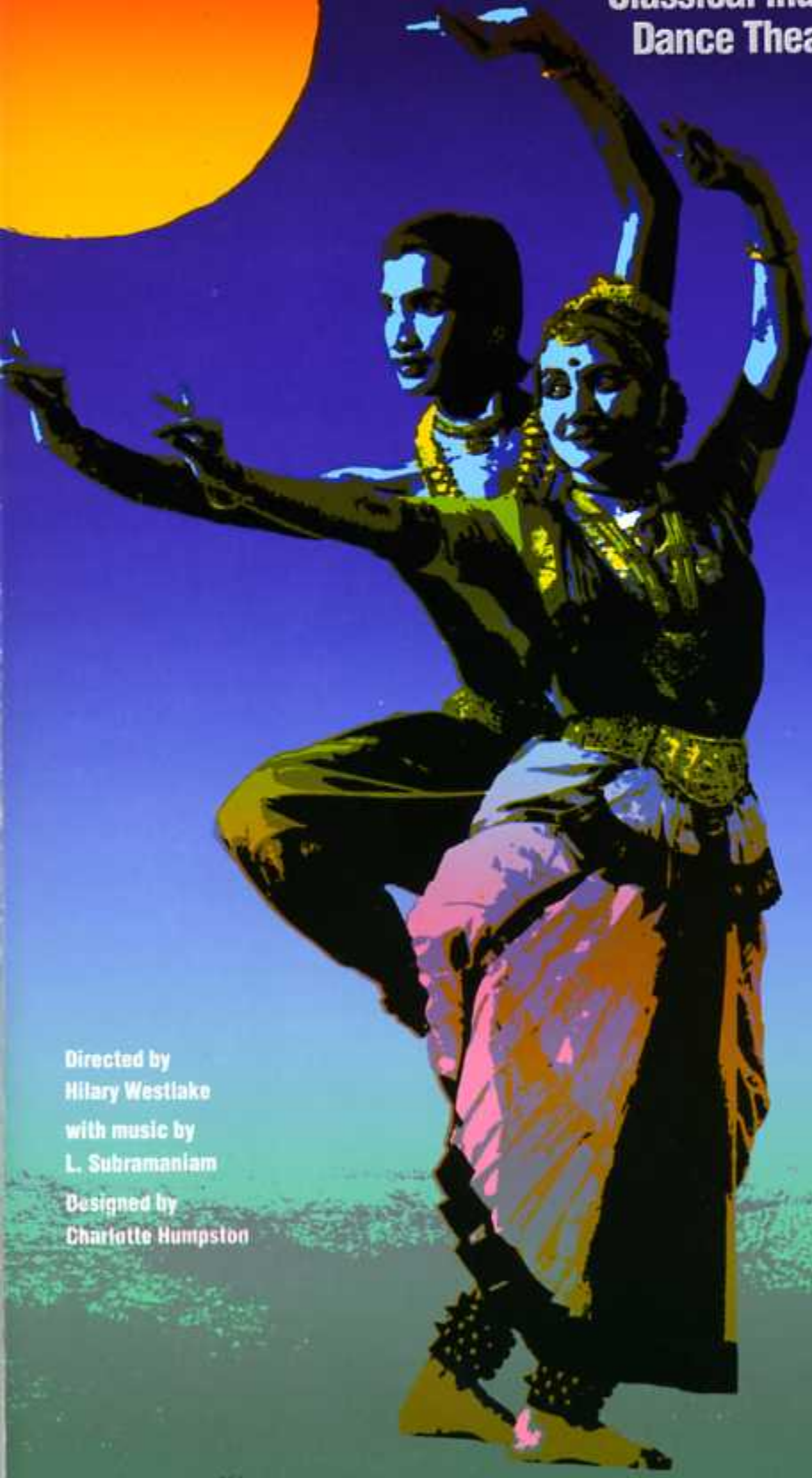


TWILIGHT

**Pushkala Gopal &
Unnikrishnan**
Classical Indian
Dance Theatre



Directed by
Hilary Westlake
with music by
L. Subramaniam
Designed by
Charlotte Humpston

PART 1

The Prelude
Invocation
The Many Hues of Sakti/Parvati
Siva and Yama
The Dance Contest
Interval

PART 2

Beauty and the Beast

THE COMPANY

Dancers:

**Pushkala Gopal
Unnikrishnan
with**

Sef Townsend

Musicians:

**Kumbakonam A.Gajendran
K.Gopinath
K.M.Rajah
Mattanum Sankaran**

**Music for Beauty and the Beast composed by
Dr.L.Subramaniam**

The music for this piece was commissioned by Pushkala Gopal & Unnikrishnan with funds made available by the Arts Council's Composers for Dance Awards Scheme

Music composition (part 1)

**Traditional & improvised
with input from the
company musicians.**

Music Direction (part 1)

Pushkala Gopal

Choreography

**Pushkala Gopal
Unnikrishnan
Hilary Westlake**

Directed by

Charlotte Humpston

Designed by

Simon Corder

Lighting Design by

Tramyard Posters

Graphics

Katharine Doré

Administration

Sef Townsend

Company Manager

Martin Breen

Technician

Helen Dickson

Tour Co-ordinator

Chris Nash

Photography

Carolyn Townsend

Publicity

Set Construction

Stage Production Services

Production Credits

The TVS Trust for supporting the Southampton residency
Bedfordshire Education Department for supporting the Bedfordshire residency
Jeanine Billington, Magdalen Rubalcava, Larry Churchman, Lesley Crewdson, Tessa Sowerby,
Shape East, Nikki Crane, Cheshire Dance Workshop, Alison Atkinson, Bharathan, The
Academy of Indian Dance, Major General & Mrs Balasubrahmanian, Guru V.P.Dhananjayan,
Cynthia Allen, Ishwari & Paul Dennis, Mr. D. Mandair.

David Gale for textual contributions.

Hilary Westlake's participation in this project is by arrangement with Lumiere & Son Theatre Company.

The company would like to thank the Regional Arts Associations and venues for their continuing support.

Special Thanks to:- Sadler's Wells Theatre, The Place Theatre, The Gantry Theatre

My Guru V.P.Dhananjayan likens tradition to a river, which remains, continuous and essentially the same, but where new waters flow every day. As I work with classical Indian dance forms like Bharatanatyam and Kathakali, I often encounter a dichotomy between the demands of puristic traditional ideals and innovative creative impulses. From the time Unni and I have worked together, we have explored different channels of interactive expression, first with one another and then with other artistes. The new work takes us into an encounter with a director known for her fondness of theatre involving music, movement and the word. It also leads us to a composer whose forte is an East-West fusion of classical music. Our endeavour is to explore the exciting possibilities these relationships bring to us. It is also to contribute to the manifestation of our art form in a way unique to our own individual life experiences.

Pushkala Gopal

My East-West Fusion compositions include several works for chamber ensembles and symphony orchestras. Although one or two dance companies have used my recorded works in performance, this is the first time I have been specially commissioned to do a dance piece. In what way have my experiences this time been different? I have found myself considering theme and character portrayal as an important focus for musical ideas - I have enjoyed my interaction with my fellow artistes in the evolution of a piece that lets me contribute as much to the movement as they have contributed to my stimulus. I have been influenced by the musical modes of the dance traditions and approached the work from another dynamic dimension. I believe in my chosen East - West genre - in a way it is an expression of where we find ourselves in life - constantly seeking to bridge gaps and yet retain a value for what is different about our cultures. I am happy that this is a philosophy shared by the company for whom I have created this piece.

Dr L.Subramaniam

As I understand it, Classical Indian Dance was at one time a total theatre but over the last two or three hundred years has become a mainly non-verbal physical expression. Pushkala Gopal and Unnikrishnan, wishing to explore the possibilities of restoring some of the theatricality, approached me to create a version of Beauty and the Beast with them. Having seen Classical Indian Dance and appreciating the physical prowess of its exponents it seemed that the possibility of incorporating aspects of this dynamic yet formal discipline with other more familiar theatrical forms was one that could provide unusual and exciting work.

Hilary Westlake.

BIOGRAPHIES

PUSHKALA GOPAL was born in Chelmsford, Essex. She comes from a family of musicians and started her training in music and dance in India at an early age, culminating in a Government of India scholarship to study under the Dhananjayans at their Academy of Bharata Kalanjali in Madras. She was awarded a British Council Fellowship in 1983 and was attached to Middlesex Polytechnic, Trent Park to study western techniques of dance. She initiated two much acclaimed dance productions: 'THE ADVENTURES OF MOWGLI' and the 'RETURN OF SPRING' whilst she was Artistic Director at the Academy of Indian Dance. She has taught and performed extensively in Britain and in collaboration with Unnikrishnan is evolving new ideas for their work together.



UNNIKRISHNAN was born in Kerala, South India. He trained at Kathakali from the age of eight at the Gandhi Seva Sadanam School and then in Bharatanatyam at the Kalakshetra School in Madras. He was awarded a Government of India Scholarship to develop his Bharatanatyam style further under Venkatachalapati before joining the Dhananjayans as a member of their professional dance troupe and teaching staff. In 1985 he came to Britain and taught and performed for the Academy of Indian Dance. Unnikrishnan is the principal teacher of Kathakali at the Academy of Indian Dance. He has toured extensively performing and leading workshops throughout Britain and has just received an award for his outstanding contribution to dance and mime from Greater London Arts.

L.SUBRAMANIAM, who has begun a new era in violin playing, executed by his very individualistic, brilliant and masterful style, has become a legend in his own time. The most respected and renowned Indian violinist on the International scene, Subramaniam has been hailed by his critics and connoisseurs alike as one of the greatest performers of all times. He has scored music for award-winning television series and movies like SALAAM BOMBAY and was also the musical advisor for Peter Brook's historical stage production of the MAHABHARATA. He has performed with Sir Yehudi Menuhin in a tribute to India's 40th Year of Independence, and has recorded and produced close to fifty recordings, including a five-volume ANTHOLOGY OF INDIAN MUSIC for the Occora label of Radio France. He has received several honours, awards and titles including the National Award of "Padmashree" from the Government of India and the title of "Violin Chakravarti" (Emperor of Violinists) from the Governor of Madras, and has performed in prestigious venues like the Bolshoi Theatre, The Lincoln Centre, the Royal Albert Hall, and the Champs Elysees Theatre to name but a few.





HILARY WESTLAKE trained as an actress and worked with Interaction's TOC and London LA MAMA Company. In 1973 she and David Gale formed LUMIERE & SON. She has directed all but one of the company's scripted plays and created twelve of her own works, including DEADWOOD performed in Kew Gardens which won her a Time Out Theatre Award. She has directed other companies: Monstrous Regiment, Three Women Mime, Mata Hari at the Lyric Hammersmith, and two pieces for David Glass, SHRINKING MAN and ROAD MOVIE. In 1981 she received a bursary from the ACGB to tour India with the British Association of Theatre Designers. This gave her the opportunity of seeing a wide range of performance work and meeting people involved with theatre and film production. Most recent work with Lumiere & Son includes WAR DANCE for the Nottingham Festival and PARADISE, which is touring the UK this Autumn.



CHARLOTTE HUMPSTON's theatre work includes THE MASK, THE DUCHESS OF MALFI, X EQUALS MURDER, BROKEN ENGLISH, THE DOUBLE, THE MILL ON THE FLOSS, IN THE IMAGE OF THE BEAST (Fringe First Award), COWBOYS, LE MISANTHROPE (Fringe 1st Award) and TIMON OF ATHENS all for Red Shift Theatre Company which she co-founded in 1981. Other theatre work includes plays at The Riverside Studios, The Gate and the Watermans Arts Centre. She also art directs for film and TV including REFUSE TO DANCE, a drama documentary about the playwright Howard Barker, LE TANGO STUPEFIANT, a film based around the songs of Helene Delavault and recently twenty four episodes of STAR TEST for Channel 4.



SIMON CORDER has been occupied in entertainment since leaving school to join a circus in 1978, learning his craft in touring theatre and opera. He has been technical director and lighting designer of Lumiere & Son Theatre Company since 1981. He also works as a freelance photographer and lighting designer and manages large scale performance events. Recently he has designed lighting for Adventures in Motion Pictures and Actors Touring Company.



KUMBAKONAM A.GAJENDRAN has carved a niche for himself in the field of Bharatanatyam as a composer, conductor and vocalist over the last few years. He was born in Kumbakonam in South India in 1950 and trained for several years to become a classical Karnatic vocalist under Vishnupuram Swaminatha Pillai. He started performing in public when he was thirteen. About ten years later he moved on to performing choral and light music recitals. Through association with artists like Padma Subramanyam he was drawn into singing and conducting for dance. From 1983 he has worked with several dancers. His skills include a scholarship in Tamil and adeptness in Ganjira playing and Konnakol (the art of spoken percussion). He has toured in Britain on an earlier occasion with Shdrana Jeyasingh. This is his second tour with Pushkala Gopal and Unnikrishnan.



K.GOPINATH hails from a family of musicians. His academic pursuit includes a degree in History from Madras University, but music, with a specialisation in dance music has been his vocation from an early age. He was born in 1950 in Triptir in Karnataka. His father, Krishna Raja Rao, was an exponent of the form "Harikatha"- a mode of storytelling. Gopi's training in Mridangam and Nattuvangam was provided by his brother, the renowned Bharatanatyam Guru Adyar K.Lakshmanan. After further specialisation under the Mridangam maestro Umayalapuram Sivaraman, Gopi now plays a dual role as Nattuvanar (conductor) and percussionist in the dance field. He was appointed as a full time teacher at Kalakshetra in Madras from 1978-80, but is now a freelance performer. He has toured with many dancers to the USSR, Eastern Europe, China, South East Asia, Australia, East Africa, USA, Sri Lanka and Mauritius. This is his first tour with this company.



K.M.RAJAH has been 'to most countries of the world except for China and Australia!' He was born in 1930 in Tenkasi in South India and his first Guru was his father from whom he studied Nagaswaram (an oboe-like instrument). Later, Ramanathapuram M.N.Nataraja Pillai taught him to play the flute. He was employed by Radio Ceylon for some years after which he moved to India. This saw a shift for him into the realm of dance and music. He worked at Shrinalini Sarabhai's Institute Darpana for some years at Ahmedabad, before he moved to Madras. He is one of the best known dance accompanists in the country and has participated in several major dance festivals. This is his second tour with Pushkala and Unni, in this country.



MATTANUR SANKARAN hails from a family of temple musicians (Marars), and is one of India's greatest Tayambaka (solo Chenda playing) exponents. He was born in 1950 in Mattanur in Kerala and his first teacher was his father. Later he went to Gandhi Seva Sadanam where he learnt Kathakali Chenda and, incidently, where he and Unni were students together. He then went on to learn to perform on the Edakka under the maestro Pattarattu Sankara Marar. He is now the director of Mattanur Pancha Vadya Sangham. He is also a founding member and Chenda teacher at Aastikalayam in Cherukunnu in Kerala. Recently he directed a presentation of 'Vadya Manjari' (cluster of musical instruments), for Kerala Kalamandalam. He has travelled to many countries and this is his fourth trip to Britain.



SEF TOWNSEND has been performing all his life from the puppet plays of his childhood through to dance, street theatre, performance art, radio, pantomime and music theatre. Since leaving New Zealand in 1978, where he began his professional career, he has received scholarships and awards from the British Council, QEII Arts Council of New Zealand, the Polish, Belgian, Czech, and Bulgarian governments and has taught drama in China. He speaks several languages and, interested in helping to create events which bring together different arts disciplines and different cultures, he hosted The Daylight Club and the Brain Research Unit arts clubs in London. Sef has been a student of the Academy of Indian Dance for the last three years and has toured with Pratap Pawar's Kathak production DIVYA DRISHTI. He now studies Kathakali. After the present tour with Pushkala Gopal and Unnikrishnan he will research the phenomenon of overtone singing in Mongolia.



KATHARINE DORÉ trained as a stage manager at The Central School of Speech and Drama. Having toured extensively in the United Kingdom and abroad, with everything from kids theatre to opera, including two years with Scottish Ballet, Katharine spent four years working at Watermans Arts Centre, Brentford, before becoming administrator for Pushkala and Unnikrishnan. Katharine is also administrator for contemporary

CLASSICAL INDIAN DANCE has a living tradition going back over 2000 years. It continues to be relevant and vital because it is versatile towards adaptation and change without compromising its traditional integrity and richness.

It originated as a temple dance form; whilst retaining this aspect, it is also valid today both as an exciting theatrical spectacle, and in its rich and expressive story-telling aspects as a community art form.

The dance consists of abstract or 'pure' dance - Nritta - emphasising shapes, rhythms and patterns in the expression of time, space and energy. It offers Nritya, the language of mime using subtle facial expression and hand gestures with the entire body to communicate thoughts and feelings, and recreated visual images. It uses Natya, the quality of drama, to bring alive various moods, characters and situations.

Together, the three combine to create an experience that is unique to the moment when the dance is articulated through the body, as is the feeling and emotion which brings alive the performance.

BHARATANATYAM is a style which developed from the land of Tamilnadu in South India and is now nurtured there as well as in other parts of the country and outside. Using lines along various geometric planes, the style emphasises minute, challenging patterns of footwork and precision in timing and stance.

Stylised expression particularly highlights the use of the eyes, eye-brows and neck; mime is used in a literal, sometimes colloquial fashion and is often improvised. The style favours abstract dance and expressive dance equally.

KATHAKALI draws a great deal from the martial-art tradition of Kerala in South India and is one of the finest examples of highly developed physical theatre. Emphasis is on the body as a whole and dramatic story-telling dominates the pure dance aspect.

All the muscles of the face are activated, in its technique of facial expression and exaggerated stylisation is one of the features of this style. It is particularly suited to the male dancer within the Indian tradition and has its own extensive vocabulary of hand gestures.

TWILIGHT

PART 1

SIVA and SAKTI

SIVA is the destroyer in the Hindu TRIAD and SAKTI his consort, is regarded as his creative energy, or power. Themes of SIVA and SAKTI find popular expression in the performing Arts' lore of India as these Gods are many things to many people. SIVA is often depicted as Nataraja, the Lord of the Dance. He represents the elements, holds a drum, a deer, fire and other weapons. He wears a garland of skulls, serpents encircle his body, a crescent moon decorates his crown. His matted locks hold down the river Ganga in a knot and make him appear wild, as does his raiment - an elephant hide or tiger skin. His vehicle is the bull. SAKTI, also known as Parvati amongst her several other names, is golden-skinned, beautiful, fearless, dynamic. In one of her aspects as the slayer of evil demons, she is also seen with attributes, like weapons and skull garlands, similar to Siva. She is sometimes aggressive when Siva is passive, and has three principle manifestations as the Provider of Knowledge, Prosperity and Succour.

THE PRELUDE

"Her body smeared with musk and saffron shines as gold. His body smeared with ashes is lustrous as camphor. She radiates love through her beauty - He destroyed the God of Love. She is the Goddess of the Mountain, he is the Lord of the Universe. Her dance marks the creation of the world, his dance has the power to destroy it....yet they are one".

INVOCATION - Natesa Kavuttuvam

The verse offers a prayer to Natesa, the lord of the Dance. Other Gods and celestials bow to him. As he dances, his ankle bells tinkle, he holds a drum in his hand and assumes a terrible form. In Raza Hamsadhwani and Adi Tala, the dance choreography is by Guru Adyar Lakshmanan.

THE MANY HUES OF SAKTI / PARVATI.

She is the mother who delights in her sons Ganesa and Guha. She is the destroyer of the evil demons, Chandor, Munda, Mahisha. She sometimes looks on at Siva with love, she is full of wonder at his exploits. She is angry when she sees Ganga, filled with dread when she sees the serpents. She shows compassion to her devotees, is heroic, bold, full of fun.

This is based on a musical composition by Muthia Bhagavatar in Kamas Raga and Adi Tala, known as a Daru Varnam. There is also a reference to the works Saundaryalahari, Mahishasuramardini Stotram and Devi Mahatmya. The expressive dance is improvised.

SIVA AND YAMA - KALA SAMHARAM: The encounter of Siva and the God of Death

Sharkandeya was a Siva devotee who had only sixteen years to live. The God of Death appeared riding his bull at the appointed hour to draw his life out and take the child away. Markandeya was in prayer and not to be moved. Yama exercised his might and power and went to take by force, not only Markandeya, but the Siva idol he was worshipping. Shiva manifested himself and killed Yama, to protect his devotee and curb the arrogance of the lesser God!
Performed in Kathakali style, through improvisation.

THE DANCE CONTEST

Sakti had become all too powerful. It was important to curb her extraordinary energy. She had to be humbled. So a dancing contest was organised at the Ruby Hall. Siva danced and Sakti danced. He was elegant, she was graceful. He was adept, she was accomplished. There seemed to be no end... Siva dropped an earring and lifted it up in his foot to carry it back. As he raised his leg high, the contest was resolved!

PART 2

BEAUTY AND THE BEAST

A re-telling of the familiar fairy tale combining elements of the Classical Indian Dance vocabulary