

TAMASHA THEATRE COMPANY, BIRMINGHAM REPERTORY THEATRE COMPANY  
AND THE ROYAL COURT THEATRE PRESENT



# ♦ EAST IS EAST ♦

BY AYUB KHAN-DIN



Funded by  
THE  
ARTS  
COUNCIL  
OF ENGLAND

  
PRUDENTIAL AWARDS  
FOR THE ARTS  
1995

 Birmingham City Council   
*Providing Theatre for Birmingham*

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## TAMASHA THEATRE COMPANY and NEW WRITING

**EAST IS EAST** by Ayub Khan-Din was developed in a writers workshop that Tamasha held in January this year, in collaboration with the Royal Court. This is the first time we have been able to hold a workshop outside a production to offer training to professionals of a particular discipline. This year's workshop was possible through the assistance of London Arts Board and The Peggy Ramsay Foundation.

For two weeks writers were tutored by Harwant Bains, Elyse Dodgson, Kristine Landon-Smith, Carl Miller, Phyllis Nagy, Winsome Pinock and Ian Rickson, on all aspects of writing for theatre. We also looked at the many different ways of developing new work. Each writer then workshoped a piece of work with actors, director and dramaturg and EAST IS EAST was one of those works. Teamed with David Lan, writer in residence at the Royal Court and with further discussions with ourselves, Ayub produced the final draft of EAST IS EAST.

These sort of initiatives are crucial in the development of new writing particularly if we are to produce a greater volume of work by British Asian writers. All too often writers do not get an opportunity of production early on enough in their careers, so by offering some developmental work, and showcasing it, other opportunities can arise. Writers who have a "hit" can also be overcommissioned and the other developing writers can go unnoticed for some time. It is therefore our aim to try and consistently offer, not only training opportunities, but also production opportunities where a writer can work collaboratively with the company while developing the work. This could either mean assisting with research, teaming the writer with a dramaturg, or offering workshops with actors and director to enhance the work.



Sudha Bhuchar and Kristine Landon-Smith

It is mainly with the assistance of London Arts Board and their new award DIVERSE ACTS that we are able to pursue this line of work. And it is very important that we do, so that a greater volume of work from writers of Asian origin comes through, as there are still so many stories yet untold.

EAST IS EAST is one of those stories. This is the first play to be produced on the British stage that really gets under the skin of what it is to be of mixed race origin within the Asian community, growing up in a culture that is predominantly working class British. It is a complex subject and perceptions of what it means are often far from the truth. Both worlds (England and Pakistan) inevitably influence the characters in the play, and for us EAST IS EAST shows that identities forged out of those backgrounds are multifarious and that it is not just simply a question of East versus West.

We hope you enjoy it.

Sudha Bhuchar, Kristine Landon-Smith  
Joint Artistic Directors, Tamasha Theatre Company

## LONDON ARTS BOARD and DIVERSE ACTS

**The London Arts Board is delighted to be supporting this production of EAST IS EAST by Ayub Khan-Din through its new DIVERSE ACTS awards.**

DIVERSE ACTS was set up to respond to new work and initiatives emerging from communities and individuals originating in the Caribbean, Indian sub-continent, China, Africa, the Pacific Rim and Latin America. The very first award under this scheme goes to Tamasha Theatre Company for EAST IS EAST.

This particular project is a landmark in a number of ways. It is one of the first Asian productions in the West End. It is an important collaboration between the Royal Court Theatre, a celebrated home for new writing, Birmingham Repertory Theatre Company, a major regional theatre, and Tamasha, a touring company which is increasingly making its mark on the national theatre scene. It is part of the first season at the Royal Court Theatre Upstairs, West Street. The London Arts Board is pleased to be associated with this exciting project.

Sue Timothy  
Principal Drama Officer, London Arts Board

## CAST LIST

<b>George Khan</b>	<b>Nadim Sawalha</b>
<b>Ella Khan, his wife</b>	<b>Linda Bassett</b>
<b>Their children:</b>	
<b>Abdul</b>	<b>Paul Bazely</b>
<b>Tariq</b>	<b>Jimi Mistry</b>
<b>Munir</b>	<b>Emil Marwa</b>
<b>Saleem</b>	<b>Chris Bisson</b>
<b>Meena</b>	<b>Zita Sattar</b>
<b>Sajjid</b>	<b>Imran Ali</b>
<b>Auntie Annie, friend of Ella's</b>	<b>Lesley Nicol</b>
<b>Doctor/Mr Shah</b>	<b>Kriss Dosanjh</b>



Jimi Mistry, Paul Bazely, Emil Marwa, Linda Bassett, Zita Sattar, Imran Ali, Chris Bisson

<b>Kristine Landon-Smith</b>	<b>Director</b>
<b>Sue Mayes</b>	<b>Designer</b>
<b>Paul Taylor</b>	<b>Lighting Designer</b>
<b>Jill McCullough</b>	<b>Dialect Coach</b>
<b>Malcolm Ranson</b>	<b>Fight Director</b>
<b>Becky Chapman</b>	<b>Education Consultant</b>
<b>Dennis Charles</b>	<b>Tour Production Manager</b>
<b>Lisa Buckley</b>	<b>Stage Manager</b>
<b>Jonathan Smith-Howard</b>	<b>Stage Manager</b>
<b>Suman Bhuchar</b>	<b>Press and Marketing</b>
<b>Anne Louise Wirgman</b>	<b>Administrator</b>
<b>Creative Hands</b>	<b>Poster Design</b>
<b>Robert Workman</b>	<b>Rehearsal Photographs</b>

Thanks To: David Lan, all the participants of the Writers Workshop Fortnight, Deepa Patel, Vijay Bhuchar, Clare Cooper, The Paul Hamlyn Foundation, The Esmée Fairbairn Charitable Trust, Cafe Lazeez for London Press Night, Shaheen Khan, Ron Stenner at "Casts" – medical services to the media for the loan of the stethoscope and wheelchair, Hairways (Edmonton) Ltd for the loan of the barbers chair, Metcalfe Catering Equipment Ltd for the loan of the chipper, Honeyrose Products Ltd, Reckitt's Heritage, Cigarette Packet Collectors Club of Great Britain, Rajah Indian Foods, Shimla Pinks.

# “It doesn’t do your reputation any good” - Jill Sattar

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My husband, Abdul Sattar and I met in 1969 at a youth club where he played badminton, when I was at teacher training college. We married in 1971 and I wore a short, dark blue dress trimmed with white daisies, which hung from under the bust from a tight bodice. My hair was scraped back with a sharp, knife-straight parting down the middle (very trendy at the time)!

Well for a white girl to marry an Asian man doesn't do your reputation any good at all: at best, Asian attitudes were ambivalent towards me. They assumed my background was 'less than reputable'. I was a naive 19 year old, from a 'normal' white family. After we were married, I remember going out somewhere and my husband said to me: "Those guys over there assume you're a prostitute and wondered if you were available!" I don't know who was more taken aback – him or me!

When I was expecting Zita in 1972, I remember the doctor at my first check up knew the house where I lived and he asked me a question insinuating that I must be sleeping with all the other men in the house. It only dawned on me a bit later what he meant and now I wish I'd written to him to say how terrible he made me feel at the time.

My husband came over to England in 1966 from near Faisalabad in Pakistan when he was 16. His dad had been working for 11 years in Newport and so when my husband landed at Heathrow his dad didn't recognise him. Soon afterwards his dad was advised to leave England because his asthma was so bad. So, from the age of 17 my husband was left totally on his own in this country with only a brother-in-law living in Birmingham and a house full of lodgers

Later, one by one his sisters started to come over, but they weren't too pleased to see me. In fact his sisters were more uptight and more against us than his parents were. They used to show me presents for the girl who was lined up for his supposed arranged marriage. But when they kept sending him photos of prospective brides, he ripped them up. He'd already made his mind up about me and that was it.

Everyone was warning him about me, saying "White women don't stay with Asian men: you should get your white woman converted (to Islam) as soon as possible." (Because he's Moslem and I'm a Christian). Then his family would drop enormous hints about how I didn't really come up to scratch, saying: "There's a white girl down the road who speaks perfect Punjabi." But, after 27 years, I've come to terms with it. It doesn't matter what I do or say, it doesn't matter that

I've done well in a professional career, they'll never really accept me. It's not to do with me, it's because I'm white.

But of course, it wasn't just Asian people. My nan said: "Don't bring him round, my neighbours might see him." However, once they'd actually met him they grew very close. Of course my parents had huge reservations, but they eventually came round. Even now white people still look at me as if to ask: "Why has this intelligent, outgoing woman married a Pakistani man? Must be something awry." Even my friends can be incredibly racist without thinking by making derogatory remarks about mixed race children and I feel like saying "Don't forget my children are mixed race too, if you hadn't noticed!"

One of the hardest things to accept has been the knowledge that, because our children are mixed race, they're always judged by their appearance. Zita and David are both darker than a lot of other mixed race children, because I'm very dark, so when white people look, they see Asian kids. Zita suffered terrible racism when she went to an all white junior school. She didn't say much about it because I think it was quite a shock. At the same time, Asian people don't fully accept them either. Zita's found Asian people ask her 'trick' questions such as "Who cooks in your house? Does your mum make chapattis? Does she wear Salwar kameez? Is she a Moslem." What they're really asking is "How mixed race is she?"

The nicest thing has been that, although Zita and David have experienced the usual ups and downs of growing up, we are proud that they both have a strong sense of self identity which is independent of race. In my work as a teacher I've met both children and adults who have emotional difficulties because they've not come to terms with who they are, and many of their parents are now separated. Zita and David have both come through very well balanced.

I'm still asked the same questions now as when I was 19 years old. There is still the same edge of wonder for people as there was when we first married: a wonder at how we stick together. It saddens me, but I'm proud because it's virtually unheard of for a mixed marriage like ours to last 27 years, considering the added stresses, especially when many 'white' marriages don't last: I sometimes look at white women friends who have married 'nice' middle class white men, but whose relationships have broken up and I'm really proud that against all predictions we're still together. This year we might even have a Moslem wedding! – we'll invite everyone to that!

## SUDHA BHUCHAR

SUDHA BHUCHAR (Joint Artistic Director) Theatre credits include: *THE BROKEN THIGH AND THE LITTLE CLAY CART*, for Tara Arts Group; *ROMEO AND JULIET*, Contact Theatre, Manchester; *TORPEDOES IN THE JACUZZI*, Leeds Playhouse; *PREM*, Battersea Arts Centre, and *JAWAANI* for the Asian Co-operative Theatre. TV credits include, most recently: *A TURNING WORLD*, Channel 4; *BOOK BOX*; Meena in *EASTENDERS*; and *CASUALTY* all for BBC; *FAMILY PRIDE*, Central; and presenter of BBC's *NETWORK EAST*. Film work includes recently: *SEED*, BBC; *MEMSAHIB RITA*; *MAJDHAR* and *HOTEL LONDON*, Channel 4. She was the original Usha Gupta in Radio 4's *THE ARCHERS*. In 1989 Sudha co-founded Tamasha Theatre Company and has produced and acted in *UNTOUCHABLE*; *HOUSE OF THE SUN*; *WOMEN OF THE DUST* which toured India in 1994, *A SHAFT OF SUNLIGHT*, and *A YEARNING*. She regularly works on Radio 4 Drama both as an actress and a writer. Her writing credits include: *HOUSE OF THE SUN* (sole writer); *UNTOUCHABLE* and *GIRLIES*, co-written with Shaheen Khan.



Jonathan Smith-Howard and Lisa Buckley

## SUMAN BHUCHAR

Suman Bhuchar (Press and Marketing) has been responsible for Tamasha's press and marketing since the company's inception in 1989. She is also a television producer and a prolific writer on Asian arts, notably theatre and cinema. Her most recent TV credits include *RAPED CHILDHOOD: THE PERPETRATORS*, a highly topical investigation into the international sex travel industry; *A SUITABLE GIRL*, on matchmaking British Asian style; and *BANDIT QUEEN: TRUE LIES?* on the controversy over the Phoolan Devi film. Her journalistic output appears in newspapers and magazines in India and Britain, including *The Telegraph*, *Calcutta*; *Mid-day* and *Verve*, *Bombay*; *Libas* and *Zee TV Journal Galaxzee*.

## LISA BUCKLEY

Lisa Buckley (Stage Manager) *EAST IS EAST* is Lisa's fourth production for Tamasha, having also worked on *WOMEN OF THE DUST*, *A SHAFT OF SUNLIGHT*, and *A YEARNING*. After completing the Technical Theatre Arts Course at Rose Bruford College she went straight to the Bristol Old Vic where she worked on many main house productions as well as the national tours of *DRIVING MISS DAISY* and *SHERLOCK HOLMES THE MUSICAL*. Since then she has worked on a season of shows at the Stephen Joseph Theatre in the Round, Scarborough and last year worked on the Birmingham Rep production of *THE IMPORTANCE OF BEING EARNEST* directed by Terry Hands which transferred to The Old Vic Theatre, London. This year she has worked on 2 further Birmingham Rep productions, *THE ENTERTAINER* directed by Tony Clarke which moved to West Yorkshire Playhouse and *DR JEKYLL AND MR HYDE* directed by Bill Alexander.

## BECKY CHAPMAN

Becky Chapman (Freelance Theatre & Education Director) has worked for over 14 years in the fields of arts in education and young people's theatre. She trained in drama at the University of Exeter and worked as a performer in *TIE*, community and fringe theatre, before completing a PGCE at the Institute of Education, London. Having worked as a secondary drama teacher in inner London, Becky ran the Education Department of the Theatre Centre Young People's Theatre Company for five years. There she worked in particular on the development of new plays in collaboration with young people, directed play readings and ran projects for and with young people in schools and the community. Since 1994, Becky has worked as a freelance director and educationalist for companies such as Theatre Venture, West Yorkshire Playhouse Schools Company, SNAP, The Royal Exchange, Manchester, Royal National Theatre, Tamasha Theatre Company and ATC. She is also co-director of *Necessary Stages* with the writer Noel Greig. Becky has recently been Acting Head of Education at the Lyric Theatre, Hammersmith, Education Officer for the *Make Space* exhibition and she is now Shared Experience Youth Theatre Director.

## AYUB KHAN-DIN

Ayub Khan-Din (Writer) as an actor Ayub's theatre credits include: *THE LITTLE CLAY CART*, *THE STORY'S NOT FOR TELLING*, and *ANKLETS OF FIRE*, all for Tara Arts; *FILM, FILM, FILM* for ACT; *BORDERLINE*, Nuffield Theatre Southampton, *POPPY*, Half Moon Theatre and *TARTUFFE*, Royal National Theatre. TV includes: Ravi in *LONDON BRIDGE*, Carlton; Hanif in *CORONATION STREET*, Granada; *MY FAMILY AND OTHER ANIMALS*, *SHALOM*, *SALAAM BACK UP*, and *DANGERFIELD*, BBC, and Dr Sunnil Rai in *STAYING ALIVE*, *LWT*. Film includes: *MY BEAUTIFUL LAUNDERETTE*; *SAMMY & ROSIE GET LAID*; *FAREWELL STRANGER*; *THE BURNING SEASON* and *THE IDIOT*. Work in progress: *ACHAA*; *RIFAT WOZ 'ERE*; and *LAST DANCE AT DUM-DUM*.

## KRISTINE LANDON-SMITH

Kristine Landon-Smith (Director), graduated from The Royal Scottish Academy of Music and Drama in 1981. As an actress Kristine has worked all over Britain with companies including The Royal Court Theatre; Hull Truck Theatre Company; Theatre Clwyd; Durham Theatre; Theatre Royal Stratford East and Tara Arts. In 1985 she co-founded The Inner Circle Theatre Company producing and acting in Frank Wedekind's *SPRING AWAKENING* at the Young Vic. In 1989 she and Sudha Bhuchar co-founded Tamasha Theatre Company to produce and direct an adaptation of Mulk Raj Anand's *UNTOUCHABLE* in both Hindi and English at the Riverside Studios, London and national tour. For Tamasha Kristine has also directed *HOUSE OF THE SUN*, Theatre Royal Stratford East; *WOMEN OF THE DUST*, Riverside Studios and national tour of India; *A SHAFT OF SUNLIGHT*, Birmingham Rep and national tour; and *A YEARNING*, Lyric Hammersmith and national tour. While Associate Director at the Bristol Old Vic, Kristine directed *BODYCOUNT* by Les Smith and Lorca's *YERMA*. She is currently a producer for BBC Radio Drama, and recent productions for Radio 4 include *UGANDA* by Judith Johnson, *HOUSE BY THE RIVER* by John Fletcher, *CHANGE OF HEART* by Robin Kelly and various short stories. Kristine's next project *CAPRICORNIA* by Louis Nowra is a co-production with the BBC and the Australian Broadcasting Company and is being recorded in Perth, Australia.

## SUE MAYES

Sue Mayes (Designer) trained at the Central School of Art and Design and began her designing career at Ipswich Repertory. Since then she has worked extensively around the country with residences at Coventry Belgrade TIE; Contact Theatre, Manchester; and The Liverpool Everyman. As a freelance designer her work has included productions for: Tynewear Theatre Company; The Traverse Theatre, Edinburgh; New Victoria Theatre, Stoke on Trent, and Graeae Theatre Company. Her recent designs include *QUILT*, a musical about the AIDS memorial quilt at the Oval House; *WATERFALL* for Moving Theatre, Riverside Studios; *JACK AND THE BEANSTALK*, Theatre Royal Stratford East; *ZEBRA CROSSING*, Talawa Theatre Company, Young Vic; and the costumes for *MAID MARIAN AND HER MERRY MEN* at Bristol Old Vic. Sue has designed all previous Tamasha productions.

## JILL McCULLOUGH

Jill McCullough (Dialect Coach), recent theatre work includes *WHO'S AFRAID OF VIRGINIA WOOLF?*, Almeida; *FOOL FOR LOVE*, Donmar; *SILAS MARNER*, Theatre Clwyd; *MULES*, Royal Court; *THREE TALL WOMEN*, Wyndham and tour; *CORIALANUS*, RSC; *THE LETTER*, Lyric Hammersmith; *BURNING BLUE*, Haymarket Theatre. Jill has worked extensively for the RSC and Birmingham Rep as well as working on many plays for the Peter Hall Company. She has just been working on Luc Besson's latest film *THE FIFTH ELEMENT* and has worked on numerous television projects - twice recently being involved in the South Bank Show. Jill is the Dialect Coach for RADA and a visiting lecturer at Yale University, she also organised and ran the world's first dialect summer school for Central School of Speech and Drama. This is her fifth project for Tamasha.

## JONATHAN SMITH-HOWARD

Jonathan Smith-Howard (Stage Manager) trained at Glasgow University, where he was a founder member of LookOut Theatre Company, stage managing shows at the Edinburgh Fringe and National Student Drama Festival. He first worked with Tamasha on *A YEARNING* in 1995, and has since spent a season as Assistant Stage Manager for Birmingham Rep, working on *THE ENTERTAINER*, *DIVINE RIGHT*, and *DR JEKYLL AND MR HYDE*.

## PAUL TAYLOR

Paul Taylor (Lighting Designer). Paul's drama credits include Harold Pinter's *BETRAYAL*, Citizens Theatre, Glasgow; the world premieres of *DUSKY WARRIORS*, Theatre Royal Stratford East; *DEATH CATCHES THE HUNTER*, Battersea Arts Centre; and *A YEARNING* for Tamasha Theatre Company, Birmingham Rep and Lyric, Hammersmith. He has also lit the musical *CABARET* for Theatre Hagen, Germany. He has worked extensively in opera, where lighting designs include the world premiere of *TERRIBLE MOUTH*, and the British premiers of *MARIO AND THE MAGICIAN*, both at the Almeida Theatre; and *GRISELIDIS*, Guildhall School of Music and Drama. Other lighting designs include *DON GIOVANNI*, Music Theatre, London; *THE GARDEN*, Donmar Warehouse; *THE MARRIAGE OF FIGARO* and *DON GIOVANNI*, Surrey Opera; and the British premiere of *I HAVE SEEN SOMEONE*, Riverside Studios. He has also worked with The Vienna State Opera; The Netherlands Opera; English National Opera; and Welsh National Opera. Among his dance and ballet credits are *SWAN LAKE*, Wiesbaden Ballet; *SLEEPING BEAUTY*, Hanover Ballet; *DON QUIXOTE*, Northern Ballet, and works for Ballet Theatre Hagen, Tanz-Forum, Cologne, and the Ballet National de Nancy, France.

## ANNE LOUISE WIRGMAN

Anne Louise Wirgman (Freelance Arts Administrator) has worked at the National Theatre, Foco Novo Theatre Company, Joint Stock Theatre Group, The Albany Empire, and The Waterfront (Norwich) Ltd. Freelance work includes: Intrinsic Films; Islington International Festival; Red Pepper Magazine, Greenwich Festival; and Lightworks Editing Systems.

## IMRAN ALI

Imran Ali (Sajjid) trained at the London Academy of Acting. theatre credits include: *THE GREAT HALE*, Reamould Theatre Company; *THE BEST OF FRIENDS*, *JUDGEMENT DAY*, and *THE LAST NIGHT*, all for London Academy of Acting; *THE ROSE*, and Bill Sykes in *OLIVER TWIST*, both for Bridlington Theatre Company; Terry in *SUMMER IN THE EMPIRE*, The Spa Theatre. Film includes: *NORTH CHINA LOVER* for the National Film & Camera School.

## LINDA BASSETT

Linda Bassett (Ella) theatre includes: *THE CLEARING*, Bush Theatre; *Mistress Quickly* in *HENRY IV, 1&2*; *THE THEBAN PLAYS*, *ARTISTS AND ADMIRERS*, all for the RSC; *THE AWAKENING*, Hampstead; *SCHISM IN ENGLAND*; *A PLACE WITH THE PIGS*; *JUNO AND THE PAYCOCK*, Royal National Theatre; *THE RECRUITING OFFICER*, *OUR COUNTRY'S GOOD*, *SERIOUS MONEY*, *AUNT DAN AND LEMON*, *ABEL'S SISTER*, and *FEN*, all for the Royal Court; *THE SEAGULL*, Liverpool Playhouse; *THE CHERRY ORCHARD*; *MEDIA*; *THE BALD PRIMA DONNA*, Leicester Haymarket. *SERIOUS MONEY* also went to Wyndhams and Public Theatre, New York; *AUNT DAN AND LEMON* also went to Public Theatre, New York. Film credits include: *A VILLAGE AFFAIR*; *MARY REILLY*; *NEWSHOUNDS*; *WAITING FOR THE MOON*; and *INDIAN SUMMER*. TV includes: *BRAMWELL*, *FRANK STUBBS PROMOTES*, *KAVANAGH QC*, Carlton; *LOVED UP*, *COLD LIGHT OF DAY*, *SKALLAGRIG*. Ellen Slater in *NO BANANAS*; *CASUALTY*, BBC; *THE BILL*, *A SMALL DANCE*, Thames; *A TOUCH OF FROST*, YTV; *BOON*, Central.

Paul Bazely and Imran Ali



Zita Sattar, Emil Marwa, and Paul Bazely

## PAUL BAZELY

Paul Bazely (Abdul) trained at Manchester Polytechnic School of Theatre. His recent theatre credits include: *BROTHER EICHMANN*, and *BEAUTY AND THE BEAST*, Library Theatre, Manchester; title role *MACBETH*, Full Company; *SOLDIERS* and *THE BIG HEART*, Contact Theatre, Manchester; *RICHARD III* directed by Richard Eyre, Royal National Theatre and USA tour; *SELLING OUT* directed by Alan Ayckbourn, The Old Fire Station, Oxford; *TOMFOOLERY*, *CIGARETTES AND CHOCOLATE*, *SELLING OUT* and *BYE BYE BLUES*, Stephen Joseph Theatre in the Round, Scarborough; *SEED*, Lyric, Hammersmith; *PETER PAN*, *TOAD OF TOAD HALL*, Birmingham Rep; and *THE SERVANT OF TWO MASTERS*, Sheffield Crucible. Recent TV includes: *CASUALTY*; Heathcliff in *ENGLISH FILE*; *WUTHERING HEIGHTS*; Tyrone in *MAKING OUT*; DC Dipak Patel in *RESNICK* (two series), all for BBC; *EMMERDALE*, *MEDICS*, *NEW VOICES*, and *THE QUIET LIFER* all for ITV. Radio includes: *THE MANEATER OF MALGUDI*; *NO PROBLEM*; *RESNICK - CUTTING EDGE*, all for Radio Four.

## CHRIS BISSON

Chris Bisson (Saleem) trained at University College Salford, his theatre credits include: *A STREETCAR NAMED DESIRE*, Chapman Theatre, Salford; *BADENHEIM 1939*, Adelphi Theatre, Salford; *DR FAUSTUS* and *THE LOWER DEPTHS*, both at the Green Room; *FAME IS THE SPUR*, Library Theatre, Manchester. TV includes: *PRIME SUSPECT*, *EXPRESS*, *CHILDRENS WARD*, Granada; *CIRCLE OF DECEIT*, YTV; *THE 8-15 FROM MANCHESTER*, BBC.



Kriss Dosanjh

## KRISS DOSANJH

Kriss Dosanjh (Doctor/Mr Shah) trained at the Academy of Live and Recorded Arts. Theatre includes: LOST FOR WORDS, CROSSED LINES, New Focus Theatre Co; SHARAZAD, Oxford Touring Co; THE RAINBOW BIRD, Keeping Mum Theatre Co. TV includes VIRTUAL MURDER, SPECIALS, VOTE FOR THEM, CRIME WATCH UK, BBC; Dharshan in FAMILY PRIDE, THE ZERO OPTION, Central; BUST, LWT; AIDS SPECIAL, Thames. Films include: TURNING WORLD, Epicflow Films; GURU IN SEVEN, Baltiar Film Productions. BBC Radio Drama includes: THE TIGER; HOUSE OF THE SUN; and UNTOUCHABLE.

## EMIL MARWA

Emil Marwa (Munir) was born in Norway and is fluent in Norwegian and speaks Punjabi. TV credits include Rory in GRANGE HILL; and Ranjit in EASTENDERS. As a student Emil appeared in A WINTER'S TALE playing Leontes; and THE THREE SISTERS playing Andrei. This is his first professional role since graduating from drama school. He is also a keen and avid breeder of the miracle fungus, Kombucha.

## JIMI MISTRY

Jimi Mistry (Tariq) trained at the Birmingham School of Speech and Drama. Since leaving he has appeared in THIEFTAKERS for Carlton TV and worked on Kenneth Brannagh's film of HAMLET. He has also taken part in a number of new writing workshops at the Royal Court.

## LESLEY NICOL

Lesley Nicol (Annie), recent theatre includes JOKING APART, Greenwich; LUCKY SODS, West Yorkshire Playhouse; RISE AND FALL OF LITTLE VOICE, Derby Playhouse.

Favourite parts include Mrs Johnstone in BLOOD BROTHERS, Leicester Haymarket; Beverly in ABIGAIL'S PARTY, Contact Theatre; Liz in HAPPY JACK, Hull Truck and Edinburgh; TOMFOOLERY and TAKE IT TO THE GREEN LIGHT BARRY, Scarborough; Audrey in BLUE REMEMBERED HILLS, Bristol Old Vic. She received the Best Supporting Actress, M.E.N.

Theatre Awards for SALT OF THE EARTH; COMPANY; and A SMALL FAMILY BUSINESS. Television includes: HEARTBEAT IV & V; THE RUSS ABBOT SHOW; CASUALTY; THE LION THE WITCH AND THE WARDROBE; BLACKADDER II. Lesley is a regular in LWT's new medical drama series STAYING ALIVE, playing Sister Kate Worwick.



Lesley Nicol

## ZITA SATTAR

Zita Sattar (Meena) graduated from Rose Bruford College following a three year theatre degree course. Before her training she was a member of the Birmingham Central Television Workshop and appeared at the Birmingham Rep Studio in UP 'N GONE by Malcolm Cleland and ROADRUNNERS at the Midlands Arts Centre. Theatre work includes: TOP GIRLS, Northampton; D'YER EAT WITH YOUR FINGERS?, Theatre Royal Stratford East; A YEARNING, Tamasha Theatre Company. TV includes: Y.E.S.; THE BILL, THE HALE AND PACE SHOW, and BACK UP. Radio work includes A YEARNING; GIRLIES; CHANGE OF HEART and THE STONES OF MANCASTER CASTLE, all for the BBC.

## NADIM SAWALHA

Nadim Sawalha (George) after finishing his drama studies Nadim joined the BBC Overseas Service as an actor, radio producer and scriptwriter. Since then he has worked extensively in theatre, television and cinema. Theatre credits include: TURNING OVER, Bush Theatre; JENKINS' EAR, Royal Court; WHITE CHAMELEON, Royal National Theatre; A DREAM OF PEOPLE, RSC; Vladimir in WAITING FOR

Nadim Sawalha

GODOT in his own production at Lyric Studio, Hammersmith. Last year he toured his one man show OUSAMA (a Moslem nobleman's view of the Crusades) to the Shaw Theatre and to the Middle East. Film credits include: THE WIND AND THE LION; A TOUCH OF CLASS; SINBAD AND THE EYE OF THE TIGER; PASCALI'S ISLAND; HALF MOON STREET; and two Bond films. TV includes MOUNTBATTEN; LOVEJOY; THE BILL; THE BIG BATTALIONS; BLUE HEAVEN; CALL RED; EXPERT WITNESS and INSPECTOR MORSE. He has just finished filming the third series of DANGERFIELD in which he plays the part of Dr. Sha'ban. Nadim is part of a theatrical family. His younger brother is one of the creators of The Theatre of Political Satire in the Middle East, where Nadim often works as a director. Two of his daughters, Nadia and Julia, are working actresses in London.





# TAMASHA THEATRE COMPANY

Tamasha was formed in 1989 by Sudha Bhuchar and Kristine Landon-Smith to adapt UNTOUCHABLE, a classic Indian novel by Mulk Raj Anand. After an extremely successful debut the company has gone from strength to strength having produced 6 plays, 4 of which have been adapted for broadcast on Radio 4, and having collaborated with theatres such as the Royal Court, Birmingham Repertory, Bristol Old Vic, and Theatre Royal Stratford East.

The company's style of research and production with its emphasis on authenticity now has a large and growing following: both the Asian and general theatre going public.

Tamasha aims to reflect through theatre the Asian experience - from British Asian life to authentic accounts of aspects of life in the Indian sub continent, adapting works of literature and classics to commissioning new work from a range of contemporary writers.

The millennium marks Tamasha's 10th anniversary and our plan is to begin the 21st century as a full time company with Arts Council franchise funding and housed in our own building with rehearsal and office facilities. This would enable Tamasha to be at the forefront of the development of a culturally diverse British Theatre. To this end a 3 year fundraising campaign was launched on 31st August. If you are interested in sponsorship opportunities with the company please contact:

Anne Louise Wirgman, 184 Victoria Road, London N22 4XQ. Tel/Fax 0181 889 6432

**Our production for 1997 will be PARTITION (working title) a new play commissioned by Tamasha from Harwant Bains the award winning writer of feature film WILD WEST and BBC 2's TWO ORANGES AND A MANGO**

August 1997 marks the 50th anniversary of the partition of India into India and Pakistan and the end of British rule in India. This was one of the largest expulsions of people from their homes ever to take place in history, with millions of Hindus and Muslims fleeing across the border in opposite directions in fear for their lives. People who had lived side by side for centuries turned against each other spurred on by the British "divide and rule" policy.

*"History seems sometimes to move with the infinite slowness of a glacier and sometimes to rush forward in a torrent. Just now, in this part of the world our united efforts have melted the ice and moved some impediments in the stream, and we are carried onwards in the full flood. There is no time to look back. There is time only to look forward."*

**MOUNTBATTEN, last Viceroy of India**

*"You are free; you are free to go to your temples, you are free to go to your mosques or to any other place of worship in this State of Pakistan. You may belong to any religion or caste or creed - that has nothing to do with the fundamental principle that we are all citizens and equal citizens of one State."* **JINNAH, first President of Pakistan**

*"At the stroke of the midnight hour, when the world sleeps, India will awake to life and freedom. A moment comes, which comes but rarely in history, when we step out from the old to the new, when an age ends, and when the soul of a nation, long suppressed, finds utterance."* **NEHRU, first Prime Minister of India**

Tamasha's project will look at the personal face of PARTITION, the legacy left behind after the events of August 1947.

How the generation which did not live through PARTITION are still haunted by the memories of wounds inflicted during 1947. Is PARTITION a scar that has never healed and what is the effect on the Asian community in Britain even further removed from the event - they too are not immune to its effect - Young Asians contemplating mixed religion relationships all too often find that love does not conquer all and they have to face deep set views and prejudices about each other's community. Teenagers take great pride in defining themselves through religious identities. Are they fanning the fire begun in 1947?



## TAMASHA AND EDUCATION

Through the core funding received from London Arts Board Tamasha was able to set up an education programme to tour with *A YEARNING* last year. This work was undertaken by Becky Chapman, and she is working with Tamasha again on *EAST IS EAST*. If you are interested in being contacted about workshops for future Tamasha productions please contact the company.

This year's education programme has been funded by The Paul Hamlyn Foundation and Esmée Fairbairn Charitable Trust.

### TAMASHA PAST PRODUCTIONS:

- 1989 *UNTOUCHABLE* based on a novel by Mulk Raj Anand
- 1991 *HOUSE OF THE SUN* based on the novel by Meira Chand
- 1992 *WOMEN OF THE DUST* by Ruth Carter
- 1993 *WOMEN OF THE DUST* by Ruth Carter on tour to India
- 1994 *A SHAFT OF SUNLIGHT* by Abhijat Joshi
- 1995 *A YEARNING*, based on Lorca's *YERMA*, by Ruth Carter

For further information on Tamasha contact: Sudha Bhuchar or Kristine Landon-Smith, Joint Artistic Directors, 184 Victoria Road, N22 4XQ.  
0181 889 6432

Tamasha Board: Ajay Bhuchar, Joel Levy, Asif Mahmud (Chair), Cal McCrystal, Lisbeth Savill

Tamasha Advisory Committee: Bill Alexander, Kamlesh Bahl, Stephen Daldry, Baroness Flather, Saeed Jaffrey OBE, Art Malik, G K Noon MBE, Zohra Segal.



Andrew Jarvis as Tribulation, Paul Connolly as Surly and Tim Piggott-Smith as Subtle, in *The Alchemist*

## BIRMINGHAM REPERTORY THEATRE COMPANY

Following the great success of *A SHAFT OF SUNLIGHT* and *A YEARNING*, *EAST IS EAST* is the third collaboration between Birmingham Repertory Theatre Company and Tamasha Theatre Company.

Birmingham Repertory Theatre Company is one of Britain's major producing theatres, led by Artistic Director, Bill Alexander. It is committed to producing classic plays, discovery plays and new work. The company creates around 14 productions each year which are produced for both Main Stage and Studio.



Jeffery Kisson as Macbeth in *Macbeth*

Increasingly the company's work is seen by a much wider audience on tour (as in the case of *A SHAFT OF SUNLIGHT* in 1994 and *A YEARNING* last year) or by productions transferring to London. Recently four Birmingham Repertory Theatre Company productions have been seen on the London stage: *LADY WINDERMERE'S FAN*, Albery Theatre; *ONCE ON THIS ISLAND*, Island Theatre; *A VIEW FROM THE BRIDGE*, Strand Theatre; and *THE IMPORTANCE OF BEING EARNEST*, Old Vic. This autumn, Birmingham Repertory Theatre Company and the Royal National Theatre have joined forces for the first time and co-produced Ben Jonson's *THE ALCHEMIST*. Directed by Bill Alexander, the production opened at the Olivier Theatre on 8th October following a sell out run at Birmingham.

Birmingham Repertory Theatre Company also has a commitment to produce work for the widest possible audience. The company seeks to ensure that its work is as culturally diverse, appealing to as many different communities, as possible.

We are also active in the fields of education, community, youth and outreach work. It pursues a vigorous programme of education and community work which challenges and extends the range of Main House and Studio productions.

Birmingham Repertory Theatre Company is one of Birmingham's major arts organisations which have made the city famous nationally and internationally for the quality of its artistic endeavour.

# THE ENGLISH STAGE COMPANY AT THE ROYAL COURT THEATRE

The English Stage Company was formed to bring serious writing back to the stage. The first Artistic Director, George Devine, wanted to create a vital and popular theatre. He encouraged new writing that explored subjects drawn from contemporary life as well as pursuing European plays and forgotten classics. When John Osborne's *LOOK BACK IN ANGER* was first produced in 1956 it forced British Theatre into the modern age. But the Court was much more than a home for 'Angry Young Men' illustrated by a repertoire that ranged from Brecht to Ionesco, by way of Jean Paul Sartre, Marguerite Duras, Wedekind and Beckett.

The ambition was to discover new work which was challenging, innovative and also of the highest quality, underpinned by the desire to discover a truly contemporary style of presentation. Early Court writers included Arnold Wesker, John Arden, David Storey, Ann Jellicoe, N F Simpson and Edward Bond. They were followed by a generation of writers led by David Hare and Howard Brenton, and in more recent years celebrated house writers have included Caryl Churchill, Timberlake Wertenbaker, Robert Holman, and Jim Cartwright. Many of their plays are now regarded as modern classics.

Since 1994 the Theatre Upstairs has programmed a major season of plays by writers new to the Royal Court, many of them first plays, produced in association with the Royal National Theatre Studio with sponsorship from The Jerwood Foundation. The writers included Joe Penhall, Nick Grosso, Judy Upton, Sarah Kane, Michael Wynne, Judith Johnson, James Stock and Simon Block.

Many established playwrights had their early plays produced in the Theatre Upstairs including Anne Devlin, Andrea Dunbar, Sarah Daniels, Jim Cartwright, Clare McIntyre, Winsome Pinnock, and more recently Martin Crimp and Phyllis Nagy.

Now in its temporary homes the Duke of York's and Ambassadors Theatres, during the two year long refurbishment of its Sloane Square base, the Royal Court continues to present the best in new work. After four decades the company's aims remain consistent with those established by George Devine. The Royal Court is still a major focus in the country for the production of new work. Scores of plays first seen at the Royal Court are now part of the national and international dramatic repertoire.

Artistic Director	Stephen Daldry
Executive Director	Vikki Heywood
Press Manager	Anne Mayer (0171 565 5055)
Production Manager	Edwyn Wilson
Deputy Production Manager	Paul Handley