

TAMASHA PRESENTS

UNTOUCHABLE

अदृश

Whenever you come with broom and dust bins in the street you cease to be the black jasmine grown upon the dark dung hill outside the boundaries of our village.

The red sun blossoms upon your face, upon your bosom and in your heart.

Vultures wearing sacred threads take rounds of Ganges (the sacred river) and you. When you stoop to sweep, the black berries under your cotton blouse peep to the sunny embrace of the earth.

You, Sohini, suddenly become jasmine again for a moment: the dried paste of honey upon your black lips begins to moisten.

Had it been midnight the fireflies would have kissed them in search of juicy buds – your cups dripping brew.

Instantly you become a feast for the zooming vultures

a nasty joke

a quick and sudden hug

a slap upon your heavy buttocks

you are cornered like an easy prey.

They enjoy the delicious most touchable flesh of an untouchable girl.





TAMASHA HOW IT ALL STARTED

Kristine Landon-Smith's idea of transferring UNTOUCHABLE from New Delhi to London seemed ill-fated, at one stage, as an untouchable concept.

Under British Council auspices, Landon-Smith was in the Indian capital to teach and direct at the National School of Drama. Half-Indian herself, she soon found the focus of her energies switching from Chekhov to Dr Mulk Raj Anand and to his 1930's novel, *Untouchable*. Over several weeks, working in temperatures of 120°F and diverse tongues, she and her students finally came up with a Hindi adaptation — ACHUT.

Her workshops over, Landon-Smith returned to London, teamed up with Sudha Bhuchar (presenter of the television programme, *Network East*) and set to work on a British production. They formed a new company, TAMASHA, and took on the frustrations of fund-raising.

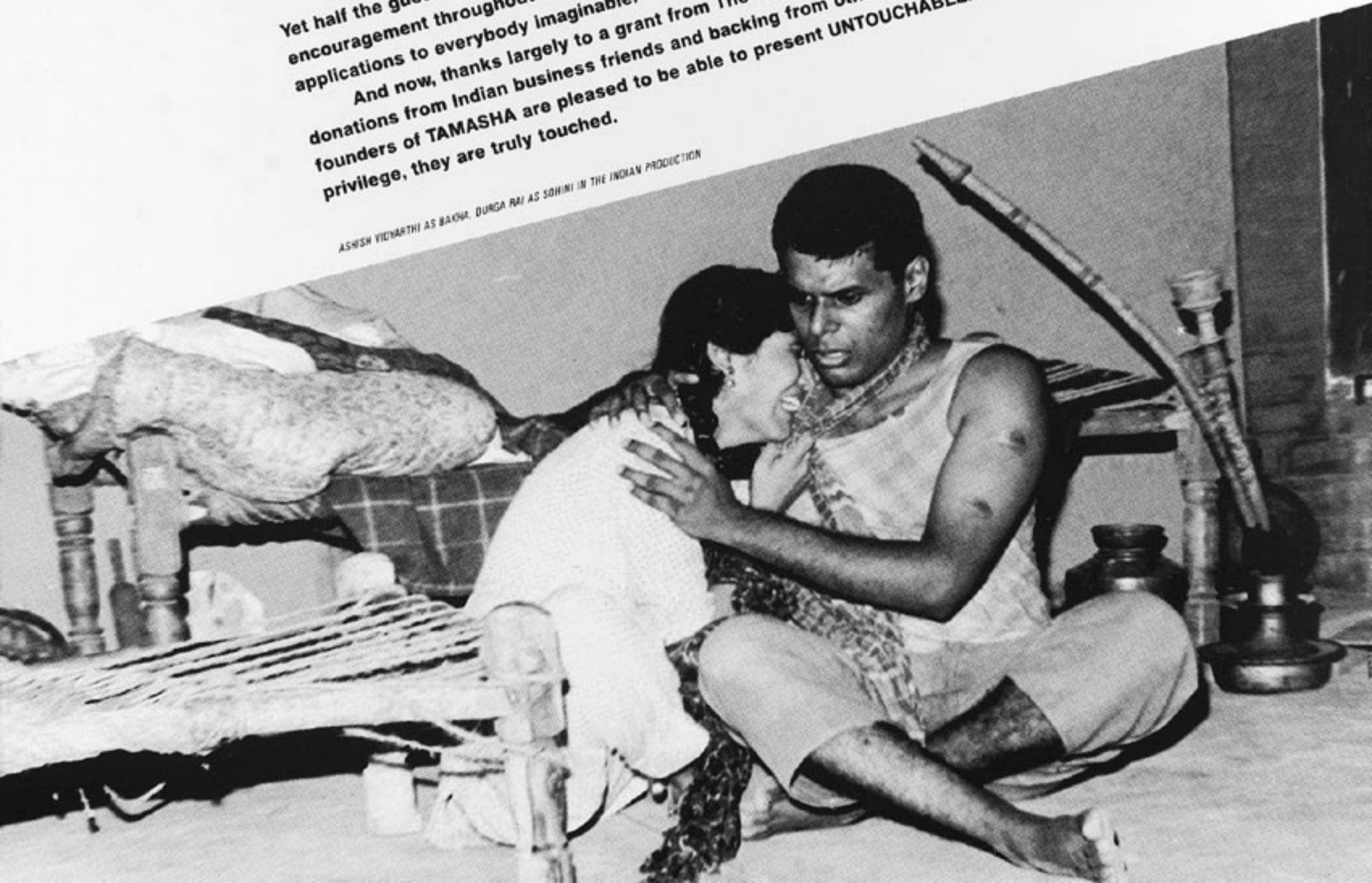
They believed — naively, as it early emerged — that they could penetrate the Asian business fortress with their enthusiasm. But managing directors, for the most (large) part, turned out to be either flinty or fickle (see TIPS FOR FUNDRAISERS below). For weeks on the telephone, all Landon-Smith and Bhuchar got for their pains was a curt "Namaste". Nobody would touch it.

Then something extraordinary happened. Stephen Haykian, chairman of Wiggins plc, told Bhuchar: "I'd be delighted to help." Haykian hosted a TAMASHA dinner at his Belgravia club and told Landon-Smith and Bhuchar to invite seven prominent Asian businessmen with resources to help fund their project. Between each course, Haykian extolled the virtues of corporate sponsorship of the arts and stressed how modest were TAMASHA's needs. "After all, gentlemen, what the girls are asking for is only petty cash!" Over coffee and petits fours, he extracted pledges from his guests that they would cough up.

The morning after took its toll on the generous impulses of the night before. Yet half the guests not only kept to their word but continued to offer support and encouragement throughout six months of cocktail parties and a blitz of funding applications to everybody imaginable.

And now, thanks largely to a grant from The Arts Council of Great Britain, donations from Indian business friends and backing from other charities, the founders of TAMASHA are pleased to be able to present UNTOUCHABLE. For that privilege, they are truly touched.

ASHISH VIDYARTHI AS BAKHA, DURGA RAI AS SOHINI IN THE INDIAN PRODUCTION





KRISTINE & SUDHA AT THE FUNDRAISING DINNER. STEPHEN HAYGLAN AT THE HEAD OF THE TABLE

TIPS TO FUNDRAISERS

WATCH OUT FOR THESE CLASSIC LINES

“ At the moment I'm busy with Henley, Ascot and Wimbledon. ”

“ Maybe after India's Independence party for which, by the way, I've sent you two invitations. ”

“ Is there any chance of us meeting Lady Di? ”

“ I'll be happy to introduce you to a very good friend of mine – in the meantime, perhaps you'd like to have lunch with me. ”

“ You look so much prettier in real life. ”

“ His Excellency is busy meeting our lady Prime Minister about the Punjab crisis – leave it with me. ”

“ How can I refuse two such pretty girls. ”

“ Oh but you open in December! Everyone will be in India for the wedding season – I'll definitely help you next time. ”

“ Why don't you become a registered charity – then I'll help you. ”

“ I'll get my wife to phone you – she is very active in the drama and takes a lot of interest in charity work. ”

“ I suggest you see a shrink. ”

“ Oh you're a charity? Why didn't you sell shares – I'd have definitely been interested. ”

“ My business is suffering from a lack of cash flow due to the long term fall of the Nigerian naira. ”



HISTORY

The roots of the practice of untouchability in India are to be found within the caste system thought to date back to the Aryan invasion (circa 1200BC). Aryan society was organised along four social orders or 'varnas'. They are Brahmins (priests), Kshatriyas, (warriors), Vaishayas (servants) and Sudras (slaves). Intermarriage between the Aryan conquerors and the indigenous population created the various mixtures of races and caste. Besides the four castes, there were the panchjanahs (the fifth group) who were the forerunners of the untouchables of today (the outcastes). These people were involved in lowly duties such as sanitation which made them so inherently 'unclean' according to the upper castes that their touch was deemed to be polluting. They were confined to living on the outskirts of villages and denied access to wells, rivers, temples and other public places. If a caste Hindu came in contact with an untouchable, he was to purge himself with prescribed ablutions. The justification for the practice of untouchability lies in the Hindu concepts of Varna (caste), Dharma (duty) and Karma (actions of an individual). Each varna had its own traditional occupation and place in the hierarchy. With this came specific duties and obligations (dharma). One's birth into a particular caste was not a mere accident but a divine judgement of what an individual had done (his karma) in his previous lives. Therefore it followed that the untouchables were committing penance for the bad karma in their previous life. The only escape was to do good deeds in this life with the hope of getting promotion in the next. This religious sanction made the caste system self-perpetuating.

There were some reformist movements in the 19th and early 20th century. (Bhakti, Sikhism, Arya Samaj) but none were an active campaign against the practice of untouchability. It was in the 1920's that the debate around the plight of 'harijans' (children of God — a term coined by Gandhi) entered the political arena with Mahatma Gandhi. It was a time when untouchable militancy was developing and they were embracing Islam, Christianity and Buddhism and by striking alliances with the British. Gandhi felt that untouchability was a taint on Hinduism and had no scriptural basis. However he did not attack the existence of the caste system, taking the view that untouchability was a corruption of the system and as such could be removed without removing caste. This stance brought him much criticism from among others Dr Ambedkar, an untouchable lawyer and leader who advocated abolishing the caste system and a separate electorate so that harijan grievances could be voiced. Gandhi's approach was symbolic in nature, he stayed in harijan colonies, cleaned the latrines and blessed intercaste marriages and was instrumental in India adopting an anti-untouchability clause in the 1950 Republican Constitution. However many would argue that he failed to shake the economic and political domination of the high castes.

Untouchability continues: there is still social ostracisation, no intermarriage and insults and atrocities being committed every day. Untouchables are still tied to the upper castes in the vicious circle of debt bondage. Certain token policies for positive discrimination for example in education do exist but they are difficult to implement due to the high caste lobby against them.

3 Harijans die in firing by landlords

Express News Service

PATNA, Aug 12 — Three Harijans, including a woman, were killed and 30 others injured in indiscriminate firing by landlords in Singhwara village of Hayaghat block in Darbhanga district on Thursday. The Harijans were asking for minimum wages, instead of one kg of rice to work for per day the landlord, Chunchun Singh.

The landlords' relatives and musclemen were armed with guns, revolvers and other weapons. The group surrounded the Harijans and fired for nearly half an hour. Some huts of the Harijans were burnt down.

According to reports received here, while the woman, Phulia Devi, died on the spot, two others died on their way to the Darbhanga Medical College Hospital. Ten of the 30 injured were stated to be serious and were being treated at the hospital.

Even though the police was just five km from the village, it took the police more than four hours to reach the spot. There was no report of any arrest so far.

Villagers said the landlord and his henchmen had been exploiting the Harijan labourers over the years. A day earlier the latter had stated that unless they were paid proper wages they would not work. The move of the landlords seemed to be planned.



HISTORICAL CONTEXT

The play is set in 1934 and in order to place it in context it is important to understand the political climate of the early thirties. With the Salt March of 1930, when Gandhi led Indians to the sea to defy British Salt Laws, India had entered a new era of optimism believing freedom to be round the corner. However in 1931 the new British Government, where conservatives dominated, had other plans. When Gandhi returned to India in late '31 (after having attended the Round Table conference in England) he found most of the Congress Party leaders including Nehru, in prison. Congress was being charged with attempting to run a parallel government and the British were clamping down on all civil disobedience. In January 1932, Gandhi himself was arrested and held at Yeravda jail. It was during this period that Gandhi became aware that the British proposed, in their new constitution, separate electorates not only to Hindus and Muslims but also to the untouchables or 'depressed classes'. When in August 1932 Prime Minister Ramsay MacDonald announced his decision in favour of a separate electorate, Gandhi declared that he would fast unto death unless this decision was revoked. Gandhi felt that granting a separate electorate was a classic example of British 'divide and rule' and would result

in giving untouchability a long lease of life. On 20th September, he began fasting. There was a mixed response. Certain Congress leaders felt untouchability to be a side issue therefore diverting the central issue of independence. However as Gandhi had earlier in his life declared that removal of untouchability was a pre-condition to swaraj (self rule), his fast was in keeping with his views. During the fast various negotiations occurred with Gandhi and Dr Ambedkar finally reaching a compromise. The terms and conditions for the election of untouchables were laid down and signed as the Yeravda pact. Only when the British government agreed to substitute this for the McDonald Award did Gandhi break his fast on 26th September 1932. News of the 'EPIC' fast as it became known had permeated to every corner of India with temples and holy places being opened to the untouchables. Prominent Hindu women accepted food from the untouchables and villages and small towns allowed them access to the wells. Despite these grand gestures in anti-untouchability week (26th September-2nd October) untouchability still remains. In February 1933 while still in prison Gandhi started the Harijan Sevak Sangh (a welfare organisation) and Harijan Weekly (a publication highlighting harijan issues). Gandhi was released on 23rd August 1933 due to bad health, although he hadn't completed his sentence. He vowed to serve his sentence by not resuming civil disobedience for a whole year. He set off on his all Indian harijan tour which lasted ten months. He visited every province and went from village to village challenging orthodox Hindus. It is one day during this tour that Tamasha's UNTOUCHABLE is set. Bulandshahar is a fictitious town in Punjab where news of Gandhi's visit had reached every inhabitant. The action centres around this particular day which serves to highlight the relationship between the high castes and low castes and the impact of Gandhi's visit.

PUBLISHED BY
KIND PERMISSION
OF REUTERS LTD

THE SUNDAY CORRESPONDENT 1st OCTOBER 1989 'Lowest of the low' fight back

By William Dalrymple
in Thevaram, India

NEAR Thevaram village the smell of burning still hangs heavy in the air. The plots where the huts used to stand are now just dark, muddy puddles with the walls fallen inwards and the burnt-out interiors washed away by a late monsoon cloudburst. The two orphan children are sitting where the threshold of their house once lay. They are oddly quiet, with dazed expressions on their faces. The blood has dried now and the men's bodies have been carried away. At least 31 people died in the riots, and well over twice that number needed hospital treatment: this was the time the "Untouchables" tried to fight back.

The Untouchables are considered the lowest of the low in Indian society. Traditionally they have accepted their lot, but a fresh wave of inter-caste violence in the Madurai region of Tamil Nadu, southern India, is in response to the emergence of a group of Untouchable leaders who are resisting domination by the higher castes. Since independence and the championing of their cause by Mahatma Gandhi, the Untouchables have been guaranteed certain seats in the state assemblies and the national parliament, and a generous percentage of government jobs and educational opportunities. Subsequently a generation of better-educated Untouchables has come to the fore and higher-caste Hindus now feel that their status is slipping and are determined to keep the Untouchables "in their place" by force.

The story of Thevaram is typical and tragically routine. On September 9 the body of Mithupillai was found in the forest. She was an elderly Harijan (as Gandhi christened the Untouchables — it means the children of God) and had been murdered while searching for wood. Two days later, when the police had taken no action and the body still lay in the forest, John Pandian, the Christian leader of the local Untouchables, held an angry protest meeting. The higher castes were appalled by the presumption and agitated for Pandian's arrest. On September 16, when the deadline for his arrest was not met, members of the higher-caste Hindus beat up an Untouchable boy after he bicycled through their district.

And then the killing began. Rioting spread from village to village for a distance of 50 miles. Three castes joined forces and began attacking Untouchable settlements.

Vendettas multiplied. Houses and crops were burnt, shops looted, whole villages laid waste. It was always the most successful Untouchables who bore the brunt. Order was restored a week later when 2,350 policemen were drafted into the area from neighbouring states. Weapons were confiscated and 500 people — including 110 Harijans — were arrested. The area was sealed off and the scale of the riots played down to prevent the unrest spreading.

The towns and villages affected by the riots are now quiet but tense. Refugees are being housed by the Tamil Nadu government and only isolated incidents of arson and violence continue to be reported. But there is no hint of reconciliation between the two communities. Higher-caste shops are refusing to serve Untouchables, while in the restaurants and hotels they are being forced to drink water from coconut shells rather than tumblers, an indignity that has not been enforced since the time of Gandhi. What is significant about the latest violence is that for the first time the Untouchables appear to have given as good as they got. "Normally they do not react," said a policeman. "It's the educated younger generation who are refusing to accept their traditional place."

In Tamil Nadu, most Untouchables work as day-labourers on land belonging to higher-caste Hindus, and insubordination can lose them their livelihood. Therefore Untouchables have tended to accept as their lot to be harassed, raped and beaten up by higher-caste Hindus. Murders are common.

About 104 million Indians belong to this lowest caste, and although Untouchability is banned in the Indian constitution, the anti-discrimination laws, introduced 40 years ago, seem unable to alter the rigid social structure developed over thousands of years. Untouchables are forced to live outside most villages and are barred from entering higher-caste neighbourhoods. They are likely to be beaten up if seen using a village well or praying in some village temples. They are required to step down from their carts and bicycles when they cross the path of prominent members of a higher caste. They are not allowed to wear shoes. It is one of the most terrible paradoxes in Hinduism that while cows, monkeys, and even rats are held to be sacred, 12 per cent of its own faithful are damned to a standing below that of even non-sacred animals.

'Non-beings, exiles of civilisation, living worse than animals'

By Bill Tarrant of Reuter
in New Delhi

MORE THAN seven million children work as slaves in South Asia, some of them kidnapped and branded into bondage to live a life worse than animals, delegates to a conference on child servitude said yesterday.

"Children between the age of six and 12 have been kidnapped and taken to the carpet industry," said Swami Agnivesh, who chairs the Bonded Labour Liberation Front, the group organising the five-day meeting in New Delhi.

"They have scars from being branded with red hot irons," Swami Agnivesh told the conference which included delegates from India, Bangladesh, Pakistan, Nepal and Sri Lanka.

Mr P N Bhagwati, former Chief Justice of India, called them "non-beings, exiles of civilisation, living a life worse than that of animals".

"Animals at least are free to roam about as they like or can plunder or grab food when they are hungry," he said.

Children freed from bondage also attended the meeting.

Generations of families are sometimes bonded to an employer to pay off a debt that keeps growing as interest keeps compounding on the loan, said Mr Kailash Satyarthi, a group member.

"These poor people cannot get out of the vicious circle of indebtedness for generations and generations together," he said.

Swami Agnivesh said international aid organisations believe there are at least 75 million children under the age of 14 working in South Asia and about 10 per cent are in bondage.

India abolished the bonded labour system in 1976 but Mr Bhagwati said the law does not adequately cover "indebtedness and other economic compulsions".

More than 100,000 child slaves work in the carpet-weaving industry alone, one of India's big foreign exchange earners.

Children also work in bondage cutting and polishing gems, making bricks, chipping stones in quarries, hawking newspapers, picking rags, delivering glasses of tea, working as domestic servants, rolling cigarettes and making matches.



CAST LIST

Ravi Aujla	Rakha
Sudha Bhuchar	Gulabo, Parvati, Miss Bashir
Ajay Chhabra	Suraj, Sohan
Charubala Chokshi	Waziro, Kamla, Birju's Mother
Dhirendra	Bakha
Neeru Harrison	Sohini
Kaleem Janjua	Havildar Charat Singh, Holy Man, Pandit in Bazaar
Ronny Jhutti	Chota
Rashid Karapiet	Lakha, Pandit at Well
Bhavesh Lodhia	Birju, Raju
Dinesh Shukla	Ram Charan, Cook
Baluji Shrivastav	Musical Director, Musician, Composer

All other parts played by members of the company

Original adaptation of UNTOUCHABLE by Kristine Landon-Smith and 2nd year students of The National School of Drama, New Delhi.

UNTOUCHABLE has been generously supported by:

The John S Cohen Foundation, Ilyas Khan, The Megh Raj Group, the personal support of Mr G.K.Noon, Managing Director of Noon Products plc and Bombay Halwa Ltd, Oxtam, The Royal Victoria Hall Foundation, Christian Aid Press, publicity and marketing for Riverside Studios
- Claire Shovelton

Sue Mayes, our designer, went to India on a research trip by courtesy of The British Council and The Arts Council of Great Britain.

With thanks to:

Raj Ranji Bhuchar, Shobhana Jeyasingh, Harmage Singh Kalirai, Majaz Malik, Cal McCrystal Senior, Narendra Morar, Jane Morjaria, Mr Gopal Bhanot, Rose Brutord College of Speech and Drama, Dr Alistair Niven, Director of Literature at the Arts Council of Great Britain, Umesh Raj, The Royal Court Theatre, Mr Srivastava. Casting assisted by Script Breakdown Services, Mr Anant Shah, Mr Silver-Barnhill School, Tara Arts Group, Jatinder Verma, Richard Watson, Bicycle wheels supplied by Halfords Ltd.

With special thanks to Stephen Haykian of Wiggins pic and Vinod Tailor without whose unending support and encouragement UNTOUCHABLE would never have been possible

Thanks to: Bill Hird, Mark Blamm, Dave Clemes, David Haworth, Glynis Chiswell, Jane Keogh, Maureen McCarthy, Shaw Theatre, Angus McCubbine, Lamda, Rose Brutord College, Age Exchange, Weighing Scales on loan from W. E. Pollard & Son Fight choreographed by Ravi Aujla. Pratul Shah Paradise Stores, Southall. Spices and Herbs Donated by Lion Foods Ltd.

PRODUCTION CREDITS

Kristine Landon-Smith & Sudha Bhuchar	Adaptation
Sudha Bhuchar	Translation
Kristine Landon-Smith	Director
Sue Mayes	Designer
Richard Moffatt	Lighting Designer
Dennis Charles	Production Manager
Simon Gresswell	Stage Manager
Varinder Dhaliwal	Stage Manager
Katie Birrell	Wardrobe Supervisor
Mrs Khurshid Khan	Costume Maker
Doug Wort	Scene Painting
Jenny Potter	Production Photographer
Bonmore Scaffolding Ltd.	Scaffolding





BIOGRAPHIES

MULK RAJ ANAND: *Author of the novel UNTOUCHABLE*

UNTOUCHABLE was Mulk Raj Anand's first novel, published in 1935. Anand had failed to interest any publishers in it until E.M.Forster agreed to write a Preface. Forster's endorsement did the trick. The book was quickly noticed and set Anand on a writing path which continues today. Alongside R.K.Narayan and Raja Rao he is one of the father figures of Indian fiction in English, emerging at precisely the point when the nationalist challenge to British rule was at its boldest.

Anand was born on 5 December 1905, the third son of a Punjabi silversmith. He has recounted his early years, up to the time of his first period in Europe in the late 1920s when he worked on a PhD at University College, London, in an autobiographical sequence of novels, 'Seven Summers', 'Morning Face', 'Confession of a Lover'

and 'The Bubble'. Three of these have never been published in Britain, part of the post-war neglect in this country of a writer who was befriended by T.S.Eliot, the Woolfs, H.G.Wells, Malraux and Neruda, who was called 'Uncle Mulk' by Indira Gandhi, and who has been translated into innumerable languages.

Anand's fiction includes 'Across the Black Waters', a masterly account of Indian soldiers in the Flanders trenches of the First World War, 'Private Life of an Indian Prince', which movingly portrays the decline of an aristocrat at the end of the Raj, and many short stories such as 'The Lost Child' and 'The Barber's Trade Union'. UNTOUCHABLE, one of his simplest novels, remains his best-loved book and the most obvious introduction to Indian writing in English.

RAVI AUJLA: *Rakha*

Ravi was born in England and his family is from Northern India. He is a recent graduate from The Birmingham School of Speech and Drama where his various roles included: Orsino in 'Twelfth Night', Trevor in 'Bedroom Farce' and Romainville in 'Ring

Around the Moon'. He is also a founder member of The Pretty Uglies alternative comedy act which tours Lancashire. He has recently made his TV debut in an episode of 'The Bill'. UNTOUCHABLE marks his theatre debut.

SUDHA BHUCHAR: *Producer* *Gulabo, Parvati, Miss Bashir*

Sudha took a round about route into the acting profession after graduating from London University with a BA in Maths/Sociology. She joined Tara Arts Group, initially as a hobby and in 1983 took up acting professionally. Tara productions include 'Meet Me', 'Chilli In Your Eyes', 'The Broken Thigh' and 'The Little Clay Cart' as part of The Black Theatre Season. Other theatre includes Juliet in 'Romeo and Juliet' at Contact Theatre, Manchester, 'Torpedoes In The Jacuzzi' at Leeds Playhouse, 'Swan With The Golden Wings' at Edinburgh Workshop Theatre and most recently 'Prem' at Battersea Arts Centre and Asian Co-operative Theatre's 'Jawaani'. TV credits include 'Majdhar' and 'Hotel London' with Retake Film and Video Collective. Sudha has also presented BBC's Asian magazine programme 'Network East'. Co-forming Tamasha is Sudha's first experience as a producer.



SUMAN BHUCHAR: *Publicist*

Suman is a graduate in History/Classics from the Polytechnic of North London and has had a diverse and interesting career to date. After a brief stint as an actress with Tara's Community Group she decided she was far more suited to being on the other side of the fence. Her interest in the Arts led her to be a Grants/Project Development Officer at the GLC where she helped fund various arts and community organisations. After the demise of the GLC, she worked at the London Strategic Policy Unit before moving on to film production and publicity. Film work includes: Production Assistant on Gurinder Chadha's 'I'm British But', Translator/Publicity Officer for Retake's 'Who Will Cast The First Stone?' and most recently Production Assistant for a Channel Four documentary 'Iran, The Other Story'.

AJAY CHHABRA: *Suraj, Sohan*

Ajay's acting talent came to the surface while still a child at school. He appeared in 'Oliver Twist', 'A Star Is Born', 'Scrooge' and 'A Christmas Carol'. He recently gained his acting certificate from The

London Academy of Acting and at nineteen UNTOUCHABLE is his first professional engagement. Television experience includes a summer stint working on the late night music show 'Club Mix'.

CHARUBALA CHOKSHI: *Waziro, Kamla*

Charubala has worked extensively in India in films and with The Indian National Theatre in Bombay. She won the Best Actress Award from Gujarat and Maharashtra State at the annual drama festival. Theatre work in Britain includes 'Rift Valley Blues', 'Anarkali' (British Asian Theatre) and her much

acclaimed portrayal of Ba in 'Kirti, Sona and Ba' (Leicester Haymarket). Television work includes 'You And Me', 'Who Sir? Me Sir?', 'Juliet Bravo', 'Pravina's Wedding', 'Love Match', 'Porter House Blues'. Films: 'My Beautiful Laundrette', 'Gandhi' and 'A Fish Called Wanda'.

VARINDER DHALIWAL: *Stage Manager*

Varinder is 24 years old and has been working in stage management for several years. She enjoys playing basketball, listening to music and hanging out.

DHIRENDRA: *Bakha*

Dhirendra has worked extensively in theatre, film and television. He has appeared on the London fringe as Rashid in 'Prem' and Pat in 'Last of The Irish Indians' (Soho Poly), as Tarun in 'Raj' and Khefa in 'Destiny' (Half Moon Theatre, where he spent two years). Other theatre credits include Octavius and Lucius in 'Julius Caesar' and Dean Rebel in 'Totterdown Tanzi' (Bristol Old Vic). Amritrao and Dr Aziz in 'A Passage To India' at the Redgrave, Farnham and Perth Theatre respectively. He has also worked with British Asian Theatre and Asian

Cooperative Theatre, touring at Derby Playhouse, Leicester Phoenix and the Oval House. His television credits include Mr Khan in 'Eastenders', Tony in 'Big Deal', Riki and Jamie in 'Grange Hill', Saunders in 'Worlds Beyond', and he is soon to be seen as Jamir Gadwani in 'The Bill'. Film appearances include Ken McMullen's 'Partition', the yet to be released 'Triangular Lodge', and he has just finished work on Christopher Morahan's 'Paper Mask', where he plays Dr Kassem. Dhirendra speaks various Indian languages.

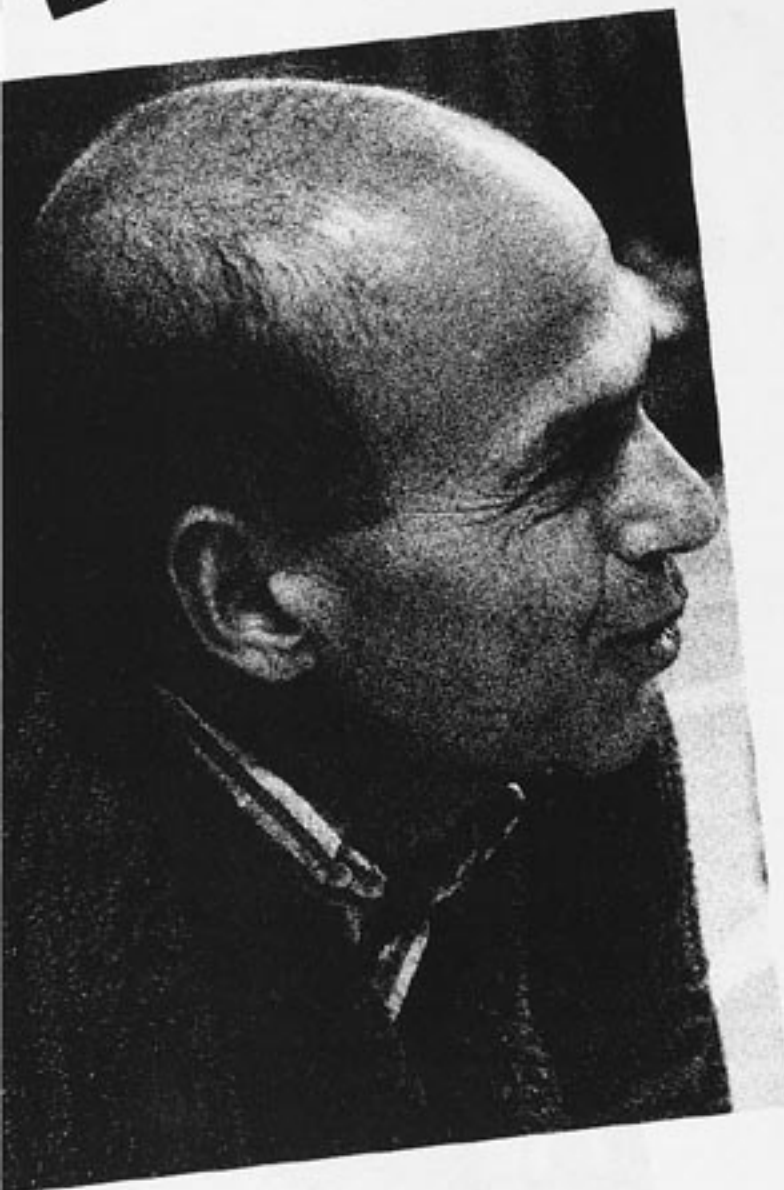
NEERU HARRISON: *Sohini*

Neeru Harrison is making her professional debut as an actress with the portrayal of Sohini. An eighteen year old, who has just left school, she has been interested in acting since she was a child. This led her to join Pegasus Youth Theatre in Oxford where she has appeared in 'To Da Duh in Memoriam', 'Behind the Issue' and 'Samson Agonistes'. She has also done small parts for BBC and ITV serials. After seeing an advert in The Stage for UNTOUCHABLE, she decided to try her luck. Having the magic ingredients of talent and a good command of Hindi she was snapped up.





BIOGRAPHIES



Rashid Karapiet:

After a very successful career in English Language Broadcasting for 'All India Radio, Delhi, and Radio Pakistan, Karachi', Rashid came to England in 1955 to train as an actor at the Bristol Old Vic School for five years.

His subsequent work included a stint in 'Emergency Ward 10' and the historic stage version of 'A Passage to India' adapted by Santha Raina Rau. He then trained as a teacher at the Central School of Speech and Drama and spent the next twenty years working at a variety of jobs in England, Holland and Germany.

He returned to acting with the part of Judge Menon in Granada's epic making 'Jewel in the Crown'. Since then his credits include for television, 'Crown Court', 'The Practice', 'Albion Market', 'Come to Mecca', 'Auf Wiedersehen Pet', 'Emmerdale Farm', 'Tandoori Nights', 'Miss Marple', 'Minder', 'Boon', 'The Bill', 'Bust', 'Lucky Sanil', 'Shalom Salaam', and 'High Street Blues'; the films: 'A Passage to India' in which he played 'Mr Das' the deputy magistrate at the trial, 'Water', 'Foreign Body' and 'Paris by Night' and the radio series 'Citizens'.

He has appeared at the Bristol 'Old Vic' in 'The Table of the Two Horsemen', by Arthur Frewin and at The National Theatre in 'The Indian Wants the Bronx', by Israel Horovitz.

KALEEM JANJUA: *Havildar Charat Singh, Holy Man, Pandit in the Bazaar*

Kaleem trained at The Northern College of Speech and Drama and took a teachers certificate for drama specialists at Manchester College of Higher Education. His professional work includes 'Self Defence' (Crucible, Sheffield), 'Time Gentlemen Please' (Coliseum, Oldham) 'Mangni', 'Kala Gora', 'Ungli' in Hindi/Urdu (Community Tour for Theatre Royal, Stratford East). 'Rakshasa's Ring' at The Arts Theatre, London. Television includes 'Crown Court', 'Jewel In The Crown', 'Black Silk', 'Coronation Street', 'Langley Bottom', 'Bloke MP'. For the last three years he has been part of the Cockpit Theatre in Education team in London.

RONNY JHUTTI: *Chota*

Ronny has been interested in acting since childhood. At the age of eleven he took part in his school production of 'The Spirit of Christmas'. His success in this performance led to many other productions – 'The Match Girls', 'Dracula Spectacular' and 'An Olde Time Music Hall'. In 1988 he completed a course with The London Academy of Acting and

immediately on graduating landed the part of Sohail Karim in the BBC's 'Eastenders'. He has been appearing in the series on a regular basis and seems to be a permanent feature of the long running series. UNTOUCHABLE marks Rhonny's first professional theatre engagement.

KRISTINE LANDON-SMITH: *Director Producer*

Kristine was born in England to an Indian mother and Australian father. She was brought up in Australia and returned to England twelve years ago to study at the Royal Scottish Academy of Music and Drama. Since graduating in 1981 she has worked with The Royal Court in 'Serious Money', Hull Truck Theatre in 'Up 'n' Under' and 'A Midsummer Night's Dream', Theatr Clwyd in 'The Promise', Durham Theatre Company in 'Oh What A Lovely War', Tara Arts in 'The Broken Thigh', Theatre Royal, Stratford East in 'The Lost Ring' and Asian Co-operative Theatre in 'Jawaani'. In 1985 she

co-formed The Inner Circle Theatre Company and produced and acted in 'Spring Awakening' at The Young Vic Studio. Last year Kristine went to India on a British Council Grant to take up a placement at The National School of Drama, Delhi. There she adapted and directed UNTOUCHABLE for the second year students. This year she has directed 'True Dare Kiss' for The Rose Bruford College of Speech and Drama and most recently co-formed Tamasha to produce and direct the British premiere of UNTOUCHABLE.

BHAVESH LODHIA: *Birju, Raju*

Bhavesh came to England as a baby as part of the Ugandan Asian exodus and has been in London ever since. Although possessing an academic background in Business Studies he has always been interested in drama and music. From the age of thirteen, has has been involved in entering dancing competitions many of which he won and at the age of thirteen he set up a dancing group, Shaan. From performing with Shaan and doing solo gigs, Bhavesh obtained his equity card. In 1988 he attended a three month drama course at the London Academy of Acting. This is Bhavesh's first professional theatre engagement.



SUE MAYES: *Designer*

After training at The Central School of Art and Design, Sue worked extensively in Repertory theatres and for Theatre in Education, including The Belgrade T.I.E. Company Coventry, Contact Theatre Manchester and The Liverpool Everyman. Since the arrival of her son Sam, she has been a full time lecturer at Rose Bruford College, but has still found time to design for The Traverse Theatre, Edinburgh, The Young Vic Theatre and The London Bubble. Her most recent designs have included 'An Echo In The Bone' for Talawa and 'The Lost Ring' and 'Dick Whittington' for The Theatre Royal, Stratford East.

BALUJI SHRIVASTAV: *Musician, Musical Director, Composer*

Baluji Shrivastav has a master's degree in Sitar, from Maris Music College Lucknow, and graduate in Tabla and Hindustani vocal, from Alahbad University in India.

Before he came to Europe he toured India with India national ballet troupe, and directed and composed music for two Indian films and several plays.

He has performed throughout Britain, Western Europe and North Africa as a solo artist and with theatre groups and with Indian dancers.

He played with many types of musicians as Jazz Western classical African and Arabic.

In 1985 Tara arts has commissioned a contemporary Asian music composition called Pushpanjali from Baluji, which was supported by Greater London Arts Association. In 1987 he composed music for Fearsa Kind Of Being, which is a dance drama. In 1989 another dance drama composed called Abduction, which was performed in Bharatiya Vidya Bhavan, where he taught Sitar for 2 years.

He recently performed as a percussionist in an adaptation of Blood Wedding in Half Moon Theatre and other places in UK.

Baluji is an experienced teacher of Indian percussion, vocal and Sitar.

DINESH SHUKLA: *Ram Charan*

Dinesh is a native of Kenya, he was born in Nairobi and came to England in 1975 at the age of 9 years. While being educated at The Featherstone High School, Southall he had his first major break in acting being offered (and accepting) the part of Shahid in 'Come To Mecca' for the BBC.

Dinesh was subsequently offered the more substantial role of Saliq in 'King of The Ghetto'

appearing in four episodes. He has worked regularly for the BBC, and other work includes 'Rockliffes Babies', 'Casualty' and most recently 'Bergerac'. Dinesh has also appeared in 'Saracens' for Central TV and 'Poona and Co' for Thames TV.

Dinesh is a keen advocate of community arts and has held regular drama workshops at the Neasden community centre.

SIMON GRESSWELL: *Stage Manager*

Simon completed the Two Year Stage Management/ Technical Theatre Course at the London Academy of Music and Dramatic Art in July 1988. During the year and a half that has passed since then Simon has worked as a Venue Stage Manager at the Assembly Rooms during the 1988 and 1989 Edinburgh Festival. He got his Equity Card working as Stage Manager on 'Red Is The Colour Of Night' for Double Exposure Theatre Company and toured as Stage Manager for dereck, dereck productions 'The Sweetshop Owner', during the first half of 1989. He's also turned his hand to many other aspects of Technical Theatre; Touring Production Electrician with Opera North (1988 and 1989), recording and editing the Show Tape for Dramatix Productions production of 'The Adventures of Robyn Hood' at the Drill Hall Arts Centre and various casual work (Electrics and Stage) at the Lyric Theatre, Hammersmith, Donmar Warehouse and The Young Vic.





GLOSSARY

bahut badhiya	wonderful	
daru	cheap wine	
ludus, jalebis	sweetmeats	
chillum	small pot from a hookah	
gajar ka halwa	carrot cake	
ma da chodh	mother fucker	
chadar	sheet	
charpoy	bed	
sarson ka tel	mustard oil	
bhai/bhaiya	brother	
sale/sala	literally brother-in-law (but used as a derogatory term)	
haramjade	bastard	
bahin chodh	sister fucker	
kitcheree	dish made of rice and lentils	
laphunga	loafer	
beti	daughter	
chamak chalo	one who walks swinging her hips	
chamar	leatherworker	
choti	little one	
paani	water	
maidan	the square	
maiya	mother	
kutch nahin	nothing	
gadha	donkey	
kutte	dog	
kaamchor kahin ka	lazy good for nothing	
bhangi	sweeper	
jemadar	sweeper's caste	
achut	untouchable	
didi	sister	
namaste/namaskar	greeting	
aadab janab/salaam	Muslim greeting	
chupkar	shut up	
atcha	yes or is that right?	
brahmchari	celibate	
bhuddah	old man	
jhadu	broom	
piche huth	get back	
samjhe?, samajhgaya?	do you understand?	
nahin	no	
pandit	Brahmin priest	
dharma	duty	
aaiyiye	come in	
daal	lentils	
kya hua?	what happened?	
bapu	respectful term for father; also term by which Gandhi was known	
tutti	shit	
bacha	young child	
Angrezi	English	
harijans	literally 'Children of God', a term used by Gandhi when referring to untouchables	
Nawab	prince	