

THE DIVISION OF CONTINUING EDUCATION AND COMMUNITY SERVICE
THE STATE FOUNDATION ON CULTURE AND THE ARTS
AND
THE UNIVERSITY THEATRE

present

The
Kerala
Kalamandalam
Kathakali Company

by special arrangements
with the American Society for Eastern Arts
San Francisco, California

John F. Kennedy Theatre
University of Hawaii
September 24, 25, 1970

The Kerala Kalamandalam Kathakali Company

The Kerala Kalamandalam (the Kerala State Academy of the Arts) was founded in 1930 by Mahakavi Vallathol, poet laureate of Kerala, to ensure the continuance of the best traditions in Kathakali. The institution is now supported by both State and Central Governments and trains most of the present-day Kathakali actors, musicians and make-up artists.

The Kerala Kalamandalam Kathakali company is the finest in India. Such is the demand for its performances that there is seldom a "night off" during the performing season. Most of the principal actors are *asans* (teachers) at the institution. In 1967 the company first toured Europe, appearing at most of the summer festivals, including Jean-Louis Barrault's Theatre des Nations and 15 performances at London's Saville Theatre, as well as at Expo '67 in Montreal. The next year, they were featured at the Shiraz-Persepolis International Festival of the Arts in Iran.

This August the Kerala Kalamandalam company performed at Expo '70 in Osaka and subsequently toured Indonesia, Australia and Fiji. This, their first visit to the United States, is presented by the American Society for Eastern Arts.

ACCOMPANISTS FOR BOTH PROGRAMS

Singers:

Neelakantan Nambissan

S. Gangadharan

Drummers:

Appukutty Poduval (maddalam)

Chandra Mannadiar (chenda)

Make-up and Costumes:

Govinda Warriar

Gopala Pillai

PROGRAM

September 24, 1970

Ramayana

Kathakali version by the Rajah of Kottarakkara

In order of appearance:

Character	Make-up Type	Actor
Ravana, king of Lanka	Kathi (knife)	Ramankutty Nair
Maricha, his uncle	Kathi (knife)	Vasudeva Pisharoty
Rama, the hero	Paccha (green)	Madavoor Vasudevan Nair
Lakshmana, his brother	Paccha (green)	Sankaran Namboodiri
Sita, Rama's wife	Minukku (gold)	Kottakkal Sivaraman
Sannyasi, Ravana in disguise	Minukku (gold)	P. Vasudevan
Jatayu, king of the birds	Bird's make-up	Vasudeva Pisharoty
Sugriva, the monkey prince	Red Tati (red beard)	Nelliyode Vasudevan Namboodiri
Bali, king and brother of Sugriva	Red Tati (red beard)	Padmanabhan Nair
Tara, Bali's wife	Minukku (gold)	P. Vasudevan
Hanuman, the white monkey	Vattamudi (circular headdress)	Kunchu Nair
Mandodari, Ravana's wife	Minukku (gold)	P. Vasudevan
Prahastan, Ravana's counsellor	Minukku (gold)	Vasudeva Pisharoty
Bharata, Rama's half-brother son of Queen Kaikeyi	Paccha (green)	Sankaran Namboodiri
Visishta, spiritual preceptor to Rama's father and Rama's own Guru	Minukku (gold)	Padmanabhan Nair

Invocation: Auspicious conch shell; drum of the gods heralding performance.

Scene 1: King Ravana devises a scheme, with his uncle, Maricha, to abduct Sita.

Scene 2: Sita asks her husband, Prince Rama, to catch a deer. Lakshmana remains.

Scene 3: Rama kills the deer, actually Maricha, who has lured Rama from Sita.

Scene 4: Sita sends Lakshmana to aid Rama; Ravana, disguised as a hermit, abducts her, after killing Jatayu who tries to help her. Rama and Lakshmana return.

Scene 5: Rama agrees to kill the monkey Bali, in exchange for the help of Bali's brother, Sugriva.

Scene 6: Bali and Sugriva fight. Rama intercedes and kills Bali, who entrusts his family to Sugriva's care as he dies.

INTERMISSION

Scene 7: Hanuman, supernatural white monkey, agrees to deliver Rama's message to Sita.

Scene 8: Ravana entreats Sita to love him; she scorns his advances.

Scene 9: Hanuman delivers Rama's message, giving Rama's ring as a token.

Scene 10: When Hanuman, tail dipped in oil, escapes capture he burns Ravana's city.

Scene 11: Rama and the monkey army enter Lanka; Rama slays Ravana.

Scene 12: Rama is crowned king of Ayodhya, accompanied by Sita and Lakshmana.

Dhanasi: Concluding dance, by Rama, who bows to God and to the audience.

PROGRAM

September 25, 1970

Mahabharata

Kathakali version by Vayaskara Mussathu and Mannar Gopalan Nair

In order of appearance:

Character		Make-up Type	Actor
Yudhisthira	} Pandava brothers	Paccha (green)	Kunchu Nair
Bhima		Paccha (green)	Vasudeva Pisharoty
Arjuna		Paccha (green)	Sankaran Namboodiri
Nakula		Paccha (green)	Madavoor Vasudevan Nair
Sahadeva		Paccha (green)	P. Vasudevan
Draupadi, their wife		Minukku (gold)	Kottakkal Sivaraman
Duryodhana	} Kauravas	Kathi (knife)	Ramankutty Nair
Duhsasana		Red Tati (red beard)	Nelliyode Vasudevan Namboodiri
Shakuni		White Tati (white beard)	Padmanabhan Nair
Kichaka, a general		Kathi (knife)	Ramankutty Nair
Draupadi as Malini		Minukku (gold)	Kottakkal Sivaraman
Bhima as Valala		Minukku (gold)	Padmanabhan Nair
Lord Krishna		Paccha (green)	Madavoor Vasudevan Nair
Arjuna (in Bhagavad Gita)		Paccha (green)	Kunchu Nair
Raudra Bhima (in final scene)		Paccha (green, animated)	Vasudeva Pisharoty

Invocation: Auspicious conch shell; drum of the gods; dance by the five Pandava brothers.

Scene 1: Yudhisthira, eldest Pandava brother, loses their kingdom, army, and wealth playing dice. His wife, Draupadi, is disrobed and humiliated; she curses the Kauravas, their tormentors, with bloody death at the hands of the Pandavas. The Pandavas are banished to the forest.

INTERMISSION

Scene 2: Disguised as menials, the Pandavas serve in Virata. Draupadi repulses advances of the queen's brother, Kichaka.

Scene 3: Bhima, urged by Draupadi, agrees to kill Kichaka by a ruse.

Scene 4: Bhima, disguised as Draupadi, surprises Kichaka and crushes him to death.

Scene 5: Draupadi begs Krishna not to prevent war, so her vengeance will be achieved.

Scene 6: Krishna fails in his mission to negotiate the return of the Pandava kingdom.

Scene 7: War between Pandavas and Kauravas begins: Arjuna despairs of killing his relatives, but Krishna advises this is his divine duty in order to establish righteousness in the world (*Bhagavad Gita*).

Scene 8: In the final battle Bhima bathes in the Kauravas' blood; Krishna blesses him.

Dhanasi: Concluding dance, by Krishna, who bows to God and to the audience.

About Kathakali

Kathakali dance-theatre is noted for vigorous acting and hypnotic music, elaborate make-up (which is begun at 1 p.m. for an evening performance), colorful costumes and jewelled headdresses. It dates from the sixteenth century. Most performances are in its homeland of the state of Kerala, in southwest India, and are all-night affairs presented in the precincts of temples. Actors must be masters of dance, mime and gesture; they undergo rigorous training from childhood, learning to perform the great Hindu epics in Kathakali's demanding style.



Make-up. Elaborate and stylized facial make-up distinguishes types of characters. Green (*paccha*) symbolizes a hero of inner refinement, poise, and moral excellence, such as Rama and the Pandavas. Knife (*kathi*) make-up is green broken with a red patch, and with a white ball on the nose and between the eyes, for a demonic character like Ravana. The color of the beard also indicates character: red for a vicious Duhsasana, white for a higher type of person such as Hanuman the white monkey, and black for a forest dweller. A character of highly refined and spiritual qualities has gold (*minukku*) make-up. Women and holy men are of this type.



Gestures. Hand gestures (*mudras*) are famous means of expression in all forms of traditional Indian dance and theatre. They are employed with remarkable speed and abundance in Kathakali. The entire text of a Kathakali play, including grammatical parts, can be conveyed by mudras alone.



Curtain. Actors in Kathakali may make their appearance from behind a colored curtain held by two assistants. Especially when an evil character appears, he will bring the curtain down slowly to reveal himself to the accompaniment of drums and cymbals. Trembling hands, a glimpse of face, violent dancing make the appearance exceptionally theatrical and exciting.



Music. Music is provided by two singers and two drummers. The first singer keeps a steady rhythm on a hand gong and the second on large cymbals. One drum (*maddalam*) accompanies all songs, regardless of character. The second drummer plays one drum (*chenda*) for male characters and another (*itaykku*)—which can play all the notes in the octave—for female characters.

Company Manager:

Vasudevan Namboodiripad

Acknowledgement:

Technical and business assistance provided by the UH Department of Drama and Theatre.

NOTICE:

Smoking is not permitted in the auditorium, nor may photographs or recordings be made during the performance.