

INDIAN INK



UPSTAGE CALLBOARD

Indian Ink

a note from Artistic Director Todd Haimes

At its heart, *Indian Ink* is a romance. And that's what I love about Tom Stoppard and about this play in particular. Tom, as the author of *Rosencrantz and Guildenstern are Dead*, *Travesties*, *Jumpers*, and many more, is often pegged as a purely intellectual playwright, yet works like *Indian Ink* demonstrate that the intellectual and the emotional are not mutually exclusive. In this play, the details of time and place are so specific and so captivating, but what really matters is how the characters behave within this structure - that's what we as an audience latch onto. The real work is to tell the story of these people: a poet on a journey, a painter at a crossroads, a biographer on a quest, and a sister safeguarding a legacy. It is overflowing with passion, with our heroine embracing the surprising joy of mortality, sucking the juice out of life and working to make a lasting mark on the world through art and through love.

when 1930 and the 1980s *where* India and England

who

Flora Crewe - British poet	Nell - Young Eleanor
Coomaraswami - President of local Theosophical Society	Eric - An Englishman
Eleanor Swan - Flora's sister	Nazrul - Flora's servant
Eldon Pike - University professor	Englishman
Nirad Das - Indian painter	Englishwoman
Anish Das - Nirad's son	Resident
David Durance - Captain from the British residency	Rajah - Ruler in India
Dilip - Pike's assistant	Rajah's Servant
	Politician

TABLE OF CONTENTS

Interview with Playwright Tom Stoppard.....	Page 4-5
Stoppard the Structuralist	Page 6
How to Read This Guide	Page 7
Eastern Culture	Page 8-10
Western Influences	Page 11-12
Interview with Actor Rosemary Harris	Page 13
Interview with Actor Firdous Bamji	Page 14
British-Indian Relations Today	Page 15
Timeline of British India	Page 16
Interview with Director Carey Perloff.....	Page 17-18
Designer Statements	Page 19
Pre- and Post-show Activities	Page 20-21
Resources	Page 22
Interview with Master Electrician Nicholas Wolff Lyndon	Page 23
About Roundabout	Page 23

UPSTAGE CONTRIBUTORS

MANAGING EDITORS:

Kim Oria
*Education Program
Manager*

Jill Rafson
*Director of New
Play Development*

WRITERS:

Jason Jacobs
Teaching Artist

Leah Reddy
Teaching Artist

Amy Ashton
Artistic Associate

Olivia O'Connor
Artistic/Literary Assistant

Arielle Sosland
Education Intern

Stacey Karyn
Education Intern

Devin Lloyd
Artistic Intern

INTERVIEWS:

Ted Sod
Education Dramaturg

GRAPHIC DESIGNER:

Darren Melchiorre
*Manager, Design and
Production*

CONTRIBUTORS:

Jennifer DiBella
Director of Education

Mitch Mattson
*Assistant Director of
Education*

Paul Brewster
*Senior Manager of
Education Programs*

Julia Borowski
Education Assistant

Copyright © 2014 Roundabout Theatre Company, Inc. All rights reserved.

INTERVIEW WITH PLAYWRIGHT TOM STOPPARD

Ted Sod, Education Dramaturg, sat down with playwright Tom Stoppard and discussed *Indian Ink*.

Ted Sod: *Indian Ink* was first performed as a radio play, correct?

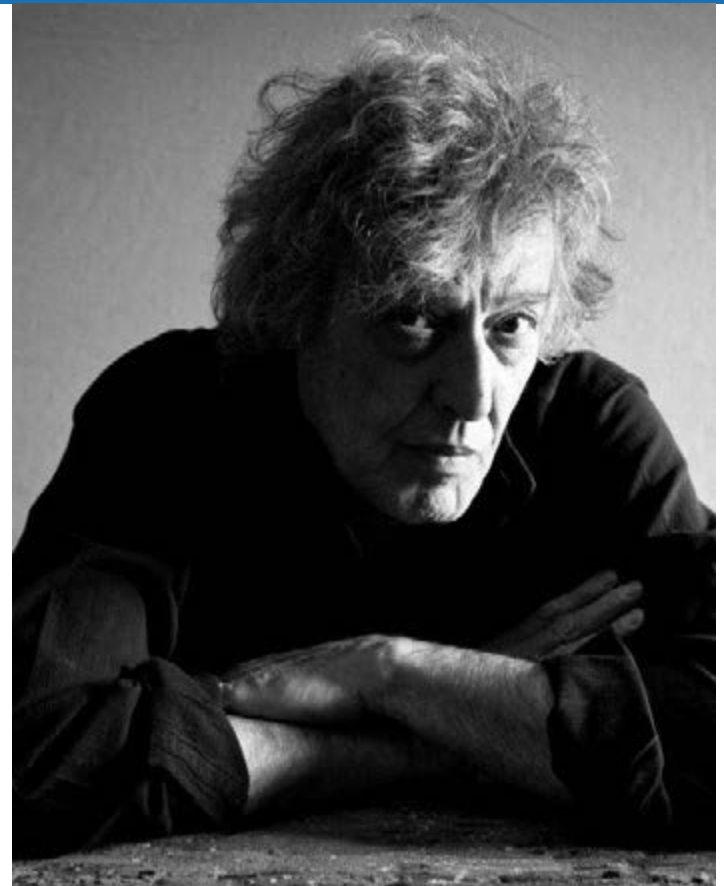
Tom Stoppard: Not quite correct. This play, *Indian Ink*, was preceded by another play entitled *In the Native State*, which was the origin of *Indian Ink*. *Indian Ink* is very different in structure but has the same subject matter.

TS: What inspired you to write about Flora Crewe in India? Was it a specific person?

Tom Stoppard: I was in India myself as a child.

TS: Was that in 1941?

Tom Stoppard: My family was in Singapore when the Japanese War started. We were in Singapore at the time of Pearl Harbor, and by the beginning of 1942 the Japanese invasion of Burma and Singapore had started. Our little family – my mother, my brother, and I – had got onto one of the boats which were leaving. It was supposed to go to Australia, but everything was so chaotic; we ended up in Bombay. We got off the boat, and the three of us spent the rest of the war in India. Meanwhile, my father got onto the very last boat leaving Singapore, which was sunk by the Japanese, and he didn't survive. So it was a saga, really. We were Czech refugees. We weren't in the British Raj at all. We were a Czech family from Czechoslovakia. My father was a doctor in Moravia, in the south of the country. There were a number of Jewish doctors in the hospital there, and at a certain point – almost too late really, but in time – they were all sent overseas by their employer. It was the Bata Shoe Company – an extraordinary outfit – which had its own hospital, school, and so forth. They had started a generation or two earlier, and by the time my family was involved, they had places all over the world. There was a Bata in South America, in India, and in London. We were dumped on these poor Bata people who were established in India, up the river from Calcutta. I'm sure they didn't know what to do with us. I think there were about fifteen mothers and



their children who had all arrived there.

TS: So, the character of Flora – did she come from a memory?

Tom Stoppard: No, not at all. It is a different period. It's 1930, more than ten years before I was in India. Also, when I was there I was a five-year-old boy. I really wanted to write the role for Felicity Kendal, who had been in India and was in a film called *Shakespeare-Wallah*. I liked her very much as an actor and said, "I'm going to write this play for you, in which you go back to India." Of course I had chosen an earlier period and I don't even remember why I was writing about 1930. But as you know, it's a play which takes place not only in 1930, but also in what was more or less the present day when I wrote this play, which was about 1990 I think.

TS: Carey Perloff, the director, intimated that maybe Flora was based on someone like Edith Sitwell or Hilda Doolittle.

Tom Stoppard: She wasn't. Edith Sitwell was a very different kind of person, aristocratic and rather genteel really. Flora wasn't based on anybody in particular. I just had this notion of a ballsy young woman who was on her own with a much younger sister to worry about. I just made Flora meet all the people I wish to have met at that time. It is a period that I liked.

TS: So many of your plays are exquisitely structured. Do you start with a structure, with a character, or is it very different from play to play?

Tom Stoppard: I think it becomes different over the years. I feel that when I began writing I had a need to know more about the play



“YOU JUST HAVE GOT TO BE BRAVE ENOUGH TO START WITHOUT KNOWING WHERE YOU ARE GOING. YOU MIGHT HAVE ONE OR TWO THOUGHTS ABOUT PLACES FURTHER DOWN THE LINE, BUT ON THE WHOLE, I JUST TRY TO MAKE WHAT I’VE JUST WRITTEN SUGGEST TO ME WHAT I SHOULD WRITE NOW.”

before I got into it. I think that’s the way I was thinking. But my actual experience is that the best way to find out what the structure is, is by writing the play out laterally. You just have got to be brave enough to start without knowing where you are going. You might have one or two thoughts about places further down the line, but on the whole, I just try to make what I’ve just written suggest to me what I should write now. I mean literally line by line and scene by scene.

TS: Like *Arcadia*, *Indian Ink* is bifurcated into two time frames. How do you keep track of where it’s going? Or is that something that happens later?

Tom Stoppard: I just do it the way you would do it. I’m not conscious of having some kind of method or game plan. I don’t really have a system or set of principles. It’s kind of common sense mixed up with instinct. If you set off on a certain course, you know that you’re zig-zagging between time frames, if that happens to be what you’re doing, and you’re trying to look out for the unwritten part of the play.

TS: But it’s definitely a puzzle that both you and the audience are solving simultaneously, which makes it fun for the audience!

Tom Stoppard: There’s a puzzle element, and it’s fun for all of us: the writer, the audience, the actors. If you are in control of who knows what when, it’s kind of nice sometimes. The same thing happens in *Arcadia* where the audience is ahead of the characters. I’ve done that more than once. I probably should stop doing it.

TS: The play is often said to be about “nostalgia and romantic loss.” What do you think the play is about?

Tom Stoppard: The thing is, that’s a kind of critics question or an academics question. I don’t mind you asking it, it’s just that it’s about different things to different people. What it’s actually about is what happens in the play. That’s what it’s about. I guess I’ve been asked that about *Rosencrantz and Guildenstern* now for about forty years and the answer is it’s about two courtiers of Elsinore. And this is about a young woman I invented who is a poet, and she is in India dying of TB. One doesn’t write these things so that there is a secret “aboutness” which the audience is supposed to guess or arrive at. That’s not how it is. It’s a storytelling art form. You’re telling a story. It’ll chime this way or that way for people who are listening to the story. I think it’s a love story probably. I think that in the end it works as not a conventional love story, but it turns out to be very much about a romance. You have to completely change your mind-set about what a play is trying to be, and when I say you, I literally mean you sitting there today in this room in this chair. I just feel that there is this idea that a play is interesting because it’s actually about something slightly mysterious. That’s not how I see it at all. I think it’s a story about some characters and a story that is trying to hold your attention. If it succeeds, that’s what it’s trying to do.

TS: I asked just in case there is something you wanted the audience to look out for. I realize it’s impossible to answer and maybe I should stop asking playwrights that question.

Tom Stoppard: It’s a perfectly reasonable question. I think that one of

the things it ought to be saying to an audience is, “Hurry up. It’s time. Time’s going by; you only get one chance.”

TS: That’s why I love *Flora*. She is obviously trying to make the most of the time she has left. I think we all do that once we hit a certain age.

Tom Stoppard: I don’t know if we do. I think we still diddle around. I do. I mean I’m seventy-seven and I’m not using my time well most of the time. At the moment, I’m just getting up in the morning and seeing what’s on the diary.

TS: Will you talk about some of the changes in the text you are contemplating?

Tom Stoppard: It’s a kind of mantra of mine that the play is the event, not the text. It always bothered me a little that after all these years, anytime *Indian Ink* is being done anywhere, it ends up with a recorded voice, which is essentially Emily Eden’s letter. I always thought, “Is that really what I would have most wished?” So that was one thing. Carey knows this play better than anybody, better than I do, and I talked to her about my feelings about how the play ends. It ends with a statement about empire and politics rather than about love and the death of an individual. I thought if I could just shift a necessary few words, which I really wanted to keep from the letter, which was recorded and move them earlier, then I could actually bring Flora to her own graveyard, like a ghost. We’re sitting here on the first day of rehearsal, and I don’t know whether it will work. When the play was new, the kind of audience that would come to it wouldn’t need that much help about who was E.M.Forster or Gertrude Stein. Those two references are still in the play, but there are a few others. I thought that there is no point in including little in-jokes about English literary life, so I was quite happy to find one or two trims there. And finally, although there is no right or wrong length for a play I suppose, I really wanted to get out from under the burden of a ninety-minute first act. We’re in a period of theatre history here where up to ninety minutes is when you go to a restaurant. You don’t go back in for more. With this play and with several other plays of mine, all I remember about the experience of being in production with them is simply trying to make act one five minutes shorter. I’ve been there so many times it’s kind of ridiculous. I said to Carey, “Maybe we can do that before we start this time.” I’m quite pragmatic about these things, especially if that includes lines and references that are literally meaningless to ninety percent of the audience. •



Neal Huff and Nick Choksi

STOPPARD AS STRUCTURALIST

The iconic composer/lyricist Stephen Sondheim has written that he lives by one important rule in his work: Content dictates form. But for *Indian Ink* playwright Tom Stoppard, it's the opposite that most often drives his creative process.

Indian Ink began with a formal idea and an image rather than with specific characters or a particular setting. He has explained, "I [wanted to] write a conversation between a poet and a painter. While the poet was having her portrait painted, she would be writing a poem about having her portrait painted. There would be this circular situation. That's all I had. And not necessarily in India...I think simultaneously I'd been thinking about a play about the Raj, or at least India during the time of the British Empire. Things coalesced." This evolution of the work is quite typical for Stoppard. He is a constant reader, mostly devouring newspapers and non-fiction, and he sees this reading not as research but as pleasure and creative fuel. As the various ideas collide in his brain, a play will start to emerge. He has said, "I can never remember why I write anything...I tend to get going on a play when several strands begin to knit together...It's when things turn out to be possibly the same play that I find I can get going."

The great majority of Stoppard's work developed through this collision of a form and an idea. For his 1982 work *The Real Thing*, many critics assumed that the playwright had made a decision to push beyond his reputation as an intellectual dramatist and write an autobiographical play that digs deeper emotionally. But in actuality, he'd had an idea of writing a play in which the first scene turns out to be the work of the person in the second scene. The logic of this structure determined that the main character would have to be a playwright and that the scenario could be repeated in interesting ways if the playwright were married to an actress who appeared in that first scene. Thus, character and story came out of form. Even though he put a playwright center stage, Stoppard claims, "This play wasn't written in order to say certain things about writing. It was written because I liked the idea of the game, the device of having the same thing happen two or three times."

This kind of game is evident in the structural playfulness of so much of Stoppard's oeuvre. His earliest success, 1967's *Rosencrantz and Guildenstern are Dead*, began with the situation he wanted to explore: two minor characters on the outskirts of the *Hamlet* story who don't know why they're here. It's a riff on the work of Samuel Beckett (particularly *Waiting for Godot*) and Luigi Pirandello, and the content was dictated by the desire to play with this situation and with the idea of existentialism.

Chaos theory is addressed through characters in two time periods occupying the same space in *Arcadia*. The existence of God is explored through philosophy lecture as well as song and dance in *Jumpers*. In almost all of Stoppard's work, the form and the idea have dictated the characters and the story. What's remarkable is that we do not leave the theatre thinking about structure. Though structure may be the impetus, Stoppard is a singular dramatist in his ability to turn the intellectual into the accessible, leaving our hearts and minds equally jolted. •



Rosemary Harris, Romola Garai, and Bhavesh Patel

HOW TO READ THE GUIDE

“The notes, the notes! The notes is where the fun is!”
-Eldon Pike, *Indian Ink*

Indian Ink interweaves actual history and historical fiction with seamless authority. Flora Crewe, the celebrated poet at the center of the 1930 India storyline, is fictional, as is the scholar and biographer studying her in 1980s England, Eldon Pike. But the political and social milieus Flora interacts with (and Eldon writes about) are, for the most part, very real. As Eldon tracks down the details of the places and figures mentioned in Flora’s letters (everyone from Mahatma Gandhi to Gertrude Stein), we are also privy to the information he finds, which he narrates in intellectually fervored footnotes. In the passage below, three scenes run parallel to each other: we see Flora writing a letter about a Q&A at one of her lectures, we see the Q&A in action, and we see Eldon chiming in with information about the references Flora makes in her letter. Eldon’s contributions to the scene would have appeared as footnotes in *The Collected Letters of Flora Crewe*.

FLORA: ‘So far, India likes me. My lecture drew a packed house, Mr. C’s house, in fact, and a much more sensible house than mine, built round a courtyard with a flat roof all round so I had an audience in the gods like gods in the audience...’

(There is the sound of the applause. COOMARASWAMI faces the audience with FLORA. It is night. There may be a microphone for the public statements.)

‘...and it all went terribly well, until...’

COOMARASWAMI: Miss Crewe in her wisdom and beauty has agreed to answer questions!

FLORA: ‘—and the very first one went—’

QUESTIONER: Miss Crewe, it is said you are an intimate friend of Mr. H.G. Wells—

FLORA: ‘—and I thought, “God, how unfair!—to have come all this way to be gossiped about as if one were still in the Queen’s Elm”—’

PIKE: A public house in the Fulham area of Chelsea.

FLORA: ‘—but it turned out nothing was meant by it except—’

QUESTIONER: Does Mr. Wells write his famous books with a typewriter or with pen and ink?

FLORA: *(Firmly)* With pen and ink, a Waterman fountain pen, a present from his wife.

(There is an appreciative hubbub.)

‘Not that I had the least idea—Herbert showed small inclination to write his famous books while I was around.’

PIKE: FC had met Wells no earlier than December and the affair was therefore brief, possibly the weekend of January 7th and 8th; which she spent in Paris.

Inspired by Eldon’s footnoted response to Flora’s many-layered past, we have taken a similar approach to tackling the complex history of *Indian Ink*. This guide is a kind of footnote to the footnotes, an annotated glossary of sorts in which you will find more information not only on H.G. Wells and 1920s Paris, but also on the British Empire, Indian art, and the writing of Tom Stoppard. With pictures, a timeline, and commentary, we have organized the vast context of the play into categories—and broken those categories into easily digestible bites. The glossary that follows would certainly delight Eldon; we hope it will also serve you. •

EASTERN CULTURE

In watching (and listening to) *Indian Ink*, we are immersed, as Flora is, in Indian culture. The Hindi words peppered throughout the play provide a deep sense of place, invoking India's history, religion, caste system, politics, and art. The phrases are at once evidence of the British Empire's powerful impact on India (many of the terms reference figures/objects of British rule) and evidence of India's lasting influence on Britain (many Hindi words have since been adopted into English).

Flora and Das point out this interweaving of culture by playing what they call the "Hobson-Jobson" game, in which they make sentences using as many Anglo-Indian words as possible. The improvised competition references Colonel Henry Yule and AC Burnell's 1872 *Hobson Jobson* dictionary, which traces the lineage of English words to their Indian roots.

Since many of the words (pyjamas, bazaar, hullabaloo, chutney) Flora and Das mention are still commonly used, we haven't defined every one of them in this section. However, we have provided a glossary of some of the less-familiar Hindi terms mentioned in *Indian Ink*, those essential to understanding the world of the play.

PUNKAH

A large, cloth-like fan commonly used in British India that was hung from the ceiling and swung by using a pulley system. These fans were operated by servants called "punkah-wallahs" or "punkah boys" and used during frequent electrical outages, much like those that Flora experiences in *Indian Ink*. Flora writes in her letter to Eleanor that the punkah in her bedroom resembles an English "pelmet," which is a cloth covering used to conceal curtain fixtures.

DAK BUNGALOW

A small government post-house along a major road or travel route in British India. These bungalows were primarily inhabited by government officials but were also available to guests of the government, such as Flora Crewe. Flora inhabits a traditional dak bungalow, consisting of a single floor and a wide front porch.

BURRA SAHIB

A Hindi term of authority meaning "sir" or "master" used in British India to refer to a European with social or government status.

MEMSAHIB

A Hindi term used to describe a white European woman living in India, especially if she is the wife of a British official. Its meaning is similar to "ma'am" in English. The Hindi word "sahib" is its male equivalent. Aside from her marital status, Flora Crewe would be considered a memsahib.

RAJAH

A prince, chief, or ruler in India. Some districts of British India, like the fictional Jummapur, were still under the rule of rajahs instead of British viceroys. Flora Crewe meets the Rajah of Jummapur in the play.

RAJASTHANI

The native inhabitants of the Northwest Indian region of Rajasthan. The Rajasthani are known for their appreciation of the arts, especially fine art, dance, and music. In *Indian Ink*, the Rajasthani tradition of narrative artwork is important to painter Nirad Das.

RAJPUT PAINTING

Rajput painting is another word for Rajasthani painting as it evolved in the courts of Rajputana, India. The most popular medium of the Rajput painters was colorful miniatures. Nirad Das mimics this style in the final miniature watercolor that he gives to Flora Crewe.

HINDU

Hindu, or Hinduism, is the religion of the majority of Indian and Nepali peoples. Hindu has deep traditional roots in the Indus Valley region and since its origin has spread to regions throughout the world. Unlike many religions, Hindu does not have a central founder. Instead, Hindu has had a stream of teachers and leaders throughout its history and is regarded in its totality as a "way of life."

Most Hindus believe in one Supreme God that can take on an unlimited number of forms and emanations. The three central emanations of the Supreme God make up the Hindu triumvirate, consisting of Brahma, the creator of the universe, Vishnu, the preserver and protector of the universe, and Shiva, the destroyer of the universe. Also central to Hinduism is the belief in a cycle of birth, death, and reincarnation that is governed by the force of Karma. Karma dictates that each action has an equal consequence, meaning that good actions in life will have a positive outcome in rebirth.

Example of Rajasthani painting



Karma operates in accordance with dharma, the Hindu system of ethics. Dharma is a universal power that compels humans to act virtuously but can operate differently in certain circumstances and stages of life. Hindu scripture centers upon the Vedas, the most ancient Hindu texts. Hinduism is also observed by the celebration of many holy days, with the Diwali, or Festival of Lights, being the most well-known. Hinduism is crucial to many characters in the play, specifically Nirad Das, whose artistic style and moral code operate in accordance with the Hindu teachings.

BRAHMIN

A member of the highest caste in Hindu culture. The caste system in Hindu tradition consists of four major social hierarchies divided by occupation: the Brahmin, the priests and teachers; the Kshatriya, the members of the public service; the Viaysa, the merchants and businessmen; and the Shudra, the servants and laborers. The Brahmin are highly revered in Indian culture as the possessors of the Hindu teachings and traditionally served as spiritual guides to princes and elites. Brahmin can also refer figuratively to revered members of society, such as the member of the Indian Civil Service that Nirad Das uses the term to refer to in the play.

RASA

Rasa is an aspect of Hindu tradition that is defined as the “essence of emotion.” It has many literal meanings in Sanskrit such as “taste” or “juice,” terms that Nirad Das uses in the play. The term originates from ancient Hindu teachings and is used to describe the “emotional essences” of art, literature, and the performing arts. There are nine

rasas in total: Shringara (love), Hasya (joy), Adbhuta (wonder), Shanta (peace), Raudra (anger), Veera (courage), Karuna (sadness), Bhayanaka (fear), and Vibhatsa (disgust). According to Nirad Das, it is the artist’s duty to evoke these rasas in the viewer of a work of art.

SHRINGARA

Shringara is one of the nine rasas in Hindu culture, translated as erotic love, romantic love, or beauty. It also refers to the “mood” of love or the enjoyment of the arts. Shringara can also be interpreted as the spiritual love of a romantic union and is often associated with the god Vishnu and Vishnu’s embodiment, Krishna. In the play, Nirad Das and Flora refer to the Shringara of erotic love, which is the rasa of Flora’s poem.

SHYAMA

The Hindi word for the color blue-black. As Nirad Das describes to Flora in the play, shyama is often associated with the rasa of Shringara and the god Vishnu. Shyama is also associated with the god Krishna, who is often painted with the blue-black skin tone to represent ultimate divinity and beauty. The color is linked with the blue-black monsoon clouds of India that represent Hindu divinity.

KRISHNA

Krishna is the eighth incarnation of the god Vishnu. He takes the form of a “mentally advanced man” and appears as the hero in the Hindu epic *Mahabharata*. Krishna is the embodiment of love (Shringara), represented by his deep blue skin tone. Krishna is important to Nirad Das because of the rasa of love that he embodies. Das’s favorite example of

EASTERN CULTURE CONT.

this rasa is the love affair between Krishna and Radha told in the *Gita Govinda*.

VISHNU

Vishnu is the second god of the Hindu triumvirate and serves as the protector of the universe. Vishnu returns to earth during difficult times to restore the balance between good and evil. He has done so a total of nine times, including his incarnation as the god Krishna, and Hindus believe that Vishnu will return again at the end of the world. He is associated with Shringara, the rasa of love, and is often painted with the deep blue skin tone of *shyama*.

GITA GOVINDA

The *Gita Govinda* is a Hindu lyrical epic by the poet Shri Jayadeva that depicts the passionate love affair between the god Krishna and the herdsman Radha. In the poem, Radha falls passionately in love with Krishna and leaves her husband to be with him in secret. The poem represents the unity of Shringara (the rasa of love) and is an important narrative in the Hindu worship of Vishnu, of whom Krishna is an embodiment. As Nirad Das describes, the *Gita Govinda* is a popular subject for the work of Rajasthani painters.

GYMKHANA

The Hindi word for a field day held for horses and autocars, consisting of exhibitions and competitive races. Gymkhanas were central to high culture in India and were often held to mark special occasions in British India, such as Queen Victoria's birthday in the play.

BOX-WALLAH

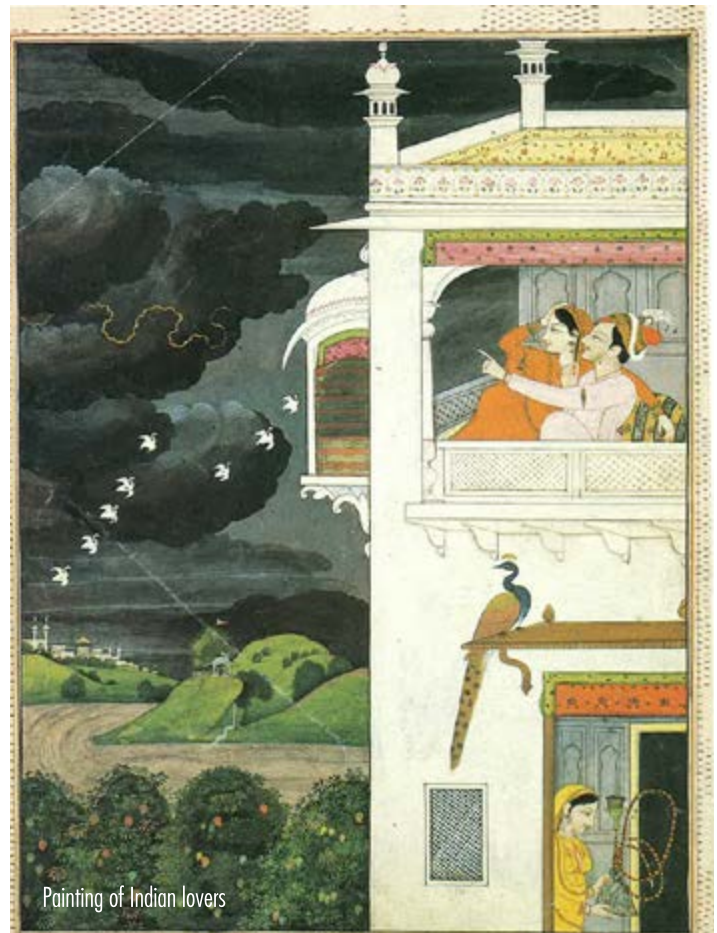
An Indian derogatory term for a European businessman, originating from the Hindi word for "peddler."

DURBAR

The court or formal reception of an Indian prince or British viceroy. This term was especially used in British India to describe the formal government receptions that were held to celebrate state occasions.

CHOTAPEG

A small jug used to serve individual helpings of alcohol. This term originated from the blending of the Hindi and English languages in British India. The word "chota" means "a small amount" in Hindi and the English word "peg" refers to a measure of alcohol. •



Painting of Indian lovers



1903 India Durbar

WESTERN INFLUENCES

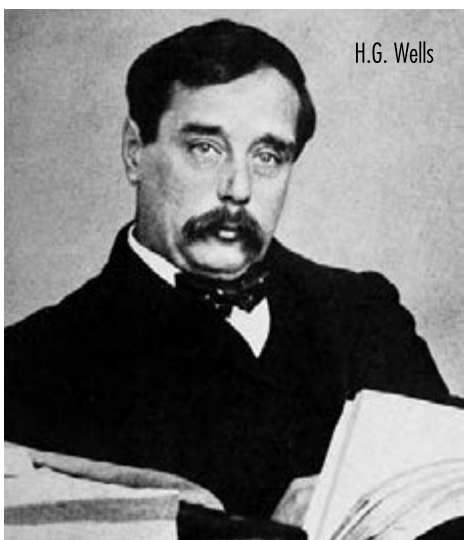
THE FACTS AND FICTIONS OF FLORA CREWE

Although Flora Crewe is a fictional creation, Stoppard has created a backstory filled with encounters with significant real-life artists and writers of the early 20th century. These real people are supposed to have been her friends, lovers, and enemies.

Flora tried to become an actress, working for **Herbert Beerbohm Tree**, one of the great actor-managers of the late 19th-early 20th centuries. Tree played Henry Higgins in the first production of *Pygmalion* in 1914, opposite **Mrs. Patrick Campbell**, for whom George Bernard Shaw wrote the role of Eliza Doolittle. Pike implies that Flora had a small role, until Mrs. Campbell had her fired from the cast. Flora then became friends with Tree's daughter **Iris**, who would have been 17 at the time. Iris mixed with some of the leading poets and artists in London and could have introduced Flora to many people in the literary world.

When asked about her affair with the famous science fiction novelist **H.G. Wells**, Flora plays coy. Wells was born in 1866, the son of a shopkeeper and a maid, and he studied biology and Darwinism before writing novels. His most famous books include *The Time Machine* (1895), *The Invisible Man* (1897), and *The War of the Worlds* (1898). Wells explored fears about the impact of technology and war on society. He believed in sexual freedom and had many extramarital relationships, making it feasible that he and Flora would have done more than discuss books.

Another possible liaison was with modern artist **Amedeo Modigliani** (1884-1920), who is supposed to have painted



H.G. Wells

a nude of Flora. Born to a Jewish family in Tuscany, Italy, he studied with master artists and developed an interest in drawing nudes. He moved to Paris in 1906, along with many avant-garde artists, and worked at a fast pace. Living in poverty,

he abused alcohol and narcotics and struggled with tuberculosis. Flora is said to have been at Modigliani's first solo exhibition in 1917: it consisted mostly of nude paintings and was shut down by the police. He died of tuberculosis at age 35, unrecognized and penniless. Today his paintings sell for millions.

The editor and poet **J.C. Squire**, "the enemy," is said to have disparaged Flora's poetry in his journal *The London*

Mercury. Born in 1884, Squire was educated at Cambridge. He was the second editor of *The New Statesman*, a journal that promoted socialist ideas for educated and influential readers. Squire left *The New Statesman* and founded *The London Mercury* when his political views moved to the right and his artistic tastes turned against modernism in literature and art. By the 1920s, Squire wielded a strong influence in the English literary field, so it would make sense that his harsh criticism would make him "the enemy."

WESTERN INFLUENCE

Some of the other artists and works discussed in *Indian Ink* are not Flora's friends, but they have an important influence on Flora or Nirad Das.

Flora refers to **the Bloomsbury Group**, an informal gathering of artists, writers, and thinkers—by some opinions, a clique—who met in the Bloomsbury area of London from 1903 to the '40s. The best-known members were Virginia and Leonard Woolf, Vanessa Bell, and E.M. Forster. They embraced the art and literature of modernism, held progressive political views, rejected the strictures of Victorianism, and embraced liberal approaches to relationships and sexuality.

Das gives Flora his father's copy of *Up the Country* by **Emily Eden**, an English poet and novelist who lived from 1797-1869. As a young girl, Emily travelled to India to accompany her brother George, the Governor-General of



Amedeo Modigliani, *Painting of Woman*

WESTERN INFLUENCES CONT.

Emily Eden



the British administration. She frequently wrote letters describing her experiences. *Up the Country*, published in 1866, was a set of letters describing her tour through the upper provinces of India.

Flora attempts to engage Das

in a conversation about the 1924 novel *A Passage to India* by E.M. Forster, particularly the character of Dr. Aziz. Forster (1879-1971) was a prominent member of the Bloomsbury group and considered one of the first modernist novelists. Forster lived in India in 1912-13, and again in 1921. His novel is set in India in the '20s, during the independence movement, and explores tensions between native Indians and British colonists. Dr. Aziz is an Indian man accused of accosting a British woman; although he is innocent, many critics feel that Forster's characterization of Aziz is not a positive portrayal of the Indian personality.

At a party, Flora meets an Englishman who praises **Rudyard Kipling** (1865-1912), who was considered England's "Poet of Empire." Kipling was born in India to a family of British Colonials and educated in England. In one his most famous poems, "**Gunga Din**," a British soldier admires an Indian water-bearer who loses his own life after saving the soldier's. Another famous poem, "**The Road to Mandalay**," gives voice to a discharged soldier in England, reminiscing about his experiences in Burma. •



Nirad admires the 19th century Pre-Raphaelite painters, because "they tell stories." **The Pre-Raphaelite Brotherhood** formed in 1848, led by the painters **Dante Gabriel Rossetti, William Holman Hunt** and **John Everett Millais**. Inspired by medieval and early Renaissance art, they

William Holman Hunt's *The Hireling Shepherd* (1851)

PEOPLE OF NOTE

Sir Lawrence Alma-Tadema (1836-1925) was considered "one of the most renowned painters of late nineteenth century Britain." His idealized scenes of classical antiquity were admired for their detail and elegance, but with the rise of modernism, after World War I, he fell out of favor until the 1960s.

Arthur Conan Doyle (1859-1930) is a novelist best known for creating the character of Sherlock Holmes.

Born to a prominent Catholic family in Edinburgh, Doyle attended medical school and pursued a career as a doctor, while writing stories and novels in his spare time. His first Sherlock Holmes story, *A Study in Scarlet* (1897) was an instant success. In 1901 he released the first chapter of *The Hound of the Baskervilles*. Inspired by a visit to the Devonshire moors, he based this mystery on local folklore about an old house, an escaped convict and a huge black dog. It immediately became a worldwide success.

INTERVIEW WITH ROSEMARY HARRIS

Education Dramaturg Ted Sod spoke with Rosemary Harris about her role as Eleanor Swan.

Ted Sod: Why did you choose to do this play and the role of Eleanor Swan?

Rosemary Harris: I've always wanted to be in a play by Tom Stoppard. My daughter, Jennifer Ehle, has been in two (*The Real Thing* and *The Coast of Utopia*) and I am a little envious, as well as being a great admirer of his other plays.

TS: You spent some time in India as a young person — correct?

RH: Yes, I did. My sister Pam and I were raised on the North West Frontier of India, on the border with Afghanistan. Our father had served there in the Royal Air Force where he won his first Distinguished Flying Cross in 1924 for "gallant and distinguished service." He won three altogether — quite a record!

TS: Were you also educated in India?

RH: Yes, there was a little garrison school for children of the men in the Service.

TS: What do you think the play *Indian Ink* is about?

RH: It's about so many things. Mr. Stoppard's plays always are. I think one of the themes is about change, how people and countries change. Eleanor says towards the end of the play, "One alters." A big understatement.

TS: What do you make of Eleanor, the character you are playing?

RH: At the beginning of the play, Eleanor is a typical retired "memsahib," the Indian name for European women living in India before independence, but after she meets Anish, the young Indian artist, and hears what he reveals to her, she is a different person.

TS: Because you lived in India and because you're British, there isn't much research for you to do, is there?

RH: I've got photographs of my mother and father in India in the 1920s and '30s. When Eleanor first arrives in North West India, she says, "It was early summer. The wind was blowing and I've never seen such blossoms— it blew everywhere." I remember those orchards. You can't forget them.

TS: Have you been back to India recently?

RH: Jennifer was making a film, *Before the Rains*, about five years ago in Southern India, in Kerala, and she invited me to visit her there.

TS: Will you talk about Mr. Stoppard's writing? Is it challenging?

RH: Yes, it's challenging! Someone said of his plays: "Words, words, words. Lots and lots of words and ideas." It's the way he puts them all together. It's magical and makes you think!



TS: How do you see the relationship between Eleanor and Flora?

RH: Eleanor was only three years old when their mother died, and so Flora was the one that took care of her. My older sister, Pam, is sixteen years older than my younger sister, Patsy (there were three of us). Our mother died when she was five and I was fourteen — so there are many echoes.

TS: I spoke to Carey Perloff, the director, two days ago, and she's done a tremendous amount of research on this piece, and of course she's directed countless Stoppard plays.

RH: I am very much looking forward to working with her. She understands the play so well.

TS: Have you worked with many women directors?

RH: Not very many. I had a teacher/director at the Royal Academy of Dramatic Art, where I trained for a year, named Mary Duff, who taught me practically everything I know. She gave us her phone number. My very first job, I called her up and worked with her. I worked with her as long as she lived and whenever geography permitted. One of the things she taught me was: Don't give the dictionary meanings of words. That's not theatre or acting. It's the tone you say the words in that counts. Ask any dog!

TS: It sounds like she was dealing with nuance.

RH: You can say the same phrase in many different ways and mean many different things and have many different intentions.

TS: Are you comfortable giving advice to young people who might want a career on stage?

RH: It all depends on what your goals are. If it's the theatre and the stage that really interests you, you should work on your voice, develop its range and flexibility and most important of all — projection! Audiences depend on your being audible! Good luck in all your endeavors. •

INTERVIEW WITH FIRDOUS BAMJI



Actor Firdous Bamji spoke with Education Dramaturg Ted Sod about his role in *Indian Ink*.

Ted Sod: Tell us about yourself: Where were you born and educated? When and why did you decide to become an actor?

Firdous Bamji: I was born in Bombay, though my family didn't live there at the time. We lived on an island in the Persian Gulf called Bahrain, where my father was the regional representative for Norwich Union Life Insurance Society. My mother chose to return to her own native city to have all three of us. My first school was called St. Christopher's, a British day school. Some years I was the only non-Brit in my class. My parents then sent us all, my two brothers and me, to an American boarding school in South India, called KodaiKANal International. It was (and is) 7,000 feet up in the Palani hills. It took us two planes, two overnight trains, and a very long bus ride to get there. I started there in the 6th grade when I was ten, and graduated six years later with the largest senior class ever, a grand total of 40. It was co-educational, with no uniforms, and an amazing amount of freedom, though I didn't appreciate it at the time. Kodai is where I started acting. The sixth grade play was called *Virtue and Justice Triumph Again*. I was given a bit part, but, due to reasons I can't recall or perhaps never knew, the kid who was playing the lead villain, a character whose name was Snidely Whiplash (I kid you not) begged off or got fired. I was then thrust into the limelight and gathered it up eagerly with both of my very small hands. I can still remember my first two lines. Then in 11th grade, some friends and I did *Waiting for Godot*. It wasn't part of the usual theatre program. It was seriously indie, by Kodai standards. The school was established by American Christian missionaries for their own kids, and, though it was "international" by the time I got there and had children from something like 40 different countries attending, it was still strongly Christian. Our production caused a scandal. Kids were suddenly flinging themselves into apostasy and begging off church. We had to have a student/teacher gathering in the gym to discuss it. Religion was parsed and everyone felt quite free to speak up and say exactly what he or she thought. There was a bit of radical chic at work, no doubt, but it was still very affecting. It made me understand that doing theatre wasn't just enjoyable, but also dangerous. And useful.

TS: You have a history with this play. You played Anish Das, the son of Nirad Das, in an earlier production of *Indian Ink*. How will the experience of playing Anish affect your approach to the role of Nirad?

FB: I don't know. I'm not sure that it will affect it. I'm about to find out.

TS: What kind of research or preparation do you have to do in order to play Nirad, who is an Indian artist in 1930 during British colonization?

FB: I've been learning from and painting with two brilliant portrait artists who live in my village. And I've been reading *The Autobiography of an Unknown Indian* by Nirad C. Chaudhuri. Also, *The Hindus, An Alternative History* by Wendy Doniger. And another useful book, *Rajput Painting*, by Rhoda Ahluwalia. I've also been learning about the Pre-Raphaelites. Many of the pieces at the Tate here in London have gone off to Turin for a spell. That's okay, though. Nirad wouldn't have been able to see the real thing himself any way.

TS: What do you make of the relationship between Nirad and Flora?

What do you think Flora means when she says to Nirad: "Why do you like everything English?"

FB: I don't know what their relationship is; I haven't experienced it yet. But I think Flora makes a very common mistake. She thinks that what she feels is the truth. We all do this constantly. She sees Nirad as someone who is denying his own roots. She doesn't allow for true inspiration to be his motivating factor. If Nirad is simply dismissed as an Anglophile, then the whole northern European neo-classical tradition can be dismissed as "Grecophilia" or "Romano-philia" or whatever the condition is called when you're obsessed with the Romans. I think he is truly inspired and awakened by these artists. Also, whenever a person from what is considered to be the dominated culture finds inspiration in the arts of what is considered to be the dominant culture, that is seen as somehow base, predictable, and banal. Whereas if it happens the other way around, that is seen as open-minded, refreshingly unique, and even intrepid. What's going on here?

TS: What do you feel *Indian Ink* is about?

FB: *Indian Ink*, I think, is about relationships, and how we get each other wrong. "Only connect," E. M. Forster wrote. We hardly ever do. Properly. Perhaps we can't. Too exhausting. Easier to stay in our own little bubbles.

TS: What do you look for in a director?

FB: Someone who is constantly exploring, curious, and likes a good laugh. Intelligence is vital. Boundless energy. Openness. In other words, Carey Perloff. Someone who can keep the whole picture in her mind, while not feeling like she has to shrink away from being fascinated by the smaller details. I also think a good director is like a good writer (or a good reader for that matter), in that she must fall in love with every one of the characters and judge none of them.

TS: What keeps you inspired as an artist? Do you see the work of other actors? Go to museums? Travel? Take classes?

FB: Good books, good plays, good jokes, good movies. Baseball. Travelling certainly. People in general, life in all its varied aspects. History and current events. But mainly good books. In my experience, a museum only really amuses after I've read a good book about what I'm going to be looking at.

TS: What advice would you give to a young person who wants to pursue an acting career?

FB: There's this guy in an old Greek story by the name of Procrustes. He's a blacksmith, but also a murderer and a highwayman. He abducts his victims, or lures them in with illusions of succor, and then forces them to fit into an iron bed he's hammered together himself. If they're too tall he chops them up. If they're too short he stretches them out. That's what the acting business can try to do to you, and I mean "the business" and not the art form. It helps to know exactly who you are before you go in, and who you're perceived to be. Then decide who you want to be. You may not be allowed to decide that for yourself. And if those two things don't jive, then you have three choices: change your mind, change their minds, or walk away and do your own thing. •

BRITISH-INDIAN RELATIONS NOW

"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."

Jawaharlal Nehru, *Speech on the Granting of Indian Independence*

India was granted political independence from Britain on August 14, 1947, but ties between the nations linger.

Chai, or Earl Grey? After centuries of colonial rule, Britain and India share a culture of tea-drinking. Cricket, a British invention, is the most popular sport in India. Some claim Indian curries are Britain's national dish. India is home to the world's largest English-speaking population: English is the unifying language of a diverse population. There are 1.5 million people of Indian origin living in the British Isles. For decades, the Indian middle and upper classes educated their children in Britain.

Today, India is the largest democracy in the world. When the nation created its constitution in 1950, it borrowed positive elements of Britain's political system: an independent judiciary, free press, and a lower house modeled on the House of Commons. Additionally, India is a member of the Commonwealth of Nations, a voluntary association of 53 nations, most of which are former British colonies.

Economically, India is predicted to become the world's third-largest economy by 2050. Foreign countries look to India

as an emerging market for their goods, as well as a source of potential employees. Currently, British banks lend more to India than any other nation, and British firms account for 30% of the foreign investment in the nation. In 2013, Britain's prime minister visited India in attempt to forge closer commercial and diplomatic ties. Commentators noted that Britain seemed to be wooing its now-more-powerful former colony.



Ghandi during the Salt March

The influence of Britain on India, and the influence of India on Britain, is undeniable. But debate continues about the legacy of colonialism. There is living memory of the British Raj: eight million Indians are alive today who were at least 15 years old in 1947. Should Britain apologize for atrocities like the massacre at Amritsar, or the famine during WWII? How should the

history of British Empire be taught in British schools? How can India reclaim its indigenous languages and cultures? What does it mean to be Indian today?

Artists, writers, and filmmakers are exploring the legacy of the British Empire in India. Perhaps the best-known is author Salman Rushdie. His *Midnight's Children* tells of the life of a fictional character born at exactly midnight on August 14, 1947, the moment of Indian independence. Rushdie said, "*Midnight's Children*, a book which repeatedly uses images of land reclamation, because Bombay is a city built upon reclaimed land, was itself an act of such reclamation, my attempt to reclaim my Indian origins and heritage from my eyrie in Kentish Town." •

TIMELINE OF BRITISH INDIA

Before 1488: Multiple empires rule the territory of modern-day India. Small towns throughout the sub-continent are generally self-sufficient and self-governing. Indians practice Hinduism, Sikhism, Jainism, and Islam. European traders make long journeys by foot across central Europe and Asia to reach empires in the East. They trade for spices, silk, porcelain, and precious metals.

1488: Portuguese explorers sail around the southern tip of Africa. Europeans begin making the dangerous sea voyage to the East. In Britain, private investors fund the expeditions in exchange for a share of the profits upon the ship's return.

1526: Babur the Tiger conquers a large part of northern India and establishes the Muslim Mughal Empire. Babur promotes religious tolerance in India and encourages trade. Succeeding Mughal leaders expand the empire.

1600: Queen Elizabeth I charters the British East India Company (BEIC). British merchants and investors band together under the umbrella of the BEIC and establish trading settlements inside eastern empires.

1707-1759: The Mughal Empire declines following a series of revolts. The BEIC military chases the French and Dutch East India Companies out of India. Soon, the BEIC is ruling parts of India.

1784: The first Government of India Act grants shared power over India to the BEIC and the British government.

1813: Missionaries allowed into India.

1835: Thomas Babington's "Minute on Indian Education" is published. He writes: "We must at present do our best to form a class who may be interpreters between us and the millions whom we govern; a class of persons, Indian in blood and colour, but English in taste, in opinions, in morals, and in intellect."

1857: The Rising of 1857

Sepoys, Indian soldiers in the British forces, mutiny. The revolt begins after rumors circulate that a new gun cartridge—that soldiers tear open with their teeth—is greased with both beef and pork fat. Both Muslim and Hindu soldiers are offended. The mutiny spreads, driven by frustration with the BEIC's land and taxation policies, cultural suppression, and the spread of Christianity.

1858: The British government disbands the BEIC and takes direct control of two-thirds of India. The other portion, "native states" or "princely states," is left in control of local rulers. The last Mughal emperor goes into exile in Burma. Queen Victoria becomes Empress of India.

1885: The Indian National Congress, a political party committed to independence from Britain, is founded.

1919: Amritsar

The British attempt to quash the Indian independence movement by instituting new laws allowing arrest without a warrant, no right to trial, and banning gatherings of more than four people. Thousands gather in Amritsar to protest. Soldiers pin the protesters inside a public garden and open fire. Over 1000 are killed. Many Indians join the independence movement as a result.

1927: The British appoint a constitutional reform commission without a single Indian member. The Indian National Congress boycotts the commission.

1930: The Salt March

Mahatma Gandhi leads tens of thousands on the "Salt March." Under British law, it is illegal for Indians to collect or sell salt; they must purchase it from British salt companies. Making salt is an act of nonviolent civil disobedience. Nonviolent protests quickly spread across India, and thousands are arrested.

1935: A new Government of India Act creates provincial legislatures and establishes a federal government. Approximately 10% of the male population is given the right to vote.

1942: The British offer India future independence in exchange for greater participation in WWII. Gandhi pushes for immediate independence; negotiations break down. The "Quit India" movement is launched.

1946: Britain, struggling financially in the aftermath of WWII, announces its decision to leave India in 1948. Fighting between Muslims and Hindus breaks out.

1947: Independence and Partition

After continued violence, representatives from the major faiths of India divide the country along religious lines. Northern India, a predominantly Muslim area, becomes the nation of Pakistan. The southern regions, home to Sikhs and Hindus, become the independent nation of India.

INTERVIEW WITH CAREY PERLOFF

Director Carey Perloff spoke to Education Dramaturg Ted Sod about the process of putting together the production of *Indian Ink*.

TED SOD: Tell us about yourself: Where were you born and educated? When did you realize you wanted to be a director?

CAREY PERLOFF: I was born in Washington, D.C. and I went to the National Cathedral School for Girls, and then to Germantown Friends School in Philadelphia, before going to college at Stanford. I had never been to California before, so that was my big rebellion. I wanted to be an archeologist all my life. At Stanford, I studied ancient Greek and Latin, and I ended up in theatre because we studied the Greeks through reading Greek tragedies. I started reading and then directing the great plays in the original language and never looked back. I had a Fulbright Scholarship and went to Oxford after college. I started directing all kinds of plays while I was at Oxford, and also directed at the Edinburgh Festival Fringe. I moved to New York City when I was 21 and started directing whatever I could, all over the city, both new and classical plays. I had no formal directing training; I learned everything I know from wonderful actors who knew more than I did and taught me what was useful in rehearsal. When I was 27, I became the artistic director of CSC Repertory Company on East 13th Street. I had never run a theatre before, and CSC was completely broke, so I had to learn how to resuscitate a theatre very quickly. While I was at CSC, I worked with Harold Pinter several times, which was really thrilling, and also with Tony Harrison and other notable writers and translators. I am also a playwright and was doing a lot of writing during those early years. I got hired to run A.C.T. in San Francisco in 1992, which meant learning how to direct and produce on a whole other level.

TS: You first directed *Indian Ink* in 1999. How do you go about conceiving a production that takes place in two different time frames, sometimes at the same time?

CP: What is so beautiful about the play is that it is incredibly crafted. Tom loves theatricality; he loves creating something that could happen onstage that couldn't happen on film or in another medium. The challenge in *Indian Ink* is to keep the two worlds intermixing and colliding just as they do in *Arcadia*. In *Arcadia*, the 19th century and the 20th century share properties, and the audience knows it's all the same setting. There's a distinct choreography that is necessary. In the case of *Indian Ink*, I wanted to make sure that we embedded Eleanor Swan in her garden in the midst of the envelope that is India. The play is a detective story: it's about uncovering the truth about a love relationship that happened many years ago via a series of letters. The worlds of the play – India in 1930 and England and India in the mid-80s – contract and expand; the design is very much a world where both universes can be contained. We know where we are just by what costumes are being worn and what sounds we hear; we'll know where we are when we segue from a 1930s scratchy recording of a foxtrot to Bollywood music. There are rather abrupt lighting changes – lanterns go to neon light, and suddenly you are in contemporary India. The characters weave in and out of the time frames and countries, and the audience gets to be part of that journey.

TS: Are there specific challenges in directing a play that you first directed 15 years ago?



CP: I think that you start from the ground up. I watched the archival video of our first production, and then I moved on and began to reimagine. Certain things feel differently to me all these years later. I never realized when I first directed *Indian Ink* how deeply it is a play about mortality. Flora knows from the beginning that she's dying, and so her action is always to suck the juice out of life. In revisiting our first production, I saw certain things that I loved: there were a few choices that I made that I still feel strongly about and that I think are the right choices. But I love doing second productions. It's great to return to a complicated play because you have the road map already. You know that it works and you know what the ground rules are, so you can really get in there and explore. This production has a different set, costume, sound, and lighting design team, so it will be completely new.

TS: How do you explain your affinity for Stoppard's work?

CP: I've directed almost all of Tom Stoppard's plays. He loves working at A.C.T. and had a long history of working there even before I came. He always said A.C.T. has the perfect audience for his work because they're literate and engaged. I met Tom when I was first directing *Arcadia*. I did the first regional production after the New York premiere, and we began a long correspondence that continues to this day. Tom gave A.C.T. the American premiere of *Indian Ink* and was with us throughout rehearsals, continuing to work on it. He and I are drawn to many of the same things. We both love language and ideas and wit and desire. He's also an Eastern European Jew, as I am. It's very funny that we think of him as the quintessential British playwright but, in fact, he's a Jew from Czechoslovakia. I felt a connection as soon as I met

INTERVIEW WITH CAREY PERLOFF CONT.

him. I married a Brit, so I know that culture well. I've directed many English plays, so I relish Tom's irony and his wit. I love his voracious intelligence. I think the main thing with Stoppard is that he really understands that ideas can be sexy and that the heart and the mind always go together.

TS: What would you say the play is about?

CP: It's about an English poetess named Flora who intimately gets to know an Indian painter named Nirad. Flora keeps telling him she wishes he was more Indian without realizing that the whole tragedy of his condition is that he's been colonized and thus has been forced to be more British than the British. The journey for him is to authentically rediscover something about himself as an Indian man. It's a play about cultural collision and cultural identity and about how love and art can bring about the most unlikely combinations of people. *Indian Ink* is about the relationship of mortality to art, a theme Tom has returned to many times in his work. Flora longs to leave something beautiful behind. The play asks us to think about what remains when somebody dies and how art can carry our spirits forward. What is really luscious about *Indian Ink* is that you don't have to worry, oh, it's Tom Stoppard, I have to read all the footnotes. The play is very romantic, it's funny and moving and accessible. I hope the question people ask themselves is why did it take so many years for this play to come to New York?

TS: Will there be any changes in the text?

CP: Tom's changing the ending, which I'm very excited about. He's putting the focus much more squarely on Flora and the mystery of her love affair. He's re-ordering some scenes and has cut some references and changed some things along the way. I think it will feel more seamless and will be a little bit shorter. He wants to keep the buoyancy of the play. He's very hard on himself. If he thinks he's made something too deliberately obscure, he'll go back there and fix it.

TS: *Indian Ink* started as a radio play – correct?

CP: Yes. It started as a radio play entitled *In the Native State*. Jummapur – the fictional setting of this play – is a Native State, which means it was nominally sovereign but clearly under the jurisdiction of the British Raj.

TS: Do you personally relate to any of the characters?

CP: I always relate to all of the characters in a great play. I love plays about feisty women. This play has two of the most incredible female characters. Eleanor, played by Rosemary Harris, is a completely surprising and unpredictable character – you think she's the kindest, sweetest British gal, and you discover she has radical points of view. Flora is also a great creation. She's very mysterious, passionate, and iconoclastic. The two main Indian characters, Nirad and Anish Das, are complex artists, artists of a very different kind. They wrestle with questions of representation, abstraction, and authenticity. They are asking, "What is the meaning of home and what is exile?"

TS: Do you see any parallels between the British Empire of the early 20th century and America today?

CP: Empire is empire. America is a very different kind of empire. We have made many ill-begotten attempts to try and export democracy. The British did it in India for better or for worse and were quite unapologetic about it. They deeply believed in British law, language and food. There they were in India, wearing corsets and long dresses and eating mutton in this extremely hot climate. It was insane, and yet they created an infrastructure of road and train systems and trial by jury. The irony is that it was by the English being there and spreading their language that different factions of India could actually unify. The British Empire sowed the seeds of its own destruction. What happened during that period changed the way England looked at itself. How America sees itself as an empire is still an unfolding story.

TS: Do you have any advice for young people who want to direct? Do you have any specific advice for young women who want to be directors?

CP: I have spent my whole career fighting for women, and I love hiring women directors. I think the most important thing is to try to develop your own aesthetic. Carve out what is important to you, what you uniquely have to bring to the table and then pursue it as actively as you can. Find the writers that really speak to you and see if you can connect with them. Do readings of their work. There are all kinds of opportunities to direct at graduate schools. I started directing at Juilliard and Barnard. It was also helpful for me to work with the best actors and then learn as much as I could from them. Have the humility to ask good questions and learn what you need to know. •



Rosemary Harris

DESIGNER STATEMENTS

NEIL PATEL, SET DESIGN

The set I designed for *Indian Ink* is a simple space that transforms into many places and times. It is not a literal space but an impression of India as it is, as it is seen by Europeans and it might be seen over time. Most importantly, it is designed to tell the story the playwright has written in as simple and elegant a way as possible. The play concerns artists and how they see the world, so the design also concerns itself with how a place, a time, and an event might be interpreted with the eye of a painter.

CANDICE DONNELLY, COSTUME DESIGN

A few years ago, my husband and I traveled around India for a month. It's a beautiful place full of mystery and color, joy and sadness. That trip lives in my memory quite vividly. *Indian Ink*, for me, reflects the essence and culture of India in a very special way, particular to another time. Looking through black and white photos of 1930s India and infusing them with the vividness of India's color through the design of the clothes, has been a pleasure. We have tried to express the memories and experiences of these characters visually in the design.

DAN MOSES SCHREIER, SOUND DESIGN AND ORIGINAL COMPOSITIONS

The music I am composing for *Indian Ink* is trying to capture what happens when cultures collide like smashed subatomic particles spinning in unpredicted ways. When I read *Indian Ink* for the first time, I was impressed by the dance of two great cultures sometimes stepping on each other's toes and other times elegantly providing a two-step counterpoint to each other's world views. Focusing on a classical string quartet that morphs into Hindustani classical violin music, I hope the music and sound design will reflect on themes in the play.



Indian Ink set



Indian Ink set



PRE-SHOW ACTIVITIES

FOR
EDUCATORS

HOW DO WE CREATE TABLEAUX WITH “FOOTNOTES” TO REPRESENT DIVERSE VIEWPOINTS OF THE BRITISH EMPIRE IN INDIA?

Understanding England’s historic involvement in India will enhance students’ experience of *Indian Ink*. This activity introduces students to the long, complex relationship between India and Great Britain. Prepare a brief introduction with your students on the topic before starting this activity. The following websites offer resources for you:

<http://www.flowofhistory.com/units/eme/18/FC123>

http://www.bbc.co.uk/history/british/empire_seapower/east_india_01.shtml

Have students read the timeline of major events in India on page 16 of this Upstage Guide.

ACTIVATE

Create tableaux that represent diverse points of view on Anglo-Indian relations.

- Divide into groups (5-7 students per group). Each group chooses one historical event on the timeline.
- Create two tableaux of the event, one showing each point of view.
- How would a Native Indian person see and describe this event?
- How would a British person see and describe this event?
- For each tableau, write a “Footnote”—a few sentences explaining the event from either the British or Indian point of view. Have each group share both tableaux/footnotes with the class.
- Each group shares both tableaux/footnotes with the class.

REFLECT

How did the same event look different based on the point of view? How did the footnotes express different points of view? How does understanding history change, based on who is telling the story?

WRITE

Students can go back and create spoken lines for each of the characters in the tableaux, and write that dialogue into a short scene.

HOW DO SIMULTANEOUS STAGE NARRATIVES INFORM EACH OTHER?

In *Indian Ink*, two stories, set in two different time periods, share the stage. The themes and characters in the narratives are connected, but the action of the scenes is not.

MATERIALS:

Copies of “The Artist’s Studio” by the Le Nain Brothers ([Image 1](#)) or “The Artist’s Studio” by Vermeer ([Image 2](#))

Copies of one of the following images or a similar image:

- [Image 3](#)

- [Image 4](#)

WRITE

Divide class into groups of 2-3 students. Give each group one of the images. Encourage groups to keep their image secret. Ask each group to write 5-10 lines of dialogue they imagine happening in the image. Who are these people? What era does this take place in? How do they know each other? What do they discuss?

ACTIVATE

Select two scenes, one inspired by a painting and one inspired by a photograph, to stage. Invite both scenes up at the same time, and find a way to recreate both images on the stage space. Read one scene, immediately followed by the other, with no break. All actors should remain on stage the whole time.

REFLECT

What was similar in these two scenes? What was different? Why would a playwright choose to stage two different scenes simultaneously?

EXTEND

Try splicing the dialogue of the scenes: read one or two lines of one, then jump to the other scene, then jump back. How does that change your interpretation of the scene? How does it change the blocking?

POST-SHOW ACTIVITIES

HOW DOES AN ARTIST EXPRESS THEIR IDENTITY IN THEIR WORK?

You've seen Flora and Nirad debate how one should express their cultural identity – particularly whether an artist is obliged to represent their own culture in their work. Reflect on the questions the play poses about identity, then create art projects to explore your own identity.

REFLECT Consider these three statements by Flora to Nirad, and discuss: What does she want? Do you agree or disagree with her? Think about a time when someone expected you to act, look, speak, or identify in a specific way.

- “You are an Indian artist, aren't you? Stick up for yourself. Why do you like everything English?”
- “You're trying to paint me from my point of view instead of yours.”
- “I want you to be with me as you would be if I were Indian.”

WRITE Divide a piece of paper into two columns, to create two lists. Column A: How other people expect me to identify. Column B: How I identify myself. Allow the students to define these terms however they like and to use words, sentences, phrases, or pictures freely to compile these lists.

ACTIVATE Allow an art-making activity in which students represent both sides of this list. The work of art should express **both** “How others expect me to identify” and “How I identify myself.” Depending on your classroom, students, and materials, this project could be creative writing (poetry, spoken word, a monologue or dialogue) or visual (collage, drawing, painting). Allow students to share their work and discuss their own views on identity.

HOW DOES A PLAYWRIGHT CREATE A SCENE INSPIRED BY A HISTORICAL ARTIFACT?

In *Indian Ink*, playwright Tom Stoppard uses artifacts, like the painting of Eleanor, to connect the storylines and to explore themes of colonization and identity.

MATERIALS: Collect, or ask students to find, objects that connect to historical events in the local community. Photographs of objects held in an archive or library will also work.

RESEARCH What is this object? How is it connected to your community's history? What is the context of the historical event: why did it happen, and who was involved? Students may create a research poster at this point.

WRITE Write a scene inspired by the object and its history. The object must appear in the scene.

ACTIVATE Stage readings of the scenes. Display the objects during the reading.

REFLECT How did researching the history of an object inspire your scene? Did you use real people or events as characters? Did you fictionalize any aspects of your scene? Why or why not?

RESOURCES

"9 Rasas : The Yoga of Nine Emotions." *9 Rasas : The Yoga of Nine Emotions or Rasas*. N.p., n.d. Web. 5 Aug. 2014.

"Amedeo Modigliani Biography." *Amedeo Modigliani The Complete Works*. Mogliadiani-Foundation.org. 2002-2014. Web. 12 August. 2014.

Boase, GC. "Eden, Emily." *Dictionary of National Biography Volume 16*, Leslie Stephen, ed. New York: McMillan and Co. 1888.

Campion, Mukti Jain. "Hobson-Jobson: The words English owes to India." *BBC News Magazine*. BBC News, 11 Jul. 2012. Web. 20 Aug. 2014.

Dictionary.com. Dictionary.com, n.d. Web. 21 Aug. 2014.

Fleming, John. *Stoppard's Theatre: Finding Order amid Chaos*. Texas: University of Texas Press, 2001. Print.

Gussow, Mel. *Conversations with Tom Stoppard*. New York: Grove Press, 1996. Print.

Halsall, Paul. "Internet History Sourcebooks Project." *Internet History Sourcebooks Project*. Fordham University, 13 Mar. 2007. Web. 15 Aug. 2014.

Head, Dominic, Ed. *The Cambridge Guide to Literature in English*. New York: Cambridge University Press, 2006.

"Here's Why Britain Owes a Debt to India | Latest News & Updates at Daily News & Analysis." *Dna*. DNA India, 19 Feb. 2013. Web. 15 Aug. 2014.

"History." The New Statesman online. N.d. Web. 12 August. 2014.

<http://www.sherlockholmesonline.org/Biography/index.htm>

"Iris Tree 1897-1968." *The Modernist Journals Project*. Brown University and University of Tulsa.

"Indian Summer: The Twilight of British Influence in India." *The Independent*. Independent Digital News and Media, 27 July. 2010. Web. 15 Aug. 2014.

"Kipling's Burma." *Kipling's Burma*. N.p., n.d. Web. 4 Aug. 2014.

Merriman, CD. "Biography of H.G. Wells." *The Literature Network*. 2007. Web. 12 August. 2014.

"Memsahib." *Merriam-Webster*. Merriam-Webster, n.d. Web. 5 Aug. 2014.

"Mughal Empire." *BBC News*. BBC, 2009. Web. 13 Aug. 2014.
Ole, Nils. "Post-Colonialism: Definition, Development and Examples from India." *NilsOle.net*. Nils Ole, 2 Aug. 2008. Web. 15 Aug. 2014.

The Editors of Encyclopædia Britannica. "Dyarchy (British India Government System)." *Encyclopedia Britannica Online*. Encyclopedia Britannica, n.d. Web. 15 Aug. 2014.

The Editors of Encyclopædia Britannica. "Rasa (Indian Aesthetic Theory)." *Encyclopedia Britannica Online*. Encyclopedia Britannica, n.d. Web. 5 Aug. 2014.

"The London Mercury." JRank.org. 2014. Net Industries. Web. 12 August. 2014.

The Pre-Raphaelite Legacy: British Art and Design. *Metropolitan Museum of Art*. 2014. Web. August 12, 2014.

"The Story of Cricket." *BBC News*. BBC, n.d. Web. 15 Aug. 2014.

"Treasures of the World." *PBS*. PBS, n.d. Web. 15 Aug. 2014.

Reyburn, Scott. "Modigliani's Doomed Lover Portrait Tops \$214 Million Sale." *Bloomberg*. February 6, 2013. Web. 12 August. 2014.

Robinson, Simon. "How India 'Colonized' Britain." *Time*. Time Inc., 11 Apr. 2008. Web. 15 Aug. 2014.

"Sahib." *Merriam-Webster*. Merriam-Webster, n.d. Web. 5 Aug. 2014.

"Shah Jahan." *Taj Mahal*. Savion Travel Services, n.d. Web. 15 Aug. 2014.

"Sir Herbert Beerbohm Tree." *Encyclopedia Britannica*. 2014. Web. 12 August. 2014.

"Sir Lawrence Alma-Tadema." *Art Renewal Center*. n.d. Web. 12 August. 2014.

"Sir J. C. Squire (Sir John Collings Squire) Biography." JRank.org. 2014. Net Industries. Web.

Walls, Elizabeth MacLeod. English Literature Author: E.M Forster. AP Central. The College Board. 2014. Web. 12 August. 2014.

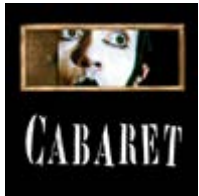
Zuiderveen, Josh. "Colonial & Postcolonial Literary Dialogues: Text Page." Colonial & Postcolonial Literary Dialogues: Text Page. Western Michigan University, May 2001. Web. 15 Aug. 2014.

ABOUT ROUNABOUT

ROUNABOUT THEATRE COMPANY

Founded in 1965, Roundabout Theatre Company has grown from a small 150-seat theatre in a converted supermarket basement to become the nation's most influential not-for-profit theatre company, as well as one of New York City's leading cultural institutions. With five stages on and off Broadway, Roundabout now reaches over 700,000 theatergoers, students, educators and artists across the country and around the world every year. We are committed to producing the highest quality theatre with the finest artists, sharing stories that endure, and providing accessibility to all audiences.

2014-2015 SEASON



Book by Joe Masteroff
Music by John Kander
Lyrics by Fred Ebb
Starring Alan Cumming
and Michelle Williams
Co-directed and
choreographed by
Rob Marshall
Directed by Sam Mendes



By Moss Hart and
George S. Kaufman
Directed by
Scott Ellis



By Tom Stoppard
Directed by
Carey Perloff



By Tom Stoppard
Starring
Ewan McGregor,
Maggie Gyllenhaal,
Josh Hamilton
and Cynthia Nixon
Directed by
Sam Gold



Music & Lyrics by
Stephen Sondheim
Book by James Lapine
Reimagined by Fiasco
Theater
Directed by Noah Brady
and Ben Steinfeld



Book & Lyrics by
Betty Comden
& Adolph Green
Music by Cy Coleman
Choreographed by
Warren Carlyle
Directed by Scott Ellis



By Jeff Augustin
Directed by
Giovanna Sardelli

STAFF SPOTLIGHT: NICHOLAS WOLFF LYNDON, HAROLD AND MIRIAM STEINBERG CENTER MASTER ELECTRICIAN

Ted Sod: Tell us about yourself. Where were you born and educated?
How and when did you become a member of IATSE?

Nick Lyndon: I was born in Austin, Texas where my father was stationed during WWII. We moved around (Detroit, Long Island) and settled in Buffalo where my father was Dean of the School of Social Work at what became SUNY Buffalo. I attended SUNY Buffalo and Cornell University. I got very interested in theatre, particularly backstage, and graduated with a degree in Drama and Speech. Early in my time in NY I inquired about doing backstage work within Local One. As a result I was informed (years later) about the upcoming Apprentice Exam. I took that exam along with 1200 other hopefuls, and when my number came up (again years later) I was placed in a scenic shop in the Bronx. I was completely hooked; I loved working on shows.

TS: Describe your job at the Steinberg Center. What are your responsibilities?

NL: Backstage at the Steinberg Center my job is to lightly watch over the production and do everything I can to keep it running smoothly and safely. The trick I learned long ago is to work with great people and then stand back and let them make me look good. Without the brilliant help of Bobby Dowling and Lauren Camars this would be a hard, hard job. Practically speaking, I generally run the lights and sound for productions at the Pels. Oh, and we try to keep up with the building.

TS: What is the best part of your job? What is the hardest part?

NL: The best part of the job is definitely the people I work with. Of course, that can be the worst part of the job as well. Making theatre is a vast collaborative process, and it really is so much more than a job. We work so hard for such stupid hours, missing evenings and weekends so regularly that it hardly seems worth it. When you start your third 40-hour week in the same week, it better be worth it. And it almost always is worth it. It's the people you work with that make that happen. My crew is generally great. I am proud of them on a regular basis, so much so that it is pretty much a given for me.

TS: Why do you choose to work at Roundabout?

NL: I work at Roundabout because I really believe in not-for-profit theatre, and Roundabout gives me the opportunity to work with great people, sometimes on great productions, sometimes on ones that never come together. We are always doing something new or old that is exciting to be around. Theatre is supposed to be provocative, it is supposed to make you think, and I can honestly say that from the greatest productions to the most reviled (you know which one) I have never been disappointed. This is not just a job. •

Learn more at roundabouttheatre.org. Find us on:



WHEN YOU GET TO THE THEATRE

TICKET POLICY

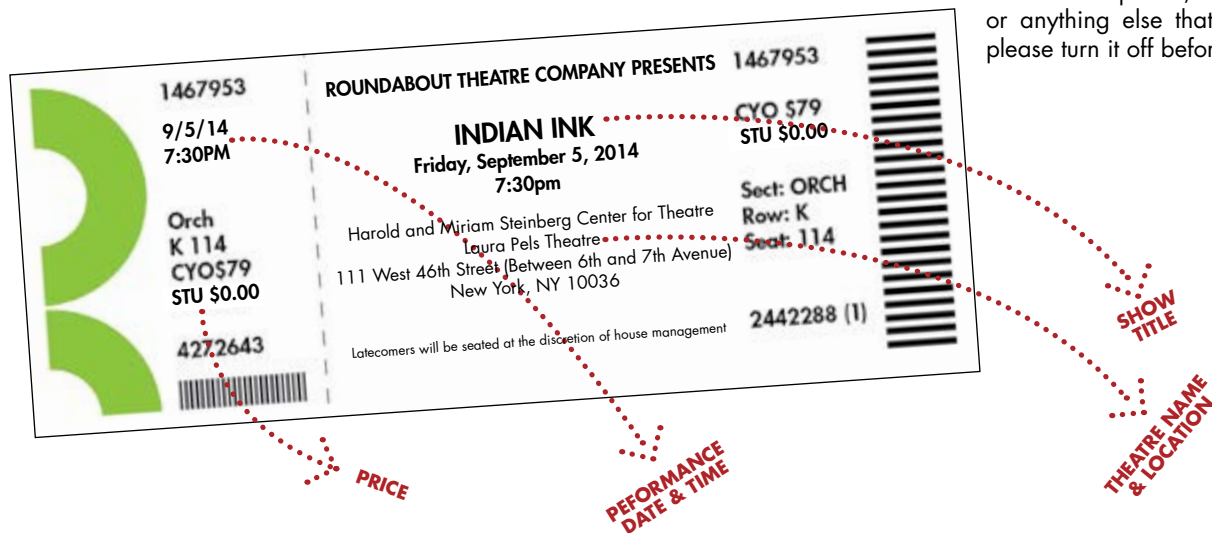
As a student participant in Producing Partners, Page To Stage or Theatre Access, you will receive a discounted ticket to the show from your teacher on the day of the performance. You will notice that the ticket indicates the section, row and number of your assigned seat. When you show your ticket to the usher inside the theatre, he or she will show you where your seat is located. These tickets are not transferable and you must sit in the seat assigned to you.

PROGRAMS

All the theatre patrons are provided with a program that includes information about the people who put the production together. In the "Who's Who" section, for example, you can read about the actors' roles in other plays and films, perhaps some you have already seen.

AUDIENCE ETIQUETTE

As you watch the show please remember that the biggest difference between live theatre and a film is that the actors can see you and hear you and your behavior can affect their performance. They appreciate your applause and laughter, but can be easily distracted by people talking or getting up in the middle of the show. So please save your comments or need to use the rest room for intermission. Also, there is no food permitted in the theatre, no picture taking or recording of any kind, and if you have a cell phone, beeper, alarm watch or anything else that might make noise, please turn it off before the show begins.



Roundabout Theatre Company gratefully acknowledges the following for their generous support of Education at Roundabout during the 2014-2015 school year:

Anonymous
John Noffo Kahn and Mark Addison
Theodore H. Barth Foundation
Lisa Pevaroff Cohn and Gary Cohn
Con Edison
Jeanne Feldhusen and Gerry Jager
Kathy Fisher and Rocco Maggioletto
Kiendl and John Gordon
Barbara McIntyre Hack
Meryl Hartzband
The Heckscher Foundation for Children
Muna and Basem Hishmeh
H. Brett Humphreys and Samantha Merton
City Council Member Vincent Ignizio
Joseph and Michelle Jacobs
JPB Foundation

Erica and Michael Karsch
Elroy and Terry Krumholz Foundation
Barbara Lee and Alston Gardner
Josie Maynard and Jim Kelly
Tristin and Marty Mannion
Patty and Mark Manoff
Andrew Martin-Weber
Anita and David Massengill
Sara Miller McCune/SAGE Publications, Inc.
McGraw Hill Financial
Terrence Meck and Breton Alberti
Mellam Family Foundation
Carol Mitchell
National Endowment for the Arts
Cynthia Nixon
New York City Department of Cultural Affairs

New York State Council on the Arts
Charles R. O'Malley Charitable Trust
The Pinkerton Foundation
Adolph and Ruth Schnurmacher Foundation
Charlotte St. Martin/The Broadway League
The Rudin Foundation
Michael Tuch Foundation
Diane and Tom Tuft

As a not-for-profit, we rely on the support of our individual, foundation, corporate, and government donors. Due to space limitation, this list reflects gifts of \$5,000 and above to Education programs and activities at Roundabout.