

kali
THEATRE COMPANY
1991-2012



TALKBACK FESTIVAL

CELEBRATING 21 YEARS



arcola
theatre



3-22 DECEMBER 2012

TALKBACK 2012 FESTIVAL Celebrating 21 years

KALI ENCOURAGES, DEVELOPS AND PRESENTS NEW THEATRE WRITING BY WOMEN WITH A SOUTH ASIAN BACKGROUND.

We seek out and nurture strong individual writers who challenge our perceptions through original and thought-provoking theatre; actively encouraging our writers to reinvent and reshape the theatrical agenda. Kali has won rave reviews, sell-out performances and inspired audiences from all backgrounds with work that reflects and comments on our lives today.

Kali was founded in 1991 by Rukhsana Ahmad and Rita Wolf to present *Song For A Sanctuary*. A reading of this ground breaking play is the first event in the Festival. Kali has since presented 23 productions and over 100 rehearsed readings and workshops in London and across the UK to a total of over 80,000 people.

This Festival celebrates Kali's 21st birthday with presentations of key plays from Kali's history and witty, bold and provocative new plays for the future.

Happy Birthday Kali!

Find out more about Kali at www.kalitheatre.com

Kali Registered Charity 1071733



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



I AM PASSIONATE ABOUT THEATRE AND AM DRIVEN BY THE NEED TO PRESENT DIVERSE STORIES TO AUDIENCES THAT REFLECT THE WORLD WE LIVE IN.

Kali is unique in its commitment to encouraging and developing new plays by South Asian women writers, providing a safe environment where they can take risks and explore subjects and characters that move and excite them.

The majority of the work we produce is written by new writers who have come through Kali's unique Writer Development Programme. We do not commission ideas or commission writers to write our ideas. We produce and direct well-crafted plays that encompass a wide range of stories and characters, each informed by the unique perspective of the writer and her desire to tell that particular story.

In my eleven years as Artistic Director the number of scripts submitted each year has steadily increased, as has the number of actors wanting to work with us. But in the same period I have not witnessed a similar increase in the number of plays written by South Asian women being produced by the larger companies and venues around the country. This confirms to me the need for the vital work that Kali does and the expertise it offers. The same challenges exist today for South Asian women playwrights as they did 21 years ago; Some subjects are still considered taboo and the work does not receive the recognition it should from the wider theatre industry. Kali is determined to continue to develop writers and plays of quality, and to make waves in the deep waters of oppression and prejudice so that audiences can experience our work for another 21 years.

In our birthday year we have been busier than ever preparing for this Festival and developing next spring's site-specific production of *My Daughter Trial*. At the same time, our highly successful touring production of *Mustafa* has been nominated for four OFFIE awards. The Festival is a celebration of past, present and future Kali productions, presenting work by nine writers over three weeks, who have all been developed through Kali's Writer Development Programme.

Kicking off the festival will be a reading of Kali's first production, *A Song For A Sanctuary*, by Rukhsana Ahmad, who co-founded the company with Rita Wolf. Rita and I first met thirty years ago when we were both young actors at The Royal Court and I never would have dreamed then that we would be connected in this way now.

The Festival features two fully staged productions, *Kabaddi Kabaddi Kabaddi* by Satinder Kaur Chohan and *Calcutta Kosher* by Shelley Silas. Woven in between are six readings of new work by exciting fresh voices, each of who are first time Kali writers.

Plus I am thrilled to be working with an excellent team of artists who have collaborated to create *Shared Memories*, a truly unique theatrical experience incorporating a mirrors and light installation animated with the voices of over 35 local residents, which will be presented throughout the final week before our evening show.

I would like to thank all the wonderful people at the Arcola for all their help and support to present this Festival. And finally, I would like to thank all those who have supported and worked with Kali over the past 21 years; the writers, actors, directors, dramaturgs, creative teams, production and stage managers, co-producers, administrators, audiences, venues and funders, who have all made this extraordinary 21 year journey possible.

JANET STEEL

ARTISTIC DIRECTOR

Janet Steel

GENERAL MANAGER

Christopher Corner

ADMINISTRATOR & AUDIENCE DEVELOPMENT

Binita Walia

PRESS REPRESENTATION

Yasmeen Khan

ADMINISTRATION ASSISTANTS

Saina Johnston & Ada Yizhu Gan

BOARD OF TRUSTEES

Shelley King (Chair)

Amy Beeson

Elizabeth Cuffy

Penny Gold

Alison McFadyen

Anouk Mishti

Rozet Shah

Shiroma Silva

Jocelyn Watson

Elizabeth Youard

BEGINNINGS

Kali founders Rukhsana Ahmad and Rita Wolf reflect on how and why Kali was established.

Given that writing for the theatre is a craft, every playwright needs the commissions and the experience of productions to grow and develop. Each commission, each production enhances the writer's knowledge and skills but you only ever learn up to the limits of the learning opportunities that come your way. Yes, you learn from what you watch on the stage and what you read, you might attend lectures and classes, participate in workshops but what you learn from writing a play and seeing it through the production process is invaluable. A sigh, a yawn, a head nodding off in sleep are salutary lessons that no amount of haranguing by a director, producer or dramaturg can match.

The realisation that much more than other types of writing, theatre is a collaborative craft that needs structural support and perhaps infiltration into the powerhouses of production, made me see that women, especially South Asian women, would find it even harder to work in this arena without a clearly defined access route. This absence was what Rita Wolf and I set out to address once we had delivered Song for a Sanctuary.

Each production is a journey and if the terrain is new to you, inevitably you will rely on the experience and wisdom of your fellow travellers. Certainly, in the early stages they define the frontiers of success and failure for you. If they are as new to the process as you are, you will all muddle through together but you will learn less than you would from a more experienced professional. Recognising this made me seek out experienced mainstream professionals when I set up the first writing workshops. I approached Deborah Bestwick, who supported the programme with practical help, advice and space at Oval House.

Along the way, Kali was fortunate to have the crucial support of many theatre professionals, drama officers, colleagues and friends who made things happen for us. Without them, we would not be here today. There are scores of people to thank but I am especially grateful to Tony Craze, who helped me set up the first board. Thanks are also due to Helena Bell, Jo Hemmant, Isobel Hawson, Jatinder Verma, Deborah Bestwick, Hardial Rai, Penny Gold and all those who supported us in the early years. Three cheers for the current team who have built Kali Theatre into a most remarkable organisation!

RUKHSANA AHMAD

Great Britain circa 1990. A time without Facebook, Google or the internet. Margaret Thatcher, then PM, had just paid a much-publicized visit to the set of Coronation Street, which was my place of work at the time, playing a character called Felicity Khan (the first visible South Asian woman on that soap). I was hoping for something to bring me back to reality and that's exactly what I got.

Local newsrooms had been covering the story of Balwant Kaur, a Sikh woman who was brutally murdered by her husband in a women's refuge. At that time any news story involving a South Asian woman was notable but I was outraged by the fact this story did not make national headlines. I was sure it was because she was a woman and not white. I realise now that in 1990 Balwant's story, clothed in community secrecy and complicated by the welfare of her children, would have been impossible for any journalist, however intrepid, to take on.

Some detective work led me to the Asian Women Writer's Workshop and Rukhsana Ahmad, who had written a play fictionalizing aspects of the case, wisely using drama to cast light on Balwant's life and death. Rukhsana and I struggled to find a theatre that would produce Song For A Sanctuary. We found none but felt we had an important story to tell so we created Kali Theatre Company, named for both the Hindu goddess of destruction and the Bengali word for ink.

I will be forever grateful to Rukhsana who took on the important work of forming the company and applying for grants to ensure the company's future, and the many other women and men who worked so hard over the years to put the work of Kali firmly on the map. At the time I felt that being a co-founder of Kali might be the most important work I would ever do. There was nothing else like it at the time. Female South Asian writers had few forums and little visibility so some things have certainly changed.

Other things have not, however. If someone was interested in commissioning a play about Malala Yousafzai, a 15 year old currently recovering in a Birmingham hospital from wounds sustained for the crime of asking for equal education for girls, I could easily get excited again.

RITA WOLF



SONG FOR A SANCTUARY (ORIGINAL CAST)

SONG FOR A SANCTUARY WAS WRITTEN PARTLY IN RESPONSE TO THE MURDER OF AN ASIAN WOMAN AT A REFUGE. HOWEVER, IT IS NOT A DOCUMENTARY OR BIOGRAPHICAL PLAY. IT IS A FICTION, CONCERNED AS MUCH WITH CONFLICTS WHICH ARISE BETWEEN WOMEN WHO ARE UNDER SIEGE AND AT A CRISIS POINT IN THEIR LIVES, AS IT IS WITH DOMESTIC VIOLENCE.

It took a long while to evolve into its present form. Early drafts presented at the Soho Poly Theatre by Common Stock and at the Riverside Studios had a much larger cast and more of a slice of life feel to them. Rita Wolf and I set up Kali Theatre Company, largely through Rita's dedicated efforts and commitment to the play, which raised support for the workshops and reading at Riverside Studios and eventually the funds to produce and tour the play nationally in the Spring and Autumn of 1991 with the support of the Arts Council. We played to mixed audiences, occasionally small but always enthusiastic. The response of women with experience of living in refuges themselves was deeply moving for both us and the cast. It made all the effort seem worthwhile. A radio version of Song For A Sanctuary was broadcast on BBC Radio 4 in 1993.

I would like to thank the women and workers in refuges who made time to see me when I was researching the play, all those actors who committed time and effort generously to the readings and the theatre venues which welcomed it. I would also like to thank Sue Parrish of the Women's Theatre Group for her careful criticism and clear sighted analysis which helped me enormously with the final draft. But above all I feel indebted to Rita Wolf for her consistent support and faith in the play.

RUKHSANA AHMAD



Rukhsana Ahmad – *Writer*

Rukhsana Ahmad has written and adapted several plays for the stage and radio, achieving distinction in both. *River on Fire* was runner-up for the Susan Smith-Blackburn Prize. Her first novel, *The Hope Chest* is highly regarded. Her short stories appear in several anthologies, including *The Inner Courtyard*, *Flaming Spirit* and *Walking a Tightrope*. *We Sinful Women*, her collection of Urdu feminist poetry in translation achieved cult status and is taught in several universities. *The One who did not Ask* is the title of her translation of a novel by Altaf Fatima. Her screenplay, based on Nadeem Aslam's novel, *Maps for Lost Lovers* is currently in development with the support of the BFI (formerly, the UKFC).

Aileen Gonsalves – *Director*

Trained as an actor at Central School of Speech and Drama. Assisted Tim Supple and Greg Doran at the RSC. Directed the RSC Youth Ensemble in *A Midsummer Night's Dream* and *A Winter's Tale*, and the RSC International Youth Ensemble in *King Lear* at Tate Modern. Wrote *Church Ladies* for Radio 4 and *Tracey Beaker* for CBBC. She co-founded and directed 30 productions for C Company and is now Artistic Director of *Butterfly*, creating site specific theatre across the country. They are the resident company at Arts Educational Schools where Aileen is Head of the MA in Acting course.

- Rajinder Sakuntala Ramanee
- Savita Gurkiren Kaur
- Amrit Syreeta Kumar
- Sonia Alex Marie Johnson
- Pradeep Simon Nagra
- Client Nick Danan
- Eileen Caroline Colomei
- Director Aileen Gonsalves
- Stage Manager Phillip Richardson



ALEX MARIE JOHNSON



CAROLINE COLOMEI



GURKIREN KAUR



NICK DANAN



SAKUNTALA RAMANEE



SIMON NAGRA



SYREETA KUMAR



1 Chaos 2 Black-i 3 Behna (Sisters) 4 Song For A Sanctuary 5 Mustafa 6 Another Paradise 7 Zameen 8 Sock 'em With Honey 9 River On Fire 10 Bells 11 Purnjanam 12 Gandhi And Coconuts 13 Paper Thin

93
WRITERS
developed through our annual Writer Development Programmes

116
NEW PLAYS
developed and presented

482
PERFORMANCES
of productions of new plays

80,000
PEOPLE
have attended a Kali event

1991
SONG FOR A SANCTUARY
by Rukhsana Ahmad

1993
TILAK'S REVENGE
by Tanika Gupta (Development work)

1994
DRAMATIC ENCOUNTERS
Writers' Workshops

1995
READING: KURUNJUMALAR
by Preethi Manuel

1995
READING: NATURAL WORLD
by Joyoti Grech

1995
READING: MEETING THE SPHINX
by Rukhsana Ahmad

1996
ANANDA SANANDA
by Tanika Gupta

1997
NATURAL WORLD
by Joyoti Grech

1999
BLACK SHALWAR
by Rukhsana Ahmad adapted from Manto's story

1999
THE ECSTASY
by Anu Kumar

1999
LOVE COMES IN AT THE WINDOW
by Penny Gold

2000
RIVER ON FIRE
by Rukhsana Ahmed

2001
SINGH TANGOS
by Bettina Gracias

2002
MERI KAHANI (MY STORY)
Workshops with Southall Black Sisters

2003
SOCK 'EM WITH HONEY
by Bapsi Sidhwa

2004
CALCUTTA KOSHER
by Shelley Silas

2005
CHAOS
by Azma Dar

2005
BELLS
by Yasmin Whittaker Khan

2006
PAPER THIN
by Azma Dar

2006
DEADEYE
by Amber Lone

2007
A THIN RED LINE
by Sonali Bhattacharyya

2008
ZAMEEN
by Satinder Chohan

2009
ANOTHER PARADISE
by Sayan Kent

2010
BLACK-i
by Sharon Raizada

2010
GANDHI AND COCONUTS
by Bettina Gracias

2011
BEHNA (SISTERS)
by Sonia Likhari

2012
TAGORE'S WOMEN
PURNJANAM by Sharmila Chauhan
ENDLESS LIGHT by Sayan Kent

2012
MUSTAFA
by Naylah Ahmed

KABADDI KABADDI KABADDI BIOGRAPHIES

Pushpinder Chani – *Shera/Pavan*

Theatre: *Midnight's Children* (RSC); *Adoption, Transmissions Festival* and *Unwrapped* (Birmingham Rep); *Fourteen Songs, Two Weddings And A Funeral, Wuthering Heights* (Tamasha); *Bajju Bawra* (Theatre Royal Stratford East); *The Unusual Auntijies* (Leicester Curve). **For Kali:** *Paper Thin; Deadeye* and *A Thin Red Line*. **TV & Film:** *Cross My Heart* (Film4); *Casualty, Doctors* and *Life Isn't All Ha Ha Hee Hee* (BBC); *Fair City* (RTE); *Almost Adult* (Screen West Midlands) and *Ashes* (Winward Films). Most recently he played recurring character Dr Ahmah in *Emmerdale* (ITV Yorkshire). He has recorded many radio plays for BBC Radio 4 and BBC Asian Network.

Asif Khan – *Eshwar/Fauji*

Graduated from RADA in 2009. **Theatre:** *The Snow Queen* (Unicorn/Trestle); *Snookered* (Tamasha/ Bush Theatre - nominated for Best New Play & Best Ensemble Cast in Off West End Theatre Awards 2012). **Other theatre includes:** *Mixed Up North* (Max Stafford-Clark); *Malvolio* in *Twelfth Night* (National); *Playback* (Ankur Productions); *Three Sisters* (Jonathan Miller); *Rookery Nook* (William Gaskill); *The Last Days of Judas Iscariot* (Toby Frow); *Julius Caesar; Antigone* and *The Glass Menagerie* (RADA). **TV:** *Spooks* (Series 10); *Doctors; Casualty* (BBC), *Dark Matters*, Terry Pratchett's *Going Postal* (Sky1).

Shalini Peiris – *Azadeh*

Shalini trained at Arts Educational after a BSc degree at University of London. **Theatre:** *The Snow Queen* (Trestle Theatre); *The Unusual Auntijies* (Coventry Belgrade); *The House of Bilquis Bibi* (Tamasha at Hampstead Theatre); *Lotus Beauty & Zindabad* (Tamasha at Gate) and *Mocha* (Arcola). Shalini has performed at the Half Moon Theatre in an educational project and worked on *The Arrival* with Tamasha Theatre. She has also worked on various corporate productions for Interact and Kineo. **Film:** *It's Not A Game* (Keep It Moving Productions); *Ayesha* (Bend It Films).

Helena Bell – *Director/Dramaturg*

Helena is Artistic Director of Pursued by a Bear for whom she has produced and directed *Kalashnikov* (Theatre503 and tour); *Footprints in the Sand* (Oval House & tour) and *Fresh Tracks*; a festival of short new plays. For ten years she was co-Artistic Director of Brighton's Alarmist Theatre for whom she directed *Fossil Woman* (Time Out Critic's Choice which transferred to Lyric Hammersmith); *The School of Night* (Croydon

Warehouse) and *The Bedbug* - British Council tour to Moscow. She has also worked for Soho Theatre; New Writing South; Brighton Theatre Events; Oxford Touring Theatre; Theatre Centre; Trinity Arts Centre and Mercury Theatre, Colchester.

Sophia Lovell Smith – *Designer*

The Snow Queen (Trestle/Unicorn in India for the British Council); *Tales of Molly Moonshine* (Theatre Centre); *The Snow Queen & Spacehoppers* (Tell Tale Hearts); *Inside Out* (Polka); *Flathampton* (Northampton Derngate); *Collision* (Hackney Empire); seven shows for Theatre by the Lake, Keswick; *The Flower Girls* (Graeae at Hampstead Theatre); *Little India* (Trestle at Arts Theatre & tour); *Jemima Puddle Duck* (Unicorn); *Hot Mikado* (Chelsea); *Marat/Sade* (Pleasance); *Handa's Surprise* (Little Angel Puppet Theatre); *Through the Wardrobe* (Derngate Theatres). Sophia works with ENO and the National Theatre to run design and drama workshops in schools. Sophia designs for Mountview Theatre School and Bennison Fabrics.

Mark Dymock – *Lighting Designer*

Arsenic and Old Lace (Mercury Theatre); *Return to the Forbidden Planet* (Queen's); *Butterfly Lion* (Curve); *Farm Boy* (New York); *Wind in the Willows* (Watermill); *Cinderella* (Queen's); *Friend or Foie* (Scamp, Watford Palace); *Othello* (Nuffield); *The Young Ones* (Queen's Theatre); *Those Magnificent Men* (Underbelly); *Jungle Book* (OTC); *20,000 Leagues Under The Sea* (Nuffield); *Bollywood Baraat* (Art Asia); *Best Little Whorehouse in Texas* (Bermuda City Hall); *Town* (Northampton Royal); *Alice in Wonderland* (Nuffield Theatre); *The Mystery of the London Eye* (Unicorn Theatre); *Shirley Valentine* (Royal Court Liverpool); *Educating Rita* (Liverpool Playhouse); *World's End* (Trafalgar Studios); *The Hired Man* (New York 59E59 Theatre).

Arun Ghosh – *Composer & Sound Designer*

A British Asian clarinetist, composer and musical director who performs with his IndoJazz ensembles. He has released two critically acclaimed albums, *Northern Namaste* (2008) and *Primal Odyssey* (2011) on camoci records. **Other work includes** a live score for Lotte Reiniger's *The Adventures of Prince Achmed* and *A South Asian Suite*, an IndoJazz chamber work. He led *Arkestra Makara* for BT River of Music (London 2012 Cultural Olympiad). **Theatre:** *Flood* (National Youth Theatre), *Tagore's Women, Mustafa* (Kali), *Snow Queen* (Unicorn), *Volpone, The Tempest, Antigone* (Manchester Royal Exchange), *Indian*

Ink (Salisbury Playhouse), *Storm* (Manchester Contact). For **Radio:** *The Healing Pool* (Radio 4), *Bora Bistrah* (Radio 3), *Ek Awaaz* (BBC Asian Network). For **TV:** *Rappin' at the Royal* (Channel 4), *Dream Factory* (BBC), *One More Bridge* (BET).

Jasmine Simhalan – *Choreographer*

Worked in performing and education with Chandrakha (1987-93) and Shobana Jeyasingh Dance Co. (1993-2002) while developing her own identity as soloist and choreographer. Has worked for Wayne McGregor, Richard Alston, Laurie Booth, Mavin Khoo, Sinha Dance (Canada). Was part of the Basement Jaxx 2001 album and *Arena* and *RungaRung* (Emergency Exit Arts). Directed and performed in *Ghost* (Motiroti) - later transformed into a video installation, and award-winning collaborative work *Alladeen* (Motiroti/Builders Association, New York). **Other work:** *Honour* (2012/13), *Arena* (2005-09), *The Spare Rib* (2007-08), *Spilt* (2005), *Ghost of Jamshid Maylanchi* (2002-04), *Chathi* (2000-02). **TV & film:** *Check* by Amarjeeth Singh, *Away Game* (BBC).

Richard Walker – *Production Manager*

A Company Stage Manager, Technical Manager for over seven years and now moving into Production Management. With a wide range of experience from Opera to Dance, to site specific and outdoor theatre he will put his hands to pretty much anything. His work has taken him around the world to America, Australia, New Zealand, Lebanon, Switzerland and round the UK many times. Recently he has worked for Regents Park Open Air Theatre, Out Of Joint, National Theatre Wales and Northern Broadside.

Samantha Nurse – *Company Stage Manager*

A freelance theatre practitioner who has enjoyed a long career as a Technical Stage Manager, Company and Production Manager. Samantha has worked alongside many high profile and established theatre companies and practitioners nationally and internationally. Founder of SamTec Productions, Samantha also runs an agency and provides training opportunities to raise the profile of stage managers and technicians in theatre and live performance. www.samtecproductions.com

Jo Turner – *Administrator*

Jo worked in marketing for the voluntary sector for over 10 years and enjoyed her first role with Pursued by a Bear in 2008 when she worked on *Footprints in the Sand*.



BY SATINDER CHOCHAN

KABADDI KABADDI KABADDI

4 - 8 DECEMBER

Satinder Chohan – *Writer*

Satinder's first play *Zameen* (about farmer suicides in India) was produced by Kali and toured nationally in 2008. In 2010, she concluded a year-long Writer's Attachment at Hampstead Theatre. Satinder is currently finishing her third play *Lotus Beauty* (about women in British Asian suburbia) for Tamasha Theatre, which showcased at The Gate in 2010. Other projects include *1984*, a coming-of-age play set in Thatcher's Britain amidst the struggle for the Sikh homeland of Khalistan and *Lost Bright Heads*, a feature film about teenagers from Satinder's hometown of Southall, West London.

Pursued by a Bear Productions

Pursued by a Bear Productions make theatre and digital film. Now in our 14th year and resident at Farnham Maltings we commission thought-provoking, globally themed new plays by some of the UK's most distinctive living writers such as Fraser Grace; Oladipo Agboluaje; Rukhsana Ahmad; Craig Baxter and Anna Reynolds. Award winning designers, film makers and choreographers collaborate with us to produce striking, visually compelling productions for tour. PBAB is run by Artistic Director, Helena Bell, Associate Writer/Film Maker, Grant Watson and Administrator, Jo Turner.

'Intelligent, ambitious and accomplished'

THE GUARDIAN

Find out more at: www.pursuedbyabear.co.uk

Pursued by a Bear would like thank Jenny Roberts and Richard Kingdom at Arts Council South East; British Council Edinburgh Showcase 2011; Decibel Showcase 2011; Gavin Stride and Fiona Baxter at Farnham Maltings; Tony Casement at Mercury Theatre, Colchester; New Writing South; Debra Hutchings; Jason Barningham at Arts So-UK; Tony George at UK Flyers; Stefan Guzior, Helen Dunn, John Jaques and staff at Royal Academy of Dance, London; Emily Gray and Clare Winter at Trestle Theatre Company; Lucy Bradshaw at London Bubble Theatre Company and Andreia Martins.



www.pursuedbyabear.co.uk
Registered charity: 1091842

A co-production with Pursued By A Bear Productions in association with Mercury Theatre, Colchester

CAST (IN ORDER OF APPEARANCE)

ACT 1 – LONDON 2012

Shera Pushpinder Chani
Eshwar Asif Khan
Azadeh Shalini Peiris

ACT 2 – PUNJAB, INDIA 1936

Pavan Pushpinder Chani
Fauji Asif Khan
Azadeh Shalini Peiris

Director Helena Bell
Designer Sophia Lovell-Smith
Lighting Designer Mark Dymock
Choreographer Jasmine Simhalan
Production Manager Richard Walker
Company Stage Manager Samantha Nurse
Administrator Jo Turner
Production Photography Jerome Hunt
Accountant Charles Barker-Benfield

CALCUTTA KOSHER BIOGRAPHIES



Kaleem Janjua – Saddique

Kaleem's career spans over four decades. His most notable **theatre, TV, radio** and **films** credits are *Rafta Rafta* (Bolton Octagon), *Bad Medicine* (Derby Playhouse), *Singh Tangos* (Kali), *When We Are Married* (Leicester Haymarket), *All's Well That Ends Well* (Oxford Stage Company), *Servant Of Two Masters* (Coventry Belgrade), *Twelfth Night* (Dundee Rep). **TV:** *Jewel In The Crown* (Granada), *Langley Bottom* (Yorkshire Television), *Steve's Heartache* (Chameleon Films/C4), *Tea With Betty* (BBC). **Film:** *East Is East* (BBC/C4), *The Fifth Element* (Zaltman Films), *Our Lad* (Peek Films/C4), *Complicit* (Many Rivers/C4). He is a devoted student of Eckankar, ancient wisdom for today.

Shelley King – Silvie

For Kali *Another Paradise*, *Paper Thin*, *Chaos*, *Calcutta Kosher* (Original production), *River on Fire*. **Theatre:** *Bombay Dreams* (Apollo Victoria), *Free Outgoing*, *The Crutch* (Royal Court), *Hobson's Choice* (Young Vic), *Bezhti* (Birmingham Rep), *Besharam* (Soho Theatre), *The Usual Auntyjies* (Belgrade Coventry), *Nathan The Wise* (Hampstead), *Damon and Pythias* (Globe), *The Man of Mode*, *Women of Troy*, *A Little Clay Cart*, *Tartuffe* (National), *Orpheus*, *The Modern Husband*, *ION* (Actors Touring), *A Midsummer Night's Dream*, *Troilus and Cressida*, *Heer Ranjha*, *Dance Like A Man*, *Antigone*, *Danton's Death* (Tara), *Top Girls* (Royal Northampton). **TV:** *Eastenders*, *Silent Witness*, *The Magister*, *South of the Border*, *Bangla Town Banquet*, *Real Women*, *A Secret Slave*, *Angels* (2 Series), *Jewel in the Crown*, *Tandoori Nights* (2 Series). **Film:** *All In Good Time*, *Code 46*. Many plays and stories for BBC Radio4.

Jane Lowe – Mozelle

Theatre includes *Buried Child* (Leicester Curve), *Notes to Future Self* (Birmingham Rep), *Hedda Gabler* (West Yorkshire Playhouse), *Beaux Stratagem* (RSC), *Medea* (Wyndhams Theatre/Broadway), *The Card* (Regents Park/Moscow). **TV includes** *Bad Girls*, *Hustle*, *Housewife 49*, *Crime and Punishment*, *Spooks*, *Cold Blood*, *Jonny Briggs*.

Rina Mahoney – Maki

Rina has played many of Shakespeare's leading ladies: Juliet, Miranda, Olivia, Goneril, Cordelia and Hermia, in the UK and USA with companies including Birmingham Rep, Contact, Cheltenham Everyman and Actors From The London Stage. **Theatre includes** work at Soho, Birmingham Rep, Contact, Liverpool Playhouse, Nottingham Playhouse and Hull Truck, *A Passage to India*

(Shared Experience / Lyric Hammersmith & international tour), *Dona Rosita*, (Orange Tree), *Behsharam* (Soho), *King Lear* (Cockpit), *Are We Nearly There Yet?* (Wilton's Music Hall). **TV:** Guest leads and semi-regulars in *Coronation Street*, *Casualty*, *Hollyoaks*, *Blue Murder*, *Emmerdale*, *Doctors*. Rina has recorded many leading roles in BBC Radio 4 plays.

Harvey Virdi – Esther

Best known for her roles in *Bend It Like Beckham*, *Brick Lane* and *Britz*, as an actor Harvey has worked with BBC radio and TV, the National Theatre, the RSC and in the British film industry. She has worked both nationally and internationally in TV, film and theatre with a career spanning both classical roles such as playing Nurse in *Romeo and Juliet*, Mrs Candour in *The School For Scandal* and Mrs Peachum in *The Threepenny Opera* through to popular **TV shows** such as *Coronation Street*, *Citizen Khan*, *Casualty* and *Holby City*. She made her writing debut with *Meri Christmas* (My Christmas) for Rifco Arts in 2006. This was later commissioned for BBC Radio 4.

Janet Steel – Director

Artistic Director of Kali since 2003. After many years as an actress, Janet's directing career began in 1988 at Loose Change Theatre with her first full-length piece, *White Biting Dog*. **Directing:** *Behzti* (The Rep), *April in Paris*, *Bretevski Street*, *A Hard Rain*, *Top Girls* (Northampton Royal), *Millennium Mysteries*, *Big School* (Belgrade Coventry); *Antigone*, *The Mother*, *Orpheus Descending*, *An Ideal Husband*, *Romeo & Juliet*, *The Knockey*, *Serious Money* (Rose Bruford). **For Kali:** *Calcutta Kosher*, *Chaos*, *Paper Thin*, *Deadeye*, *Zameen*, *Another Paradise*, *Behna*, *Ghandi & Coconuts*, *Purnjanam/Born Again* and *Mustafa*.

Alice Hoult – Designer

Alice graduated in 2004 from Central Saint Martins and has since returned as a visiting lecturer. She is a founding member of 3Fates theatre company with whom she recently took part in the Copeland Fellowship at Amherst College, Massachusetts USA. As freelance designer Alice has worked with: Nina Kov Dance at The Place, Kali Theatre company, Blue Elephant Theatre, Arcola theatre, Stratford Theatre Royal, Galopin Theatre company, Little Angel Theatre, and The Royal Academy of Dance. Alice is also an accomplished artist and illustrator. **Exhibition highlights include:** Print Club London's *Blisters*, *Pick Me Up* at Somerset House, *Multiplied* at

Christies and the Royal College of Art Show. See www.3fates.com and www.alicehoult.net.

Prema Mehta – Lighting Designer

Prema Mehta works as a lighting designer for drama and dance productions. **Recent designs include** *Maaya* (Westminster Hall), *David Copperfield* (Academy of Live and Recording Arts), *Bells* (Mayor of London's Showtime) and *Dhamaka* (O2 Arena). **Previous designs include** *The Great Extension* (Theatre Royal Stratford East), *Snow Queen* (Derby Theatre), *Flat Feet* (Purcell Room, Southbank Centre), *The Massacre* (Bury St. Edmunds Theatre Royal), *The Electric Hills* (Liverpool Everyman) and Penguin Café in collaboration with the London College of Fashion (Cochrane Theatre). Prema also works on site specific projects. Further details available at www.premamehta.com

Jessica Thanki – Company Stage Manager

BA in Theatre Production. Jessica has stage managed the following **shows:** *Double Dutch Espresso* (Theatre Waah/ Tristan Bates), *Measure for Measure*, (BADA/ Oval House), *Maybe Father* (Talawa/ Young Vic), *Behna 2010*, (Kali / Birmingham Rep), *It Hasn't Happened Yet*, (Liz Carr Tour), *Behna 2011* (Kali), *Squid* (Theatre Royal Stratford East School Tour), *Brixton Rocks*, (Tara Arts Tour), *Tagore's Women*, (Kali/ Southwark Playhouse), *Sports Play* (Just a Must tour). She Company Stage Managed *Black-i*, (Kali/Oval House), *Gandhi and Coconuts*, (Kali/Arcola & Tour), *Mustafa* (Kali /Birmingham Rep tour). Jessica was shortlisted for Stage Manager of the Year 2011 by the Stage Management Association.

Phillip Richardson – Stage Manager

Phillip has a BA in Theatre Production. His stage management credits **include:** *Besame mucho* (Mountview Academy Arts), *Mustafa* (Kali UK tour), *Same Same* (FanSHEN at OvalHouse); *66 Books* (Bush Theatre), *Tonight Sandy Grierson will Lecture*, *Dance and Box* (Edinburgh Festival 2011), *Theatre Brothel* (Greyscale UK Tour), *Landscape and Monologue* (Ustinov, Bath), *Stuck in the Throat* (Hen and Chickens Theatre / Exeter Fringe Festival), *So On And So Forth* (Accidental Festival, Edinburgh 2011), *The York Realist* (Riverside Studios), *State Fair*, *Generous* (Finborough), *Olive Juice* (Lion and Unicorn Theatre).



- Silvie Shelley King
- Esther Harvey Virdi
- Maki Rina Mahoney
- Mozelle Jane Lowe
- Saddique Kaleem Janjua

- Director Janet Steel
- Designer Alice Hoult
- Lighting Designer Prema Mehta
- Composer Sayan Kent

- Production Manager Richard Walker
- Company Stage Manager Jessica Thanki
- Stage Manager Phillip Richardson
- Director's Assistant Hannah Patel
- Designer's Assistant Natasha Jones

People always ask me where I am from. I don't look English, am I Spanish, French, Greek, South American? Whenever I tell people I come from a Jewish community in Calcutta with an Iraqi background, they are stunned and want to know more. The play evolved as a way to answer all those questions, but also to give my culture a voice. There are several truths in play; my grandfather did part own a pickle factory, his name was Sunny, my grandmother was Molly (Mozelle) and my mother is called Esther. Everything else is made up! A lot has happened since the original production of the play; my only sibling has died and I now find the play more important than ever to keep our history and culture alive.

SHELLEY SILAS

Shelley Silas writes for theatre, radio and TV. Other stage plays include *Falling* and *Eating Ice Cream on Gaza Beach*. **Radio plays include** a co adaptation of *The Raj Quartet* (with John Harvey), *The Sound of Silence* (short listed for the Imison Award), *Mr Jones Goes Driving*, *The People Next Door* and *I am Emma Humphreys* (winner of the Clarion Award). She compiled and edited a short story anthology, *12 Days*, published by Virago. She's currently writing a new stage play and has several TV projects in development. When not writing, she can be found swimming in an assortment of pools.



Thanks to Esther and Jack Silas, Mountview Academy of Theatre Arts, Queens Theatre, Hornchurch, White Light (www.whitelight.ltd.uk), Leila and all the staff at the Arcola, and all those whose help came too late to be mentioned here.

Special thanks to **London Light Production Services** for their support. They are entertainment lighting specialists to Theatre, Events, Conference, Exhibition, Concerts and Tours. Find them at www.london-light.com



HARVEY VIRDI



JANE LOWE



KALEEM JANJUA



RINA MAHONEY



SHELLEY KING



Kalpana Soraya Radford
Sangita Chandni Mistry
Dhanbahadur Narinder Samra
Jeevan Robert Mountford

Director Rosamunde Hutt
Dramaturg Caroline Jester
Stage Manager Phillip Richardson

I KILLED MY BEST FRIEND'S FATHER IS A PLAY ABOUT TWO GIRLS WHO SURVIVE NEPAL'S CIVIL CONFLICT.

In the play, I was interested to explore the ideas of post-conflict trauma and reconciliation. The father of one has killed the father of the other, and both fathers are now dead. The two daughters are left behind to deal not just with the material insecurity left behind by war, but also the unresolved issues of their fathers' ideological choices.

My play is a meditation on war and its consequences, and the way conflict affects people's relationships.

SUSHMA JOSHI

Sushma Joshi is a Nepali writer and filmmaker based in Kathmandu, Nepal. End of the World, her book of short stories, was long-listed for the Frank O'Connor International Short Story Award in 2009. Her novel is forthcoming in England in 2013. In 2004, she spent six months working with the UN on access to justice during the civil conflict in Nepal. This play is based on many of the stories she heard and observed during this time, and is an attempt to move forward the conversation on post-conflict in Nepal and other countries.

Rosamunde Hutt – Director

In 2012 Rosamunde took Anupama Chandrasekhar's *The Snow Queen to India* (Trestle Theatre/British Council, originally produced at Unicorn) and directed the world premiere of *Grandpa in my Pocket* (Nottingham Playhouse). Both productions will tour nationwide in 2013. Specialising in new writing Rosamunde has created an extensive body of work with Hijinx Theatre in Wales, Theatre Centre, where she was Director 1993-2007, and the Unicorn, as Associate Artistic Director from 2007 to 2011. Her productions have toured to Malaysia, Singapore and the Philippines. She is currently developing a new play by leading children's writer Mike Kenny (for AJTC/York Theatre Royal).

CHANDNI MISTRY



NARINDER SAMRA



SORAYA RADFORD



ROBERT MOUNTFORD



EVER FEEL LIKE THE WORLD IS SPINNING TOO FAST TO KEEP UP?

Sexy, sassy, and cynical - five jaded twenty-somethings come together at a less than glamorous speed-dating event. A banker in denial, a writer with a hang-up, a publicist with a penchant for sexagenarians, a jilted musician, and a shrink with a secret reveal their misanthropy and closeted yearnings in a wry comedy of heartbreak and loneliness.

Qal Tariq Jordan
Shalini Joanna Burnett
Nikesh Jai Rajani
Sarah Goldy Notay
Sammy Divian Ladwa

Director & Dramaturg Poonam Brah
Stage Manager Phillip Richardson

Poonam Brah – Director

Poonam is currently directing two major projects: *Return* (Showcased at The Yard Theatre) and *Still Waters Run Deep* (HighTide) for her company 3Fates. 3Fates were awarded the Copeland Fellowship 2012 at Amherst University, USA. Previously an Artistic Associate at Theatre Royal Stratford East, Poonam has also directed for Kali's previous New Writing Festivals, Soho Theatre New Writing Programme and as part of the Royal Court International Residency. Alongside her extensive new writing and devising experience, Poonam has worked on classical text assisting at the Young Vic and RSC. She is a member of the Lincoln Center Theater Directors Lab, NY. More information at www.3Fates.com



Iman Qureshi is a journalist and writer who dabbles in day jobs. Shortlisted for the Allen Wright Award for Features and the Muslim Writers Award for Journalism, she has written for the Independent, Guardian CIF, Time Out, Huffington Post UK, Liberal Conspiracy, DIVA Magazine, and the Journal of Postcolonial Writing, and has been asked to speak on BBC Radio networks. Her interests lie in the intersections of race, culture, gender and sexuality, informed by both an MSc in Postcolonial Literature and her own personal liberal rage – though she occasionally finds that an unhealthy devotion to Disney, musicals, pop culture and love stories compromises her feminist/postcolonial views. Having lived in Saudi Arabia, Pakistan and Edinburgh, she now clings to a torrid but endlessly thrilling relationship with London. Speed is her first play. Born of a culture in hot pursuit - of money, of love, of success, of happiness, Speed examines what we lose in the process.



DIVIAN LADWA



GOLDY NOTAY



JOANNA BURNETT



TARIQ JORDAN



JAI RAJANI



BEGINNING IN THE NATURALISTIC WORLD, 'ENGLISH'/'MAURITIAN' ZORAH, RETURNS HOME FROM UNIVERSITY TO HER 'WHITE' 'ENGLISH' GRANDPARENTS FOR CHRISTMAS.

Possessing a myriad of secrets, questions and a desire to reunite with her estranged Mauritian father, something her grandparents are petrified of, it is here Zorah faces the toughest challenge of her life...

At its core Pickaninny remains a play predominantly about identity, family and inheritance. I wrote it with the intention of exploring what it means to be mixed race, and more specifically, what it means to have grown up in a white English household, yet physically have the skin colour, of what the outside world, often deems as 'Asian'. Furthermore, I wanted to present a character that has been denied any exposure to her non-white life and culture, so in essence she looks 'Asian', but feels 'white' and English. Essentially the questions at the centre of this play are: If one is 'mixed race' should one have to choose one identity, one race, to identify with? Why do people consider those who are non-white, to be non-English? Overall, what does it mean to be English in contemporary England?

What's more, the mixed race population is the fastest growing ethnic group in the world. 'In the 2001 UK Census, six hundred and seventy four thousand people were identified as 'mixed'. Demographers have identified the "mixed" group as one of the fastest growing of all ethnic groups, estimating that by 2010 it will have increased by more than 40 per cent (or by more than 80 per cent by 2020) compared with 2001.' As a mixed race person, this demonstrated for me the importance and relevance of these questions in the wider world, both sociologically and politically.

NESSAH MUTHY

- George **Graham Bowe**
- Joan **Ann Firbank**
- Zorah **Clara Indrani**

- Director **Trilby James**
- Dramaturg **Tanika Gupta**
- Stage Manager **Phillip Richardson**

Nessah Muthy is currently under commission to Headlong Theatre, for the Headlong At The Old Red Lion Season 2013. Last year her short play *Freja and Mr Mushroom*, was produced by Southwark Playhouse and The Building Site Theatre Company. The piece was performed at the Bermondsey Square Hotel for a three week sold out run and received critical acclaim, notably from The Observer. In 2009 the play was awarded a Fresh Tracks Award by Pursued By A Bear Productions. Nessah also writes for television, namely *Eastenders: E20*. Nessah is represented by Jessica Cooper at Curtis Brown Literary and Talent Agency.

Trilby James – Director

See page 16 for biography.

GRAHAM BOWE



ANN FIRBANK



CLARA INDRANI



2071; IT IS A TOTALITARIAN ERA OF SEGREGATION AND RACIAL PARTITION.

People live in high rise buildings with blocked windows. One day the window on the twenty-second floor of High Rise 00501 is exposed. Two strangers, Ahmed and Karolyn, meet as they start to investigate this, pushing boundaries. Ahmed dreams of Kashmir – where his father is from. Karolyn dreams of having a family of her own. Things change when Ahmed's father – exiled from the UK – unexpectedly returns. Is Kashmir the answer to the questions Ahmed has or do the answers lie closer to home, somewhere behind the twenty-second floor window?

- Ahmed **Tariq Jordan**
- Karolyn **Esther McAuley**
- Shakeel **Neil D'Souza**
- Ribbon **Nadia Morgan**
- Alex **James Thorne**

- Director **Rosamunde Hutt**
- Stage Manager **Phillip Richardson**

Rosamunde Hutt – Director

In 2012 Rosamunde took Anupama Chandrasekhar's *The Snow Queen to India* (Trestle Theatre/British Council, originally produced at Unicorn) and directed the world premiere of *Grandpa in my Pocket* (Nottingham Playhouse). Both productions will tour nationwide in 2013. Specialising in new writing Rosamunde has created an extensive body of work with Hijinx Theatre in Wales, Theatre Centre, where she was Director 1993-2007, and the Unicorn, as Associate Artistic Director from 2007 to 2011. Her productions have toured to Malaysia, Singapore and the Philippines. She is currently developing a new play by leading children's writer Mike Kenny (for AJTC/York Theatre Royal).

'The Hong Kong-Singaporean film Turn Left, Turn Right, about two people who are kept apart by fate, inspired me to write Behind the Twenty-Second Floor Window. Karolyn and Ahmed are perfect for each other in so many ways but fate has kept them apart until now. Initially this started out as a star crossed love story; I set rules which prohibited them from being together, and wanted to explore their boundaries. But soon realised I had a deeper story to tell – a story of identity, belonging and the ruthless world in which we live today.'

FARRAH CHAUDHRY

Farrah Chaudhry was born and raised in Birmingham, and currently divides her time between Birmingham and London. She started writing in her teens and since then storytelling has been Farrah's passion. Writing across various platforms, she considers herself to be a 'writer without boundaries'. Farrah has enjoyed a number of notable achievements, including winning first prize at the Birmingham Aaghee Poetry Competition, presented by former Birmingham Poet Laureate David Hart, having four rehearsed readings of short plays at Birmingham Rep, making the shortlist of a short story anthology with Tindal Street Press, being selected by ebookers.com to travel across four continents - writing her way through the experience, being selected to take part in a writers exchange to Singapore, and most recently being shortlisted for a BBC Mini Writers Academy to write for Doctors. Farrah is currently part the invitation only Studio Group at the Royal Court.

ESTHER MCAULEY



TARIQ JORDAN



NADIA MORGAN



JAMES THORNE



NEIL D'SOUZA



DEE'S COMMUNITY SERVICE IS COMING TO AN END.

Pippa's taken up residence at the occupy London camp and Will is having a hard time trying to get his rose bush to bloom.

When the council threatens to close the local community allotment in favour of a luxury apartment block the protest moves from St Pauls to the allotment, triggering a tale of corruption, bribery and revenge.

- Dee Robin Crouch
- Chrissy Ann Penfold
- Pippa Ruth Everett
- Bertie Michael Garner
- Director Trilby James
- Stage Manager Phillip Richardson

Trilby James – Director

Trilby read Drama at Bristol University before graduating from RADA in 1990. **Theatre:** *Eurydice* (Chichester), *The Winters Tale*, *Coriolanus* (ESC, Aldwych Theatre and World Tour), *The Merchant of Venice*, *Shakespeare's Lovers* (ESC), *The Madras House*, *Orpheus* (Lyric Hammersmith), *Keyboard Skills* (Bush), *Hindle Wakes* (Manchester Royal Exchange), *Cigarettes and Chocolate*, *Bye Bye Blues*, *Selling Out* (Stephen Joseph), *Mrs Warren's Profession* (Theatr Clwyd), *As You Like It* (Nottingham Playhouse), *The Tempest* (Derby Playhouse), *Three Sisters*, *Absent Friends*, *A Midsummer Night's Dream* (Ipswich Wolsey). **TV:** *Poirot*, *The Brokers Man*, *Little Lord Fauntleroy*, *Good Friday 1663*, *Casualty*. Trilby has directed at ALRA, Arts Educational Schools, Central School, East 15, Mountview and RADA. She is currently editing two volumes of Contemporary Monologues for Nick Hern Books.

Payback was conceived during my time as a volunteer on a community allotment. There are a lot of 'politics' involved in running an allotment and I began to see it as a microcosm of the world. During this time the Occupy London protest was happening, followed by a summer of rioting. I decided to draw upon the social issues surrounding the economic losses that have hit Britain's urban areas especially hard. Lost jobs and income, lost entitlements, lost government-sponsored neighbourhood social and cultural services The play has Dee as the central character. A young man who's coming to the end of his community service, He's turning 18, homeless and has no job prospects Everyone's fighting against the bankers and for the allotment, but who's fighting for Dee?

After spending ten years working on other people's plays (I'm an actress), I thought it was about time I had a go at writing one myself. I always wanted to write but never had the confidence. Kali's writer development program has been an invaluable experience, and this play would not have been written without it.

MANJEET MANN

ROBIN CROUCH



RUTH EVERETT



ANN PENFOLD



MICHAEL GARNER



GURKIREN KAUR



DARREN KUPPAN



GOLDY NOTAY



RAMON TIKARAM



RAAD RAWI



NIGEL WHITMEY

WHEN COLONEL TARIQ, an Intelligence Officer in Pakistan's notorious secret service discovers an American has killed a prostitute in Lahore's red light district, a diplomatic crisis ensues. As the two nations negotiate, angry mobs gather and political tension mounts. But Tariq's personal life is no less fraught and as professional ambition and private life collide, he faces life changing decisions that have far reaching consequences for the future of his family and his country.

- Farah Goldy Notay
- Gulzar Gurkiren Kaur
- Tariq Ramon Tikaram
- Chaudhry Raad Rawi
- Mehdi Darren Kuppam
- Badhshah Gul Darren Kuppam
- Lowie Nigel Whitmey

- Director & Dramaturg Janet Steel
- Stage Manager Phillip Richardson

Janet Steel – Director

See Calcutta Kosher pages for biography



Witnessing first-hand the army's powerful position in Pakistani society, I wanted to find a way to explore its extraordinary influence, particularly on international relations. I began Still Life whilst on the Royal Court's Critical Mass course in 2008, but in 2011, the real world case of an American in Pakistan, accused of murder, led to a stand-off between the US and Pakistan. I wondered what discussions were taking place behind closed doors and, imagined the possible negotiations between two reluctant allies. The story which emerged was fiction, but the crisis in UK/Pak relations continues and remains dangerously real.

AAMINA AHMAD

Aamina Ahmad grew up in London and holds degrees from University College London and Goldsmith's College in English and Television Drama respectively. She worked for the BBC World Service International Drama Team before becoming a script editor on a number of long running dramas including *Eastenders*, *The Bill*, and *Hustle*. As a writer she has been selected to take part in a number of film and drama development schemes including Arista's Scribes, the UK Film Council's Blank Slate scheme and the Critical Mass course at the Royal Court. She is currently working towards an MFA in Creative Writing at the Iowa Writers' Workshop where she is a Teaching Writing Fellow. Her short fiction can be found in the collection, *'And the World Changed.'*

THE COMPANY

Carmelle Denning • Jim Dunkley • Janet Evans • Antonia Folivi • Andrea Francis • Sue Frumin • Rowena Godfrey • Hilary Ann Hunte • Brian Innes • Amarjit Kochhar • Gledsey Lawal • Hilary Lee • Sue Loder • Barbara Manglani • Lorna Mitchison • Ray Punyer • Harvey Rendell • Monica Ryan • Gillian Salvat • Queenie Saoul • Ralph Savoy • Christine Taylor • Gaynor Thompson • Roger Ward

Directors Kate Chapman & Janet Steel
Artist Binita Walia
Lighting Designer Prema Mehta
Sound Designer Sayan Kent
Production Manager Richard Walker
Stage Managers Jessica Thanki
 Phillip Richardson
Arcola Creative Learning Manager Owen Calvert-Lyons
Production Assistants Patricia Akoli
 & Romana Fello
Translators Arifa Hafiz & Suzan Karafistan

Texts written by Tuyen Do & Sayen Kent in collaboration with members of the Arcola 60+ group.
 Thanks to Jagonari Women's Educational Resource Centre, Whitechapel; Alevi Turkish Centre, Dalston; VLC Community Centre, Shoreditch; Andrew Steel and all at the Arcola; White Light and London Light Production Services for their support and Kumiko Mendl.

Shared Memories is a part of a larger three year project intended to enable Kali to reach and engage more within the local communities in the cities we tour to. This is Kali's third Shared Memories project. The first was in Manchester with a presentation at Contact. Last year in Leicester we collected memories from a range of communities, bring them together for a presentation at the Curve. This is the most ambitious version to date, combining voices from Bengali, Turkish and Vietnamese communities as well as memories and stories from the Arcola 60+ company.

The performance takes place amid an installation created through collaboration between an artist and a lighting designer. A curtain of mirrors reflects the outside back inside and a transforming effect is created through the projection of a rainbow spectrum of colour. This metaphorical work is inspired by the nature of memories and how we see and remember the past. The installation is lit using LED sources which are an energy efficient alternative to traditional light sources.

Kate Chapman – Co-Director
 Kate Chapman is a director and producer of theatre and radio. She has been producing drama for BBC Radio 4 since 2004. Other roles have included director of Theatre Writing Partnership in Nottingham (2009 to 2012) and director of Bradford's Theatre in the Mill (1995 to 1998). As a director/deviser of new work, Kate has worked with Eastern Angles, Birmingham Rep, Midlands Arts Centre and Nottingham Playhouse. Kate has also developed theatre projects in universities, schools and prisons and since 2005 has created a number of audio journeys with collaborator Charlotte Goodwin. The next one, *Light from the Shadows* has been commissioned by Birmingham Rep for summer 2013.

Janet Steel – Director
 See *Calcutta Kosher* pages for biography
Sayan Kent Writer
 A writer and composer. **Recent plays:** *Endless Light* (Kali at Southwark Playhouse), *Shared Memories* (Kali/TWP, Leicester Curve), *Antigone's Sister* (Birmingham Rep), *The Contract* (The Old Joint Stock, joint winner of the Capital New Writing Festival), *Invisible* (mac 2010 and 2011), *Another Paradise* (Kali national tour – Nominated for 2009 John Whiting Award), *Killing Wasps*, (Kali reading, Soho Theatre), *The Good Companions* (UK tour), *Silas Marner*, *Mother Goose*, *Dick Whittington*, *Aladdin* (Coventry Belgrade). Sayan has written music for over 30 productions, including *Calcutta Kosher*. A graduate of Birmingham University's Playwriting MPhil, a committee member of the West Midlands branch of the Writer's Guild, and recipient of a Peggy Ramsay Foundation award.

Tuyen Do – Writer
 Tuyen is an actor/ writer. She is a graduate of the Royal Courts 2011 unheard voices playwriting scheme and, on the strength and quality of her writing was invited to become a member of their studio group. She is currently under commission with Tamasha Theatre Co for her first play. Her first short film script was selected and developed by B3 Media and the BBC Writers' Room which she subsequently produced and will be touring the festival circuit next year.

Binita Walia – Artist
 I specialise in creating large scale public and private architectural glass commissions. I have always been inspired by the everyday, incidental light shows that take place in the reflected surfaces that surround us so in each commission I set about to create magical plays with glass and light to delight and inspire my clients. My fascination with glass and light was consolidated during my time as a MA student at the Royal College of Art in London and I have now been creating public realm artworks since 1995. I produce imaginative artworks that are bespoke, concept-led and site specific. www.thespaceinbetween.co.uk

Prema Mehta – Lighting Designer
 Prema Mehta works as a lighting designer for drama and dance productions. **Recent designs** include *Maaya* (Westminster Hall), *David Copperfield* (Academy of Live and Recording Arts), *Bells* (Mayor of London's Showtime) and *Dhamaka* (O2 Arena). **Previous designs** include *The Great Extension* (Theatre Royal Stratford East), *Snow Queen* (Derby Theatre), *Flat Feet* (Purcell Room, Southbank Centre), *The Massacre* (Bury St. Edmunds Theatre Royal), *The Electric Hills* (Liverpool Everyman) and *Penguin Café* in collaboration with the London College of Fashion (Cochrane Theatre). Prema also works on site specific projects. Further details available at www.premamehta.com



TALKBACK 2013
 New Writer Support Programme

CALL FOR NEW SCRIPTS

Are you a South Asian woman with something to say through writing for performance?

Then Kali wants to hear from you. We are looking for original and innovative short and full length theatre scripts.

Our successful Talkback Readings showcase a diverse range of new writing by South Asian women. We are planning our 2013 Season and are inviting South Asian women writers and aspiring writers to submit a play for Talkback 2013.

From the scripts submitted, writers will be chosen to join Kali's Writer's Development Programme, which includes fortnightly writing workshops in London, workshops with guest writers & dramaturgs and 1-1 dramaturgical support, culminating in a public reading of selected works.

DEADLINE: 27 February 2013

Full details at www.kalitheatre.co.uk

COMING NEXT.....

MY DAUGHTER'S TRIAL

BY GULSHANAH CHOUDHURI

Parveen, an ambitious young Muslim barrister will do anything to keep her clients from losing their liberty. But what if it is her own mother that needs locking up for her own safety? Parveen has found the man of her dreams but can she hold on to him and her career when she is losing her mother and her own grip on reality? As Parveen struggles with the conflict between her professional life and her family duty, something will have to give...

My Daughter's Trial will be staged in ex courtrooms in Birmingham, Southampton, Leicester and London (above Browns Restaurant in St Martin's Lane) next April.

Check www.kalitheatre.co.uk for further details.

'the most enjoyably inventive piece of theatre I've seen this year'.

THE GUARDIAN ON OUR LAST SITE-SPECIFIC SHOW, BEHNA BY SONIA LIKHARI.





'Without Kali, I'd still be smoking pipe dreams of becoming a writer. Kali helped me find a voice and gave me the confidence to express it...'

SATINDER CHOHAN

'With invaluable dramaturgical support and a nurturing environment I was guided through developing Behna. I grew in confidence and started to gain professional writing commissions - until then just a dream.'

SONIA LIKHARI

'Having worked on my play for over two years and written more drafts than I have had hot dinners, Kali gave me the encouragement, motivation and challenge to take it to the next level. Thank you!'

FARRAH CHAUDHRY

'Kali has supported me to develop several of my scripts from an idea on paper to a professional performance on stage. Without the strong, supportive, professional team at Kali, my writing would be just words on paper...'

YASMIN WHITTAKER-KHAN

'CUTTING EDGE THEATRE AT ITS BEST...'

WWW.KALITHEATRE.CO.UK