

***Gesture and Rhythm:
Storytelling through Kathak Dance***



**Chitresh Das Dance Company's SchoolTime Performance of
Shiva!**

Friday, February 26, 2016 11am
Zellerbach Hall, University of California, Berkeley

The Cal Performances Shiva! Engagement Guide was written by Rica Anderson, Marilyn Stanley, Sabrina Klein, and Chitresh Das Dance Company Members and Teaching Artists Seibi Lee, Joanna Meinel and Charlotte Moraga. It was edited and designed by Rica Anderson.

© Copyright 2016 Cal Performances

Table of Contents

How to Use This Engagement Guide.....	2
Your Starring Role in the Theater (theater etiquette for students).....	3
About the Performance: Background. Who is Shiva? Storyline.	4
Artistic Concept: Rhythm + Gesture = Storytelling	6
About Kathak Dance.....	7
Engagement Activities (2 pre-performance, 1 post-performance)	11
Resources.....	17
Acknowledgements and Appreciations.....	18



1. How to use this Engagement Guide

If you have photos or lesson plans to share, please let us know! Use #ChitreshDas@Cal.

We invite you to challenge yourself and your students to think with the curiosity and passion of the arts. This engagement guide is organized around 4 key artistic practices (as identified by the National Coalition for Core Arts Standards at <http://nccas.wikispaces.com/>)

Investigating: Questioning, exploring and challenging.

Imagining: Opening the door to what's possible, and even to what seems impossible.

Creating: Making artistic choices with a work of art in mind.

Connecting: Reflecting on both process and product and making connections to other aspects of life and study.

You'll be able to link on specific subjects that you or your students may want more information about. The body of the Engagement Guide invites exploration before and after the performance, giving each student tools to make personal and meaningful connections during the show.

We've included a pre-performance engagement activity and a post-performance activity for artistic practice and reflection. By no means should you feel limited by these suggestions! Go, make art, learn more...and share your experiences where you can.

Artistic Literacy: Having the skills and knowledge you need to connect meaningfully with works of art—that's what we mean by artistic literacy. We think that means something different than knowing the names of all the different instruments musicians might play, or being able to reproduce the exact melodies you might hear during a show. To us at Cal Performances, it means you and your students will have a significant glimpse into the artistic process and will have a chance to try to solve the problems the artists aim to solve creatively. It means that the next time you see a performance, you'll be able to use these same insights to connect with a work of art through the artist's process and that this will deepen your experience as an audience member.

The artistically literate student audiences comes to understand that every artist draws from a core set of concepts skillfully chosen and applied in performance to create a work of art both unique to the artist, and connected to other works of art.

And along the way, we hope that students of all ages—and their teachers and adult mentors—will be inspired to experiment with artistic decision-making and creativity themselves.

Enjoy the show!

Your ★ STARRING Role in the Theater



As an audience member, you are a STAR, too! You play an important role in the performance community. The artists need YOU in order to give you their best work.

S.T.A.R. Audiences

S = Support the artists by being attentive and focusing on the performers.

T = Tune in: listen and watch for understanding (and for the Chitresh Das Dance Company, notice how the dancers use their gestures and movements to tell the story of Shiva and how both the dancers and musicians use rhythms to heighten the drama of the performance.)

A = Appreciate the performers by clapping at the right time. For example, when a scene or dance ends, or when the stage lights fade to dark.

R = Respect the performers and other audience members. At a performance, you, the others in the audience and the artists are sharing this experience together and are part of a performance community. Think about ways you can best support the community's performance experience.

We know you will be a STAR today and will help your classmates shine too!

3. About the Performance

Background:

Chitresh Das Dance Company's performance of *Shiva* consists of seven scenes split into three acts. At the SchoolTime matinee performance, you'll see Act I and Act III as the Kathak (meaning storyteller) dancers bring the story of the Hindu god to life. Female dancers will perform both male and female roles and live musicians will accompany the performers on stage.

Through their movements, gestures and rhythms the dancers depict the emotions and actions of characters as they experience devotion, confusion and temptation, transformation and redemption. As audience, we come back to a central question: **How did the dancers' gestures and rhythms evoke the story of *Shiva* for you?**

Who is Shiva?

Shiva is the main character of the dance piece along with holy men (sadhus) and other mythical characters.

Shiva, the Destroyer

Shiva is one of the three major deities of Hinduism. Shiva is considered the greatest of gods and is tasked with destroying the universe in order to prepare for its renewal at the end of each cycle of time. Shiva's destructive power is regenerative: it's the necessary step that makes renewal possible.



Hindus customarily invoke Shiva before the beginning of any religious or spiritual endeavor; they believe that any bad vibrations in the immediate vicinity of worship are eliminated by the mere utterance of his praise or name.

Shiva is regarded as limitless, transcendent, unchanging and formless. Shiva also has many benevolent and fearsome forms. In benevolent aspects, he is depicted as an omniscient Yogi who lives an ascetic life, as well as a householder with a wife and children. In fierce aspects, he is often depicted in a ring of fire, slaying demons. Shiva is also regarded as the patron god of yoga and arts.

The main iconographical attributes of Shiva are the third eye on his forehead, the snake Vasuki around his neck, the adorning crescent moon, the holy river Ganga flowing from his matted hair, the trishula (trident) as his weapon and the damaru (two-sided drum) as his musical instrument.

The Performance

Shiva, conceived and composed by Pandit Chitresh Das

Here's a brief description of the acts from *Shiva* you will see. Chitresh Das Dance Company will perform Act I and Act III at the SchoolTime show on February 26 at Cal Performances.

ACT I DEVOTION

Scene 1 – Adimantra

Sadhus (holy men) sit in the crematory grounds (smashana), on the banks of the river Ganga; deep in meditation as they invoke a great spiritual energy through their chants and rituals.

Scene 2 - Chaturdisha Pranaam

As the chanting grows, the Sadhus rise and pray to the four directions and perform rituals seeking spiritual power and enlightenment. As the intensity of their meditation increases, they enter into a trance.

Scene 3 - Shiva Awahan

Shiva, in the form of Bhairava (a fierce, destructive manifestation of Shiva), comes into the minds of the ascetics. They believe they are seeing Shiva as a result of their intense practice.

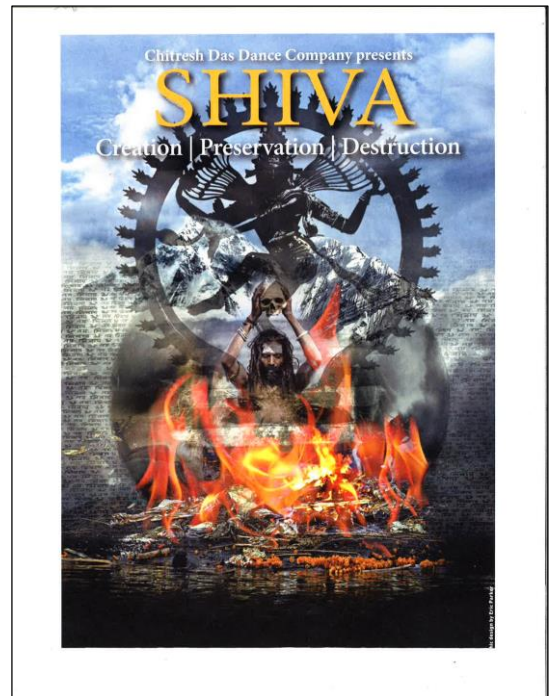
ACT III REDEMPTION

Scene 6 - Madan Bhasma

The Guru recalls the story of Madan Bhasma, as he considers forgiving one of his disciples. After the loss of the goddess Sati (whom Lord Shiva loved), Shiva went into a deep meditation, refusing to interact with the rest of the universe. Sati is reincarnated in the form of Parvati. She tries to gain the attention and love of Lord Shiva but he remains unaffected by her offerings and devotion. Rejected, Parvati goes into a deep meditation. Rati, the goddess of love, convinces Madan, the god of love, to break Lord Shiva's meditation so that his eyes may fall on Parvati. Frightened by the wrath of Lord Shiva, Madan reluctantly agrees, and shoots the arrow of love to break Lord Shiva's meditation. Lord Shiva becomes furious with Madan, opens his third eye, and burns Madan to ashes. Rati begs Lord Shiva for the life of Madan. Ever forgiving, Lord Shiva says that Madan will return once a year, as Spring, in the hearts of all living things.

Scene 7 - Shristi

As seasons pass, Shiva and Parvati meditate through many cycles of creation, preservation and destruction. The Sadhus and Sadhvis (holy women) come together to worship once again and invoke the mighty Lord Shiva in his divine dance of creation as they delve deeper into their spiritual practice.



4. Artistic Concept: Rhythm + Gesture = Storytelling

From the Natya Shastra, a text on the arts, this beautiful quotation and translation is often quoted by Indian classical dance instructors:

"Yato hasta stato drishti"... "Where the hand is, the eyes follow"

"Yato drishti stato manaha"... "Where the eyes go, the mind follows"

"Yato manaha stato bhava"... "Where the mind is, there is the feeling"

"Yato bhava stato rasa"... "Where there is feeling, there is mood/flavor, sweetness (i.e., appreciation of art; aesthetic bliss)"

So vast are the subtleties expressed in the hand gestures of hasta that the vastness of what being human entails, and perhaps even what the entire universe contains, might be expressed by the dancer. Hence as 'hasta' form a distinct coded language which brings a unique poetic element while performing, so too when abhinaya (traditional facial expressions), pose (attitude), and rhythm complete the language, the dancer may express practically anything and everything to an attentive audience.

Kathak is an art form that has its roots deep in the historical and cultural life of India. But as the Chitresh Das Dance Company make clear, Kathak is an energetic, joyful and powerful art form for everyone. While each gesture has a specific meaning in the "alphabet" of Kathak storytelling, audiences everywhere are attracted, as the quote above reminds us, to follow the movement of the hands, which invites our minds to follow and our feelings to connect.

Gestures in performance tell us about the characters, their emotions, and also about the action in the story. We can observe from the movement of the body and the gesture of the hands what a character's age and gender are, how they are feeling about something happening in the story, and the actions they take to move the story along.

In Kathak dance, the rhythms of both the music and the dancers also pull us into the story and invite us to feel emotions. As a rhythm builds back and forth between musicians and dancers, and between dancers in a scene, we can feel the urgency building, too, and the strength of the emotion getting more powerful.

Even when we are not familiar with the details of a story told by Kathak dancers, we have ways to make our own meaning of it that connects us to the original stories. The dancers' bodies and hands will draw our attention to the emotions, moods and actions of the story. Gesture is the language of dance, rhythm is the heartbeat of the story.

5. About Kathak Dance

The most widely performed dance in North India is **Kathak**, from the word *katha*, a story or legend. This tradition dates back over 2,000 years to *Kathakas*, wandering minstrels and bards, who traveled from village to village preaching and bringing to life the meanings and messages of the great mythologies and scriptures through song, dance and commentary.

Kathak in History

During the medieval period, Kathak was brought into the court setting where it became a popular entertainment, and acquired an emphasis on refined grace along with rhythmical development. Elaborately costumed and exquisitely jeweled dancers entertained with poetic descriptions as well as technical virtuosity and fluid beauty. This has given modern Kathak its unique flavor- a theatrical art which blends the vigor of footwork and turns, the subtlety of delicate movements of the face and hands, and the intricacy of mime in storytelling (*gat bhāv*) of all kinds.

Kathak is expressed through four means: the body and limbs (arms and legs); hand gestures (called hastaks or mudras); emotions and moods boldly, but basically naturalistically, expressed in the face and body (*satvika*); and in song and speech (*vachika*).

In the words of Chitresh Das...

My teaching begins with the tradition that was taught to me by my Guruji (teacher/mentor). Each student learns the following aspects of the dance.

Nritta (pure dance; technique): includes movement exercises, basic tutkār (footwork), chakkars (turns); rhythmic patterns and timing; recitation of the bols (language of the dance).

Nritya (dance with rhythm and expression): use of interpretive gestures, expression and rendering of traditional songs and poems.

Nāṭya (drama): learning the art of storytelling, the nava rasa (nine moods or sentiments), working with ardhnanarishwara-shiva/shakti (masculine/feminine energies).



Tatkār

The basic footwork of Kathak Dance.

The bols of tatkār are:

Tā theī theī tat

Ā theī theī tat

...with the corresponding footsteps being:

right, left, right, left

left, right, left, right

Note: To position the feet, heels are placed together, with the toes facing outward in a slight "v" shape.

Rhythmic syllables: Bols

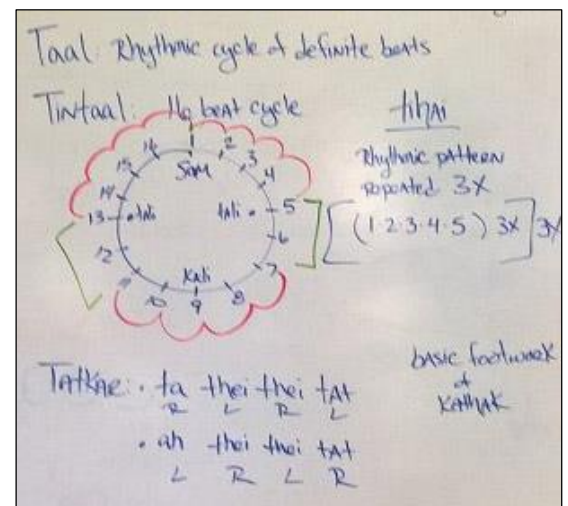
Traditionally a solo performance art, contemporary companies, such as Chitresh Das Dance Company, have ventured into group choreography to create a new dance sensibility. A unique feature of the dance is the relationship each artist develops with the audience through recitation and descriptive commentary. Never simply a silent presentation, Kathak integrates explanations along with recitation of compositions based on *bols*- from *bolna*, "to speak." *Bols* are both the rhythmic syllables and the compositions comprised of these syllables. Most are abstract,

without meaning, but some incorporate onomatopoeic sounds such as peacock calls and train engines, and others weave poetry into the rhythmic language. From the dancer's large repertoire, a new selection of *bols* is created for each program and used as the basis for spontaneous interchange with the musicians, giving life to the performance.

Rhythmic cycle: Taal

One highlighted feature of a Kathak solo is spontaneous interplay between the *tabla* (drum) and the dancer. Once the dancer sets the tempo and rhythmic cycle, called a *taal*, the tabla player then invents and develops variations based on this taal. These exchanges are intensified as each artist challenges the other through their individual mastery while building towards an exhilarating climax of dance, percussion and music.

Taal rhythms move in a circle, beginning with one and ending on one. These cycles are foundations upon which to build rhythmic patterns. A common taal cycle is *Tintaal* which is a 16 beat taal. Dancers and musicians count the beat on the hand using claps and open palms to denote the divisions in the cycle. This is a complex rhythmic system, rigid, yet allowing polyrhythmic improvisations to happen. For this reason, many westerners have compared this music to jazz.



Kathak Bells

Ghunghru or *ghunghroo* are the small bells the dancer ties around his or her ankles. These bells are woven along a thick string. The usual number of bells is usually 100 on each ankle, although for the initial stages of learning or for children, 25 and 50 belled strings allow the dancer to develop a tolerance to the extra weight of the bells.

Nava Rasa: Nine Moods

To demonstrate characters' emotions and the actions that spring from them, Kathak dancers portray nine moods or sentiments called Nava Rasa. These moods, and some of the qualities associated with it, are:

- Shringara – Love, beauty, attraction/attractiveness
- Hasya – Laughter, comedy, delight
- Raudra – Anger, fury, irritation, stress
- Karuna – Compassion, pathos, sorrow
- Vibhatsa – Disgust, aversion, depression, self-pity
- Bhayanaka – Fear, horror, worry, anxiety
- Veera – Heroism, courage, pride, confidence
- Adbuta – Wonder, surprise, amazement, curiosity, mystery
- Shanta – Peace, quiet, tranquility, relaxation

Demonstration of Nava Rasa facial expressions at:

<http://www.indiavideo.org/kerala/arts/performing-art-forms/kathakali/navarasa-405.php>

Each rasa is associated with a Hindu deity and a color. This could be a great research project for your students!



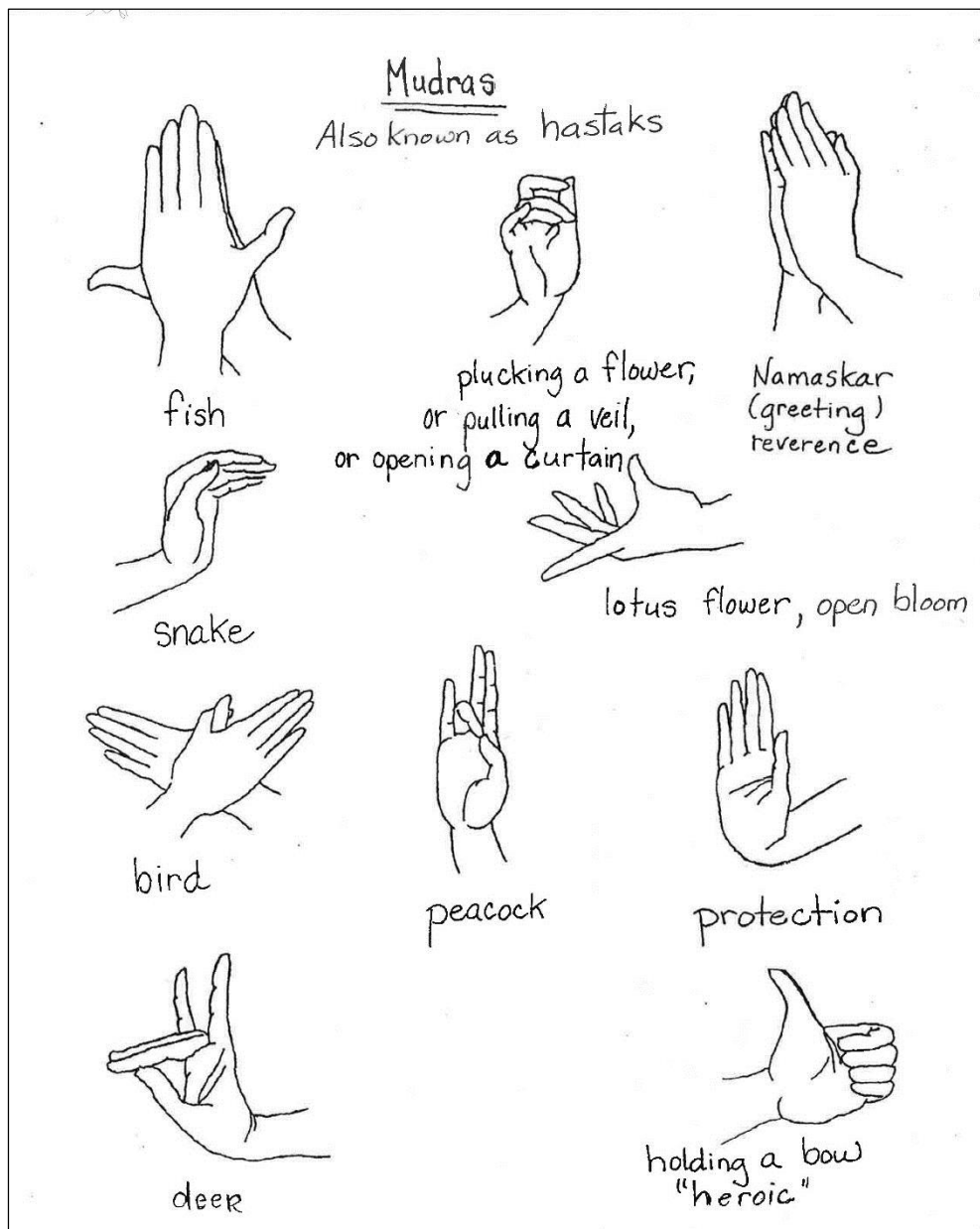
© fotomurthy 2006

Mudras or Hastaks

The Sanskrit word “Mudra” is generally translated as a seal, mark, or gesture. There are 28 single hand gestures and 24 united hand gestures known as mudras or hastaks, which are frequently used in Indian Classical Dance forms.

Mudras may denote Hindu gods and goddesses, illustrate the four different castes, depict different family relationships (mother, daughter, etc.), represent planets and celestial bodies, as well as elements of the natural world like rivers and animals.

Mudras also symbolize various feelings and emotions, and are representative of various states of being.



6. Engagement Activities

Engagement Activity #1 (Pre-performance)

Close Observation: Setting the Cultural Stage

Objectives: Through a protocol called Visual Thinking Strategies (VTS) you will invite close observation and validate the power of asking questions and considering multiple perspectives before rushing to interpret or judge a work of art. The goal is less to provide answers than to give permission to wonder and puzzle it out.

Artistic Literacy Tool Box

Attentive listening. Close Observation. Perspective. Narrative. Metaphor.

Cultural Vocabulary: Shiva. Sadhus.

OVERVIEW

Time needed: 30 minutes (can be extended with layers of exploration).

Students will closely observe a reproduction of a painting and reflect on the clues it may provide for understanding.

Supplies

- Enlargement (as large as is feasible) of image on the next page. (This is a copy of the publicity poster—shown in miniature above—for another Chitresh Das Dance Company performance of *Shiva!* with identifying language removed.)
- Writing materials for students (paper, writing implements, journal)

Prep

Before the lesson, you as teacher should briefly prepare for this conversation. Students will inevitably be drawn to the possible cultural contexts of the picture and the potential exists for stereotyping, jokes and nervousness about not “getting it.” At the same time, visual analysis promotes rich thinking and reflective associations between both known and unknown information.

Many students will naturally look for or create a narrative, a story arc that places each of the aspects of the picture in relationship to one another and also to themselves as viewers. You will link that storytelling aspect to Kathak as being a storytelling art form.

Other students may find that things look “weird” and therefore not realistic and worthy of engagement. A diverse array of what is most “interesting” is likely to emerge as well. Each of these points of entry into the picture are valid and provide an opportunity to discuss the power of the individual’s journey into a work of art. In fact, noticing that “We have several ideas about what might be happening,” is a comment that supports listening and building on one another’s ideas, and the degree to which interpretation can be varied and legitimate.



Creation | Preservation | Destruction



Instructions for using Visual Thinking Strategies (VTS) for pre-performance preparation

Step 1 20 minutes: Close observation and exploration of possibilities

Say: Let's take a minute in silence first to really look at this image. No talking for 1 whole minute.

Use three open-ended questions over and over:

- What's going on in this picture?
- What more can we find?
- What do you see that makes you say that?

Key techniques to keep the conversation open:

Paraphrase back neutrally—"I think what Joshua is saying to us is..." "Simone says she thinks this might be..." "You're saying that these images over here remind you of..."

Point at the area on the picture being discussed

Link and frame students comments—"So I think you're agreeing with Kai that this might be..." "We have lots of different ideas about this figure here..."

Accept all contributions without challenge or correction.

Ask for clarification before you validate, if you're not sure where the student is looking or about a reference they are making.

You're asking your students to:

- Look carefully at works of art
- Talk about what they observe
- Back up their ideas with evidence
- Listen to and consider the views of others
- Discuss many possible interpretations

VTS promotes key artistic literacy skills, including close observation, the validity of multiple interpretations of an image, concepts of storytelling and metaphor.

Step 2 10 minutes

Connect the image to Chitresh Das Dance Company's performance of *Shiva*.

The image at the top of the picture is Shiva.

(This would be an opportunity to assign research on Shiva, and if interested, other deities in the Hindu religion.)

If you choose, you can use this description from

<http://www.lotussculpture.com/shiva1.html>:

Shiva (Sanskrit: Auspicious One), or Siva, is one of the main Deities of Hinduism, worshiped as the paramount lord by the Saivite sects of India. Shiva is one of the most complex gods of India, embodying seemingly contradictory qualities. He is the destroyer and the restorer, the great ascetic [celibate] and the symbol of sensuality, the benevolent herdsman of souls and the wrathful avenger.

The man in the center, one of the holy men called sadhus who seek spiritual enlightenment by removing themselves from home and society, marking their bodies and wearing simple clothing (and sometimes no clothing), letting their hair grow naturally, and depending upon others for daily survival. They worship, purify themselves, and try to stay away from temptations of human life.

Step 3 Let students know that they will be working with some dancers from a performance about Shiva and sadhus, working in an art form called Kathak dance.



Sadhus portrayed by Chitresh Das Dance Company members in their performance, *Shiva*

Engagement Activity #2 (Pre-performance)

AFTER THE TEACHING ARTIST VISIT AND BEFORE THE PERFORMANCE

Watching the YouTube video.

https://www.youtube.com/watch?v=omSN6yV_few&feature=youtu.be



See a series of clips about Kathak dance and Chitresh Das to prepare your students for the performance.

As you watch the video of Chitresh Das Dance Company, point out the following to your students:

- Notice the expressive gestures and facial expressions the dancers use to illustrate a character's emotions (or Nava Rasa, moods) and actions when telling their story through Kathak dance.
- Kathak dancers use a full turn of their bodies to signify when they are portraying a different character.
- The video is mostly about Kathak dance as performed by the Chitresh Das Dance Company, but does not show clips from their *Shiva* performance.
- Chitresh Das passed away in January 2015, but choreographed and staged *Shiva* before his death. The company of women bearing his name carry on his legacy.

After watching the DVD, reflect with your students.

- What did they observe?
- What questions and wonderings came up?
- What surprised them?

Then, review their expectations for what they expect to see at the *Shiva* performance on February 26.

Engagement Activity #3

After the Performance

After the performance, encourage them to connect their expectations before the performance to their actual experiences:

- What did they see and hear?
- What were they curious about?
- What seemed a little familiar?
- What seemed really strange?
- What questions do they have for the artists when they see them next?
- What artistic advice might they share with someone who was going to see the performance?
- If you were a Kathak performer, what story would you like to tell through gesture and rhythm?



"Feminism" may not be a word that leaps to mind when you think of Kathak, the North Indian form of classical dance. But Sunday at Z Space, this ancient style, which flourished in the 16th century after roving *kathakas*(storytellers) settled into the Mughal courts, proved a remarkable vehicle for powerful women - and not just in the vigorous performances.

For his [Chitresh Das Dance Company](#)'s latest home season, the acclaimed Bay Area master ceded the stage to his female disciples. ...

Just as important to "Shiva" as the wrathful deity (played in shadow behind a scrim by powerful Charlotte Moraga) was the aging Guru, embodied with the help of gray hair and makeup by the robust Seibi Lee. In most of "Shiva," Lee's Guru oversaw his band of tantric worshipers, all women dressed as men in beards and dreadlocks.

-SF Chronicle review of Shiva! Oct 28, 2013

7. Resources

Websites

Chitresh Das Dance Company

www.kathak.org

Kathak - A Classical Dance of Northern India,

http://chandrakantha.com/articles/indian_music/kathak.html

(includes pictures and explanations of musical instruments)

http://www.indiaparenting.com/indian-culture/62_1630/kathak.html

About India

<http://www.timeforkids.com/destination/india>

Books

Kathak (Dances of India) by Shovana Narayan, 2009

Bells of Change: Kathak Dance, Women and Modernity in India, by Pallabi Chakravorty, 2008

India's Kathak Dance - Past, Present, Future, by Reginald Massey, 2012

Kathak: Indian Classical Dance Art, by Sunil Kothari, 1989

The Wonder that was India, A.L. Basham, 1959

An Introduction to Hinduism, by Gavin Flood, 1996

Indian Mythology, Veronica Ions, 1983

The Classical Music of North India, Ali Akbar Khan, 1991

The Life of Music in North India: the Organization of an Artistic Tradition, Daniel Neuman, 1990

Cal Performances thanks the following donors for their gifts in support of our Education and Community Programs:

Anonymous (9)
Bank of America
Evelyn & Walter Haas, Jr. Fund
Walter & Elise Haas Fund
Gail and Daniel Rubinfeld
Joan and Sanford Weill
Zellerbach Family Foundation
Susan Bloch and Igor Khandros
Diana Cohen and Bill Falik
The Fremont Group Foundation
Celine and Alastair Mactaggart
Leslie and Thomas Maheras
Quest Foundation
Kenneth and Frances Reid
Sam Mazza Foundation
The Sato Foundation
Lisa and James Taylor
Earl and June Cheit
The Clorox Company Foundation
Gordon Douglass
Deborah Duncan and Mr. Barnett Lipton
Sally L. Glaser and David Bower
Jane Gottesman and Geoffrey Biddle
Pamela and Elmer Grossman
Kaiser Permanente
Kinder Morgan Foundation
Sylvia R. Lindsey
Susan Marinoff and Thomas Schrag
Maris and Ivan Meyerson
Phil and Pat Nottingham
Claire Allphin
Rupali Das-Melnyk and Ostap Melnyk
Future State
Nona Hungate
Beth Hurwich
Carol Nusinow Kurland and Duff Kurland
Germaine LaBerge
Sally Landis and Michael White
Man-Ling Lee
Kerri and Mark Lubin
Doug and Dana Welsh
Dorothy H. Witt
Helen Cagampang
Richard and Christine Colton
Lois M. De Domenico
Linda and Michael Delehunt
Amy and Roy Grigsby
Jack and Birthe Kirsch
The National Smart Set

Warren Sharp and Louise Laufersweiler
Sara Bailis
Anne Bleeker
Richard Buxbaum and Catherine Hartshorn
Linda Catura
Mr. and Mrs. Peter W. Davis
Curtis Dennison
Susan and Bill Epstein
Eve Gordon
The Hare Family
Vivian Schariach
William and Doris Spitzig
Monique Adam
Ms. Kathleen Aldefer and Mr. Donald M. Woof
John and Betty Argabright
Victor and Karen Alterescu
Barbara F. Barbour
Christel Bieri
Richard Bloom and Bridget McCoy
Joanne R. Bourland
Susan and David Brody
John and Margie Chu
Stephanie Clark
Edith Copenhaver
Maria Cranor
Don Crewell
Karen Davison
Mark and Judy Eckart
Barryett Enge
Jeannette Favors
Robert S. Feldman, M.D.
Beatrice Freiberg
Stephanie and Donald Friedman
Rob Gayle
Elaine and Peter Geffen
Cathy and Mark Glazier
Bernice Greene
David Hammer
Joanna G. Harris
Susan Hinton
Jeanne Clinton
Patricia Jackson
Terry and Daniel Jacobs
Christine Jobson
Mary Ella and Harold Johnston
Janet Kail
Ellen Kamoe
Sarah Kremer
Cary S. and Denise Lapidus

Joanna Lee
Merle Lustig
Robert McNally, Gayle Eleanor and Darren McNally
Daniel Reed Meier
Jeff Miner
Jane and William Neilson
Robert Neumann
Shelley Peery
Gaia Pine
Patricia Robak
Amy Rothberg
Ruth and Yechezkel Rutenberg

Eric Sather
Eva Schlesinger
John Steinberg
John Stull
Elizabeth Suskind
Deborah and Wendell Taylor
Stewart and Donna Weinberg
Kevin Williams
Linda and Harry Wong
Teresa and Otis Wong
Michael Wymes and Amy Schneider
Vivian H. Yee

Honorary Gifts

Mr. and Mrs. Peter W. Davis in honor of Sylvia Lindsey
Susan and Bill Epstein in honor of Charles Linker
Leslie and Thomas Maheras in honor of Betty Larson
Robert McNally and Gayle Eleanor in honor of Darren McNally
Michael Wymes and Amy Schneider in honor of Yejide and Khufu Najee-Ullah

Memorial Gifts

Gordon Douglass in memory of Nancy Douglass
Germaine LaBerge in memory of Earl F. Cheit
Leslie and Thomas Maheras in memory of Calvin Hunt
Susan Marinoff and Thomas Schrag in memory of Nancy Douglass
Maris and Ivan Meyerson in memory of David and Shirley Thatcher

For information on supporting our Education and Community Programs, contact Sarah Sobey.
Phone: 510.643.7053 / Email: ssobey@calperformances.org

