



Pushkala Gopal and Unnikrishnan & Company

# THE TAMING OF THE SHREW

CLASSICAL INDIAN DANCE THEATRE

*"exciting bravura dance theatre"* City Limits

Adapted by Naseem Khan  
Directed by Hilary Westlake  
with music by L. Subramaniam



# THE TAMING OF THE SHREW

## DANCERS

The Birds  
Bianca  
Lucentio  
Kate  
Petruccio  
Grumio  
Baptista

**Pramila and Suresh**  
**Gig Payne**  
**Vinayan**  
**Pushkala Gopal**  
**Unnikrishnan**  
**Rajendran**  
**Suresh**

## MUSICIAN

Chenda, Edakka, Maddalam

**Mattanur Sankaran**

Adaptation

**Naseem Khan**

Director

**Hilary Westlake**

Composer

**L.Subramaniam**

Choreographers

**Pushkala Gopal & Unnikrishnan**

Set Design

**Helen Turner**

Costumes designed and constructed by

**Lesley Crewdson**

Original Lighting Design

**Tina MacHugh**

Technical Manager

**Sebastian Petit**

## FOR PUSHKALA GOPAL & UNNIKISHNAN & Co

Administrator

**Anna Papadopoulos**

Press and Marketing

**THEatre GIRLS (071-833 0499)**

Graphics

**Tramyard Posters**

## Production and other credits

Springvale Studios, with particular thanks to engineer Mark Harwood and Alan Bint (who is an expert at mixing and arrangement, programming, and scorewriting) for their professional advice and support to the project; Digital Equipment Company and Ballet Central.

Talmiz and Mukul Ahmad, Chitralka Bolar, Nina Cambow, Basanti Chatterjee, Lesley Crewdson, Guru V.P.Dhananjayan, Katharine Doré, Shobana Jeyasingh, Mira Mishra Kaushik, Veronica Lewis, Hema Macherla, Sid Marchant, Bavaani Nanthalan, Malcolm Noble, Glyn Perrin, Mr & Mrs Rao, Ann Rossiter and Gautam Appa, Major General and Mrs Balasubramaniam, Surendran, Peter Whittle and Prakash Yadagudde.

Thanks also to the Murugam Temple, East Ham and Spices Restaurant and others who could not be included at the time of going to press.

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

For further information including details of workshops and other activities throughout the tour and further bookings and future plans, please contact:

**Anna Papadopoulos, Sadler's Wells, Rosebery Avenue, London EC1R 4TN, Tel: 071-837 0352.**



# BIOGRAPHIES

## PUSHKALA GOPAL

Pushkala was born in Chelmsford, Essex. She comes from a family of musicians and started her training in music and dance 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 to study Western dance techniques. She initiated two much acclaimed dance productions THE ADVENTURES OF MOWGLI and THE RETURN OF SPRING whilst she was artistic director of the Academy of Indian Dance.

In 1987 she co-founded with Unnikrishnan their own dance company, since when they have presented their own unique brand of Indian classical dance theatre through performances and workshops all over the country. Their most recent collaborations were as choreographers and performers in TAPESTRY OF TALES, TWILIGHT and THE TAMING OF THE SHREW which toured extensively throughout Britain.

In addition to her performance and creative work, Pushkala is an acclaimed teacher and acknowledged expert in the field of Indian dance. Her experience includes leading a wide range of workshops and collaboration in creative education projects as well as lecturing in musicology and dance theory. Recent choreographic commissions include a special performance as part of the Royal Inaugural Ceremony for the Nehru Gallery at the Victoria and Albert Museum commissioned by ADiTi. Pushkala is also an acknowledged exponent of dance music and conducts music and Nattuvangam classes in Britain and India. Music composed by her features in EAST MEETS WEST and CLASSICAL SPECTRUM.

## UNNIKRISHNAN

Unnikrishnan was born in Kerala, South India and trained in Kathakali from the age of eight at the Gandhi Seva Sadanam School and then in Bharata Natyam at the Kalakshetra School in Madras. He was awarded a Government of India Scholarship to develop his Bharata Natyam style further under Venkatachalapati before joining the Dhananjayans as a member of their professional troupe and teaching staff.

He came to Britain in 1985 to teach Bharata Natyam and Kathakali at the Academy of Indian Dance and in 1987 established with Pushkala Gopal their own dance company.

Unni has also worked extensively as a solo artist, creator and teacher in a wide range of performance and community projects including collaborations with the Royal Ballet and the South Bank Centre. He has filmed a solo from Salman Rushdie's HARDUN AND THE SEA OF STORIES for television and most recently was Fight Director for David Freeman's production of the MORTE D'ARTHUR at the Lyric, Hammersmith. He appeared as Barbar the Elephant and the Boy in THE SNOWMAN under the direction of Veronica Lewis with the Bournemouth Sinfonietta and danced before H.R.H. The Queen as part of the opening ceremony for the Nehru Gallery at the Victoria and Albert Museum in November 1990. Spring 1991 saw a collaboration with Axis Dance on a

performance and education touring project, EAST MEETS WEST.

In 1988 he received an award for his outstanding contribution to dance and mime from Greater London Arts and in October 1990 received a Time Out / Dance Umbrella Award again 'for his outstanding contribution to Indian Classical Dance in Britain'. He was also a recipient in 1991 of a Digital Dance Award.

## MATTANUR SANKARAN

Mattanur hails from a Marar family of temple musicians and is one of India's greatest Tayambaka (also Chendra playing) exponents. He was trained initially by his father and later went to Gandhi Seva Sadanam to specialise in Kathakali Chenda where he and Unni were students together for several years. He subsequently trained on the Edakka under the maestro Pattarattu Sankara Marar. He is the director of Mattanur Pancha Vadya Sangham and is also a founder member of Aastikalayam and directorial work includes a work VADYA MANJARI - a percussion ensemble for Kerala Kalamandalam. He has represented India at the Festival of India in the US and has featured in the Edinburgh Festival and the International Dance Festival in Singapore in 1990 as an accompanist for KING LEAR (the Kathakali version). This is his seventh visit to Britain.

## GIG PAYNE

Gig has studied Bharata Natyam with Chitraleka Bolar for the past six years. In 1990 she was awarded an ADiTi / Arts Council Training Bursary and completed her arangetram shortly before joining Pushkala Gopal and Unnikrishnan's production of THE TAMING OF THE SHREW. Although the arangetram was her first solo performance, Gig is a member of Chitraleka's dance company and toured in their last production AMOKTA MAALYADA. She has considerable experience of leading dance projects in school and community settings and has written a Teachers Handbook on South Asian Arts for SAMPAD, the South Asian Arts Development Organisation based in Birmingham. Gig's interest in the educational and therapeutic application of Classical Indian dance is a result of her professional training as a Chartered Clinical Psychologist. She runs dance and movement classes for young children at the Midlands Arts Centre in Birmingham and teaches Bharata Natyam in Corby.

## PRAMILA

Pramila completed her diploma in Bharata Natyam from Kalakshetra in 1989. For the past two years she has been working at Bharata Kalanjali as a teacher apart from conducting her own classes. This is her second tour with this company.

## RAJENDRAN

Rajendran has been working as a dancer in commercial cinema for over a decade. He has over seven years of classical training under the Dhananjayans and has toured with their company performing folk dance for over two years. In the last four years he has worked as Assistant Dance Director for several directors of Tamil Cinema. He is visiting Britain for the second time with this company.



## **SURESH SREEDHARAN**

Suresh had his initial training under Lata Raj in Trivandrum, Kerala from 1984 and subsequently moved to Madras in 1990 to pursue full time training under the Dhananjayans at Bharata Kalanjali. He was selected to perform in the Indian tour of Pundit Ravi Shankar's GHANSHYAM in 1990. He has also performed in dance dramas, classical and folk recitals with the Dhananjayans. Suresh holds a degree in commerce.

## **VINAYAN**

Vinayan has studied dance for over nine years, seven of which have been under the Dhananjayans at Bharata Kalanjali, Madras. In the last four years he has toured extensively with the Bharata Kalanjali troupe and has appeared in the television production of KARUNA. He also performs folk dances with Adyan Lakshmanan's company and Ambika Buch. This is Vinayan's second tour of Britain with this company.

## **NASEEM KHAN**

### **Adaptation**

Naseem trained in Bharata Natyam with U.S. Krishna Rao and Chandrabhaga Devi, is a writer (author of THE ARTS BRITAIN IGNORES) and freelance journalist. She was co-ordinator of the alternative Festival of India and co-director with Pushkala Gopal of the Academy of Indian Dance. She is currently the Chair of the South Asian dance umbrella organisation ADiTi.

## **HILARY WESTLAKE**

### **Director**

Hilary trained as an actress and worked with Interaction's TOC and London's La Mama Company. In 1973 she formed Lumiere & Son Theatre Company with writer David Gale, to create and produce their own original work. She collaborated with Pushkala Gopal and Unnikrishnan on a version of BEAUTY AND THE BEAST and directed Verdi's FALSTAFF for the Opera Theatre Company, Dublin in January of this year. For Lumiere & Son she directed an adaptation of THE SAVIOURS OF GOD by Nikos Kazantzakis with Greek artists which was performed in Athens last summer, and most recently WHY IS HERE, THERE, EVERYWHERE NOW which was premiered at the Riverside Studios.

## **LSUBRAMANIAM**

### **Composer**

L.Subramaniam, who has begun a new era in violin playing, executed by his very individualistic 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 time. He has scored music for award-winning television series and movies like SALAAM BOMBAY and was also 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 50 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 Chakaraverti" (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. Most recently he featured in the GLA Sarasa Festival performing at the Queen Elizabeth Hall

## **HELEN TURNER**

### **Set Designer**

Helen's theatre designs include ANTONY & CLEOPATRA for Talawa and designs for Temba, Odyssey, Art Depot, Double Exposure and Lumiere & Son. She has also designed for Extemporary, Spiral and Ludus dance companies and for the Lyric Hammersmith, Croydon Warehouse and the Traverse. She was Costume Designer for the films MEMOIRS OF A SURVIVOR and THE HOUSE for Channel 4.

## **LESLEY CREWDSON**

### **Costume Designer**

Lesley trained as a dancer and later studied theatre costume at Wimbledon School of Art and her experience of dance and theatre performance, production, management and lecturing spans twenty years. Future projects include the costumes for a solo dance work touring North Humberside Schools, working with dance and theatre students on 'Costume for Performance' and the design for the forthcoming collaboration 'The Other Telling' featuring Unnikrishnan and Neil Fisher (a 1991 Digital Dance Award Winner).

## **TINA MacHUGH**

### **Original Lighting Designer**

Tina has designed lighting for many dance companies including Arc Dance Co., The Academy of Indian Dance, DV8 Physical Theatre (The Place), Adventures in Motion Pictures, Second Stride and London Contemporary Dance. Theatre work includes A HERO'S WELCOME (Womens Playhouse Trust), BLOOD (Royal Court Upstairs), ABINGDON SQUARE (Shared Experience), TALK OF THE STEAMIE (Greenwich Theatre), POOR BEAST IN THE RAIN (Bush) and ME AND MY FRIEND (Soho Poly). She has designed the lighting for PEER GYNT (Arc Dance Company) which was performed at the Ibsen Festival in Norway and ALEXANDRA KOLONTAI in the Assembly Rooms during the Edinburgh Festival last year. Recent credits include HEDDA GABLER for the Abbey Theatre, Dublin and new works for Christopher Bruce and Kim Brandstrup in Geneva, Switzerland.

## **SEBASTIAN PETIT**

### **Technical Manager & Lighting Designer (CLASSICAL SPECTRUM)**

Before joining Pushkala Gopal and Unnikrishnan, Sebastian toured with several dance companies including The Lewis London Ballet and Ballet Central. He has lit many productions including the world premiere of ALICE'S ADVENTURES IN WONDERLAND (Lewis London Ballet) and NATALON (Graham Lustig). He also recently lit Red Byrd's tour of SONGS OF LOVE AND DEATH.



# THE TAMING OF THE SHREW

This adaptation of Shakespeare's *THE TAMING OF THE SHREW* is primarily concerned with presenting a more positive and contemporary view of the Kate and Petruchio match. Far from being dominated by her husband, she achieves what one hopes will be fulfilling equality. The focus of last year's production was to find a language to present the story that would be appreciated by both aficionados and newcomers to classical Indian dance. It is excellent that this year we have the opportunity of a further rehearsal period which has allowed us to concentrate on developing details, not only in the narrative, but also in the characterisations and the choreography.

Hilary Westlake

## PROLOGUE

The Birds of Harmony introduce the characters. As in the prologue of an Elizabethan play, they enact a synopsis of the drama to come.

## ACT ONE

### Scene One

#### THE MARKET PLACE

Petruchio and his friends compete amicably. Baptista enters bringing his daughters to marry off. Bianca, the younger daughter, is instantly attracted to Lucentio but cannot be married before her elder sister, Kate. Left alone, the two women squabble and are later mimicked by the eavesdropping men, derisively. Lucentio, smitten with love for Bianca, complains that Kate blocks his path to happiness. Petruchio, in need of money, volunteers to marry her himself, for her dowry.

### Scene Two

Bianca and Lucentio's courtship progresses and Lucentio gives her a bird as a love-token. Kate storms in and, predictably, scares it away. The ensuing bitter argument between the sisters is interrupted by Petruchio who seizes the opportunity to propose to Kate. She refuses him. Furious at this slight, Petruchio demands Kate's hand from her father. A deal is struck between Petruchio and Baptista after frenzied financial bargaining, greatly to Petruchio's advantage, and the wedding is arranged. The birds are disturbed.

## INTERVAL

## ACT TWO

### Scene One

#### THE WEDDINGS

The birds introduce the arrival of the wedding party. Petruchio and his friend, Grumio, are late and behave inappropriately, not satisfying Kate's desire for equal (or superior) status to her sister. The weddings take place.

### Scene Two

#### THE JOURNEY

Weary and ignored, Kate follows Petruchio and Grumio to her new husband's home.

### Scene Three

#### PETRUCHIO'S HOUSE

Isolated and uncomfortable and not in the finery she'd expected, Kate resentfully contrasts her state with her sister's imagined 'ideal' marriage. The men taunt her, believing they have to break her spirit to turn her into an acceptable wife. Both sides angrily struggle for dominance over the other.

### Scene Four

#### PETRUCHIO'S HOUSE, AT NIGHT

Exhausted by quarrelling, the couple fall asleep. Each separately wakes to see the birds, and a dance whose spirit contrasts to the contortions of their own confused, unhappy violence. They are shown the freedom that comes from true equality.

## ACT THREE

### BAPTISTA'S HOUSE, SOME MONTHS LATER

Petruchio and Kate arrive at her father's house

for the Diwali Festival, greeted by family and friends, eagerly wondering who has won in their battle for the upper hand. But Kate and Petruchio's relationship has demonstrably nothing to do with power and control any longer. Despite initial resistance, Bianca is encouraged to join in the joyful finale, the dance of celebration. The birds are content.

## PUSHKALA GOPAL AND UNNIKRISHNAN & COMPANY

is now in its sixth year and has established a considerable reputation for high energy, quality performance and education work throughout the UK.

The main focus for this company has been one major tour each year, presenting *INDIAN EXPERIENCE* (1987), *TAPESTRY OF TALES* (1988) and *TWILIGHT* (1989), which was the first collaboration with Hilary Westlake and L. Subramaniam. In 1990 the company was expanded for *THE TAMING OF THE SHREW* which was first mounted with the aid of a Digital Dance Award. This year's production develops the original *SHREW* with newly created material to reach an even wider audience.

Over the years Pushkala and Unni have developed the company policy of seeking out creative collaborations that extend the artistic potential and cultural frame of reference for Indian dance and drama. Their work explores a highly individual creative blend of traditional classical and folk dance styles that draw extensively on Bharata Natyam and Kathakali.

Pushkala and Unni are equally renowned for their extensive education and community work both during the annual tour and throughout the year. Often of a pioneering nature, their educational work has reached a wide range of participants and proved their outstanding ability to engage with audiences and convey an infectious enthusiasm for the beauty, intricacy and drama of their movement vocabulary and music that has made a profound contribution towards greater understanding and appreciation of South Indian culture.

**BHARATA NATYAM** is a style which originated from the land of Tamil Nadu in South India. 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, eyebrows and neck; mime is used in a literal, sometimes colloquial fashion and is often improvised.

**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. Technique of facial expression and exaggerated stylisation is also one of the features of Kathakali. It is particularly suited to the male dancer.