

creative
multilingualism

Jugni

the female firefly

by
Rupinder Kaur, Raveeta Banger
& Ashlee Elizabeth-Lolo
with
Rajinder Dudrah



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Join Jugnis, the traveling
fireflies, as they travel
through time, uncovering
lost voices in history.

Watch on YouTube

www.youtube.com/watch?v=Gi9WpD8BnoQ

Filmed at the Old Fire Station, Oxford,
6th & 7th May 2021

Designed by Nick Drew Design

ISBN 978-1-3999-1939-5

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The photos used in the performance section are low resolution due to them being taken direct from the YouTube performance video. All weblinks in the script were last accessed May 7th 2021.



We acknowledge the kind financial support from the 'Diaspora Screen Media Network exploring Black British and British Asian cinema and TV' in the production of this book

www.bcu.ac.uk/media/research/research-groups/creative-industries/research-projects/diaspora-screen-media-network

- Jugni - The Female Firefly -

On a winter's afternoon in late 2019 three artists sat together in a board room at Birmingham City University to brainstorm ideas for a play. Jugni.

The conversations started by exploring literature while looking at the origins of African proverbs and stories and poems written in Panjabi. We knew that we wanted to create something that stemmed from soulful and culturally rich sources and we knew that we wanted to explore themes around history, colonialism, intersectional feminism and identity in relation to race and migration. However, what none of us comprehended was the energetic ways in which Jugni would come forth through our research and development stages. Like a rising fire birthed from embers of hidden histories and stories once told in foreign tongues, Jugni soon emerged.

Jugni is a critical play, making social and cultural commentaries. It began its life through discussions between the three of us; by listening to one another, writing what we heard and felt, disputing some of those ideas and then re-writing our scenes together.

Of course, we did not know that a global pandemic was currently unfolding around us. One that would change the lives of everyone. We could never have anticipated a global movement as historic as Black Lives Matter and how this powerful effort would boom across the globe reverberating a clear message: no justice, no peace.

A revolution had fiercely spread itself across the world. Justice for black lives everywhere against institutional racism and police brutality was being demanded. We were once again living through another historic period. Emotions were running high and political chatter moved back and forth between the pandemic, lockdowns and the BLM protests. What a chaotic and influential time to be writing a play about race, history and identity. We found ourselves re-visiting and re-writing the script for Jugni. The world had changed and with that so did the way we were telling our stories.

None of us could have known how these historic global events would impact our lives and our creative expression in the profound ways in which it did. Jugni, a play about history and the re-telling of it, is very much the by-product of two powerful entities: our discussions on histories passed and then history as we witnessed it unfolding on social media, on television, and how this impacted us in our everyday lives and as artists. None of us could have known how these historic global events would impact our lives and our creative expression in the profound ways in which it did.

Difficult conversations on race became a topic between Ashlee, Rupinder and myself. The anti-blackness in our communities and the mistrust between black and brown people came to the forefront. We found ways to sit with it both personally and creatively. The righteous anger and pain that Ashlee felt as a Black British woman surfaced and it followed a period of pause in our writing.

In an open and candid zoom meeting we navigated this conversation as a collective. The frustrations of lockdown and performative allyship for the BLM movement with people now posting black squares to show their solidarity took centre stage. The discomfort around black and brown solidarity and the many visible cracks in this conversation were also aired. Understanding these creative and personal struggles became vital to comprehend. At one point we also discussed Ashlee's feelings about whether this play should be continued going forward, whether her voice would be seen or heard, and whether black and brown

voices could co-exist. A lot of heart and thinking went into these conversations. We had to work through this together to be able to create something that was authentic to us and our audiences. The challenges surfaced because of a changing world and we made the active choice to embrace that change together.

Rupinder is a talented and admired poet and artist. Her input was grounding, inspiring and essential to the imagining of Jugni. Ashlee is an experienced drama and theatre professional with invaluable cultural insight and an honest and frank artistic voice that helped to bring Jugni to life. As artists, we aimed to deliver a clear vision through our work while maintaining a space for free expression of the other creative. This is reflected in our writings. As a group we grew into our own and as individuals we found space to craft our own art. This learning feels unique to the play and the circumstances in which it was created.

It is much easier to announce a collaborative project on intersectionality and unity than it is to work through the discomfort of achieving that. But we did.

Tokenism should not be a replacement for these discussions. The hard labour that went into Jugni is a testament to what you finally see on stage and screen. We did not execute the project until everyone was wholeheartedly on board.

Following a prolonged period of collective writers' block, within a few hours we had our final scenes to the play. The third and final re-write of Jugni had just taken place in March 2021. By the end of that zoom meeting we now had our concluding script and play. It felt quite different to what the original play may have been in our heads.

Jugni had travelled with us from December 2019, through a global pandemic and into May 2021. She was intended for stage in mid-Spring 2020 but the world had other plans and so Jugni was finally filmed on May 7th 2021.

Another challenge was the way in which we looked at racial trauma. The partition of the Indian subcontinent was a brutal and barbaric time in history. Discussing the mutilation of women's bodies and their foetus's being carved out of them (among other events during this time) was graphic and disturbing. We were careful to discuss trauma in a way that proved educational and sensitive without being voyeuristic in nature. This is something we all felt passionate about achieving in our artistic expressions particularly when conversations on slavery and colonial violence have been focused on in problematic ways by the mainstream media.

The pandemic had changed the way we worked in the creative industries leaving many artists (and we were no exception) feeling vulnerable and somewhat perplexed by these changes. Regular zoom check-ins from our producer Professor Rajinder Dudrah really helped us feel grounded during such an unsettling time, particularly as people around us (Ashlee included) fell unwell with Covid19. Lockdown in the peak of the pandemic was a testing time.

Amidst that, imagine writing a play for theatre without no theatre space to practice in, no way to visualise how the play will be staged or lit up and with no fixed date or location for where and when the play will be performed; all the while also not being able to meet up in person due to the pandemic.

Our first rehearsal took place at the Old Fire Station in Oxford. We were surprised by how effectively our preparations and visualisations of the play filled the space. Good, solid preparation does go a long way. What a joy it was to be inside a theatre space.

To be travelling on a train after a year of being indoors, to be meeting with colleagues in person and to visit another city full of art and history. For all of us involved in Jugni, this was our first professional outing together and it was delightful.

Support and care for the wellbeing of artists under these extremely unsettling circumstances was fundamental to what we produced. Professor Dudrah and Professor Katrin Kohl maintained a transparency in communication, being open and honest about the uncertainty and longevity of the project during Covid19 lockdowns. Slanguages remained supportive of us where creative and logistical challenges were faced, and the Slanguages team continued to offer valuable feedback and support once Jugni had been completed. This experience with Slanguages set a standard to which the three of us as artists now measure the way freelancers should be treated by producers in the creative industries. Lessons learned personally, professionally and creatively have been plentiful and full of positive growth.

This play would not be what it is without the unique voice and insight of a Black British artist, British Asian women and our collective political views in intersectional feminism. Jugni is daring, challenging, culturally dynamic and otherworldly. She is relatable to anyone who has had to battle with their inner voice and offers an open invitation to those willing to delve into culture, language and history.

Jugni translates to the 'female firefly' in Panjabi and she very much is a fierce embodiment of all of that. From times passed to the present and to times yet to come.

Raveeta Banger



- 'A Producer, Who Me?' -

When I think of a Producer, an image comes to mind of someone who has access to lots of money and is calling the shots in the creative process. Of course, this is perhaps a caricature or stereotype of who a producer is and what he or she does. In the making of Jugni I wanted to be a supportive colleague who could empower three artists to devise and pursue their own vision of what the play might be.

Before embarking on Jugni, I had worked with Ashlee, Raveeta and Rupinder on different Slanguages projects, as part of our AHRC-funded four-year project Creative Multilingualism (2016-2020). Acting as research lead for Slanguages, and that too with a modest budget, meant that I could think about emerging connections and artistic interventions across Slanguages in a way that only someone responsible for the overall project could. I was keen to explore areas that often get overlooked in languages research and producing creativity in relation to diverse community languages. For me, that meant I wanted to support and create a safe space for Black and Asian creatives to consider, develop and finesse their art and socio-cultural expressions within the parameters of Slanguages.

When I first brought Raveeta, Ashlee and Rupinder together over a working lunch to consider the idea of a possible creative output, a play, or a story that brought together aspects of Black British and British Asian female lives through the impetus of different languages, I never knew then that they would come up with Jugni. I did know, however, that we all shared the excitement of the vision, and we all discussed the challenges and possibilities of putting together a Black and Asian Slanguages piece. Neither of us could easily recall the last time we had seen or heard a contemporary Black and Asian theatre piece, and that too led by women.

Once the idea of Jugni was pitched to me by the trio – I was in awe and felt it was something we must do! – we set up an initial research and development stage and timetable of meetings. This was before the Covid pandemic when we were able to meet in person and I was fortunate enough to be part of the developmental conversations and able to offer suggestions to the team. When we had to move online during the pandemic, the same spirit of open and frank conversations between us led the way.

Being part of the Jugni team has been an invaluable learning experience. It was more than simply providing the funds to enable the project to happen (as important as that is – artists need to be treated professionally and paid respectfully for their craft); but being on hand when I was needed to listen, to offer advice and inputs, and most of all to be led by the artists and their ideas, and to trust their artistry and skills. It was also a pleasure and privilege to be in Oxford at the Old Fire Station during the rehearsals and then filming over two days with the three Jugnis. A producer doesn't just produce. He/she is also shaped and in turn produced by the project in front of his/her team. In that, being part of Jugni was very special for me.

Professor Rajinder Dudrah



Jugni

the female firefly

- The Performance -

Characters

Ashlee

Rupinder

Raveeta: Inner Jugni

Co-writers

Raveeta Banger

Rupinder Kaur

Ashlee Elizabeth-Lolo

Co-Directors and Production Design

Raveeta Banger

Rupinder Kaur

Ashlee Elizabeth-Lolo

Producer

Professor Rajinder Dudrah

Old Fire Station production team

Rachel Luff

Sam O'Grady

Voiceover performers

Amoya O. Roxborough

Rupinder Kaur

Academic advisor

Professor Rajinder Dudrah

Birmingham City University, Research
Lead for Slanguages: Languages in the
Creative Economy.

- Props List -

- Trunk x 1
- Textbooks x 2
- Notebooks with Jugni on the front cover x 2 (decide on amount in rehearsals)
- Plain Notebook x1
- Headwrap x 1
- Scarf x x1
- Bangles (two sets)
- Kohl x 1
- Jamaican bun x 1
- Flask of tea x 1
- Cups x 2
- Pakoreh x 1
- Plate x 1
- Ginger beer x 1
- Phones x 2
- Chairs x 2
- Table x 1
- Jamaican Bible x 1
- Pen x 1
- African/Caribbean jewellery x 1

- Sound/Audio List -

- Ping/Colourism clip (sound clip)
- Roots reggae/old Jamaican woman (voice pre-recorded)
- Traditional beats/Panjabi woman (voice pre-recorded)
- Ping/BLM/Britannia (Medley)
- Siren
- Soundtracks by Rozart for Four New Beats: Bol/Speak and Dil/Heart.

- Key Notes For Tech Team -

- Lighting - **YELLOW**
- Camera angles - **GREEN**
- Audio - **BLUE**. Pre-recorded audio - **LIGHT GREEN**

- The Performance -

SCENE 1



CAM 1: WIDE CENTRAL SHOT. DARK STAGE.

AUDIO 1: Bol/Speak: Four New Beats by Slanguages.

Faint **LIGHTING** begins to appear on stage. A silhouette of both Jugnis is visible.

LIGHTING begins to move to the sound of music to emulate a dance floor.

WIDE CENTRAL SHOT. We SEE a trunk on the stage with props in it.

Begin to **FADE AUDIO 1** at 34 seconds.

INNER JUGNI enters. **INNER JUGNI** is heard but not seen. She will be staged through lighting and audio throughout the play.

LIGHTING begins to get **BRIGHTER** and **CALMER**.

A **SAFFRON ORANGE** hue fills the stage.

Inner Jugni: I am Jugni. My janam was in Panjab. My wings of independence have since spread across the world, overpassing borders as you embrace me through the language of your ancestors.

RUPINDER and **ASHLEE** gradually become visible on camera. The **LIGHT** slowly **BRIGHTENS** to a luminous **ORANGE** to look like fire embers as both actors look towards the camera but do not acknowledge each other as yet. **ASHLEE** and **RUPINDER** begin to step into their existence on stage.

CAM 1: WIDE CENTRAL SHOT of **ASHLEE** and **RUPINDER** on stage.

Inner Jugni: I am the travelling firefly. I am your fire within.

Inner Jugni: I live in the embers of history and I come to life every time any one of you cares to remember me away from the pen of the coloniser.

Inner Jugni: I am the phoenix that resides inside the ashes of distress and I am the goddess of light, warmth and courage. You will look to me for strength for I am inside of you. I am the agni, ina, aag, fire. You will call me by a different name but I am each the same, and I'm not. I travel. And when I travel, I become Jugni. And so do you.

LIGHTING on **RUPINDER** **BRIGHTENS** and focuses. **RUPINDER** is now in full visibility on stage with a **SPOTLIGHT** on her.

Inner Jugni: O mereya Jugni, Jugni, Jugni

LIGHTING on **ASHLEE** brightens and focuses as she responds. **ASHLEE** is now in full visibility on stage. A **SPOTLIGHT** is on her too.

AUDIO 2: Dil/Heart. Start to **FADE** the soundtrack at 38 seconds. **STOP** music at 45 seconds.

CAM 1: WIDE CENTRAL SHOT.

ASHLEE and **RUPINDER** are now standing back to back. Both artists are looking at an **ORANGE LIGHT** in front of them. They begin to pay homage to the **LIGHT** via their poem.

TRANSLATIONS: Jugni = female firefly, janam = birth (Panjabi), agni, ina, aag = fire in Hindi, Yoruba and Panjabi.
O mereya Jugni, Jugni, Jugni = Oh my female firefly (Panjabi).

Rupinder: Jugni travels from Delhi to Amritsar across to England.

Ashlee: Jugni travels from Clarendon to St Elizabeth across to England.

A SPOTLIGHT is on RUPINDER and ASHLEE which follows them both throughout the performance.

Rupinder: Jugni; the essence of life, the spirit of life comes inside my rooh.

Ashlee: Jugni. The fuel to my resistance. The core they cannot control.

Actors begin to EXPRESS through HAND GESTURES as both RUPINDER and ASHLEE look to one another in performance (we may have the soundtrack DIL playing faintly here - decide in rehearsal).

Rupinder: Jugni comes and dances in my dreams, Jugni makes me fly.

RUPINDER moves to the beat and sound of the poem.

Ashlee: My dance is a worship to her. Her drumbeat leads the way to my freedom.

ASHLEE joins RUPINDER but to her own beat.

Rupinder: Jugni takes me across borders, taking me to Lahore.

RUPINDER and ASHLEE are now in conversation.

Ashlee: Jugni is the link between my body and my bloodline.

Rupinder: Jugni removes the Radcliffe line and I see my five rivers flowing together.

Ashlee: She protests to English chains by pushing Twi and Yoruba through our tongues.

Rupinder: Jugni sees me read and write poetry. Jugni tells me to light the candle.

CAM 2: HIGH WIDE ANGLE SHOT.

They OPEN the trunk on the stage as they recite the poem to reveal two history books (this is used to time travel).

LIGHT FLICKERS.

Both ASHLEE and RUPINDER acknowledge the energy present.

CAM 1: WIDE CENTRAL SHOT.

ASHLEE is HOLDING her book. RUPINDER is HOLDING hers. Return to SPOTLIGHTS.

Ashlee: Jugni is my everlasting muse who transcends time, place and foreign spaces

Acknowledging one another as RUPINDER speaks.

Rupinder: Jugni watches me apply kohl. Jugni watches me paint my lips.

Ashlee: Jugni is the kink in my hair. The fullness in my lips. The never-ending spirit emitting from my skin.

Rupinder: Jugni looks at me and smiles (*both smile*), Jugni tells me to fall in love with myself.

TRANSLATIONS: kohl = black eyeliner (Panjabi).

Both turn to face the audience. ASHLEE stands with the book in hand.

Ashlee: Jugni rejects the oppressor's style, Jugni's magic lies within.

Rupinder: Jugni is no kafir, or fakir, Jugni is azaad, Jugni is azaad.

Ashlee: She is not a sex object, or here for your pleasure. She is loveable. She is desirable. She is whole.

Rupinder: Jugni makes me free, Jugni sets my rooh free.

Ashlee: Jugni's rivers run deep within me. Let her overflow.

Rupinder: The Jugni becomes me...

Ashlee: And the Jugni becomes me.

In sync

Rupinder: O mereya Jugni, Jugni.

Ashlee: O mereya Jugni, Jugni.

AUDIO 3: Dil/Heart: 1.17 - 1.28: 12 second clip then FADE.

RUPINDER and ASHLEE reach out to touch the LIGHT.

Rupinder: We are travelling through the pages of history.

ASHLEE OPENS her book and begins to turn the pages of history.

LIGHTING on stage begins to FLICKER and MOVE to simulate time travel.

Ashlee: Your story is going to be on the same shelf next to mine.

ASHLEE looks to RUPINDER as she says this.

The LIGHT STOPS flickering and moving on stage.

Time STOPS moving once RUPINDER STOPS turning the pages to the history book that she is holding.

Both actors PAUSE on stage.

Inner Jugni: Mein tuhade naal ya. Your path won't be easy. Your path won't be clear, but I will be there as long as you are. Walk Jugni mein tuhade naal ya. I am always near. Step into your future. Step into your rooh.

Time begins to MOVE again as ASHLEE and RUPINDER take a step towards the audience.

LIGHTING on stage begins to FLICKER and SPIN to emulate time travel.

LIGHTING stops FLICKERING and SPINNING.

TRANSLATIONS: kafir = disbeliever, fakir = saint, azaad = free (Hindi and Urdu).

Inner Jugni: Mein tuhade naal ya = I am with you, rooh = soul (Panjabi).

- The Performance -

SCENE 2



CAM 1: WIDE CENTRAL SHOT.

SPOTLIGHTS on actors.

ASHLEE reveals a phone that has been sitting inside of the book. She removes the phone and places the book on top of the trunk when...

AUDIO 4: PING sound.

The notification sound breaks RUPINDER out of her PAUSE and she moves CLOSER to ASHLEE as they read the notification when...

AUDIO 5: PLAY viral video of African American girl discussing colourism.

Audio of the video is played to the audience – edit down.

Link: <https://www.youtube.com/watch?v=D5DmUDWOAD8>

All weblinks in the script were last accessed May 7th 2021

PAUSE clip at “black is beautiful”

Ashlee: Are we **ever** going to move past this?

Rupinder: I can’t believe this is still happening.

Ashlee: Can’t our children just enjoy being kids without the pressures of beauty standards? Enough!

Rupinder: You know a woman in India killed herself a couple of years ago because her husband kept taunting her brown skin. Imagine being forced out of your own skin.

Link in reference to this news: <https://www.bbc.co.uk/news/world-asia-india-50218947> (2019)

Ashlee: It’s the same in Jamaica. There’s a singer called Spice. She released an album cover which tampered with her darker skin colour; fabricating a lighter complexion as a test on social media. There were countless comments of people preferring her lighter skin tone. It was so painful to watch.

Rupinder: Sis. When I was 7 my Nani gave me fair and lovely to use. She said it would help my kali skin - there’s always one dark one in the family. How do we begin to challenge that?

AUDIO 6: MUSIC - Kundalini: Short clip.

Link to Kundalini: <https://soundcloud.com/prem-mae/kundalini-awakening-music-osho>

LIGHTING changes to GREEN and YELLOW on stage.

TRANSLATIONS: kali = black (feminine) in Hindi, Urdu and Panjabi.

Inner Jugni: Release the Goddess Kali Ma within you.

Release the Goddess Oshun within you.

Together become Shakti.

The LIGHTING changes on stage to emulate Shakti and power.

LIGHTING is a luminous YELLOW/WHITE and becomes BRIGHTER to symbolise this.

AUDIO 7: SOUNDS of AFROBEATS start to play for 20 seconds.

Link to Afrobeats: https://www.youtube.com/watch?v=a_gNm4OL-QM

Rupinder: I am removing decades of silence.

Ashlee: And destroying cultural codes.

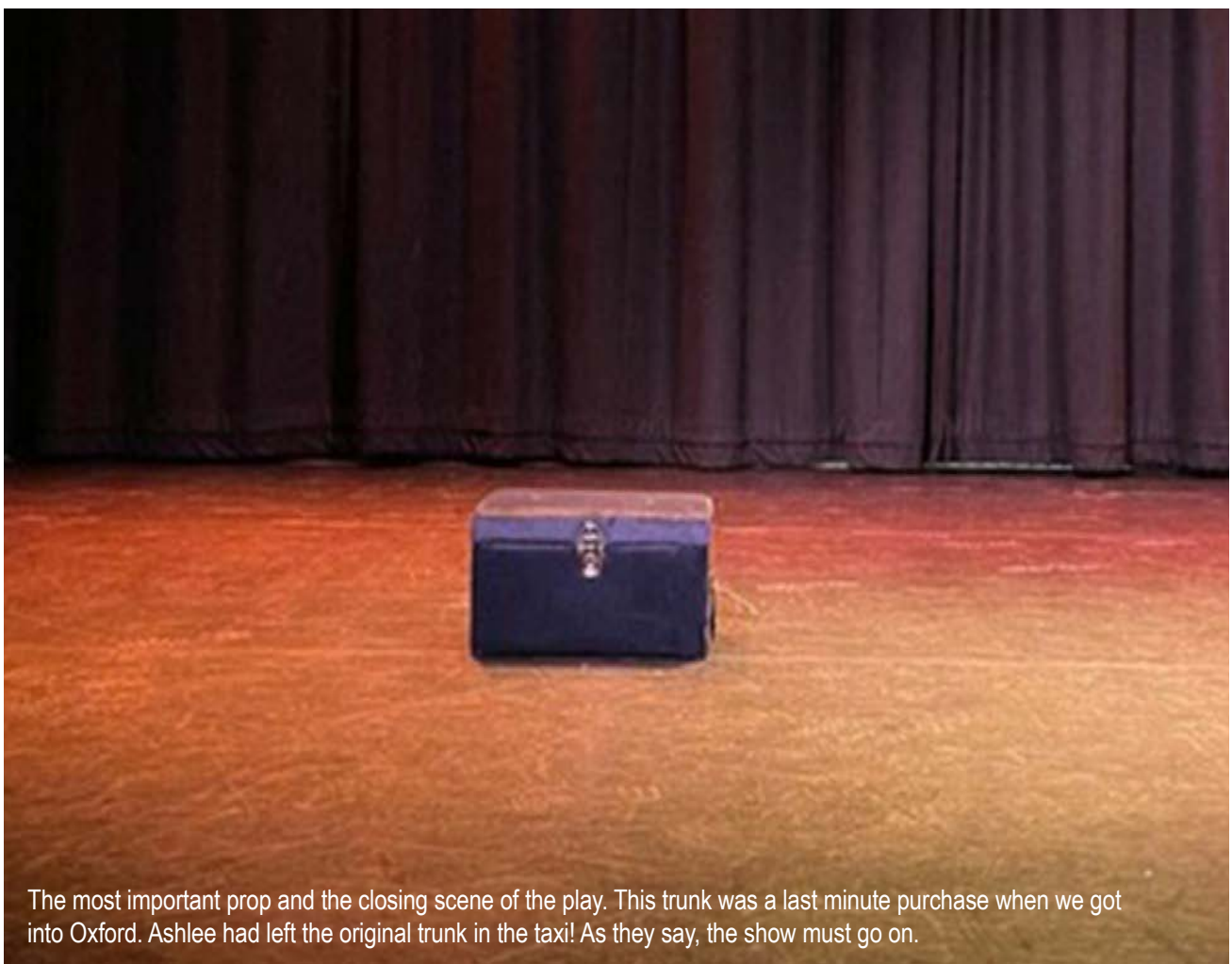
Rupinder: I am turning into Kali Ma.

Ashlee: I am turning into Oshun.

Rupinder: Killing all the demons.

Ashlee: Straining the coloniser out of my blood.

TRANSLATIONS: Shakti = Goddess and power, Kali Ma = Hindu Goddess Kali (Hindi). The divine mother of time, creation, preservation, and destruction. Oshun = Yoruba Goddess. The Goddess of beauty, femininity, fertility, love, destiny and divination.



The most important prop and the closing scene of the play. This trunk was a last minute purchase when we got into Oxford. Ashlee had left the original trunk in the taxi! As they say, the show must go on.



Reading lines as the tech team set up lighting. This flask belongs to my Nani Ji (maternal grandmother). She has kept this flask in the family since the 70s. It's an item most Panjabi's and South Asians can recall from their grandmothers kitchen.
Raveeta Banger.

- The Performance -

SCENE 3



CAM 1: WIDE CENTRAL SHOT of RUPINDER on stage as she STEPS into the BACKGROUND as ASHLEE begins to explore her history. RUPINDER SITS next to the trunk and listens. ASHLEE acknowledges the book by HANDING a pen to RUPINDER from inside the trunk. RUPINDER begins to pen to paper an unheard history as she is seen actively listening.

SPOTLIGHTS on actors.

AUDIO 8: Roots reggae mix

Link: <https://www.youtube.com/watch?v=lyJ27ckD2BI>

Link: https://www.youtube.com/watch?v=EQ_Lq49Gmmo

Medley of roots reggae songs with lyrics of overcoming oppression and Jamaican pride. Ashlee is FLICKING through the text book trying to find her history but cannot see it. She becomes deflated. THE VOICE of an old Jamaican woman plays in the background.

CAM 2: HIGH ANGLE WIDE SHOT.

Pre-recorded AUDIO 9 to be PLAYED.

AUDIO 9: VOICEOVER PLAYS in the background.

Old Jamaican woman: Mek sure yuh remember who you are. Wi are a proud nation. Yuh come from a small island but yuh come from big people. Hol' on to wi language. Patwa mash up dem English! Dem cyan keep up. Yuh skin pretty. Yuh hair beautiful. Everytin' about fi wi people is powerful. Wi neva died for yuh to become dem. Wi die suh yuh can be you.

ASHLEE walks over to RUPINDER and SITS next to her. RUPINDER PASSES the book and pen to ASHLEE. RUPINDER PULLS OUT another textbook from inside of the trunk, as if in response to the old Jamaican woman. She is now LOOKING for her history. She finds a history book - "Modern Britain" and appears annoyed by it. RUPINDER PLACES the book on top of the trunk.

There are now two history books sitting side by side.

CAM 1: WIDE CENTRAL SHOT OF STAGE.

Stage LIGHTS up in hues of YELLOW, GOLD and ORANGE.

Inner Jugni: I have many tongues and I wear many robes. Sometimes I am the voice of an old wise woman and sometimes I am the voice you don't use. In other times I am the voice of your ancestors reminding you that there will always be more to who you are.

LIGHTING returns to SPOTLIGHTS on both actors.

- The Performance -

SCENE 4



CAM 3: WIDE CENTRAL SHOT. TABLE SCENE.

ASHLEE and RUPINDER GET UP from off the floor and walk towards the TABLE and chairs on stage. ASHLEE has placed the new book back into the trunk. The table is already set for this scene. They take their seats at the table as AUDIO 10 PLAYS.

AUDIO 10: PLAY from 41 seconds to 52 seconds. A 12 second clip.

Panjabi Sarangi Melodies: https://www.youtube.com/watch?v=Jt_yQtToZeg

Pre-recorded AUDIO in Panjabi and traditional Panjabi music plays. The voice of a Panjabi speaking woman is heard over this saying:

Panjabi woman: Yaad kar tu kaun ae, tere andar kis di shakti ae, tere andar apni ap di shakti, us nu mehsoos kar. Baki sab bhul ja apne andar apne rooh di safar lai tiyaar ho ja.

ASHLEE PICKS UP her book and RUPINDER HOLDS onto hers. They begin to share food and thoughts.

Stage LIGHTING focuses on the table and actors. *The CAMERA is to focus on this part of the stage only.*

Ashlee: There is a bittersweet feeling watching others celebrate their history whilst feeling a deep sense of loss about your own. A gnawing feeling of knowing there should be more available but not being able to see it. Now our elders are dying – taking their stories with them.

This Britain.

Rupinder: The feeling when you know, your history is diluted with the real truths never written about. I know it's there – the history. It's not just made for small Instagram posts. It's not just social media account admins posting a quote from the Inglorious Empire. It's more than that. It is also about acknowledging the wrongs of the past – like the Windrush scandal.

This is Britain 2021.

LIGHTING begins to DANCE across the stage in a FAST PACED spectacle.

Both actors PICK UP their books and start to look through the pages.

Actors look at each other. Time STOPS. **LIGHTING focuses on the table again.**

AUDIO 11: PING sound.

TRANSLATIONS: Panjabi woman: Yaad kar tu kaun ae, tere andar kis di shakti ae, tere andar apni ap di shakti, us nu mehsoos kar. Baki sab bhul ja apne andar apne rooh di safar lai tiyaar ho ja.

Remember who you are, remember the strength within, for within resides hidden power, embrace that feeling, that power. Let go of everything else, prepare for your souls purpose whilst you are here (Panjabi).

ASHLEE and RUPINDER take out their phones and we see and hear:

AUDIO 12: BLM AUDIO MIX: YELLOW LIGHTING.

Link: <https://www.youtube.com/watch?v=oVg7zXyugLA> BLM

Link: https://www.youtube.com/watch?v=hLdG1br_x40 No Justice No Peace

Link: <https://www.youtube.com/watch?v=yHNfvJc99YY> Britannia ruled the waves

AUDIO STOPS.

ASHLEE and RUPINDER are still in CONVERSATION at the table. They make references to their books as they speak and are expressive with their hands and facial expressions as one would be when in debate over coffee.

Ashlee: My history - a symbol of hope to the Windrush Women feels like limbo to me. We helped build this country but yet they make it out like there's no space for us here - or our stories. Our women presided over births in hospitals to deliver the next generation of racism. Serving an abuser.

It is a cycle that even history is tired of.

Rupinder: Our women arrived early in the 1900's fighting for a freedom of expression that was not even theirs. Fast forward to the 1970s and you have virginity testing. Our bodies, not even our bodies. I am done with this circle of untold history. It is time to break free of cycles that no longer serve the world we now live in.

Ashlee: Growing up was awkward. You had Miss Riley talking about Columbus discovering Jamaica but at home Burning Spear was singing he's a "damn blasted liar". Black history month started at slavery but Roots Reggae songs said we had wealth and prosperity so who do I believe?

Rupinder: Growing up I was always curious with questions. Who am I? What is this body? Kya hai mera vajood? Kaha se hai meri rooh? Kaun ho main? Today I want to find the answers to all. But where do these questions come from and where do they end? Does the constant search for self ever end?

Kaha se hai meri rooh? Kaun ho main? Where is my soul from? Who am I?

LIGHTING changes to hues of ORANGE, GOLD and YELLOW.

Inner Jugni: Asian women, the eldest daughter, daughter-in-laws, the only girl in the family. Female empowerment. But can you let go of your patriarchal hold? Sister, nani, massi, aunt, wife, lover, slut. How many women can we fit into one woman?

TRANSLATIONS: Kya hai mera vajood? Kaha se hai meri rooh? Kaun ho main? = What is my identity? Where is my soul from? Who am I? (Hindi).

nani = maternal grandmother, massi = maternal aunt (Panjabi).

Female empowerment. But is it just for the women that matter? With her worth based on status: skin colour, profession, appearance, class, caste, race, sexuality, disability.

Rupinder: Identity, pechan who creates this? Me? The world around me? expectations, violence, racism, exotic fantasies, prejudice, virginity, being pure - an honour firmly placed between my legs. But I'm so much more than any of your labels.

Inner Jugni: Female empowerment. But is that only if she stays within her boundaries? Married at the age you tell her to be. Mother when expected. Ma. Once as the eldest daughter and or eldest sister but everyone forgets her when they grow up. No one ever asked her what she wanted. Just told. A childhood snatched. Dreams taken. A mother again as an adult 'teri umar ho gaye', 'Old enough to be a mother, to be married', they say to her. 'Late ho gaya', 'chethi kar set ho!' 'come on, settle down!', over and over. Uncles and fathers ushering on mothers and aunties behind closed doors to 'talk to her', but society places all of the blame on the 'aunties'.

Speaks enough but never in excess. Is seen and heard but only when you want her to be. Female empowerment. Kudia di lohri. Let's celebrate our girls. But is it just for your Instagram grids? Your Twitter posts and WhatsApp statuses?

Performative or authentic? Genuine or insincere?

Will you ask the questions? Will you do the work?

Rupinder: The answers are within me and around me. Everywhere and nowhere.

Ashlee: Our communities are richly distinct but neither can escape their treatment of their female loved ones. In this, the deep bond of solidarity connects us when race pulls us apart. I see you. You are here. I am here. We exist in our own right. There's enough space for all of us. We don't have to be in contest with each other.

RUPINDER and ASHLEE LOOK at each other and then LOOK ahead.

LIGHT changes to a BRIGHTER shade of GOLDEN ORANGE. LIGHTING MOVES at the words spoken by the INNER JUGNI.

Inner Jugni: O mereya Jugni, Jugni, Jugni.

- The Performance -

SCENE 5



CAM 1: WIDE CENTRAL SHOT. STAGE.

Time MOVES. LIGHTING begins to FLICKER and CHANGE into DIFFERENT COLOURS to represent FIRE.

ASHLEE and RUPINDER have left the table and are now back on stage next to the trunk.

The history books are in their hands as they speak.

SPOTLIGHT to remain on both actors. Actors are now in monologue. Narrating historical events uncovered from their time travel.

Ashlee: Who does your culture belong to? Is it something you inherit or is it something that must be experienced on the soil it stemmed from? I question if I have a right to its name anymore. The diaspora is one hell of a drug.

We cling to crumpled photographs from home so its pigments don't dissolve under the splashes of whitewashing. But maybe we should be afraid of still images of home. Never moving, preserved footage of a bygone time that somewhat remains in the backdrop of the country.

But its people?

Our image doesn't match their new wardrobe. Modern mindsets that grew up with the internet just like us. I wonder what they think of us? Those who adorn their twitter handles with Jamaican flags but are blind to the headlines of The Gleaner. We protest for Sarah but Justice for Khenice doesn't trend in your explore area.

I wonder, can you hold a title but not undertake your duties?

A warm LIGHT projects onto both actors.

Inner Jugni: Tum kyon apne app ko puchde ho ke tum kaun ho? Or kiski vaja se pochthey ho?

You question a powerful identity because of colourism? Anti-Blackness? Institutional racism? Which apparently does not exist in the UK. Sexism? Caste discrimination? Migration? Disability? Enough. These isms will always be there. They will always surround us. Stop questioning your identity. Question them. Challenge them. I know you know the language of resistance. I was born from it. Or maybe resistance was born from me.

Rupinder: Mainu pata eh jung bahut vari biti ae, mere jism te, mere rooh te, mere apne apniya te, mere vadiyan naal. Oh sab mere andar ae. I feel my ancestors next to me, traveling through two worlds of life and death. Coming to the platform of reality. I stand between two parallel lines, bringing a fusion of every language from every mohalla, area that they sat foot on from Lahore-Delhi-Amritsar and finally Birmingham.

TRANSLATIONS: Inner Jugni: Tum kyon apne app ko puchde ho ke tum kaun ho? Or kiski vaja se pochthey ho? = Why do you question your identity and for whom? (Hindi).

Rupinder: Mainu pata eh jung bahut vari biti ae, mere jism te, mere rooh te, mere apne apniya te, mere vadiyan naal. Oh sab mere andar ae. = I know this war has been fought a numerous time, on my body, on my soul, against my own, against my elders. It all lives within me. (Panjabi).

mohalla = area (Panjabi).

Inner Jugni: Tere ghar dhe buzorgh nu vee kadhi puchee, ohna ney apni ladri kidha laree see. Tere liye kidha ladhee see, te kyon ladhee se, ou soch ke, fe apna rah fharee. The language of resistance against oppression is not new, but it is universal. The wind of change is often near yet everyone walks in the opposite direction to which it is directed.

Remember, intergenerational conversations are the backbones of wisdom. This is how history is passed on.

Rupinder:

Right now I see a river of words
Dissolving into the west horizon
The tide of time floats away
My kalam comes back into my hands
and maybe it will come back into everyone's hands too.

Inner Jugni: Apne undher dhi Jugni nu nah bholee. Apne rooh di kalam nu phar. Rooh nu vi kadhi kalaya kar. Tan, ta dimaag apne jugah hoondhe hai. Te rooh – apne. Feed your soul, she is not the mind or the body, she is a lifeform with its own powers.

So I ask again, tum kyon apne aap ko puchde ho, ke tum kaun ho? Do not allow the unresolved to question you.

History is constantly in the making. A revolution is coming. One that will demand to be heard and seen. She is the Jugni of the resisting people. She is me, she is you and she is coming.

History books still in HAND.

Ashlee: This weird turn of events started happening.

Black was no longer unattractive. Black women became profitable. Make-up shades that weren't pitch black or sandy white. We sold tickets. On the surface it seemed like progress. Until you realise the same story has been regurgitated. Pain. Suffering. Trauma. Inequality. As if Black women have never laughed before or had joyful moments in their history. Maybe it's not worthy to be on stage or in textbooks because it doesn't sustain the empire that runs in the veins of the UK.

LIGHT on stage turns PURPLE.

TRANSLATIONS: Inner Jugni: Tere ghar dhe buzorgh nu vee kadhi puchee, ohna ney apni ladri kidha laree see. Tere liye kidha ladhee see, te kyon ladhee se, ou soch ke, fe apna rah fharee. = Speak to your elders at home and ask them, how did they fight their battles against the oppressor? How did they fight for you? Why? Reflect on that, then set out on your journey to find your own path (Panjabi).

Inner Jugni: Apne undher dhi Jugni nu nah bholee. Apne rooh di kalam nu phar. Rooh nu vi kadhi kalaya kar. Tan, ta dimaag apne jugah hoondhe hai. Te rooh – apne = Do not ignore the firefly/Jugni within. Hold on to the pen of your soul (and write your own destiny). Feed the soul. The mind and body have their own place in this world while the soul, a unique energy, has its own (Panjabi).

tum kyon apne aap ko puchde ho, ke tum kaun ho? = Why do you question yourself? (Hindi).

kalam = pen (Panjabi, Hindi and Urdu).

SPOTLIGHT on Ashlee is turned off.

CAM 2: HIGH WIDE ANGLE SHOT.

AUDIO 13: PLAY sound of a siren for 6 SECONDS

From: <https://www.youtube.com/watch?v=xhWUUb1pDZA>

CAM1: WIDE CENTRAL SHOT.

Rupinder: "At the stroke of the midnight hour, when the world sleeps, India will awake to life and freedom" - Jawaharlal Nehru.

1. hair / parting / filled with / vermilion / married / no more songs / hair / parting / filled with blood / how do we fly now?
2. eyebrow / parting / expression divided / what will happen today? / tomorrow? / in a hundred years?
3. eyes / do they part / betray / forget? / they go / into war everyday / body forgotten / for / sacrifice / honour.
4. parting of lips / how do they speak? / language lost / what ਭਾਸ਼ਾ? / which ਭਾਸ਼ਾ? / ਚੁੱਪ / ਸਾਂਤ / ਖਮੋਸ਼ / ਤੇ ਮੌਤ?

Translation: parting of lips / how do they speak? / language lost / what language? / which language? / hush / calm / silent / and death?

5. removal / of the nose ring/ a hand yanks / leaves / rotting meat / on the train / squeals / maggots feast

Light changes to RED.

6. flailing arms / trying to escape / cut / no goodbye / prayers
7. breasts parting / dripping / red / milk / open wounds / salt spread / words engraved / ਜ਼ਿੰਦਾਬਾਦ / ਮੁਰਾਦਾਬਾਦ

Translation: breasts parting / dripping / red / milk / open wounds / salt spread / words engraved / long live / death to

8. vagina as territory / womb removed / foetus knifed / flung / across the field / how do we fly now?

ਸਾਡਾ ਚਿੜੀਆਂ ਦਾ ਚੰਬਾ ਵੇ / ਬਾਬਲ ਅਸਾਂ ਉੱਡ ਵੇ ਜਾਣਾ / ਸਾਡੀ ਲੰਮੀ ਉਡਾਰੀ ਵੇ / ਸਾਡੀ ਲੰਮੀ ਉਡਾਰੀ ਵੇ / ਬਾਬਲ ਕਿਹੜੇ ਦੇਸ ਵੇ ਜਾਣਾ / ਸਾਡਾ ਚਿੜੀਆਂ ਦਾ ਚੰਬਾ (sings in a sad tone)

Translation: our temporary nest of birds / oh father we shall fly away / we have a long flight x2 / oh father which country will we go to now? / our temporary nest of birds

WHITE LIGHT on stage.

WHITE LIGHT to gradually FADE to normal stage light with a SPOTLIGHT on RUPINDER.

SPOTLIGHT on RUPINDER turns off.

The stage goes DARK.

PAUSE.

- The Performance -

SCENE 6



CAM 1: WIDE CENTRAL SHOT.

SPOTLIGHT returns onto ASHLEE.

Ashlee: As with all diasporas the link to home is a spoken connection. Patois filled our hallways and stairwells as a kid. Ashlee would have a breathy H before it and was followed by an order of some kind.

H'ashlee! Yuh pick up yuh book since marnin?

H'ashlee! Yuh naah come ah church? If a did one party you woulda been there.

H'ashlee! Yuh see mi Timeless perfume? Where it deh? Mi know seh ah you use it!

I miss her voice more than anything. You know that old seashell trick as a kid? Where you'd put it to your ear and hear the sea? Well, in between the cussing, the hugging, the food and the proverbs, Nan was synonymous with home. I would hear the market stalls and the bag juice lady anytime I held her close.

Before she died, she left me a Jamaican Bible to read. She said (*imitates Grandmother*) Nuh listen to these English pickney! Patois is a language and you goin' learn how fi speak it propa!

She noticed I couldn't hold the sounds in my mouth because my Brummie dialect was pushing it out. It's not part of the curriculum like French and Spanish. The West devalues the currency of our languages - it's a lesson most children learn early on. So Nanny, being defiant as she was, paid me to learn Psalm 23 in Patois.

ASHLEE takes out another book from the trunk. Reveals a Jamaican Bible. She reads Bible verse in patois. (30 seconds in length)

Ashlee: Di Lawd a fi mi shepherd
Mi nah go want nothing
'Im mek me lie down in di place with green grass
'Im tek me a quiet water side
'Im mek me soul strong strong again
Even though me walk through the gully whe me fraid fi dead, me nah go fraid a nuh wickedness
'Cause yuh deyah with me; yuh stick wid me when me happy, when me sad and when me worry.
Yuh get one table ready in fronta me eye, right which part mi enemy dem deh.
Yuh oil me head; me cup full so til it run over
Yuh show me how fi live good and yuh kind. Yuh nah go lef' me fi as long as mi live
And me will live inna di Lawd's house fi ever and ever
Amen

(*Laughs*) There's a few of our stories that survived though. Nanny of the Maroons. Akua - Queen of Kingston. Childhood tales dripping in culture. Stories of resilience roam freely through the ages, but hidden histories lie in a house that we don't own.

You know you've become an adult when trips to the museum are like looking at your heart in a glass cage. Our art. Statues. Artefacts of a time before pain. They constantly call out to be reunited with its people. I wonder what tales of Caribbean women reside in institutions who won't give us the keys to enter.

- The Performance -

SCENE 7



CAM 1: WIDE CENTRAL SHOT.

ASHLEE LOOKS to RUPINDER. The SPOTLIGHT re-appears on RUPINDER.
Both actors are in conversation again.

Rupinder: Which story do I begin with that's left behind? Hidden and some in invisible ink. I wonder if anyone knows about Jhalkaribai, she was a virangana, a powerful female warrior who people have forgotten...shayad ese liye kyon ki us ki zaat uchi nai. Perhaps because of her not being from a dominant caste. The British feared her, thought she was Rani Laxmibai, the warrior rebellious Queen, but she had her own wajood, her own identity.

Ashlee: But yet - you can take away its visibility, but this history is littered in our language. Patois is a war against British tongues. Twi lexis battling its colonial prefixes. It's survived so many reforms and social demands to conform. Just like its people. It has stood firm. Every generation will have to fight to keep this heritage alive but Jugni won't let its fire burn out.

ASHLEE and RUPINDER PLACE the two books INSIDE of the trunk. RUPINDER and ASHLEE PULL OUT a new book. It is the one they have been re-writing together titled 'Jugni'. Both actors acknowledge the new book they have created together.

Inner Jugni: History – noun. To enquire or discover about one's past.

The stage LIGHTING changes to PURPLE.

Open the book 'Jugni' and hear a voice. They respond to an inner voice.

Inner Jugni: Sarah Parker Remond. The black suffragette, lecturer, abolitionist and agent of the American Anti-Slavery Society. Princess Sofia Duleep Singh an active member of the Women's Social and Political Union, the militant feminist organisation led by Emmeline Pankhurst. The suffrage movement is incomplete without these women.

In the admiration of the Black and Indian women who embodied me in their victory and in loss. In the name of the names hidden or unwritten in the pages of history that the coloniser's pen carefully crafted for consumption - I burn through.

LIGHTING changes to ORANGE/AMBER.

Charring across plains of romanticised pasts that rest on the hills of an ahistorical history. Like an unsung battle fought in the name of egalitarianism – mein yahen hoon. Eternally persistent.

LIGHTING changes to BLUE.

Justice for Breonna Taylor is still pending. Justice for Belly Mujinga is still pending. Say their name. Say their name.

TRANSLATIONS: shayad ese liye kyon ki us ki zaat uchi nai. = Perhaps because of her not being from a dominant caste (Hindi).

virangana = a brave woman/heroine (Hindi), wajood = identity (Panjabi), mein yahen hoon – I am here (Hindi).

Return to SPOTLIGHTS on actors.

Rupinder: History serves as a lesson but do we learn? Do we talk about the truths? Who wants to know the truth? The Bengal Famine of 1943, so many innocents lost their lives because of the colonisers greed. Nangeli's story tells us that she helped to abolish breast tax by cutting off her breasts in protest. Some call it a myth, others call it history. Who wrote that history? The upper caste? The British? Or the oppressed? Is it a colonial myth? Or did it really happen? The debate is ongoing. Gulab Kaur, a fearless ghadar that resisted imperialism. Freedom with the brutal partition of the subcontinent, years to follow with migration, the layering and layering of our identities.

But what has survived is our languages, despite the war against British tongues. And Jugni will keep on flaming, bringing new truths to light, time and time again.

CAM 2: HIGH WIDE ANGLE SHOT of the stage as the INNER JUGNI speaks.

Inner Jugni: O meriya Jugni Jugni

LIGHTS to move across the stage in colours of YELLOW, AMBER and WHITE.

PAUSE.

SPOTLIGHT ON ASHLEE.

CAM 1: WIDE CENTRAL SHOT.

Ashlee: Jugni

The eternal scribe that our spirit relies on

Her eyes have seen our potential actualised

Every day, she arms herself for battle

I see the hot poker of patriarchy flying towards me

But her back is my shield.

I repay her with my resilience

Sisterhood and sexuality

She forges power from my sensitivity

A friendship fused into multiple lifetimes

And when the time comes to transcend my earthly bonds,

I know her embers will guide me home.

TRANSLATIONS: ghadar = revolt/a rebellion (Urdu and Panjabi).

Stage LIGHTING changes to hues of YELLOW and ORANGE as ASHLEE reads her final line.

Inner Jugni: Have we learnt our lesson with history? Will we learn? Dismantling complex pasts and its baggage while confronting new obstacles and facing present day challenges. Obedient is what they made us with their words but our actions will keep on telling you otherwise. Compliant and yielding was in your forecast but the changing weather brings forth a tempest. A tempest of condemnation, and they will name her - 'Jugni'.

O meriya Jugni Jugni Jugni

LIGHTS MOVE across the stage in colours of YELLOW, AMBER and WHITE. LIGHTS FLASH BRIGHT and then CHANGE to a subtle ORANGE.

Inner Jugni: O meriya Jugni Jugni Jugni

SPOTLIGHT ON RUPINDER.

Rupinder: Jugni jo mere andar, Jugni oh tere andar, es Jugni de raaz bahut ne, har koi na jaan paya....bahut vaari ithaas vich dabi Jugni bahar auna chaundi aa...es nu bahar aun do...roko na. Jugni hun ni qaid...Jugni hun azaad...azaad. Jugni is free, Jugni is free to tell all of her stories from different pages. She won't be lost. She will be forever here until eternity in the voice of me, in the voice of you...living in all of our souls. Jugni.

CAM 1: WIDE CENTRAL SHOT of the stage.

AUDIO 14: MUSIC: BOL (SPEAK) PLAYS again from the beginning. The track plays throughout the final scene.

- The Performance -

SCENE 8



A **BRIGHT SPOTLIGHT** is on ASHLEE and RUPINDER throughout this final scene.

Both ASHLEE and RUPINDER begin to OPEN the trunk and reveal something else inside as RUPINDER recites her final lines from scene seven - two scarves – an African headpiece, a dupatta, bangles, kohl and an African jewellery piece.

ASHLEE WRAPS the cloth as an African headscarf (or DRAPES it) and RUPINDER DRAPES her dupatta. RUPINDER applies kohl and Jugni (Ashlee) smiles at her as she wears the jewellery.

They both decide to share the bangles and wear them on the same wrist.

Both actors LOOK into the camera.

YELLOW, GOLD AND ORANGE LIGHTING SLOWLY MOVES across the stage.

All the three Jugnis's recite: O meriya Jugni Jugni Jugni

'JUGNI' appears on the screen behind us.

BOL still PLAYING.

End.

CREDITS

40 Minutes.

- Cue Sheet For Jugni -

CUE SHEET - JUGNI

Cam 1: WA. Cam 2: HWA. Cam 3: Focuses on table in SCENE 4.

SCENE	PAGE	LINE/ACTION	CAMERA	SOUND/MUSIC	LIGHT
SCENE 1	P3 of script P13 in book		CAMERA 1 WIDE CENTRAL SHOT Dark stage.	AUDIO 1: Bol/Speak 38 seconds long.	Faint LIGHTING begins to appear on stage.
1	P3 of script P13 in book		CAMERA 1 WIDE CENTRAL SHOT	Music still PLAYING: Bol/Speak	LIGHTING begins to MOVE to the sound of music to emulate a dance floor.
1	P3 of script P13 in book	I am Jugni		Music still PLAYING: Bol/Speak Begin to FADE at 34 seconds. STOP at 38 seconds.	LIGHTING begins to get BRIGHTER and CALMER. A SAFFRON ORANGE hue FILLS the stage.
1	P3 of script P13 in book	I am the travelling firefly. RUPINDER and ASHLEE step into their existence on stage			The LIGHT slowly BRIGHTENS to a luminous ORANGE.
1	P3 of script P13 in book	When I travel I become Jugni. And so do you			LIGHTING on RUPINDER BRIGHTENS and focuses. RUPINDER is now in full visibility on stage with a SPOTLIGHT on her.
1	P3 of script P13 in book	O mereya Jugni		AUDIO 2: Dil/Heart. Start to FADE the soundtrack at 38 seconds. STOP music at 45 seconds.	LIGHTING on ASHLEE BRIGHTENS and focuses as she responds. ASHLEE is now in full visibility on stage. A SPOTLIGHT is on her too.
1	P3 of script P13 in book	ASHLEE and RUPINDER are standing back to back			ORANGE LIGHT - pay homage.
1	P3 of script P14 in book	Jugni travels from Delhi to Amritsar			A SPOTLIGHT is on RUPINDER and ASHLEE which follows them both throughout the performance.
1	P4 of script P14 in book	Jugni tells me to light the candle OPENS TRUNK	CAMERA 2 HIGH WIDE ANGLE SHOT		LIGHT FLICKERS.
1	P4 of script P14 in book	ASHLEE and RUPINDER acknowledge the energy present	CAMERA 1 WIDE CENTRAL SHOT		Return to SPOTLIGHTS on actors.
1	P4 of script P15 in book	O mereya Jugni		AUDIO 3: DIL/Heart: 1.16 - 1.28. 12 seconds FADE.	RUPINDER and ASHLEE reach out to touch the LIGHT.
1	P5 of script P15 in book	We are travelling through the pages of history. ASHLEE opens book			LIGHTING on stage begins to FLICKER to simulate time travel.
1	P5 of script P15 in book	Your story is going to be on the same shelf next to mine			The LIGHT stops FLICKERING and SPINNING on stage.
1	P5 of script P15 in book	Walk Jugni mein tuhade naal ya			LIGHTING on stage begins to FLICKER and SPIN to simulate time travel.
1	P6 of script P15 in book	ASHLEE and RUPINDER take a step forward			LIGHTING stops FLICKERING and SPINNING.

SCENE 2	P6 of script P17 in book	ASHLEE reveals a phone that has been sitting inside of the book	CAMERA 1 WIDE CENTRAL SHOT		SPOTLIGHTS on actors.
2	P6 of script P17 in book	ASHLEE places the book on top of the trunk		AUDIO 4: PING sound.	
2	P6 of script P17 in book	PAUSE for a few seconds after PING		AUDIO 5: Video of African American girl talking about colourism. PAUSE AT BLACK IS BEAUTIFUL.	
2	P6 of script P17 in book	How do we begin to challenge that?		AUDIO 6: Kundalini.	LIGHTING changes to GREEN and YELLOW on stage.
2	P6 of script P18 in book	Together become shakti			(AFTER saying line) LIGHTING is a luminous YELLOW/WHITE and becomes brighter to signify this.
2	P6 of script P18 in book	Release the goddess Oshun within you		AUDIO 7: Afrobeats play. FADE.	
SCENE 3	P7 of script P21 in book		CAMERA 1 WIDE CENTRAL SHOT		SPOTLIGHTS on actors.
3	P7 of script P21 in book	RUPINDER begins to pen to paper an unheard history		AUDIO 8: Roots reggae mix.	
3	P7 of script P21 in book	As AUDIO 8 PLAYS then FADES	CAMERA 2 HIGH WIDE ANGLE SHOT	AUDIO 9: Old Jamaican woman.	
3	P7 of script P21 in book	I have many tongues	CAMERA 1 WIDE CENTRAL SHOT		Stage LIGHTS up in hues of YELLOW, GOLD and ORANGE.
3	P8 of script P21 in book	There will always be more to who you are			LIGHTING returns to SPOTLIGHTS on both actors.
SCENE 4	P8 of script P23 in book	Sat at table	CAMERA 3 On the table throughout this scene.	AUDIO 10: Panjabi woman and traditional music mix.	SPOTLIGHTS on actors.
4	P9 of script P23 in book	There is a bittersweet feeling			Stage LIGHTING focuses on the table and actors.
4	P9 of script P23 in book	Actors looking through books			LIGHTING begins to dance across the stage in a fast paced spectacle.
4	P9 of script P23 in book	ASHLEE and RUPINDER take out their phones		AUDIO 11: PING SOUND.	LIGHTING focuses on the table again.
4	P9 of script P24 in book	PING sound		AUDIO 12: BLM MIX.	YELLOW LIGHTING.
4	P9 of script P24 in book	My history - a symbol of hope to			Light focuses on the table and actors.

4	P10 of script P24 in book	Who am I?			LIGHTING changes to hues of ORANGE, GOLD and YELLOW.
4	P10 of script P25 in book	Contest with each other			LIGHT changes to a brighter shade of GOLDEN ORANGE and moves.

SCENE 5	P11 of script P27 in book	ASHLEE and RUPINDER have left the table and are now back on stage next to the trunk	CAMERA 1 WIDE CENTRAL SHOT		LIGHTING begins to flicker and change into different colours to represent fire.
5	P11 of script P27 in book	ASHLEE and RUPINDER leave the table			SPOTLIGHT to remain on both actors.
5	P11 of script P27 in book	Undertake your duties			A warm LIGHT projects onto both actors.
5	P12 of script P28 in book	Empire that runs the veins of the UK	CAMERA 2 HIGH WIDE ANGLE SHOT		SPOTLIGHT on ASHLEE is turned off. SPOTLIGHT ON RUPINDER ONLY. LIGHT on stage turns PURPLE.
5	P12 of script P28 in book	Stage turns PURPLE.		AUDIO 13: Siren sound. PLAYS for 6 seconds.	
5	P12 of script P29 in book	Stage is PURPLE.	CAMERA 1 WIDE CENTRAL SHOT		
5	P13 of script P29 in book	Maggots feast			Light changes to RED.
5	P13 of script P29 in book	How do we fly now?			WHITE LIGHT on stage.
5	P13 of script P29 in book	RUPINDER singing 'sada chidiya da chamba' in Panjabi Translation: our nest of birds			WHITE LIGHT to gradually return to normal stage lighting. SPOTLIGHT on RUPINDER turns off. The stage goes dark.

SCENE 6	P14 of script P31 in book	As with all diasporas	CAMERA 1 WIDE CENTRAL SHOT	NO AUDIO.	SPOTLIGHT returns onto ASHLEE. SPOTLIGHT on RUPINDER remains OFF.
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SCENE 7	P15 of script P33 in book	Which story do I begin with that's left behind?	CAMERA 1 WIDE CENTRAL SHOT		The SPOTLIGHT re-appears onto RUPINDER.
7	P15 of script P33 in book	History - noun			The stage LIGHTING changes to PURPLE.
7	P15 of script P33 in book	Charring across plains of romanticised pasts			LIGHTING changes to ORANGE/AMBER.
7	P15 of script P33 in book	Eternally persistent			LIGHTING changes to BLUE.

7	P15 of script P34 in book	History serves as a lesson but do we learn?			Return to SPOTLIGHTS on actors.
7	P15 of script P34 in book	O meriya Jugni	CAMERA 2: HIGH WIDE ANGLE SHOT of the stage as the INNER JUGNI speaks.		LIGHTS to move across the stage in colours of YELLOW, AMBER and WHITE.
7	P16 of script P34 in book	Jugni the eternal scribe	CAMERA 1 WIDE CENTRAL SHOT		SPOTLIGHT on ASHLEE.
7	P16 of script P34 in book	I know her embers will guide me home			Stage LIGHTING changes to hues of YELLOW and ORANGE as ASHLEE reads her final line.
7	P16 of script P35 in book	O meriya Jugni Jugni			LIGHTS to move across the stage in colours of YELLOW, AMBER and WHITE. LIGHTS flash bright and then change to a subtle ORANGE.
7	P16 of script P35 in book	Jugni jo mere andar, Jugni oh tere andar			SPOTLIGHT ON RUPINDER.
7	P16 of script P35 in book	Living in all our souls Jugni	CAMERA 1 WIDE CENTRAL SHOT	AUDIO 14: Bol/Speak PLAY full track into SCENE 8.	
SCENE 8	P17 of script P37 in book		CAMERA 1 WIDE CENTRAL SHOT	PLAY AUDIO 14 into credits.	A BRIGHT SPOTLIGHT is on ASHLEE and RUPINDER throughout the final scene. CREDITS.

The original script co-ordinated with the cue sheet as seen above. In this book page number modifications have been made to link the script to cue sheet.



Rupinder and Ashlee on day one of rehearsals. Seen here embodying the Goddesses Kali Ma and Oshun.

- Looking Back -

“O Mereya Jugni Oh My Jugni”

Jugni for me

Jugni proved to be a gratifying and enriching experience. It gave me the opportunity to exercise my artistic vision as a stage director for theatre and as a new filmmaker. My skills from my degree studies and work experiences in film, television and radio allowed me to think about how best to visualise Jugni for the camera, while still maintaining a sense of familiarity close to one that might be experienced in the theatre. This was challenging to imagine and illustrate on paper while working in lockdown and without access to an actual theatre space, yet it was also exciting to be able to work on theatre in this way. I therefore enjoyed the challenge of combining direction for film and theatre for this project.

The national lockdown restrictions across the country in 2021 meant that work life had changed for everyone for the foreseeable future then. Theatre is a very practical and physical experience, so learning how to ‘do things differently’ through theatre and film in the online environment was like adjusting my definition of working in the arts across these mediums.

All our work had been moved to zoom and as you might imagine, this came with its own set of challenges without access to a stage, lighting, sound, a camera and in-person rehearsals. I felt very proud of the way we pulled this all together in the end. It has been somewhat overwhelming yet thought-provoking to experience working as a professional in the creative industries under lockdown, and likewise it has been wonderful to see how the arts and creative industries more widely have continued to find imaginative ways to work despite these restrictions. Taking cues and inspiration from online events and conversations helped. Of course, I did not expect anything less from creative minds!

There were some technical challenges however due to time restrictions. Despite having discussed in meetings and having given the Old Fire Station theatre team in Oxford, where Jugni was filmed, the technical cue sheet for the theatre production team to follow as a step-by-step guide on how to film the play, we soon learnt how this had been interpreted in a very different way by the team.

When the filmed version of Jugni was released, we saw how much of the play was recorded from a birds-eye view with a couple of lighting missteps included. Despite the relevant cues given for sound, camera angles and lighting on our official cue sheet, this was a surprise to us. There should only have been a few seconds of the birds-eye shot overall, for example, which should only have been seen twice in the play. Once in scene one and the other time in scene three, yet much of the play is actually filmed from a birds-eye view. A sign of the times perhaps and restricted conditions due to the global pandemic that people were working under. This taught me to ask to have access to the technical teams monitors for any future productions so that we can check and check again the outcome of our final project.

A lot of the work that went into thinking about how the play should be viewed on screen in terms of the final edit was different to our original plan then. This was really disheartening for all artists involved and is indicative of how challenging it has been sometimes. The overall message and reception of Jugni however was received well by our viewing audience and the online feedback has been pleasant and very encouraging.

Jugni for me is about recognising history and how we might read and engage with it, not least in terms of the inaccurate reflections of the past. The play therefore is about an enquiry of that history through intergenerational stories, told through the voice of young Black British and British Asian women who are often side-lined in our history books and educational institutions; and the ways in which we can come together across racial divisions and language barriers to find a common voice that can perhaps speak to us all.

Jugni has a life and soul of her own. It will feel so rewarding to be able to perform Jugni to a live audience and to then have the opportunity to interact with that audience and their reception in real time. With anything artistic, I always find that there is that which we, the artists and producers, create, and then related to that the lifeform that art takes once received by its audience. For me, this is an addition to the journey of that art and the creative work itself developing.

Raveeta Banger



Rupinder, Raveeta and Ashlee

- Looking Back -

*“Jugni has its own wings
and will continue to fly,
reaching anyone in search of
uncovered histories”.*

Jugni for me has been a soulful and fulfilling artistic journey. Individually, as an artist, the most important thing is to create and to be a part of stories that come from the heart. Jugni started off as a poem that I wrote for my first collection of poems in my book Rooh. It then evolved into something completely different, and in a way, that perhaps none of us anticipated. Working with Raveeta and Ashlee alongside a producer as supportive and understanding as Professor Rajinder Dudrah was a dream come true.

The highlight for me has been the journey that I went on as we realised Jugni. Seeing the ideas in my original poem, that use references of a free spirit on a journey, that bring together the three unique experiences of myself, Raveeta and Ashlee has been so joyous. To then witness that manifest into Jugni, a play that eventually went from page to stage despite the difficulties the pandemic presented us with, was a feeling that is indescribable.

Jugni has been with the three of us since 2019 and it will probably remain with us for the rest of our lives because of the unusual and new ways in which we had to create this. Trying to rehearse while finding ourselves in a national lockdown was incredibly difficult to do. We tried to make use of whatever resources were available to us and made the conscious effort to check in with each other as we went along.

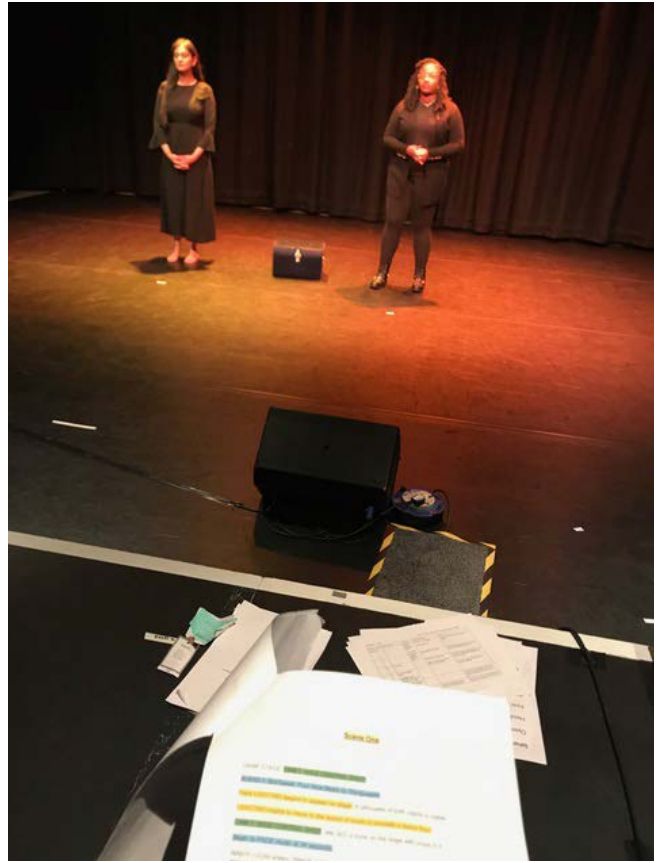
Unfortunately, we were unable to perform Jugni to a live theatre audience. Instead we performed live for camera which was also live edited and then released as a recorded version of the play online. Although this was not how we expected Jugni would be received, working in this way presented with a significant learning opportunity. It introduced to us the ‘new way’ of working. We all learnt the importance of collaboration and listening and how valuable these skills are to respecting each other’s views as artists.

Jugni went on to become an intergenerational conversation on stage between the Black and Asian female sharing their experiences. Navigating our way through difficult history but also questioning and honouring that through our artistry is the backbone of what Jugni became. Bringing together this divine female energy throughout is what made Jugni soulful and special for me.

Jugni has its own wings and will continue to fly, reaching anyone in search of uncovered histories.

I do hope that we get to perform our play in front of a live audience, even if it is just the once.

Rupinder Kaur



Helping Ashlee to get into character before the final filming of the play. She was very nervous before we did this. I encouraged her to embody Jugni from within. Rupinder promptly captured the moment.



Exploring Oxford City Centre and the Oxford University Campus.

- Looking Back -

“In the midst of the coronavirus pandemic, Jugni quickly transformed into a mental safe haven for me”.

Being a part of the Jugni process has been a phenomenal experience. In many ways, Jugni grew under exceptional circumstances. What started out as a straightforward theatre making process, quickly transformed into online zoom rehearsals and virtual writing sessions. In the midst of the coronavirus pandemic, Jugni quickly transformed into a mental safe haven for me.

During the lockdown periods experienced in 2020 and 2021, we were all forced to look deeply at our sociological make-up.

Feminism. Blackness. History. Recognising the extent to which these debates had failed to represent all of its participants became a significant part of our research and developmental stage to the play. The year 2020 presented itself with the opportunity to realise how our philosophies about Jugni, as an idea, would play out into the real world. As a result of this, it gave us the chance to write our observations and feelings of a now changing world into the story of Jugni.

Jugni helped us all grow as artists and allowed us to practice feminism in our daily lives. The rehearsal room became a space of exploring each other's cultures – celebrating the similarities and our differences and joining in solidarity with each other to strengthen our voices. It also allowed for a vulnerability that I have not seen before in a rehearsal process. During lockdown, the death of George Floyd and the deportation of the Windrush generation chipped away at our resolve. Inevitably these experiences bled through into the writing for the play.

I am so blessed to say that my work, which by extension reflects my state of mind, was received with love and care by my team.

Likewise, exploring South Asian stories from a female lens seemed liberating but also emotional for Rupinder and Raveeta. White supremacy has washed away racist colonial histories, caste, sexism and colourism from its history books. Being able to resubmit these narratives into the world on our own terms then was a pleasure to watch and to be a part of. My hope is that Jugni will be used to further decolonise the curriculum from a Black and South Asian female lens. This intersection of race, ethnicity and gender is a powerful alliance that has been fragmented for too long, so this play is our defiant stand against our voices being erased. It also sets a blueprint of one of the first co-created Black and Asian plays which highlights the strengths of our two communities but also emboldens future creatives to explore this path.

Ashlee Elizabeth-Lolo



Rupinder and Ashlee.



Taken on the last day after completing our final shoot. We were all very tired by this point yet so pleased with how well Jugni had turned out. We had only had one day to rehearse in person and one day to film.



“After a long lockdown and having grown tired of wearing clinical looking PPE we found small joy with our colourful Harry Potter face masks purchased from an official merchandise store. There is a lot of art and history in Oxford and of course all Harry Potter fans know that the crew filmed here so we took a few souvenirs and these face masks are one of them.

Me and Ashlee had no idea that the other was such a huge Harry Potter fan until we leapt in joy towards the same store with a confused Rupinder looking on”. *Raveeta Banger*



We spent the evening before filming Jugni exploring Oxford City Centre and the Oxford University campus. This was our first time socialising together since lockdown and it made all the difference to how we felt about our performance the next day.

- Author Biographies -

Rupinder Kaur

Rupinder Kaur is a writer, performer and workshop facilitator based in Birmingham. Her debut poetry book *Rooh* (2018) was published with Verve Poetry Press. Rupinder has been awarded a DYCP grant from the Arts Council England to work on her next poetry collection, has been a BBC New Creative and has also worked with Kali Theatre as a discovery writer. Currently working in and experimenting between theatre, poetry and film, Rupinder's work explores womanhood, language and history.

Raveeta Banger

Raveeta Banger is a freelance writer, arts researcher and filmmaker working in the creative industries across theatre, literature, critical writing and documentary filmmaking. Invested in topics addressing the arts, literature, on-screen representation, inequity, culture, race, caste, and social identities through creative expression, Raveeta draws upon broad areas of research and knowledge throughout her work. She completed a BA(Hons) in Film and Media at De Montfort University, Leicester, and an MA in Film and Television: Research and Production at the University of Birmingham. Her first documentary film discusses caste dynamics in the Panjabi community, with her second documentary film exploring language and migration which is currently in research and development. Raveeta is also the Project Manager and Festival Coordinator for the Panjabi Literature Festival being hosted on Soho Road in Birmingham for 2023.

Ashlee Elizabeth-Lolo

Ashlee is a writer, dramaturg, award-winning journalist and drama practitioner from Aston, Birmingham. Since completing her degree in English (BA Hons) at Birmingham City University, she has written pieces for and worked with arts organisations including The Birmingham Rep, National Theatre, Talawa Theatre and Birmingham Hippodrome.

She also hosts a weekly show on Switch Radio which focuses on community, care and creative sectors in the UK.

Rajinder Dudrah

Dr Rajinder Dudrah is Professor of Cultural Studies and Creative Industries at Birmingham City University, UK. He led the 'Slanguages: Languages in the Creative Economy' research project as part of Creative Multilingualism (2016-2020) under which aegis the play *Jugni - The Female Firefly* was commissioned. Rajinder has taught, researched and published widely across film, media and cultural studies and has collaborated with over 25 different artists across the UK to produce new creative works as part of Slanguages.

jugni comes and dances in my dreams
jugni makes me fly

jugni takes me across borders
taking me to Lahore

jugni removes the radcliffe line
and I see my five rivers flowing together

jugni sees me read and write poetry
jugni tells me to light the candle

jugni watches me apply kohl
jugni watches me paint my lips

jugni looks at me and smiles
jugni tells me to fall in love with myself

jugni is no kafir or fakir
jugni is azaad, jugni is azaad

and jugni makes me free
jugni sets my rooh free

the jugni becomes me...
and the jugni becomes me...

o mereya jugni, jugni...
o mereya jugni, jugni...



*“I live in the embers of history, and
I come to life every time any one of you
cares to remember me
away from the pen of the coloniser”.*

Jugni – The Female Firefly is an original new play by three artists from Birmingham, UK. It was written, directed and performed by Raveeta Banger, Rupinder Kaur and Ashlee Elizabeth-Lolo, and produced by Rajinder Dudrah in 2021.

This book offers unique insights into the making, rehearsal, performance and filming of the play between Birmingham and Oxford by the production team, before and during the Covid pandemic. A detailed working script with stage and filming instructions is also included.

Jugni was produced as a part of the SLANGUAGES research project and explores themes of colonial history, race, and migration across time through spoken word.

ISBN 978-1-3999-1939-5



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