



Threshold: the Awakening

By Kamini Gupta
A rehearsed reading
Directed by
Sita Ramamurthy

"In the beginning, there was only the Great Self reflected in the form of a person. Reflecting, it found nothing but itself. Then its first word was 'This am I.'" The Upanishads. 8thC. BCE

In a quest to discover her identity a young woman runs away from all that is familiar to her. Separation brings her face to face with her own reflection, and she begins to question how she sees herself. The ultimate quest for the answer to the question "Who am I?" leads her to explore a mythic landscape, the threshold between the real time and dreamtime.

The Awakening is based on *Threshold* which was produced by Kali Theatre Company for a rehearsed reading at Theatre Royal Stratford East in June 2004 as part of their new writing initiative Kali Shorts.

This is an opportunity to see the work in development. Today's reading is the result of a one and a half day intensive workshop exploration of the script at the *Reverberations Festival* by the actors and director.



Barbican Theatre, Plymouth
Friday 1 October, 3:50pm

The Awakening



Script Writer: Kamini Gupta

Primarily a visual artist, *Threshold*, is Kamini's first piece of writing for theatre and was produced by Kali Theatre Company for a rehearsed reading at Theatre Royal Stratford East in June 2004.

The Awakening, based on *Threshold*, is the result of further script development working with director Sita Ramamurthy. This very visual piece explores themes of identity, personal myth and self-discovery.

Design for theatre includes the ICA, Leicester Haymarket Theatre, Red Ladder Theatre Co, Tag Theatre Co. Glasgow and the London Bubble. Recent work includes collaborations with Bocadalupe producing original performance works for the Sherman Theatre Cardiff and *Rogue Works* at the Tobacco Factory and *Wild Streetz* with Desperate Men Theatre Co.

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Director: Sita Ramamurthy



Currently working as a freelance director, actress and writer, Sita's career highlights include, setting up the Asian Arts Exchange in Derby, four years as Artistic Associate for Leicester Haymarket Theatre, Vice Chair for Easy Midland Arts and is a Fellow of the Royal Society of Art. In 2002 working for the Arts Council Sita set the vision for and established *Decibel*, including securing £5million for the project.

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Cast



Darpana: Vineeta Rishi

Theatre credits include *Beasts & Beauties* as Kari, *Hobsons Choice* as Sunita Hobson and *The Firebird* as Princess Vasilisa.

On TV Vineeta has played a number of roles including Nina Omar in *The Bill*, Meena Patel in *Doctors* and Sharazaad in *Ramraj*.



Dream Weaver: Joy Elias Rilwan

An experienced actor in film, television and theatre Joy has just finished filming *Frances Tuesday* (ITV) and had the lead role in *Secret Laughter of Woman* (ITV). Recent TV includes the lead in *William & Mary*, and for theatre, the lead in *Bintou* (Arcola London).



Margi: Caroline Parker

Most recent theatre performance *Snow Queen* at Drill Hall Theatre, who have commissioned Caroline for a one woman show going into production November '04. Most recent TV includes *Wild West* as Daphne a long suffering wife of pub landlord, next TV appearance, Mrs Allison in *My Hero*.



King: Royce Ullah

Theatre credits include *Bombay Dreams*, *East is East*, *Blood Brothers*, *Recruiting Officer*, *Wind in the Willows*, *Murmuring Brothers*, *She Stoops to Conquer*, *Kali Salwar*, and *The Railway Children*. For TV Royce has appeared in *Silent Witness*, *The Bill*, *Playdays* and *King of the Ghetto*.

The Old Woman: Josephine Welcome

Numerous theatre credits include major roles at venues throughout the U.K. On television she has appeared as Katie in *Amongst Barbarians*, Miss Hassan in *Tenko* (BBC), and various guest appearances including *Only Fools and Horses*, *The Bill*, *East Enders* and *Morse*. She has also appeared regularly in *Agony* and *Children's Ward*.



Threshold: The Awakening

"This skilfully directed rehearsed reading signals the future direction of the development of Black Theatre, this style of writing has the power propel us into the realms of Universality.

Without losing the authenticity of cultural heritage the plot takes us on a enigmatic journey in search of a lost dream.

The 'Dream Weaver' is our therapist and the central protagonist is the willing patient. We know from our history books that the Dream Catcher was integral to many cultures to name a few; Native American Culture, Maori Culture. Their role in their community was to provide insights and clarity where there was mental confusion and emotional imbalance. In other words they were Healers.

In our postmodernist world we're each of us needing to continually redefine who we are and re-affirm our sense of self. Sometimes the dream we cannot fathom can help us in this endeavour. We can become our own healers.

Kamini Gupta's work is an excellent example of 'art as a tool to engage, to move, to inspire.' If I had the available resources today I would produce The Awakening tomorrow for a tour of the South West Region."

Sheva Vivienne Martin

Artistic Director
Planet Arts