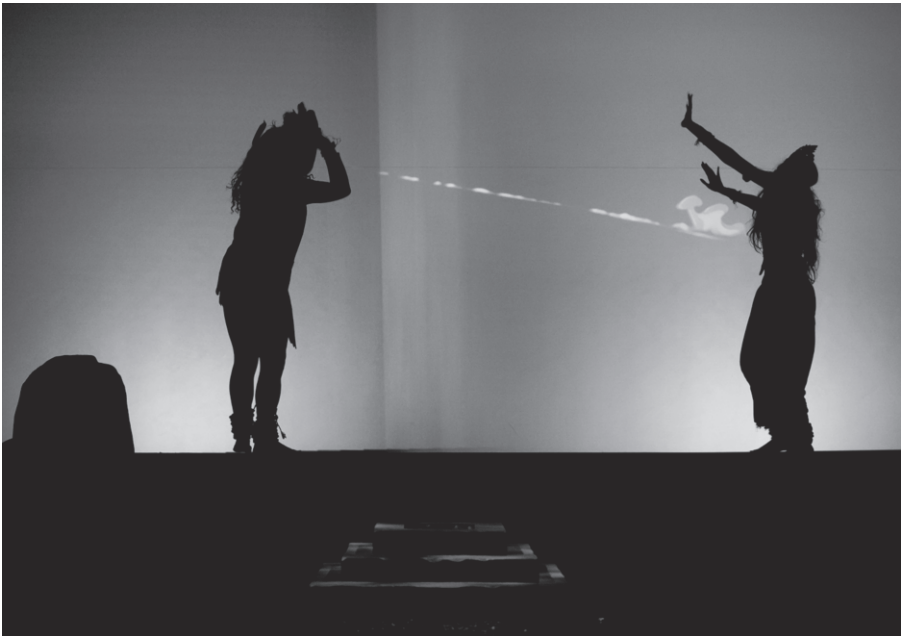




Saturday, February 27, 2016, 8pm
Sunday, February 28, 2016, 3pm
Zellerbach Hall

Chitresh Das Dance Company



Margo Moritz

Shiva

Cal Performances' 2015–2016 season is sponsored by Wells Fargo.



Edward Casati

IN MEMORIAM
Pandit Chitresh Das

November 9, 1944–January 4, 2015

Pandit Das was first and foremost a master and virtuosic performer of the classical kathak tradition. Based on his concept of “innovation within tradition,” Pandit Das explored the boundaries of kathak technique and performance, creating compelling new works and techniques that are inventive, yet deeply rooted in the kathak tradition.

A child prodigy trained from the age of nine by his guru, Pandit Ram Narayan Mishra, Pandit Das was schooled in the two major kathak traditions. His performing career was launched in India when he was invited by Pandit Ravi Shankar to perform in the first Rimpa Festival in Benaras. In 1970 he was brought to the United States on a Whitney Fellowship to teach kathak at the University of Maryland and to learn modern dance. In 1971 the renowned Indian classical musician Ustad Ali Akbar Khan invited him to establish a dance program at the Ali Akbar College of Music in San Rafael, California.

Pandit Das founded the Chitresh Das Dance Company & Chhandam School of Kathak (CDDC) in 1980. Thirty-six years later, CDDC boasts one of the foremost Indian classical dance companies, and one of the world’s largest kathak institutions, with centers in the San Francisco Bay Area, Boston, Toronto, Canada, and Mumbai, India.

His collaboration with tap star Jason Samuels Smith, *India Jazz Suites* (IJS), was named one of the top ten productions of the year in 2010 by the *Boston Globe*. IJS has toured India seven times (including a 2013 U.S. State Department funded India tour), Australia, and the US. *Upaj: Improvise*, a film documenting the collaboration, has screened at numerous film festivals internationally, including its US premiere at the Mill Valley Film Festival, and in London at the Raindance Film Festival. *Upaj: Improvise* aired nationally on PBS in January 2014.

In 2009 the National Endowment for the Arts chose Pandit Das as a National Heritage

Fellow, the highest award bestowed to a traditional artist by the US government. In 2013 he was honored by the Governor of West Bengal for his artistic commitment to kathak and Indian classical arts in India and around the world.

Das not only effectively established an awareness and appreciation of kathak in this country, he simultaneously preserved the deepest of the kathak tradition — the traditional solo — while simultaneously pushing the envelope of the art form through innovative

works and collaborations. Das' commitment to training and empowering the next generation has left a legacy of hundreds of students who have trained directly under him, and thousands who have learned and are learning from his disciples and students. An uncompromising and tireless advocate for integrity, depth of knowledge, and *seva* (service), and possessing a wicked sense of humor, Das' fire as a guru and human being, and profound gifts as an artist, live on in his students all those he touched.

PROGRAM

Chitresh Das Dance Company

Shiva

Choreographer	Pandit Chitresh Das
Additional Choreography	Charlotte Moraga
Composer	Pandit Chitresh Das

CAST

Charlotte Moraga	Shiva
Seibi Lee	Guru of the Tantric Sadhus
Rachna Nivas	Tantric Sadhu
Joanna Meinl	Tantric Sadhu, Yakshini, Parvati, Tantric Sadhvi
Anjali Nath	Tantric Sadhu, Tantric Sadhvi
Labonee Mohanta	Tantric Sadhu, Rati
Cimeron Ahluwalia	Madan, Tantric Sadhvi
Shefali Jain	Tantric Sadhu
Preeti Mann	Tantric Sadhu, Tantric Sadhvi
Ahana Mukherjee	Tantric Sadhu
Poonam Narkar	Tantric Sadhvi
Music Arrangement and Direction	Jayanta Banerjee
Lighting/Scenic Design	David Robertson
Video/Media Design	Ian Winters
Sound Design/Engineer	Brian Mohr
Makeup Design/Artist	Eddie Shine
Costume Design	Alka Garg
Stage Manager	Patricia Mahoney
Production Manager	David Robertson

Memorial Video on Pandit Chitresh Das

Editor	Hoku Uchiyama
Interviewer/Producer	Shipra Shukla

Upaj: Improvise footage courtesy of Hindipendent Films

MUSICIANS

Debashis Sarkar	Vocals & Harmonium
Jayanta Banerjee	Sitar
Satyaprakash Mishra	Tabla
Ben Kunin	Sarod
Jim Santi Owen	Thavil
Jay Gandhi	Bansuri
Sekhar Sarukkai	Mridangam
Narrators	Pratibha Patel, Poonam Narkar

Chhandam Youth Dance Company

Senoir Dancers

Ishani Basak, Gauri Bhatnagar, Ishani Chakraborty, Ojaswee Chaudhary, Sarina Chitre, Amidala Geetaumesh, Esha Gupta, Shreeya Indap, Ishika Kamchetty, Shreya Khandewale, Vanita Mundhra, Shruti Pai, Meera Pala, Richa Patwardhan, Ruchira Rao, Atmika Sarukkai, Anushka Shah, Kritika Sharma, Saavani Vaidya

Junior Dancers

Nupur Agarwal, Mahak Bandi, Srija Bhattacharya, Suhani Chaudhary, Sana Indap, Simran Mohanty, Aishi Rao, Anushka Rao

Apprentice Dancers

Samika Agarwal, Amithi Chordiya, Ishaani Dayal, Ananya Dutta, Jaimin Ellinghuysen, Jenna Ellinghuysen, Anusha Kothari, Sharra Kuty, Riddhee Mehta, Namita Nair, Sia Puri, Samika Saxena, Aranya Shukla, Grishma Shukla

Shiva has been made possible in part by funders: William & Flora Hewlett Foundation, Zellerbach Family Foundation, Walter & Elise Haas Fund; sponsors: SanDisk Corporation, HCL Corporation; and major donors: Amar & Vinita Singh, Sekhar & Rajashree Sarukkai, Kashyap & Shruti Deorah, and Samiran & Ajanta Basak.

Slokas (chants)

Performed by students from Pandit Chitresh Das' institution, the Chhandam School of Kathak Dance.

Guru Sloka

Gurubrahma guruvishnu

Gurudevo maheshvara

Gurusakshat param brahma

Tasmai shri gurave nama(ha)

The guru is none other than the creator, Brahma;

The guru is like the preserver, Vishnu;

Truly, guru is Maheshvara, the destroyer,

The incarnation of the supreme creator, Brahma;

To such a guru, I offer my respect

Pancha Bhuta

Brahman, akasha, vayu, teja, appa, prithvi

Space, air, wind, fire, water, earth, the body that dances on the earth for the divine is ta-thei-ee

Yato Hasta

Yato hasta, stato drishti

Yato drishti, stato mana(ha)

Yato mana(ha), stato bhavo

Yato bhavo, stato rasa

Wherever go the hands, so follows the gaze of the eyes;

Wherever go the eyes, so follows the attunement of the mind;

Wherever goes the mind, so follows the expression of feeling;

Wherever goes the feeling, so follows the essence of mood

ACT I DEVOTION

Scene 1 – Adimantra

Sadhus sit in the crematory grounds, on the banks of the river Ganga; deep in meditation as they invoke a vast spiritual energy through their tantric chants and rituals.

Scene 2 – Chaturdisha Pranaam

As the chanting intensifies, 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, comes into the minds of the ascetics. They believe they are seeing Shiva as a result of their intense practice.

ACT II DISTRACTION

Scene 4 – Prolobhan

The spiritual practice of *sadhana* is rife with uncertainty and distractions. Temptation, fear, doubt, and self-absorption lay in wait ready to distract the devotee from achieving *sach chit ananda*, pure joy and illumination.

The elements that distract the Sadhu must be kept in harmony: the tree spirits — the *yaksinis*, the flying, wailing spirits — the *dakinis*, the *grahas* and *grahis* ready to protect or seize. But the balance has shifted and the *bhutas* and *pisacas* (ghosts and ghouls) have overwhelmed the Sadhu and preyed on his weakness.

Scene 5 – Prayaschit

Enraged at the weakness of the disciple, the Guru admonishes him and for atonement, the disciple must challenge his physical and mental limits by holding a smoldering skull above

his head in deep meditation. Lacking the strength, the disciple falters. The Guru focuses his anger into a curse. Before the Guru can curse his disciple, a worshipper intervenes, pleading to the Guru to forgive his disciple, imploring him to forgive him and singing the power and gifts of knowledge that only a guru can provide.

ACT III REDEMPTION

Scene 6 - Madan Bhasma

The Guru invokes the story of Madan Bhasma, to seek inspiration from the powerful Lord Shiva to find forgiveness for his disciple. After the loss of Sati, Lord Shiva went into a deep meditation, renouncing the rest of the universe. Sati is reincarnated in the form of Parvati whose offerings and devotion to Lord Shiva fail to awaken him from his deep meditation. Rejected, Parvati goes into a deep ascetic meditation. Rati, the goddess of lust, convinces her husband, 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, breaking his 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 in the hearts of all people, as Spring.

Scene 7 – Ardhanariswara

As seasons pass, Shiva and Parvati meditate through many cycles of creation, preservation, and destruction, only to make way for new creation. The Sadhus and Sadhvis come together to worship once again and invoke the mighty Lord Shiva.

ABOUT SHIVA

Shiva is a work that pushes the boundaries of kathak dance. It reflects how Pandit Chitresh Das always dug deeply into his art form and the cultural tradition in which he was raised and trained, to create works that made the concepts of ancient India visceral and searingly relevant in contemporary times. These concepts have powerful elements that challenge the way people lived then and live now — Das was not afraid to challenge himself, his students or the audience.

One of the manifestations of Das' ability to innovate within his tradition is how, in *Shiva*, he utilized *bols* (the words or syllables that comprise the rhythmic language of North Indian classical dance and music) as a seed mantra for the chanting of the sadhus. Traditionally *parhanth* (recitation of rhythmic compositions of *bols*) is performed by a solo dancer who recites the composition that is then translated by the dancer into percussive footwork, pirouettes, movement and even mime, and translated by the *tabla* player and musicians into percussion and music. In *Shiva*, Das took a rhythmic composition and had the sadhus repeat it at increasing speeds, creating the energy of chanting or *mantra*. The intensity of this chanting leads the sadhus into a trance.

In *Shiva*, Das was exploring the world of the tantrics, the ascetics who renounce everything in order to seek a connection to the divine through intensive yogic practices and rituals, including chanting and deep meditation. The various techniques practiced, many of which are viewed as extreme by Indian society, enable the tantric to test his or her ability to see the divine in everything, such as meditating sitting on dead bodies, eating scraps to survive, and eating and drinking out of human skulls. Das grew up in Kolkata, India, a center of tantra. He was fascinated by the tantric sadhus he saw while visiting holy cities and temples as a child with his family. Inspired by his own experience and curiosity, he created this work on tantrics, which is not traditional kathak subject matter.

Das often spoke of looking beyond right and wrong, that there was only harmony and disharmony. While as humans we have categorized, sectioned off and determined the value of the various aspects of the lives we lead — nature holds no such categorization. Das was constantly searching for deeper understanding. It was for this reason that the tantric practices fascinated him. They were seeking deeper understanding beyond the confines of normal society and they were seeking power — the power to reach the divine. But Das also said that even in trying to seek that power, one still had, ultimately, no control. He talked about the concept of *mahakala*, which translated loosely, means time beyond time or universal time, citing that even tantric sadhus, who renounce everything toward to reach the divine, still struggle in achieving this goal. Das said for him that *mahakala* meant that one can call to the divine and even seek the divine through extreme practices, but the divine has the divine's own time. In *Shiva*, the tantrics are chanting, performing *slokas* (poetic, spiritual verses) and meditating intensely, but Shiva only appears in Shiva's time.

Shiva always fascinated Das. He spoke of Shiva not as a deity, but as a being, as an entity that represented powerful concepts. The concepts of *sadhana*, deep spiritual practice through which to develop one's artistry, ones mind and, ultimately, the connection to the divine. Shiva's representation of the full cycle of life: the creation, preservation, and destruction in order to make way for new creation.

Das was an artist who created and taught with great intention and sense of purpose beyond one's self. He believed strongly in investing in the next generation and in creating and empowering the legacy to move beyond him. He had expressed, somewhat prophetically, that he wanted to do this work as a way of handing the legacy and tradition down to his disciples who comprise the Chitresh Das Dance Company.



The **Chitresh Das Dance Company** is an award-winning company recognized as an international leader in Indian classical dance, featuring some of the most powerful women to emerge from today's generation of kathak artists. Company members exemplify Pandit Chitresh Das' emphasis on the technical, graceful, and dramatic aspects of kathak dance, each an established soloist in her own right. The company produces traditional, innovative, and collaborative works that are evocative and commanding, combining the richness of ancient India with a fiery, contemporary sensibility. Visit the Chitresh Das Dance Company & Chhandam School of Kathak at www.kathak.org.

Charlotte Moraga is Co-Artistic Director of the Chitresh Das Dance Company & Chhandam School of Kathak (CDDC/Chhandam). A dancer from the age of nine, Charlotte began her study of kathak with Pandit Chitresh Das at SFSU and joined the Chitresh Das Dance Company (CDDC) in 1996. She has been a principal dancer and soloist in his award-winning works, *Pancha Jati*, *East as Center*, *Darbar*, *Subali Sugriwa*, *Sampurnam*, *India Jazz Progressions*, *Sita*

Haran, *Yatra*, and *Shiva*. She performed her first solo in 2002. Charlotte has performed internationally, notably at the Bali Arts Festival, American Dance Festival, and Shaniwarwada Festival. The *San Francisco Chronicle* wrote of her solo performance at Yerba Buena Center for the Arts: "Thursday night's triumph belonged to Charlotte Moraga, as fast and focused as an arrow, delighting the crowd with double turns that stopped on a dime. She has technical virtuosity, but more importantly she has intention, and an intelligence that shapes every step." In 2007 Charlotte received the Shenson Performing Arts Fellowship and toured as a solo artist throughout South India and co-created *Sangam*, a collaboration with tap dancer, Chloe Arnold in Pandit Das' *India Jazz Progressions*. She created a new work in residence with CounterPULSE's Performing Diaspora, on the 12th century mystic poem, 'Conference of the Birds', collaborating with composer and musician Prasant Radhakrishnan and performed an excerpt at the 2013 Ethnic Dance Festival. Charlotte has contributed choreography to many pieces for CDDC under Pandit Das and choreographed pieces for the Chhandam Youth Dance Company (CYDC), of which she is the Director.

Seibi Lee is Artistic Co-Director of CDDC/Chhandam and is a kathak soloist and principal member of the CDDC. She began her study of kathak with Pandit Chitresh Das in 1991. Seibi Lee delved deeply into the tradition to find her own original voice through the development of a great range of dramatic performances: *Mantara*, *Vishwamitra*, *Hanuman*, and *Marich*, as well as numerous performances of the traditional kathak solo. Seibi has toured throughout the U.S. and India with CDDC and often leads the educational activities while on tour. She began mentoring dancers in 2002 and has curated several shows including *An Evening of Kathak Dance: Next Generation*, *Pacific Pathways*, and *Harvest Moon Festival*. She has also forged her own creative path with her work *Houyi and Changè*, a beloved Chinese story told in kathak style. She trains students and teachers and choreographs, including for the CYDC.

Rachna Nivas is the Artistic Co-Director of CDDC/Chhandam has been cast in lead roles for multiple, critically acclaimed CDDC productions, including being nominated for an Isadora Duncan Dance Award as part of Pandit Das' work *Shabd*. Deemed "charismatic" and "revelatory" by the *San Francisco Chronicle*, she performed her first traditional solo in 2008 and has toured across the U.S and India, with CDDC and as a soloist, at prestigious venues like National Centre for Performing Arts, Mumbai, National Center for Kathak, Shaniwarwadha Festival, and All-Star Concert at LA Tap Fest, among many others. In 2013 Rachna developed a new solo work on the Hindu mystic princess, *Meera*. Rachna teaches and choreographs for Cupertino and Mountain View students of the Chhandam School. Rachna's new collaborative work *SPEAK*, brings together kathak, tap, and spoken-word, also including Rina Mehta, kathak and Dormeshia Sumbry-Edwards and Michelle Dorrance, tap, which premiered in San Francisco this past December.

Joanna Meinl began her career in 1990, training and performing in ballet, jazz and hip-hop. She moved to California in 1995, and she was introduced to the enthralling art of kathak at San Francisco State University where she began her 20-year journey studying under Pandit Chitresh Das. As a performing member of CDDC since 1998, Joanna has toured nationally and internationally, including three tours of India. She trained as a soloist with Guruji and presented her first traditional kathak solo in 2005. She has performed in many Company productions including *Darbar*, *Pancha Jati*, *Sampurnam*, *Shabd* and *Sita Haran*. As a member of CDDC she has been nominated for an Isadora Duncan Dance Award for best Company performance of the year. Joanna is also an exceptional dance instructor and avid arts educator teaching kathak at Das' Chhandam School and in schools and arts programs throughout the Bay Area for over 15 years.

Anjali Nath was introduced to kathak dance in 1997 in Gretchen Hayden's kathak class at Tufts University. Gretchen is the senior disciple of Pandit Das and Artistic Director of Chhandika (Boston). Anjali moved to the Bay Area to train with Pandit Das and joined CDDC in 2003, performing in several award-winning company productions and touring extensively throughout the U.S. and India. During this time Anjali also became a senior instructor and head of the San Jose Branch of the Chhandam School. She also served as director of Chhandam briefly in 2007. Most recently, Anjali has performed in the critically acclaimed CDDC performances such as *Shabd*, featuring Das' innovative technique of kathak *yoga*, and played the lead as Sita in *Sita Haran* and *Ramayana*.

Labonee Mohanta began her training in kathak under Pandit Chitresh Das when she was eight years old. She has established herself as a solo artist to watch, having performed

traditional kathak solos in dance festivals throughout the U.S., Canada, and India. She also employs Panditji's innovation of kathak *yoga*, where she simultaneously sings the rhythmic cycle, dances complex mathematical patterns, and plays the harmonium. Labonee is also a member of CDDC and tours with Panditji's award-winning productions: *Shabd*, *Sita Haran*, and *Darbar*. She is the director at the Fremont branch of the Chhandam School of Kathak.

Cimeron Ahluwalia began her study of kathak with Pandit Chitresh Das at San Francisco State University in 1999, where she also became an assistant. In 2003 she toured with CDDC to India, performing throughout the state of West Bengal. She has performed with CDDC in such productions as *Sampurnam*, *Sita Haran*, *Darbar*, *Shiva* and most recently, *Yatra*. Over the past ten years, Cimeron has taught at and directed the Mountain View and San Francisco branches and is currently a senior instructor at the Chhandam School's Fremont branch.

Chitresh Das Dance Company Apprentice Dancers

Nilima Dave started studying at Chhandam in 1999, has performed in multiple CDDC productions and is a teacher at Chhandam's Mountain View/Cupertino branches.

Darlene Dhillon began her study with Pandit Das in 2001, has performed in numerous CDDC productions and is a teacher at the Chhandam School of Kathak's Berkeley branch.

Shefali Jain began her study of kathak with Pandit Das' senior-most disciple, Gretchen Hayden in 2003 and also studied intensively under Pandit Das. She is an instructor at Chhandika, Boston and Co-Director of the Chhandika Youth Ensemble.

Preeti Mann began studying at Chhandam in 1999, has performed in many CDDC productions and is a teaching assistant at the Berkeley branch.

Ahana Mukherjee started studying at Chhandam in 1999 and is a graduate of the pre-professional Chhandam Youth Dance Company, studying directly under Pandit Das for over 10 years. She is a teacher at Chhandam's Fremont branch.

Poonam Narkar began studying at Chhandam in 2007 and received training directly under Pandit Das, has performed in several CDDC productions and is a teacher at the school's Berkeley branch.

MUSICIANS

Debashis Sarkar, vocals & harmonium, is a celebrated vocalist who received his training in the Ghazal genre under the guidance of Ustad Ghulam Mohammad Khan. He has accompanied some of India's finest performers including the late Odissi master Guru Kelucharan Mahapatro, and notable Kathak artists such as Pandit Birju Maharaj, Pandit Chitresh Das, Pandit Vijay Shankar, and Pandit Rammohan Mishra, among many others. He is also an accomplished harmonium accompanist and percussionist.

Jayanta Banerjee, sitar, was born into a musical family, and started learning *sitar* from the late Amit Prosonno Mukherjee, and later with Pandit Santosh Banerjee and Pandit Robi Chakroborty through the Rampur and Maihar Gharanas. He has performed as a soloist and accompanist extensively in over 13 countries, including the US, UK, Australia, and New Zealand. He has accompanied some of the world's greatest Indian classical dancers and musicians including Pandit Chitresh Das, Pandit Birju Maharaj, Dr. L Subramaniam, Pandit Rajan and Sajan

ABOUT THE ARTISTS

Mishra, Pandit Swapan Chaudhuri, Pandit Anindo Chatterjee, Ustad Sabir Khan, Pandit Bhawani Shankar, and Pandit Ramesh Mishra. Jayanta is also a successful composer and arranger, including work with Pandit Chitresh Das on his production of *Sita Haran* and many others.

Satyaprakash Mishra, *tabla*, is son and disciple of Pandit Kalinath Mishra. At age four he accompanied the great Pandit Hariprasad Chaurasia on a *bhajan*. Since then he has accompanied the maestros like Pandit Chitresh Das, Suresh Wadekar, Shankar Mahadevan, Sanjeev Chimalgi, Kathak Queen Sitara Devi Ji, Pandit Pratap Pawar, and many others. He has performed in major festivals such as Kala Ghoda Festival, Mumbai Festival, Harivallabh Festival Jalandhar, Raindrops Festival, and others. His style of playing is marked by “*thaap*” and “*baiyaan gun*” and strong *laykari* and *tayari*. In addition to touring with his father and eminent artists internationally, Satyaprakash is also a recording artist.

Ben Kunin, *sarod*, trained for more than 20 years at the Ali Akbar College of Music in San Rafael, CA under the legendary Maestro Ali Akbar Khan. He also learned *tabla* for many years under Pandit Swapan Chaudhuri at AACM. He trained with Pandit Chitresh Das and the Chhandam School of Kathak Dance since 2006. He performs frequently as a soloist and accompanist.

Jim Santi Owen, *thavil*, is an American percussionist, teacher, and performer based in the San Francisco Bay Area. Drumming since the age of eight, he has been studying *tabla* since 1991 from Pandit Swapan Chaudhuri at the Ali Akbar College of Music, at the California Institute of the Arts, and in India. Since 1995 he has been studying South Indian percussion instruments including *mridangam*, *ghatam*, *kanjira*, and *morsing* from T.H. Subash Chandran and *thavil* from K. Sekar.

At Cal Arts, Owen studied jazz with Charlie Haden, James Newton, and Tootie Heath, and African drumming and dance from the Ladzekpo brothers. He also studied the art of accompaniment for the traditional Indian dance known as kathak under one of its masters, Pandit Chitresh Das. Owen holds a Bachelors of Humanities from the New College of California and a Masters degree in World Music from California Institute of the Arts.

Jay Gandhi, *bansuri*, a truly outstanding young disciple of the world-renowned *bansuri* maestro, Pandit Hariprasad Chaurasia, he initially trained in vocal music under Smt. Kum Kum Sanyal and later *bansuri* under Pt. Ronu Majumdar, Pt. Vijay Raghav Rao, and Pt. Raghunath Seth. Inspired to gain deeper knowledge of both the *gayaki ang* (vocal style) as well as the *tantrakari ang* (stringed instrument style), Jay has also taken guidance from Pt Vidyadhar Vyas (vocal) and Pt. Nayan Ghosh (*sitar*, *tabla*). A recipient of the prestigious AIFS Performing Arts Fellowship, Jay has performed to great acclaim for audiences across the globe.

Sekhar Sarukkai, *mridangam*, started studying *mridangam* under the illustrious vidwan T.A.S. Mani in Bangalore at the age of nine. Sri T.A.S. Mani, a disciple of the late Palghat Raja Mani Iyer, inculcated the art of a precise yet subtle style of accompaniment in him. He has accompanied a number of artists in India and the U.S. including on TV and AIR, and senior Bay Area artists including Srikanth Chari and Jayashree Varadarajan. He is the current President of the Board of Directors of Chitresh Das Dance Company and Chhandam School of Kathak, and is also a proud parent of two daughters, one a current and one an alumni member of the Chhandam Youth Dance Company.