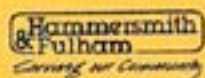


TAMASHA THEATRE COMPANY AND BIRMINGHAM REPERTORY THEATRE PRESENT:

Fourteen Songs, Two Weddings & A Funeral



Adapted from the film *Hum Aapke Hain Koun* by Sudha Bhuchar and Kristine Landon-Smith



Birmingham Repertory Theatre

Providing Theatre for Birmingham



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Why adapt a Bollywood film for stage?



Many plays, books and short stories are adapted for film - the journey the other way is less common. However, this adaptation from one medium to another, has always interested me. What is it about a particular piece of work that lends itself to various mediums? The seed of this experiment (bringing a Bollywood film to stage without the element of send up) began last year when I brought *Hum Aapke Hain Koun* to radio in an English adaptation and the challenge was to somehow achieve the Bollywood feel and playing style on radio, with none of the visuals which obviously play an enormous part.

Interestingly, the film transferred extremely well and sat very comfortably in that medium. Underscoring and witty use of music played an enormous part in making what were visual moments in the film come alive on radio. We kept the original sound track and actors spoke in character with simultaneous translations in English over the Hindi song lyrics - this produced quite an intimate and emotional timbre to the song moments, which I felt was very much in keeping with the style of the film. Film is probably closest to radio of any of the mediums, partly because

of the facility of being able to move from one location to another in no time at all. We don't have that luxury in the theatre, so to bring *Hum Aapke Hain Koun* to stage presents very different challenges.

How can one achieve the illusion of a cast of hundreds with only ten actors, and how does one move swiftly from scene to scene as in film? And more importantly, how do you recreate that particular genre of a Bollywood film?

The adaptation is the first consideration. Sudha and I were careful to follow central plot strands and take out peripheral storylines so the story always moves forward. A stage play needs to be tighter than a film as one's attention span in the theatre can absorb less meandering than when in a cinema. The film is in fact an adaptation of a book and my feeling is that in the initial transposition from novel to film, the adaptors were very clever in producing a work that was dramatic and that could emotionally move the audience. The story has undergone many changes and from book to film the original ending of Nisha marrying the wrong brother, and then him also eventually dying was changed to the happy ending that you now see on stage. So we let the film script guide us and although we cut out a lot of sub plots - the journey's of all the main characters remain the same. The film also had key song and dance routines. These were all in the right place for a stage musical and we were therefore careful to include all those classic numbers such as Prem and Nisha dancing by the poolside (a blueprint of a Fred Astaire and Ginger Rogers number) and the climactic number right at the heart of the piece, Jute Dedo Paise Lelo. This reminds me of so many musical numbers about young love where the boys side meets the girls side en masse (*West Side Story* or *Grease* to name just two). Fast choreography and the dove tailing of one scene to another helps give the illusion of a stage peopled with actors.

What I call "*the playing*" style is crucial in making the genre of Bollywood films live on stage. This is a very moving story which the audience must believe. It also has moments of melodrama and stock characters that could appear to be two dimensional. The trick, I think, is in getting the balance right - so you never lose the fun to be had from the stock characters but you don't push them too far so as not to believe or empathise with them. Likewise with the melodrama - those heightened moments must be given focus but must not be overplayed. The English song lyrics need to capture the spirit of the literal translations since they say so much about family values and traditions but they also need to convey the wit and rhyme that is essential to making song lyrics in a musical comedy work. For the actors, it is important for them to understand the characteristics of a Bollywood film and play those characteristics with a warm affection - they mustn't laugh at the genre as this would then lean towards 'send up'.

The film was our starting point but ultimately once you start work, the project takes on a personality of its own, very different from the source material. We have had enormous fun working on this and meeting the challenges that it has presented. I hope you enjoy the evening.

Kristine Landon-Smith
Co-adaptor and Director.

Indian Cinema: Bigger Than

The Indian film industry, the biggest in the world, produces over 800 films a year. It is based in Bombay (Mumbai), Madras (Chennai) and, to a lesser extent, Calcutta.

Its stars are larger-than-life characters, who live in Juhu, Bombay's tinseltown, and are worshipped across India.

In the popular consciousness, the stars have often been confused with the roles they have played. The late MG Ramachandran - "MGR" was a successful Chief Minister of Tamil Nadu, partly because he played God. Amitabh Bachchan, who represented Congress, was once even considered a potential Prime Minister after the death of his close friend, Rajiv Gandhi. The presenter, Clive James, who came to film *Postcards from Bombay*, for the BBC was so enamoured with "Bollywood" that he chose it for the setting of his novel *The Silver Castle*.

The love affair between Indians and cinema began almost immediately following the screening of Lumière Brother's "marvel of the century" at Watsons Hotel, Bombay, on July 7th 1896. Cinema quickly became a cheap form of mass entertainment and united India like no other medium, cutting across class, language, religion and region.

Although the first Indian feature film is supposed to be *Pundalik* - a story of a Hindu saint, made in 1912 - it is *Dhundiraj Govind Phalke* ("Dadasaheb") who is generally acknowledged to be the "father of Indian cinema". Phalke, who attended the screening of *The Life of Christ* was so moved by the magic of cinema that he dedicated himself to bringing Indian images to the screen. A printer by trade, he came to England, bought equipment and began financing his own films. His first, *Raja Harishchandra*, which opened in 1913, is taken from the Mahabharata.

Indians learnt to successfully adapt the medium of cinema to their own sensibilities, and today no Indian film is complete without certain essential ingredients or "masala". This is a pot pourri of stars, songs, dance, humour, pathos, action packed sequences and always the triumph of good over evil. Films such as the landmark *Mother India* by Mehboob, Karimuddin Asif's *Mughal-e-Azam* and Kamal Amrohi's *Pakeezah* are classic examples of this.

The average budget of a Bollywood movie is around £1 million. Leading men - Shahrukh Kahn, Salman Khan, Govinda, Aamir Khan and Akshay Kumar - can command £250,000 per movie. Amitabh Bachchan is worth about £1 million per film. Bollywood babes - Madhuri Dixit, Karisma Kapoor, Tabu - fall in the £100,000 bracket. The current trend is to go abroad to shoot certain sequences. Switzerland, Scotland and England are favoured locations.

An average Hindi film takes about 18 months to two years to make and requires between 100 and 150 shooting days. One of the biggest problems getting actors to commit to dates. It is not unusual for sought after stars to work on half a dozen projects at the same time, although the industry has imposed a ceiling of 12 films at any one time. Shashi Kapoor, who was said to be working on 80 films simultaneously, was nicknamed "taxi".

Songs have always been crucial because they move the plot along and reveal the innermost feelings of the central protagonists. The lyrics have often been penned by some of India's leading poets - Kaifi Azmi wrote songs for *Kagaz ke Phool* and *Pakeezah* and Sahir Ludhianvi for *Pyaasa*. Poets have also written scripts for Indian films. The most successful team in the 1970s was Salim - Javid, comprising Salim Khan and Javed Akhtar. Together they wrote *Deewar*, *Sholay*, *Don* and *Trishul*.

Hollywood by Suman Bhuechar

Playback singers are almost as important as the stars for whom they sing on screen. Their voices become identified with particular actors. The late Kishore Kumar was probably India's most famous male playback singer. He began singing for Dev Anand in *Ziddi* in 1948 and then 20 years later for Rajesh Khanna and Amitabh Bachchan. The Diva of Indian playback singers has to be Lata Mangeskar. The "Nightingale of India" has dominated the industry for over 50 years. She has a high-pitched and clear voice, has been the voices for most heroines, including Madhuri Dixit in *Hum Aapke Hain Koun*. She even merited an entry in the Guinness Book of Records (before the rules were changed) as long ago as 1974 with over 20,000 records.

Lata's sister, Asha Bhonsle, has also been in the industry for over three decades. Her voice is associated with trendier numbers bearing a jazz or big band influence in the early years and electronic pop in later years. She is, incidentally, the "Asha", in Cornershop's hit *A Brimful of Asha*.

Two of the most prominent personalities in Indian Cinema were Guru Dutt and Raj Kapoor, who acted, directed and produced. Dutt made musical melodramas touching on social concerns. *Pyaasa* (Eternal Thirst) is about friendship between a poet and a prostitute. Another masterpiece, *Kaagaz Ke Phool* (Paper Flowers) is a cross between *Citizen Kane* and *A Star is Born*. Raj Kapoor is considered to be the Indian Charlie Chaplin. His biographical film *Mera Naam Joker* made in 1971, was inspired by *Limelight*. His work ranged from a sentimental approach to social reform in *Awaara* (Tramp) and *Shree 420* (Mr 420) to smouldering sexuality in *Satyam Shivam Sundaram* (Truth, God and Beauty).

Manmohan Desai, a leading director of the 1970s made *Amar Akbar, Anthony*, *Naseeb* (Fate) and *Coolie*. All starred Amitabh Bachchan as a defender of the oppressed. Another director, Subhash Ghai, made *Khalnayak* (Anti - Hero) - the famous song, *Choli ke peche kya hai* (What is behind your Blouse), was sung by Madhuri Dixit.

In 1975, Ramesh Sippy made the blockbuster, *Sholay* (Embers). It ran for over five years at the Minerva Cinema, Bombay - this remains a record.

In the early days, studios ran film making and retained artists and technicians on their payroll. Famous studios included the Madan in Calcutta; Bombay Talkies, Sagar, Imperial and Filmstan in Bombay; Prabhat in Pune and Pancholi in Lahore.

The first sound picture emerged from the Imperial - Ardeshir Irani's *Alam Ara* in 1931. Wadia Movietone, set up in 1933, pioneered a genre of stunt films featuring the Australian - born actress, Mary Evans, who came to be known as "Fearless Nadia".

A criticism often levelled at Indian films is that, at an average of three hours, they are too long but this is not uncommon of western films, *Gone with the Wind* and *Titanic* being two perfect examples. In fact, many Indian pundits consider *Titanic* to be like a classic Indian movie where poor boy meets rich girl and they fall in love across the class divide. It would seem, therefore that there are parallels between Bollywood and the western film industry. Indeed, Shekhar Kapur, who has recently made the £20 million *Elizabeth*, is a child of Bollywood.

Hum Aapke Hain Koun

HUM AAPKE HAIN KOUN....! was released in India on August 5th 1994 and was an instant success. It ran for over 100 weeks at cinemas in Bombay, Pune and Hyderabad.

At the Bellevue Cinema in Edgware, London, the film celebrated its Golden Jubilee and went on to run for 52 weeks. "Good production, family values and no violence" were its strengths.

The audience took to the story line and the film's songs with their catchy rhythms and clean lyrics restored people's faith in Bombay movies. The industry had been facing criticism for provocative song lyrics and excessive violence in films. With *Hum Aapke Hain Koun....!* people began coming back to the cinema in droves, after video piracy and satellite TV had threatened the survival of the Indian film industry.

Another feature of the film is that much of the story revolves around weddings, so many of the songs are appropriate to such occasions and are evocative of the traditions of India.

The film was produced by Rajshri Productions, a company set up by the late Shri Tarachand Barjatya, and was directed by his grandson, Sooraj R Barjatya. It went on to win a range of awards - at the Screen Panasonic Awards in 1994, it won Best Film, Best Director, Best Actress, Best Playback Singer (for Lata Mangeshkar singing "Maye Ni Maye") and Best Editor for Makhtar Ahmed. At the Fourtieth Filmfare Awards in the same year, it won Best Film, Best Director, Best Actress, Best Screenplay and Best Playback Singer. The film won the National Award for the Best Film and an award for the choreographer, Jay Borade.

Another first, is that a two track optical stereo sound system was introduced at many of the venues. A surround track was placed behind the audience in addition to the centre track and had the effect of creating a multi - dimensional sound. A Telegu version of the film, Premalayam was also released and also proved to be popular.



FOURTEEN SONGS, TWO WEDDINGS AND A FUNERAL was adapted from the Blockbuster Bollywood film *Hum Aapke Hain Koun* by Kristine Landon-Smith and Sudha Bhuchar

CAST

(In alphabetical order)

RAJESH BEDI *Laloo*

AJAY CHHABRA *Arun/ Hotel Manager/Dilip/Doctor*

MENEKA DAS *Pooja/Rita*

SHIV GREWAL *Kaka/Gautam*

RAZA JAFFREY *Rajesh/Boy*

SHOBU KAPOOR *Bhagwanti/Radha*

PRAVESH KUMAR *Prem*

PARMINDER NAGRA *Nisha*

REHAN SHEIKH *Professor/Karan*

SAMEENA ZEHRA *Kamla/Nandini*

PRODUCTION TEAM

DIRECTOR/CHOREOGRAPHER *Kristine Landon-Smith*

DESIGNER *Sue Mayes*

LIGHTING DESIGNER *Paul Taylor*

MUSIC DIRECTOR/ARRANGEMENTS *Barrie Bignold*

SOUND ENGINEER *Mike Furness*

ENGLISH SONG LYRICS *Shaun McCarthy*

PRODUCTION MANAGER *Dennis Charles*

STAGE MANAGER *Katherine Mahony*

DEPUTY STAGE MANAGER *Clare Gossop*

WARDROBE/ STAGE MANAGEMENT *Lucy Baxter*

PHOTOGRAPHER *Jenny Potter*

FIGHT DIRECTOR *Malcolm Ransom*

FOR TAMASHA THEATRE COMPANY

GENERAL MANAGER *Kathy Bourne*

PRESS AND MARKETING *Suman Bhuchar*

PRESS CONSULTANT *Ben Chamberlain*

EDUCATION CONSULTANT *Kiran Rao*

WORKSHOP TUTORS *Harvey Viridi and Shaheen Khan*

Special Thanks to: Felix Cross, Sarjit Samra, Anne Louise Wirgman, Mrs Shanta Kheti, London Bubble, Dave Bailey, Skaters Paradise, Sainsburys PLC & Colin Sell

CREATIVE TEAM

SUDHA BHUCHAR: *Adaptor*

Sudha is Co-founder of Tamasha Theatre Company. She is both an actor and a playwright. Her writing credits include: HOUSE OF THE SUN (sole writer); UNTOUCHABLE, GIRLIES and DANCING GIRLS OF LAHORE all co-written with Shaheen Khan for BBC Radio Drama. She co-adapted HOUSE OF THE SUN, UNTOUCHABLE and co-wrote A TAINTED DAWN for stage. She is currently appearing in HAROUN AND THE SEA OF STORIES at the National Theatre.

KRISTINE LANDON-SMITH: *Adaptor, Director & Choreographer*

Kristine 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; Theatr Clwyd; Durham Theatre; and Theatre Royal Stratford East. While Associate Director at the Bristol Old Vic, Kristine directed BODYCOUNT by Les Smith and Lorca's YERMA. Most recently she staged a production of THE ORCHESTRA by Jean Anouilh at Southwark Playhouse. She has also been a producer for BBC Radio since 1996 and has produced many plays, series, serials & short stories. In 1989 she and Sudha Bhuchar co-founded Tamasha Theatre Company. She has directed all of Tamasha's seven plays. The 1996 production, EAST IS EAST was nominated for an Olivier Award and won the Writers Guild award. It is currently being made into a film. Two of Tamasha's other productions, A YEARNING and WOMEN OF THE DUST won CRE Race in the Media awards for Radio Drama.

SUE MAYES: *Designer*

Sue has designed all of Tamasha's shows including their recent productions EAST IS EAST and A TAINTED DAWN. After training at Central School of Arts and Design, she began her career with residences at Ipswich Rep, Belgrade Theatre in Education and Liverpool Everyman. Her freelance work has included designs for Talawa, New Vic Stoke on Trent, Bristol Old Vic and the Theatre Royal Stratford East. Recently she designed THE ORCHESTRA, directed by Kristine Landon-Smith, at Southwark Playhouse.

PAUL TAYLOR: *Lighting Designer*

Paul's drama credits include A SERVANT OF TWO MASTERS for Nottingham Playhouse and Theatr Clwyd, MOLD, and KABALE AND LIEBE at Stadttheatre Ingolstadt in Germany. Opera lighting designs include DON GIOVANNI for Music Theatre London; the British Premiere of I HAVE SEEN SOMEONE at the Riverside Studios, and the world premiere of BEAUTY for Theatre Hagen in Germany. Among his dance and ballet credits are SWAN LAKE, Wiesbaden Ballet; SLEEPING BEAUTY Hanover Ballet; DON QUIZOTE, Northern Ballet Theatre, and works for Ballet Theatre Hagen, Tanz-Forum, Cologne, and the Ballet National de Nancy, France. This is Paul's fourth production for Tamasha Theatre Company having previously lit A YEARNING, EAST IS EAST and A TAINTED DAWN.

SHAUN MCCARTHY: *English Song Lyrics*

Shaun is both a poet and a Playwright. He has published four collections of poetry. Recent plays for radio include FIREWORKS and THE ARAN ISLANDS.

MIKE FURNESS: *Sound Engineer*

Between 1979 to 1984 Mike worked in the West End as a live sound mixing engineer. Shows included JESUS CHRIST SUPERSTAR; ANNIE; BEATLEMANIA; THE BOYFRIEND; THE HIRED MAN and SONG AND DANCE. Since the mid eighties he has designed sound for theatrical productions including: ALL'S WELL THAT ENDS WELL; AS YOU LIKE IT (RSC at the Barbican); The BFG (East End); THE MANCHURIAN CANDIDATE (New Vic Touring Company); CRAZYHORSE (Paines Plough). This will be his fourth sound design for Tamasha Theatre Company having previously worked on HOUSE OF THE SUN; A YEARNING and WOMEN OF THE DUST. Mike also designs sound systems for other live events from orchestral concerts and ship launches to major corporate events in the U.K and abroad. He is currently sound consultant for Cameron Macintosh Consultants, designing the sound system for the Chicken Shed Theatre in London.

BARRIE BIGNOLD: *Music Director/Arrangements*

As a composer, Barrie works in many different areas of the media. His music for THE SHOP (BBC1) and the time team's HISTORY HUNTERS (CH 4) is currently running. Theatre scores have ranged from TWELTH NIGHT, for Kate O'Mara's British Actors Shakespeare Company to PETER PAN for Chichester Festival Theatre. He has also worked extensively in radio and for the corporate sector. In contrast to his recollections of working in the West End as a musical director, working with Tamasha on FOURTEEN SONGS, has been a joy!

CREATIVE TEAM

BUSHY WESTFALLEN: *Costume Supervisor*

Bushy studied theatre design at Croydon School of Art and then worked for two and a half years as costume supervisor at the Royal Opera House, Covent Garden. Since becoming freelance, she has worked on several West End and Broadway productions including CATS; STARLIGHT EXPRESS; and ME AND MY GIRL. She has worked with many international designers including Ralph Koltai, Stefanos Lazaridis, Tim Goodchild, Richard Hudson and Terry Parsons.

KATHERINE MAHONY: *Stage Manager*

Kay most recently worked on MIDSUMMER NIGHT'S DREAM for London Bubble during the Summer of 1998. She has previously worked in Cork City for Corcadorca and at the Bush Theatre for far too long....!

CLAIRE GOSSOP: *Deputy Stage Manager*

Claire studied Drama and Technical Theatre Arts at Middlesex University. Since graduation, her work has included THE BABYSISTER; THE EXTRAORDINARY REVELATIONS OF ORCA THE GOLDFISH; PERFECT PLASTIC (all at the Bridewell); BLUE WINDOW (Old Red Lion); THE SURGEON OF HONOUR (Southwark Playhouse); THE CARACAL AND DOSSIER; RONALD AKKERMAND (The Gate) and THE ORCHESTRA (Southwark Playhouse) all as Stage Manager and VORTIGERN AND EYAM (The Bridewell) as Deputy Stage Manager.

LUCY BAXTER: *Wardrobe/Stage Manager*

Lucy trained in Drama and Theatre Arts at Middlesex University. She has previously worked for the London Bubble on their summer tours of ONCE UPON A TIME and MIDSUMMER NIGHT'S DREAM and for Opera Circus' KING STAG. Her film credits include LIKE IT IS, a Film Four production; A DOGS LIFE and SARI'S AND TRAINERS.

KIRAN RAO: *Education Consultant*

Kiran has worked in the field of arts management and publishing for over 7 years. She is a qualified teacher with a BA Hons degree in English and Philosophy from Middlesex University. Professional achievements range from providing affordable quality reading material for the children of Kenya, organising the largest celebration of Women's writing in the UK to managing the education programme for the flagship black dance company, Adzido. Kiran has consulted on the National Advisory Committee for Creative and Cultural Education, Youth Music Trust, NVQ development and is a board member for Connect. Current clients range from arts organisations to Local Authorities and include both strategic and tactical projects.

SUMAN BHUCHAR: *Press & Marketing*

Suman is a TV producer and freelance journalist specialising in the British Asian Arts. She has headed Tamasha's press and marketing since the company's inception in 1989. She also handles publicity for musicians Trilok Gurtu and Priti Paintal. Recent TV work includes producing documentaries tracking a two - year murder investigation and on the artistic partnership of twin sisters. She contributes major profiles, reviews and

literary criticism to The Glasgow Herald; The Times Higher Educational Supplement; The Calcutta Telegraph; India Today and Sunday Mid-day and Verve magazine in Bombay. For radio she has co-presented Footlights, the arts, media and entertainment programme on Sunrise.

BEN CHAMBERLAIN *Press Consultant*

Ben works as a freelance publicist specialising in theatre and comedy. He has an impressive client list which includes the Battersea Arts Centre, Royal National Theatre, The Endymion Ensemble, Bruhaha Theatre Company and John Hegley.

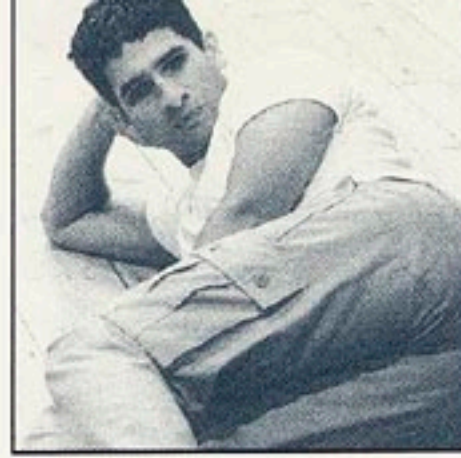
SUKI BHULLAR *Community Marketing Outreach*

Suki is a recent literature graduate from De Montfort University, Leicester. She is a freelance journalist writing for the Asian media. She has handled PR for Watermans Arts Centre and Tablurasa Arts. This is her first production with Tamasha.





REHAN SHEIKH



RAZA JAFFREY



PARMINDER K NAGRA

RAJESH BEDI

Rajesh graduated from the University of Central England in Birmingham in 1997. He has been largely involved in Radio and has presented a weekly film based programme on a local commercial Asian Radio Station, Radio XL as well as presenting DRIVE TIME. Theatre credits include: THE UPS AND DOWNS OF MR SINGH, Haymarket Theatre, Leicester. Television appearances include: presenting a full run of programmes for Zee Television.

AJAY CHHABRA

Ajay graduated from the Universities of North London and Innsbruck, Austria. He performed in Tamasha's first production, UNTOUCHABLE. Since then, theatre credits include: RAMAYAN; ARRANGE THAT MARRIAGE, Bloomsbury Theatre and tour; MAHABARATA Year of Opera and Musical Theatre, Tom Stoppard's INDIAN INK, Aldwych Theatre; SILENT CRIES, Watermans Arts Centre; Moti Roti's PUTTLI CHUNNI, Theatre Royal Stratford East and national tour; SANGEETA'S WEDDING, Leicester Haymarket; ROUTES, British/European tour; STORYTRAIL, Commonwealth Institute. Film and Television credits include: MIDNIGHT APACHE, Paramount Comedy Channel; THE BILL; CASUALTY, WHITE GOODS, ROOTS,

Channel 4; ROBINSON CRUSOE IN DOVER, Meridian Television; and BHANGRA GIRLS. Radio credits include: TEE TIME; Ginger T.V, EDEN, WHO AM I TO YOU? and UNTOUCHABLE for the BBC. Ajay has directed and produced two award winning productions H. K TARKARI, Theatre Royal Stratford East/tour; and INNER CITY LIVES, Camden People's Theatre. He is currently in a variety of comedy sketches being shown on Paramount Comedy Channel.

MENEKA DAS

Meneka trained at The Lee Strasberg Institute in London. Theatre credits include: VOYEURZ, Whitehall Theatre; HAMARI KAHANI, Theatre Royal, Stratford East; CONFUSIONS, BLOOD WEDDING. Television and film work includes: IT MIGHT BE YOU (BBC); FIRM FRIENDS II (ITV) ; MAGAR JAANE MANE; WAPPING (France) and WHILE WAITING. Music credits include: HEAVEN ON EARTH (Released Warner Music) as part of the duo 'Spellbound'.

SHIV GREWAL

Shiv was originally an architect. He became an actor after working with students at the Welsh College of Music and Drama and having run his own children's theatre company. Shiv's most recent theatre work includes:

BAYWATCH CYMRU, Sherman Cardiff; JUST SO STORIES and A MIDSUMMER NIGHTS DREAM for the London Bubble. On screen he has appeared in BROTHERS IN TROUBLE; CHILDHOOD OF BUDDHA and THE REMAYANA in the World Faith Series. Television credits include: THE LIVER BIRDS; 2.4 CHILDREN; FAMILY PRIDE and THE BILL. Extensive radio credits include THE ARCHERS.

RAZA JAFFREY

Raza trained at Bristol Old Vic Theatre School where parts played included Aramis in THE THREE MUSKETERS, Theatre Royal Bristol; John the Baptist in THE MYSTERIES and DC Jimmy Khan in MURMURING JUDGES, both New Vic. Other Theatre Credits Include: MACBETH, Dancehouse Theatre; THE LONDON VERTIGO, Edinburgh Festival Club; BILLY LIAR, Oldham Coliseum; and whilst with Manchester University Drama Dept. POCAHONTAS, directed by Gregory Doran, Stephen Joseph Studio and The Marquis de Sade in MARAT/SADE, Contact Theatre. TV credits include: PICKING UP THE PIECES and BROOKSIDE.

AJAY CHHABRA



SHIV GREWAL





PRAVESH KUMAR

SHOBU KAPOOR



MENEKA DAS

SHOBU KAPOOR

Shobu trained at the Drama Studio, London and has an MA in Literary Honours from Bombay University. Theatre credits include: DANTON'S DEATH, Tara Arts; NAE PROBLEM, 7:84 Theatre Company; A NIGHT IN TUNISIA, Theatre Royal Stratford East. This is her third production with Tamasha having performed in HOUSE OF THE SUN & WOMEN OF THE DUST. Television credits include: EAST-ENDERS as Gita Kapoor (regular character) and Nasreen in FAMILY PRIDE.

PRAVESH KUMAR

Pravesh trained at the Academy of Live and Recorded Arts. He has recently completed a Hollywood film THE PERFUMED GARDEN (based on Kama Sutra and soon to be released) in which he plays the lead. Other film and television includes: BROTHERS IN TROUBLE; Renegade Films; THE BOLLYWOOD MOVIE LONDON, Vijayta Films; LIFELINES, Metcalfe Productions; EAST, (BBC) and THE PRINCE (LWT). Theatre credits include: CLASS ACT, Traverse Theatre; ARRANGE THE MARRIAGE, Watermans Arts Centre/tour; NOT JUST AN ASIAN BABE, Mehtab Theatre Company; MOTI ROTI PUTTLI CHUNNI, Theatre Royal Stratford East;

MIDSUMMER NIGHT'S DREAM, Village Theatre. Radio includes: END OF THE LINE for BBC Radio Drama; RAMAYANA, One Eye Productions; THORPE PARK ADVERTS, in Hindi. Pravesh is currently in the Rover Mini Advert, running at UK cinemas, wearing nothing....

PARMINDER K NAGRA

This is Parminder's second production with Tamasha Theatre Company having appeared in A TAINTED DAWN last year. Other theatre credits include; KAAHINI, Birmingham Rep; SKELETON, Soho Theatre; OH SWEET SITA, Tara Arts/ tour to Canada ; FAIR LADIES AT A GAME OF POEM CARDS, Royal National Theatre; SLEEPING BEAUTY, Theatre Royal Stratford East; and NIMAI, THE SPIRIT OF VRINDAVAN, Leicester Haymarket. Television credits include: Just screened episode of CASUALTY (Asha) ; Previous work includes: CASUALTY; KING GIRL (BBC) and TURNING WORLD (C4). Radio credits include: THE DANCING GIRLS OF LAHORE and THE WHISPERING TREE (BBC Radio 4).

REHAN SHEIKH

Rehan graduated from Roehampton Institute with a BA Honours in Drama. He has worked for the past six years in

theatre, radio, television and film in the UK, Pakistan and India. Theatre Credits: include EEK AADMI (One Man), Camden's People's Theatre; HASSAN OF BAGDAD, Stage 1 Theatre Company; THE LAST CLOUD ON MARGALLA HILLS and THE PLAYERS for Awaaz Theatre Company. Rehan has worked with Tamasha on A SHAFT OF SUNLIGHT, WOMEN OF THE DUST and A TAINTED DAWN. Film and TV work includes: THE BILL; THE DRIVE; PASSIVE; HOW I BECAME AN INDIAN. He has also played major parts in two serials for Pakistan TV; AGHOSH and AWAAZAIN. He has recently played the lead in a 13 part series DOORDESH and has just presented A TRAVEL GUIDE OF PAKISTAN. Rehan has written four plays for stage, a short film and a radio adaptation for the BBC.

SAMEENA ZEHRA

Sameena trained at the Birmingham Theatre School and has an M.A in literature and a B.A. Hons in Psychology. Theatre credits include: VERONICA'S ROOM; M. BUTTERFLY; EVA MUMBAI MA CHALE JAIYE. Sameena also writes, directs and acts in a wide range of community-based theatre.

SAMEENA ZEHRA



RAJESH BEDI



TAMASHA FUTURE PLANS:

SPRING 1999

Royal Court Workshops

Tamasha Theatre Company will once again hold workshops in collaboration with the Royal Court. The intention is to help new British Asian writers to develop their work with actors. EAST IS EAST was commissioned out of the first set of workshops and it is hoped that at least one of the 1999 writers will be commissioned for a future production.

SUMMER 1999

The company will be remounting last year's production A TAINTED DAWN for the Singapore Festival of Arts in June.

AUTUMN 1999

Tamasha will present a new play THE BALTI KINGS, a "slice of life" comedy, about the Punjabi businessmen of the Midlands who have built their fortunes on the back of the food industry. For every hundred yards down the Ladypool Road in Birmingham there is a Balti House and the extended family network works well in a business where shift follows shift and the balti's keep on coming...

To find out more about TAMASHA THEATRE COMPANY:

Contact our offices on Tel: 0171 609 2411 Fax: 0171 609 2722

E-mail: tamasha.demon.co.uk

Or:

Fill in and send the slip below to:

Unit D, 11 Ronalds Road, London, N5 1XJ



PLEASE ADD MY NAME TO THE MAILING LIST:

Name:
Address:
Tel No:
How did you hear about this production?

TAMASHA PAST PRODUCTIONS:

1989

UNTOUCHABLE - Adaptation by Sudha Bhuchar and Kristine Landon-Smith from the novel by Mulk Raj Anand

What the papers said...

"If UNTOUCHABLE is the fruit of their first efforts, Tamasha seems set to lead the way in the ensuing decade" - TIMES OF INDIA

1991

HOUSE OF THE SUN - Adaptation by Sudha Bhuchar and Kristine Landon-Smith from the novel by Meira Chand

What the papers said...

"Not just one for the Asian community, but a warm, witty comedy of city life" - TIME OUT

1993

WOMEN OF THE DUST - By Ruth Carter

What the papers said...

Sue Mayes' sun baked setting creates a tremendous sense of place on the Riverside's panoramic stage and Kristine Landon - Smith's production is powerfully played. - EVENING STANDARD

1994

A SHAFT OF SUNLIGHT - By Abhijat Joshi

What the papers said...

This play was quite simply, one of the most mesmerising and absorbing 80 minutes I have ever spent in a theatre. - REDDITCH OBSERVER

1995

A YEARNING - Adaptation by Ruth Carter from the novel YERMA by Lorca

What the papers said...

"(a) thought- provoking production, opening a surprisingly accurate window into the aims and aspirations of the Punjabi community in our own city" - BIRMINGHAM WEEKLY OBSERVER

1996-7

EAST IS EAST - By Ayub Khan-Din

What the papers said...

A delightful new comedy...Kristine Landon - Smith's immensely attractive production." - THE INDEPENDENT

1997

A TAINTED DAWN - Written by Kristine Landon - Smith and Sudha Bhuchar

What the papers said...

"I doubt if any theatre company anywhere will bring the disappointment and disillusion of 1947 so grittily to life..." - THE TIMES

BIRMINGHAM REPERTORY THEATRE

This is the fifth collaboration between Birmingham Repertory Theatre Company and Tamasha Theatre Company, following A SHAFT OF SUNLIGHT, A YEARNING, EAST IS EAST and A TAINTED DAWN.

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 the main stage and the studio space, The Door. Increasingly, the company's work is seen by a much wider audience on tour (as in the case of Tamasha's work and 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 A BRIDGE, Strand Theatre; and THE IMPORTANCE OF BEING EARNEST, Old Vic. In the autumn of 1996 Birmingham Repertory Theatre Company and the Royal National Theatre joined forces for the first time and co-produced Ben Jonson's THE ALCHEMIST, directed by Bill Alexander, and this Christmas Birmingham Rep's production of THE SNOWMAN will transfer to the West End.

We are also active in the fields of education, community, youth and outreach work. We pursue a vigorous programme of education and community work which gives everyone the chance to get involved with our work.

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.

In September 1997 Birmingham Repertory Theatre was chosen to receive a major new National Lottery Award, part of which will fund plans to expand the range and scale of productions, set up national and international tours and create the largest venue outside London dedicated exclusively to new work. It will also allow the Rep to continue working together with other theatre companies to produce the distinctive and innovative work that leads the theatrical culture of our country.

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Congratulations and
best wishes to
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on its ninth anniversary
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