bangay *CATE*

Theatre: Trevor Nunn's productions of *Cyrano de Bergerac* (Chichester) and *Rock 'n' Roll* (Royal Court & Duke of York's), *Disappearing* (Arcola Theatre), *Voyage of Destiny* (Arts Theatre), *Summer Begins* (Southwark Playhouse), *The Lesson* (Arcola), *Mercy Fine* (Clean Break at Southwark Playhouse). **For the RSC:** *Poor Beck* (Other Place & Soho Theatre), *Macbeth*, *King Lear* (RST & Albery), *Ben Hur* (BAC), *Romeo and Juliet* (Exeter Northcott), *Mouth to Mouth* (Royal Court/Albery), *Still Life* (One-Woman Show, London Play Festival), *Self Accusation* (Sadler's Wells), *Nascendo* (Tricycle), *Horace*, *Katerina*, *The Cenci* (all Lyric Hammersmith), *Miss Julie* (Young Vic) *Rick's Bar Casablanca* (Whitehall Theatre), *The Vanek Plays* (Lyric & Prague). **TV & film:** *Holby City*, *Doctors* (Nominated, British Soap Awards 2008), *Holby Blue*, *The Bill*, *Imogen's Face*, *Bliss*, *Trainer*, *Models Required*.

Elizabeth Ballinger *MOVEMENT DIRECTOR*

A movement coach at RADA (specialising in Animal Studies) and Mountview, and a visiting tutor at MMU School of Acting, the Drama Centre and Guildhall School of Music & Drama, where she gained an MA in Movement Training for Actors. **As Movement Director;** *Fup* (NT Studio), *Double Dutch* (Kali @Tristan Bates), *Someone Who'll Watch Over Me* (Barons Court), *Work* (Courtyard), *As You Like It* and others (Vienna Children's Theatre), *Skunk* (Soho) and final year shows at RADA and Mountview. **As Assistant Movement Director:** *Rhinoceros* (Royal Court) and *As You Like It* (Watford Palace). Elizabeth also teaches movement in 1-1 sessions.

Poonam Brah *DIRECTOR*

Lotus Beauty (Gate Theatre), *Young America* (Northampton Theatres), *Double Dutch* (Tristan Bates), *Unzipped* (Maria Theatre, Young Vic), *Daring Pairings* (Hampstead Theatre), *Tony* (Hackney Empire), *Borderlines* (Royal Court), *A Sort Of Homecoming* (Birmingham Rep), and *Bells* (Southwark Playhouse & UK Tour). Poonam was an artistic associate at Theatre Royal Stratford East, has directed for the new writing programme at Soho Theatre, Kali Theatre's New Writing Festivals and for the Royal Court International Residency. Poonam was Assistant Director to Richard Jones on *Hobson's Choice* (Young Vic), Trevor Nunn on *Skellig* and Sean Holmes on *Julius Caesar* (RSC). She participated in the NT Studio Directors Programme and is a member of the Lincoln Center Theater Directors Lab, NY.

Alice Hoult *DESIGNER*

A multidisciplinary artist working with illustration, painting, installation, printmaking and design for performance. With Anoushka Athique she established *Little Spoon*, an artistic practice whose **recent work includes:** *Tears Dreams and Memories* (Barking Youth Theatre), *Doubtful Sound*, (Antenna Studios). **For Kali:** *Another Paradise*. Other designs: *Drink Me* (Pins and

Needles Dance), two Shakespeare T.I.E. seasons (Arts Educational). Costume design: *Playing God* (Deafinitely Theatre), *Design for Dance* (Royal Academy of Dance), *Dreams Come Out To Play* (Knavish Speech), *Macbeth* (Community20), *Edward II* (Ohio University). **Film;** Assistant Art Director on *Alice* (dir. Marianne Elliot), and art department assistant on *Wreckers* (dir. Dictynna Hood).

Sharon Raizada *WRITER*

A graduate of the MA in Playwriting at Birmingham University, Sharon's work includes *After* (Hampstead Theatre in February 2010 for Angle Theatre's Start Night – QuadrANGLE) and *Lady Play* (BBC Radio 4). Sharon has also produced a number of award-winning short films.

William Reynolds *LIGHTING DESIGNER*

William trained at the Motley Theatre Design School. **Recent lighting designs include** *Daredevas* (Southbank Centre), *Nuit d'Electronique et d'Opera* (Theatre Royal de Wallonie, Belgium), and *Pulse* (The Place). Set & lighting designs include *Otieno* and *Blood Wedding* (Southwark Playhouse), *Saturday Night* (Arts Theatre), *Moonfleece* (National Tour). **Set, lighting and projection designs include** *Waiting* (Southbank Centre), *La Boheme* (Palestinian Tour) and *Palestine Aloud* (Cadogan Hall). **Projection designs include** *Prima Donna* (Sadlers Wells), *The Gambler* (Royal Opera House), *Das Rheingold* (National Reisopera, Holland) and *Home* (Theatre Royal Bath).

Philippa Robinson *ASM*

Pip is currently in the second year of a Set Design for Stage and Screen degree at the University of the Arts London. Previous work includes Stage Manager for Jest End Productions (Jermyn Street Theatre). Other positions include Props Technician on *The Lion King* (Lyceum Theatre), as well as designing various shows in the South-West. In the future, she hopes to work in the theatre and film industry as a production designer and draftsman.

Hamid Seifalian *SOUND DESIGNER*

Hamid has been an electronic music producer since 1995 and first performed on stage at Warwick University with the group *4UNO*. He was a co-founder of the music and visual arts collective, *Persistent Deviants* putting on shows at the Trinity, Q club and Happiness Stans, culminating in their own festival, *Wadstock '99*. He then started an electro-acoustic project, *Vesl* with fellow musician Graham Wakefield. This is Hamid's latest theatrical sound design, having worked with Poonam Brah as a sound designer in the past and on last year's *Double Dutch Espresso*.

Mark Stiven *PRODUCTION MANAGER*

Mark trained at Central School of Speech and Drama where he worked on a number of productions both within college and outside including *Generation*, *Victory* by Howard Barker and *The Doctor's Daughter tour*. Mark has also worked at BAC, *Royal Albert Hall*, *Sadler's Wells* and *Cambridge Theatre*. Productions have included *Punchdrunk's Masque of the Red Death*, *Jingo-A Farce of War*, *Chicago* the Musical, *Edward Scissorhands*, *The Snowman* & the *International Ballroom Dancing Competition*. Since Graduating from Central, Mark has pursued a freelance career in Technical Stage Management. Recently Mark has been touring with Matthew Bourne's *Swan Lake* as Technical Swing.

Jessica Thanki *STAGE MANAGER*

After a BA in Theatre Production, Jessica did a three month placement at The Thirteenth St. Repertory Theatre, New York as the Literary Manager's Assistant. **Stage Manager for** *Asian Women Talk Back*, (Kali at Rich Mix), *The Maid*, (Odd Man Out Productions at Rich Mix), *Double Espresso* (Theatre Waah at Tristan Bates), *Measure for Measure*, *The Oval House* (BADA), *Maybe Father*, (Talawa at Young Vic), *Behna* (Kali Theatre site specific co-production with Birmingham Rep & Black Country Touring), *AD2050*, (Kali workshop at Young Vic) and *It Hasn't Happened Yet* (Liz Carr).

