

10th American Natya Festival



Second Dance Drama

Festival of USA



Curated by

Soorya Performing Arts



Supported by

Missouri Arts Council



Missouri Arts Council
The State of the Arts



Soorya Performing Arts

A Not-for-Profit Organization Devoted to Indian Performing Arts

Serving communities with
Education, Performance and
Development of talent
through
Classical Dance and Music



info@sooryadance.com
www.sooryaperformingarts.org
www.natya.org



Welcome Note

Dear Friends and Patrons,

“Its an exercise regiment for an athlete, an art work to a creative mind, a spiritual journey to an intellect, a beautiful calculation to a mathematician, a moving note for a musician, a flying colorful butterfly to a child—all these put together in one place is an Indian classical dance. Its a wholesome experience and a beautiful reflection of life. It is a window to one’s soul, who aspires to reach true reality.” - Guru Prasanna Kasthuri

Natya is an aesthetic amalgamate of movement, music and story. A dance drama fits this description very well. This festival is very proud to present the major dance themes from India. Starting from an age old—Sanskrit dramas—such as 2nd century drama character Shakaar from Mrichchakatika, written by legendary Shudraka, to— Shalivaahana— a dance portrait of a legend of a potter becoming a king; to dancing the Bible; to playing with different aspects of fire thro holy scripts; through many love stories in “Rukmini Sandhesham” ; seasonal changes in Ritu Chakra; a song and story and in the end meeting with the God of death in Savitri and many more

This year, we had 7 full days of dance workshops by Guru Prajakta Atre, Guru Pulikeshi and Guru Sriradha Paul. More than 30 students benefitted by this workshop. This is a continued effort from our organization to support education along with performances

Our main supporters are our own students and their parents, who help us in funding and in kind. A proportion of support is provided by Missouri Arts Council, Regional Arts Commission. Patrons – such as US Wide Financials (Mr. Vibhu Grover), Bright Insurance (Mr. Gary Silverman), Gemini Consulting Service (Rajnikanth), Gellman Team (Mark Nell Gelman), Stoneland Granite and Marbles have contributed with an open hearts. We urge public to support their businesses, so they can keep supporting performing arts of India.

Also, become a friend of Indian performing arts by becoming a sustaining member of Soorya Performing Arts.

Board of Directors

Friday June 15th 2018 - 6PM - 10PM

Invocation by Soorya Dance and Music School

Performances and award ceremony for Nritya Gurukula Workshop recipients

Performance by Fox Teen Talent Champion - Nicaya Wiley.

Kathak performance by Anurekha Ghosh

Dinner Break

Shakaara - One Man Drama by Pulikeshi Kasthuri

Varunapuri Kuravanji - by Nritya Dance Company from Houston

Saturday Jun 16th 2018 10:30 AM - 1:30 PM

Kathak invocation

American Natya Idol - Part 1

Saturday Jun 16th 2018 4PM - 4:00 PM - 10 PM

Invocation by Soorya Dance and Music School

Visions of Padma - By Rudram Dance Company, Tampa, Florida

Rukmini Kalyanam - a solo dance drama by - Sushma Mohan

Shaalivaahana - Dance drama of King Shaalivaahana - Soorya Dance Company

Dinner Break

AMERICAN NATYA LIFETIME ACHIEVEMENT AWARD - Bestowed on Guru Hema Sharma of Kansas City, Kansas.

Colors of Fire - Kathak dance performance by - Nupur Academy LA

Stories from Bible - Soorya Dance School - Chicago

Sunday Jun 17th 2018 8:30 AM - 12:30 PM

American Natya Idol - Part 2

Sunday June 17th 2018 2PM - 8PM

American Natya Idol Award Ceremony

Stories of God by Vishwanatya Nikethanam, Omaha, Nebraska

Ritu Chakra - Season stories By Prajakta

Children Dance Drama - "Four Foolish Scholars" and "Tiger and Merchant"

Performance by Nritya-Kansas

Warring Goddess Odissi Performance by SriRadha Paul from Kolkata, India

Dinner Break

A story and Song - by Navarasa Dance Theater

Savitri - The one who defied death God - by Nrityantar Dance Ensemble , Bengaluru, India

Program 1—Presentation of certificates and performance by Participants of **Nritya Gurukula** (Dance Residency)

Participants are—Aanya Kaul, Aarini Pareek, Ahelo Aora, Akshaya Nalluri, Anan-



ya Arora, Aparna Kalyanaraman, Aparna Kaul, Arushi Bute, Ayushi Navare, Bhavya Mudduluri, Brinda Mudduluri, Divya Muthuswamy, Henna Sonata, Hritika, Jahnvi Vishnubhotla, Mahek, Manasivini Vishnubhotla, Mansi Mamidi, Muskan, Niharika Sanjeeva, Rithania, Riya Pareek, Samanvita Kasthuri, Sanjana Anand, Sansita Palakollu, Sapthaka Upadhyaya, Sara Pareek, Shailee, Shruti Pareek, Sia G, Tanisha Sangai

Performances include—A devaranama—Tha thaka Dhimitha , Jatiswaram from Bharathanatyam workshop; Nritha and abhinaya from Kathak workshop—by their respective Gurus. Certificates will be issued.

Nicaya Wiley trains at COCA in their Pre-Professional Dance Program where she performs with COCADance & Hip Hop Crew. She was recently inducted into the



National Honor Society of Dance Arts This summer she will spend 6 weeks training with the Alvin Ailey Dance Company. Nicaya hopes to attend SUNY-Purchase Conservatory, Boston Conservatory, or Juilliard after she graduates from Kirkwood High School next year.

Nicaya will be performing a contemporary solo called “Solitude” to “This Bitter Earth” by Dinah Washington. It was choreographed by Prince Lyons of Visceral Dance Company.

Program 2—Kathak by Anurekha Ghosh is one of the finest internationally acclaimed award-winning Indian Classical Kathak dancers. Her technique and style is a combination of “tradition and modernity”. Anurekha received the



Kathak
- the stories by
**Anurekha
Ghosh**
from England

awards for
Arts &
culture
category
presented
by the
Asian
women
Achieve-
ment

Awards in collaboration with BBC, The Lisa Ullman Scholarship for Dance and Movement, the Best choreographer for The Place Choreodrome at The Place Dance Theatre UK, Nritya Shiromani, Naatyasaaradhi, Natya Damru, “Tujhe Salaam” by ILEAD (Indian Institute of Management, Kolkata), Nritha Vilasini, REX KARMAVEER fellowship from ICONGO instituted by United Nations, Amravati award, Pandit Arjun Mishra award and Padmavati award to name a few. She will be performing the following pieces

DEVI STUTI - The Evolution of SHAKTI The power generated from the effervescence of the cosmic dance of Lord Shiva encircled with the advance of Stree-shakti – Mahamaya, the essence of the steps of the Lord gave birth to Shakti-rupini woman power for all destruction of the evil, for the demolition of all the odd, for the renovation of good to be showered on the entity

TASLIM (The Gift of Tradition) - The gift of tradition, manifesting the various traditional rhythmic compositions of pure classical Kathak dance - Thaata, Uthana, Aamad, Paran, and a garland of footwork improvisation set to a rhythmic time cycle of 14 beats Taal Dhammar and Raag Bageshree.

Third piece: TALASHI MEI: - A wounded woman, searching through the remnants of what had once been a gorgeous palace, says: I close my eyes, and these broken pieces surrounding me all come together in my mind ... I go back to a time when, as a court dancer, I performed in these royal halls. I relive the brilliance, the sensuality, the ecstasy...

TALASHI MEI is manifested through a "Chaturang", a composition in four parts, one part being a slow movement and having words; another part was sung in a different tempo with meaningless "words", generally a mixture of Persian and Hindu songs; the third part in very fast tempo was a short "Tarana"; the finale was in syncopated time with syllables which normally denote drum beats. This

form, though little popular, survives to this day. This Chaturang is set to Raag Bageshree and Taal Teen Taal (16 beats time cycle).

Final Piece: Tarana—Anurekha’s concluding performance piece echoes this thought.... *“I AM DRAWN BY THE MYSTIC PATH , I LOVE GOD, IT IS THE DRIVING FORCE OF MY LIFE, AS WELL AS MY LIFE ITSELF, SHARING MY LOVE IN SPIRIT AS, SPIRIT IS MY GREATEST JOY JOURNEYING THROUGH ALL THINGS MATERIAL , TOWARDS A WORLD OF IMMATERIAL, IS MY JOURNEY IN NOOR-LIGHT.*

Program 3—SHAKAARA by Guru Pulikeshi Kasthuri

Pulikeshi had his initial training under Smt.Lalitha Srinivasan, later from Smt.Narmada and rigorous training in all aspects of dance from his brother



Prasanna Kasturi. A recipient of the govt. of India scholarship, he holds a choreography degree from the Natya Institute of Kathak and choreography, under the tutelage of Guru Dr.Maya Rao and a Masters degree in dance from the Bangalore University and also trained in martial arts kalaripayattu, Abhinaya from the eminent gurus in the particular styles. He is a graded artist of Bangalore Doordarshan and has danced for several occasions on Doordarshan.

Pulikeshi has been awarded the ARYABHATTA AWARD for Nattuvangam. He has been felicitated by Saraswathi Sangeeta Vidyalaya on its 80th year celebration, and by many other organizations. He has been awarded the “SUMADHURA SAMAJARATNA” award, “OMKARA AWARD”, “KALPASRI AWARD”, “RAVI DATAR AWARD”, “BHARATA AWARD”, “KALAYOGI AWARD”, “KUCHIPUDI PARAMPARA FOUNDATION FELICITATION” and “NRITYA NIPUNA” by Karnataka Nrityakala Parishat, “NRITYA CHATURMUKHA” award recently. Today he will be presenting solo dance drama—”Shakaara”

Shakaara is a character derived from the famous 2nd century drama – “Mruchchakatika” (The clay cart) written by Shudraka. In this production actor/dancer Pulikeshi Kasthuri showcases the vicious character of Shakara, who falls in love in Vasantha Sene, a courtesan. She never likes him. One night, after doing a ritual in the temple of cupid, she will be get caught with Shakaara. Somehow, she escapes by sneaking in to a merchant’s home. But, she will caught on the way back from his home through a beautiful garden. Shakaar, who tries to force her to love her, makes her unconscious. But Shakaara thinks she is dead and tries to out the kane ib merchant – Charudatta. But in the endm Vasantha sene comes to conscience and saves Charudatta from the clutches of death .

Program 4 —Kuravanji by Guru Padmini Chari

The “Kuravanji” dance dramas traditionally tell the story of the love of a maiden for her deity and a longing to be united with him. *Varunapuri Kuravanji* is about 220 years old. The lyrics have been composed by Thillai Vidangan Makarsdwa Sri Manmathapillai. The music was tuned by Vidwan Madurai N. Krishnan. The dance composition was created by late Trichur P. Ramanathan. The story is centered on Lord Shiva who resides in as “Aadi Muneeshwara” in the city of Varunapuri, and the queen Surathamohini who falls in love with him and hopes for their reunion.

Scene 1

The scene opens with the sakhi announcing the entry of her queen. Surathamohini enters dancing behind the traditional *tiraseelai*, or screen. The sakhis describe her to be a beautiful maiden with fish-like eyes and a slender waist.



With joy pervading in their hearts, they then describe the onset of the spring season—the trees putting forth new shoots, the smell of sandalwood filling the air, the cuckoos singing merrily, and the beautiful moonlight pervading the entire city. To celebrate the spring season, Surathamohini and her sakhis happily play ball until, by accident, the ball rolls away out of their reach. Some of the sakhis leave to fetch the ball back. Surathamohini is involved in a conversation with another sakhi when they hear the faint sound of musical instruments. The sakhi goes and takes a look, and she rushes back to the queen to inform her that Aadi Muneeshwar is coming on a procession. As the procession nears, they perform a pooja and Surathamohini bows to the Lord. Her heart becomes overwhelmed with love, and she watches in a trance as the procession leaves.

Scene 2

Having seen Aadi Muneeshwar, Surathamohini is engrossed in thinking about him. One of the sakhis teases her and says, “Look at this majestic form with Ganges on his head. He has surely come on this procession for you.” Surathamohini sighs and reminisces about him. Then she starts to feel the pangs of separation and pines for their union. When the sakhis try to comfort her, she finds no solace.

The cuckoo's singing annoys her, and she is unable to eat or sleep. Seeing her plight, the sakhis try to divert her attention to the bees, suggesting that one of them may even act as a messenger to the Lord. Hearing this, Surathamohini is relieved and requests a bee to go to the Lord and bring him to her. Later, she reveals that the bee she sent as a messenger has betrayed her. Unable to bear the torment any longer, she requests her sakhi to go to the Lord directly. The sakhi tells the queen not to worry and that she will definitely bring the two of them together. Surathamohini hopes that her dream will come true.

Scene 3

The Kurathi enters the land of Surathamohini, dancing joyfully. She is astonished by the palace, the beautifully decorated streets, the atmosphere of sanctity, and the sounds of musical instruments. She sings in praise of the sight in front of her, as the palace is blessed Goddess Saraswati, Lakshmi, and Lord Aadi Muneeshwara. The sakhis of Surathamohini notice the Kurathi and request her to accompany them to the queen to read her palm. The Kurathi agrees and all leave for the palace.

Scene 4

The sakhis inform Surathamohini that a Kurathi who reads palms is visiting her town, and they have brought her with them to meet her. At Surathamohini's request, the Kurathi describes in great detail the tribe and the land from which she comes. One of the sakhis asks her to read the queen's palm. After invoking the Gods and performing the rituals and rites, the Kurathi reads the queen's palm. She prophesizes the happy union of the lovers. She is given precious gifts by the queen at the auspicious and happy prophecy. On the joyous occasion, the queen, Kurathi, and the sakhis all dance together.

Beyond Decor



BIG BOW

EVENTS

314-546-9172

**BIG BOW
EVENT**

support arts and cul-
ture.

Best wishes to
10th American-
Natya Festival

Tara Bikkasani & Rudram Dance Company Presents

Padma—Visions of Krishna



PADMA- Visions of Krishna

I. The ten incarnations of Lord Vishnu (Dashavataram)

"Dashavatara" refers to the ten avatars of Vishnu, the Hindu god of preservation. These incarnations are meant to re-establish dharma or righteousness and destroy tyranny and injustice on earth. They are Matsya (Fish), Kurma (Tortoise), Varaha (Boar), Narasimha (Half man-half lion), Vamana (the short Brahmana),

Parashurama (the angry sage), Rama (the righteous king), Balarama (elder brother of Krishna), Buddha (the enlightened one) and Kalki (the fierce warrior).

II. Birth of Krishna (Avani Rohini)

Krishna was born in the Rohini nakshatra on the ashtami tithi. In order for Krishna to take help of the Mayavik (delusive) force on Earth in order to accomplish many difficult tasks his birth in this Nakshatra was necessary. Krishna needed an earthy, well balanced, honest & pure personality and only Rohini nakshatra could give this. This Nakshatra gave Lord Krishna expressive big eyes and sweet voice with seductive mannerisms in order to get attention of people. This Nakshatra gave Lord Krishna a special charisma for mesmerising those who would not listen to him otherwise. Rohini Nakshatra gave focus and great perseverance in order to accomplish difficult tasks such as killing the ruler Kansa and many other demons.

III. Yashoda's beloved baby boy (Krishna Nee Begane)

Yashoda and Nanda were Krishna's foster parents. In Yashoda's household, Krishna grew up with utmost love and care, even though he was always stirring up some mischief or the other! In the childhood days of Lord Krishna, he became famous as Makhan Chor (butter thief) and an expert with the flute. Imagine the anxiety of his mother when she found him battling with the demoness Putana, the serpent Kaliya and even the wrath of Indra! Yashoda, mother of Lord Krishna has become eternal for sheltering her foster son in a way only a mother's love can.

IV & V. The amazing vanquisher of evil (Krishna leelas- Kalinga nartanam and Govardhan giridhari)

Talk of God Krishna, and the first thing to strike your mind will be the number of tricks and cleverly-timed feats which would leave us spellbound when we hear them. There are innumerable episodes in the entire lifetime of Krishna. The Kaliya Mardhana where he defeats the vicious snake Kaliya and the instance where he lifts the Govardhana mountain to protect the entire city from incessant rains are popular ones.

VI. Celebration (Raas folk dance)

The rasa lila takes place one night when the Gopis of Vrindavana, upon hearing the sound of Krishna's flute, sneak away from their households and families to the forest to dance with Krishna throughout the night. In the Krishna Bhakti traditions, the rasa-lila is considered to be one of the highest and most esoteric of Krishna's pastimes. In these traditions, romantic love between human beings in the material world is seen as merely a diminished, illusionary reflection of the soul's original, ecstatic spiritual love for Krishna in the spiritual world.

VII. Lover of Radha and the Gopis (Playing colourful Holi)

The Radha Krishna love story is eternal and sublime. It is symbolic of the divine union between the Jivatma and Paramatma – the individual self and the universal self. The Bhagavata story of Krishna, the cowherd romancing Radha, the gopi is an incomparably superb mythology and a legend conquering times. Millions of people across generations are mesmerized by the Radha Krishna love

VIII. Dance of Joy (Thillana)

IX. Krishna- the Universal teacher (The Lord as Jagatguru)

Krishna says in the Bhagat Gita-

"Whenever virtue subsides and wickedness prevails, I manifest Myself. To establish virtue, to destroy evil, to save the good I come from Yuga (age) to Yuga."



TRUE LOVE

Rukmini Sandesham
(Rukmini's love letter)

By

Guru Sushma Mohan

Guru Sushma Mohan, artistic director of Soorya Arts Academy LOS ANGELES is an award winner dancer, choreographer and musician. Having learnt from various gurus in India for more than 2 decades, Sushma has performed at acclaimed festival in USA and India.

Guru Sushma Mohan has been honored by the state of NEW JERSEY for her artistic contributions and was invited to perform at the State Festival in New Jersey. She has been an invited guest lecturer at the Rutgers university dance department, NJ. Guru Sushma Mohan has also performed in India at the renowned Mysore Dasara Festival, Iskcon cultural fest Bangalore, Tirumala Tirupathi temples and many national level dance festivals in India. Her dance ensemble has been invited to perform at various dance festivals in the USA like the Glendale Brand plaza summer concerts LOS ANGELES, Utah Festival of Dances– Salt Lake City, St. Louis natya Festival, Thousand Oaks India Festival, San Pedro dance festival, ARCH festival New York, San Antonio National Indian dance festival, etc.

Sushma Mohan, artistic director of Soorya Arts Academy Los Angeles will present her new work based on the story of Rukmini and Krishna's love in her new work, SANDESHAM. The text has been taken from the SRIMAD BHAAGAVATHA.

The dance production narrates the story of Rukmini's love for Krishna, her brother's scheme to marry her off to his friend Shisupala and how she messages Krishna to rescue her. Set in ancient India, the story has overlaying eternal tones of young love and romance.

Choreographed in Bharatanatyam style, the production has simple Kannada poetic verses for everyone to understand and enjoy. Suitable for audience of all ages.

SHAALIVA AHANA – PEOPLE’S KING



Scene 1—Our next Hidden story from East – is a story of a potter boy who became a king. There was mother, who had lost her husband and lived with her brother-in-law’s. She was thrown out of home with her son - Shatakarni, at some point.

Scene 2—She wanders around and finds refuge in a potter’s house.

Scene 3—Shatakarni learns to make pots. One day a thirsty saint comes begging for water. Shatakarni gives him water. Saint pleased by this humane attitude blesses him. He predicts, he would be a king, who takes care of people. Shatakarni, who already was a popular leader, got more inspired and starts to do more good things. He playfully made his friends as his army, and used to sit on a “Shaali” tree – making it a “vaahana” or vehicle. Hence he got the name – Shaalivaahana.

Scene 3— During this time, city of Prathistaana, where he lived – was troubled by Bandits and vandals. They loot farmers, burn weavers macnes, mug the stores, break carpentry tables, kidnap cows and do many more evil things. People look for help from King, but never did anything.

Scene 4— Young Shalivaahana protected many victims and destroyed all bandits with his friend’s help.

Scene 5—The Bandit leader, plots a plan to manipulate the King of Prathistaana with a lie – that Shaalivaahana was building a kingdom.

Scene 6— Bandit leader arrives at the Royal court and irritates King with Shalivahana’s adventure and informs him, you might lose his kingdom. Without thinking, falls for the prank and comes with his army to fight Young Shalivaahana and his friends.

Scene 7— Shaalivaahana is attacked by the King for being good to people. Since he had helped more people than the king himself, entire city of Prathistaana unites behind Shaalivaahana. There will be upraise and King gets killed. Shaalivaahana will be crowned as a just ruler of Prathistaana.

Scene 8—People hail victory to their new king—Shaalivaahana.

Musicians—Vocal—Prasanna and Seema; Nattuvangam—Pulikeshi; Mrudangam—Gurumurthy; Flute: Jayaram; Violin—Praadeshachar; Drums - Karthik; Recording Studio—Aravind Studio, Bengaluru, India; Lyrics , Music, Concept, Choreography—Prasanna Kasthuri_ Prasanna

Guru Hema Sharma

Winner of 2018

American Naty LifeTime Achievement Award



Hema Sharma is a native of Chennai, In

dia, where she started dancing (Bharathanatyam) at the age of 8 under the tutelage of Kancheepuram Gnaprakasam. She pursued advanced training under such renowned gurus as Padmashri Adyar K. Lakshman in Nattuvangam and Srimati Shanta and V.P. Dhananjayan in dance. She is also well versed in other Indian dance forms such as Kuchipudi, Mohini Attam, Kathak, and folk dances. She holds the titles of Natyaratna and Natyakalaratna. Hema Sharma established Nritya, School of Indian Dance and music in Kansas City in 1988 at the insistence of several community members who wanted her to promote classical Indian dance in Kansas City. The first dance school to be established in Kansas City, Nritya has come a long way in promoting the arts and culture of India through the Midwest. Over the course of her career as a dancer, Hema has been a dedicated performer, choreographer, teacher, and community volunteer, donating her time to spread the arts and culture of India throughout Kansas City. She is currently artistic director of Nritya. The school has expanded to currently include branches in Wichita, KS and Des Moines, IA. The Gateway Dance Theatre, Des Moines, with whom Hema has an on going collaboration, sponsors the classes in Des Moines, IA. Hema has worked tirelessly over the past 21 years to establish the Indian community as a strong constructive ethnic presence in Kansas City.

Nritya holds introductory workshops in Bharathanatyam specially designed to realize your dance potential. It is helpful for

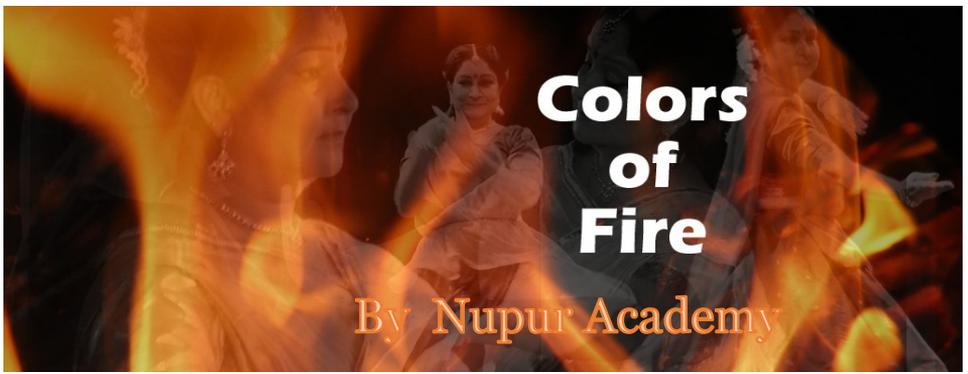
Support arts. Donate to Soorya Performing Arts, a not-for-profit organization

both children and adults to explore if they possess the inclination for dance before they enroll for a full time course. The introductory workshop is an interesting and informative package of dance and culture. Designed for the age group of 5 years and above, the classes will provide an insight into the basic structure of Bharatha natyam. Workshops will end with a performance by the students.

Mrs. Sharma is on the following Rosters: Touring Artists for Kansas Arts Commission, Teaching Artists for Kansas City Young Audiences. Mrs. Sharma holds a bachelor degree in accounting and economics, worked several years as a teller. She quit her job in 1993 to allocate more time to the community. Mrs. Sharma has been an active voice in the Indian Community since 1988. She has served the India Association of Kansas City on various different committees, as Program Chairperson. She was the Chairperson of Indian Association for the year 2002. She was the Program Chairperson for the year 2002 for the Hindu Temple and Cultural Center of Kansas City.

Mrs. Sharma has conducted hundreds of outreach programs integrating performing arts and cultural workshops in various Metropolitan Kansas City Schools and in the tri-state area. She volunteered her time every year for 2 weeks at the Center for International Studies of Shawnee Mission School District educating the 6th grade students on India. She has been the Mayor's Ethnic Enrichment Commission Indian Commissioner since 1993.

Mrs. Sharma has been on the board for the past several years as a member, Third Vice Chairperson, Assistant Treasurer, Treasurer, and Chairperson for the past 2 years. Since she joined the EEC, she spent so much time volunteering for the good cause of EEC. Mrs. Sharma is the first recipient for 1994, 1995, 1996, 2001, 2004, 2007 Madalynne Brock Trophy award presented by the EEC for outstanding contribution to the cultural outreach community.



Colors of Fire

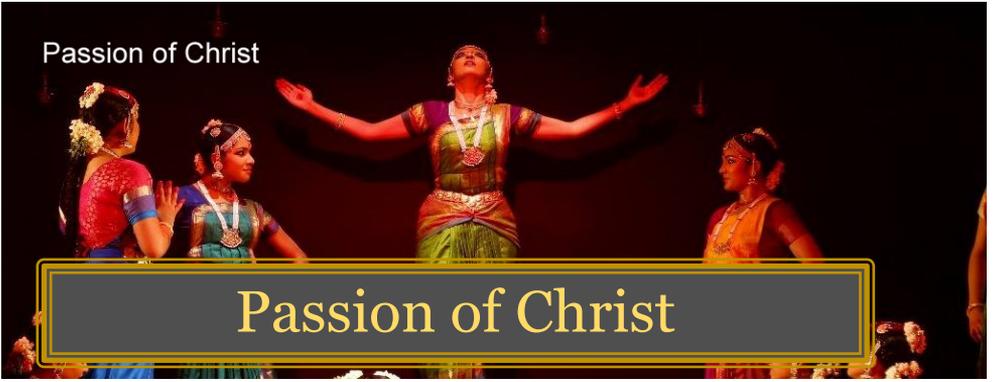
By Nupur Academy

Nupur Academy LA, presents Color of Fire. This is headed by uru Prachi Dikshit—Guru Prachi Dixit is a teacher, performer, and choreographer of Kathak dance, and the Founder/Director of Nupur Academy LA. She her training at the tender age of four and started performing at seven years old. Prachi teaches and performs in the traditional Jaipur Gharana style of Kathak dance. Her achievements in this style are accredited to her first renowned guru, the Late Shri Kanhaiya Lal. She is currently a disciple of [Guru Smt. Shoba Koser](#). Prachi also received training in vocal music from the renowned guru of Agra Gharana Shri Akheel Ahmad Khan. She holds a BA Degree in Indian Classical Music, Prabhakar Degree in Dance, Bachelor's of Education, and an MA in English from Agra University. In 2016, Prachi Dixit was conferred upon the prestigious ***International NRITYA RATNA Award*** at the *7th Cuttack Mahotsav* in Orissa, India.

This troupe is touring to present “Colors of Fire”, choreography by Vidha Lal and Abhimanyu Lal, under the blessings of Guru Geetanjali Lal. Fire...Agni, is the most illuminating and the alluring element out of the five building blocks of nature. Like every sustaining particle on earth, it has its own boon and bane. As boon, its presence instills a feeling of auspiciousness, warmth, creativity and energy. On the same front, it also carries some strings of bane.

It is always said that, "too much of anything is always harmful". You ignite the fire a bit too much and it is all set to consume you. If it provides light for the vision, it can also take away the vision itself. Inspired by these natural nuances of fire, the choreographers bring forth the different colors of fire, depicting its different moods and meanings. The choreography is bloomed by invoking the vibrations of fire with the Agni Gayatri Mantra and Agni Suktam from the Rig Veda. It is hard to name the color of fire in one single attempt, as it is not a single color; it is the outcome of many colors. Here, the choreographer attempts to distinctly introduce the different colors of fire and fusing them to create a bang of energy.

Passion of Christ



Passion of Christ

Soorya Dance School of Chicago (Not related Soorya Dance Company of St. Louis) uses the methods of Indian dances to tell tales of Bible. This is directed by Guru Jinoo Vargheese. They will be presenting the following dances.

1. **Praise Almighty** - This is an opening piece in which the dancer offers respects to God, the teacher and the audience. Here the dancers pay their salutation to the Lord, the Almighty, the Creator, the Maker of the Heaven & Earth. This item is set in Ragam - Nattai, Talam - Adi.
2. **Miracles of Jesus Christ** - Keertanas deal with glories of the Gods. It includes Pallavi, Anupallavi and Charana-s. Sahityam narrates prayers and stories from Puranas, thus basic bhava of keertanam is Bhakti. In this Keerthanam, we are exploring 4 divine aspects of Jesus Christ. The 1st is a miracle of transforming water into wine at the wedding of Cana. The 2nd is Jesus's divine forgiveness shown through Mary Magdalene begging for repentance and forgiveness as she was filled with sorrow and guilt. The 3rd is Jesus's miraculous power over nature as he calms the turbulent sea and walks over it. Finally the greatest sacrifice. Keerthanam set in Ragamalika, Talam Adi.
3. **Mary's Sorrow** - "Padhams" are slow, deep abhinaya pieces, which are mostly based on stories of love and are indicative of the dancer's ability to express emotions. This padham is a dance depicting the emotions of Mother Mary after the Death of Jesus Christ. This item is set in Ragam - misrashivarenjini, Talam mishrachapu.
4. **Resurrection** - To conclude the recital, we will be presenting Thillana followed by Mangalam. Thillana is considered the best of all pure dance or nritha. Woven into an intricate rhythmic structure accompanied by a lilting melody is a hymn to Jesus Christ, celebrating His Resurrection. This item is set in Ragam desh ,Tala Adi.



Stories of Gods

by Vishwanatya Nikethanam

Omaha, Nebraska

Next is a performance by Liz Luke and Kavya Krishnan who are company dancers of Viswa Natya Niketan Dance Company, Omaha, Nebraska, headed by Guru, Sreemathi Ushasree Devaraju. Ushasree was initially trained in the Vazhuvoor style of Bharatanatyam. Under the guidance of Sree Pasumarthi Ramalinga Sastri, she practices, performs, and teaches the Kalakshetra style of Bharatanatyam. Ushasree Devaraju has been conducting her dance school and company, Viswa Natya Niketan, out of Omaha, Nebraska for the past 15 years.

Halfman-half woman god story— Ardhanareeshwara Stotram is a devotional song about Lord Shiva and Goddess Parvati. It is a prayer that describes Parvati and Shiva each as one half of a whole. This prayer utilizes Lasya, which is the female counterpart, through Parvati, and showcases Tandava, or the male counterpart, through Shiva.

Talking to God— The heroine of the dance asks her friend, or Sakhi, to tell her Lord to please come to her and ask him why he insists on playing games with her. She spends her nights and days tormented by his absence and ignores her daily needs, such as eating and drinking. She then asks her friend to tell her Lord that this is the time for him to come to her. She later tells her friend that there no secret or shame in her feelings, and that she needs the union with her Lord for her to keep living.

Don't listen— Parunallamata, a javali, is an abhinaya piece that focuses on a heroine or Nayika, and her relationship with her hero. In this javali the dancer pleads to the Nayaka or hero and says, "O Lord please don't heed the words of others." Parunallamata is set in ragam Kapi and in Rupaka thalam. It was composed by Dharmapuri Subbaraya Iyer and choreographed by Sreemathi Ushasree Devaraju.



Prajakta Raj Atre

RITU CHAKRA is a Kathak Ballet, which depicts the cycle of 6 seasons in India and the festivals celebrated during each season.

Spring - 'RITU VASANT' -(Spring), describing the beauty of the earth during spring - little leaves and flower buds appearing on the stems, the lotuses blooming, the bumble bees humming, the cuckoo singing.

Celebration of Spring - Festival of Raama Navami celebrated during the Spring. This song is called a Chaiti - a semi-classical vocal form in Hindustani music. It has been written by Saint Tulsidasa.

Grishma, Varsha, Sharad, Hemant, Shishir, Prajakta will perform through graceful movement vocabulary of Kathak

VARSHA RITU – Birth of Krishn co-relates with the rainy season. The dramatic story of 'Kaaliya daman', representing the festival of Krishna Janmaashtami celebrated during RITU VARSHA (Monsoons),

RITU HEMANT (autumn), - Autumn is nothing but celebration of dances , this will be portrayed in Taal Teentaal to represent the Music and Dance Festivals during Festivities of Navaratri and Diwali

SHISHIR RITU – winter is a celebration of the dramatic 'Dakshayagya Katha' to represent Mahashivratri Festival celebrated during RITU SHISHIR (Winter).

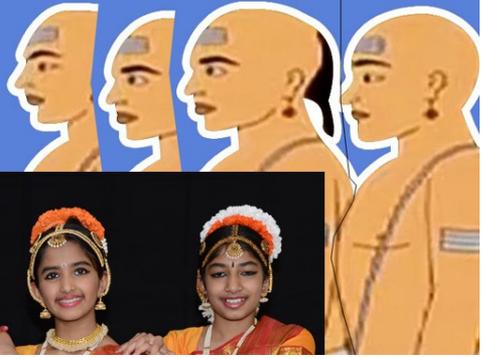
Concept, Narration, Choreography: Prajakta Raj,

Lyrics and Music: Chaitanya Kunte.

Vocals: Anuradha Kuber.

Music Arrangement and Recording: Amod Kulkarni at Magic Note Studio.

Four Foolish Scholars



Soorya Dance Company has created several dance dramas for children. The main intention is to have a fun filled environment to enjoy the moral stories and also learn from it. Both the stories which are presented are short dance dramas. Music is created by many resources and some home created music.

Four Foolish Scholars:

Scene 1— This is a story of five friends. They are always playful. Their mother instructs them to attend a school.

Scene—2 - They go to a Gurukula or a residential school. Four of them learn skills. Fifth one never learns any book stuff, but very practical. One learns how to build the bones in to a skeleton; second knows to put muscle into; third knows to put skin; fourth knows to give life.

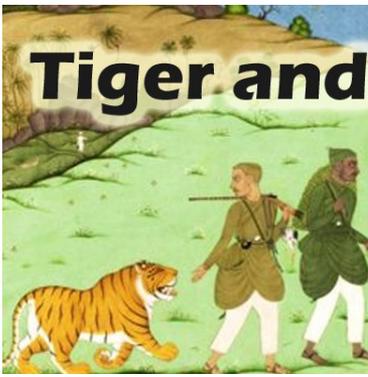
Scene 3 - After studies, they go back home. On the way, they find a pile of bones. They get excited to check their skills. They create a Tiger. 5th friend tries to stop them giving life, because he knew Lion was a predator. No one listens. No one uses common sense. Once the dead tiger becomes alive, it eats them up.

So, moral of story is – “Think before act”.

Tiger and Merchant

Scene 1—A merchant will be walking along a path and finds out a tiger locked in an Iron Cage Tiger begs him to release. He says, he is afraid, that he might eat him. Tiger promises not to eat. But changes its mind once it comes out. Clever merchant requests him to ask 5 animals to see if his decision was fair. If all agrees then he can eat. Tiger knew, everyone will agree, said yes.2

Scene 2. Merchant asks Tree to help. Tree says—everyone uses my shade and then cut my branches. So Man should be eaten



Scene 3: Merchant asks a camel. Camel refuse to save him, because his masters ill treated him

Scene 4: Merchant meets two bulls. Both bulls say men are really bad they must be eaten just like they eat them.

Scene 5: Merchant asks birds for help. Two birds remember how people hunted them, they tell tiger to eat him

Scene 6: Merchant meets Fox. Fox understands his situation. It asks everyone to do what they did to answer the question. So, both merchant and tiger came back and stood in their places to tell their part of the story. Tiger says it was standing inside facing the other way and merchant says cage was locked. Fox tells him, to lock the cage so, it can understand the question. Once it is locked Fox tells merchant to run away.





Nritya Dance School from Kansas presents dances choreographed by Guru Hema as a token of respect for her honoring of “life Time Achievement Award”.

In praise of Creator

In praise of Creator

Brahma Sandhi Kouthuvam—Creator is referred to as Brahma—the deity who has 4 heads and creates the universe in four directions. It showcases the enigmatic creation activity of the universe as per Hindu thought process. This specific item was done in front of temples with traditional instruments like naadaswaram. This is a typical Pandanallur dance number.

In praise of destructor

Shankara Srigiri— Lord Shiva’s task is to end the cycle of life and help the universe start fresh. It is believed that he dances when pralaya (apocalypse) arrives. When he dances the universe will crumble at his feet and again he will allow it to resurrect. This is a praise on deity Shiva.

Beautiful Patterns

Bahudaari—A beautiful movement choreography by Guru Hema Sharma. This depicts the volatility of the universe, where nothing is still. Dancers will portray the ever-changing nature of life in this universe. This is a self-exploratory dance method, where the choreographer presents her inner thoughts through move-



ments

HANSAKALYANI PALLAVI:

Pallavi in Raga Hansakalyani. If an aspect of Hatha Yoga is the mastery of the physical body and coordination, then a pallavi which means flowering or elaboration of form and rhythm can be seen as a highly advanced form of this yoga. With intricate footwork elaborate movements and expressive melody. The dance is based on the Nritya or pure dance form of Odissi. Pallavi implies elaboration; an exposition not only of the dance but also of the music that accompanies it. The graceful and lyrical movements of the dancers form is supported with intricate rhythm patterns of exceptional beauty. Like the blossoming of a flower, the pallavi gradually unfolds the particular Raga upon which it is based; thus a beautiful tapestry of rhythm, music and movement is created. Beautiful dance passages run parallel with rhythmic syllables and melodious rendering of a Raga.

This particular pallavi is set to Raga Hansakalyani and Matha taal.

Dance Choreography: Sri Bichitrananda Swain

Music Composition: Sri Ramahari Das

Rhythm Composition: Sri Dhaneswar Swain

MAHAKALI STUTEE:

Here, through the idiom of Odissi, the dancers express the truth of life through the worship of Devi Mahakali.

Adorned with garlands of human skulls and smeared with ash from the cremation ground, she is the dark and furious incarnation of Goddess Durga. Armed with sword, chakra, mace, trident, bow and arrow, Mahakali is the colour of blue lotus. She is Shiva, the consort of Lord Shiva, as well as Narayani, the



power of Vishnu. She is Kalaratri, the darkest night. Three gunas resonate with her energy: Satwa, Raja, and Tamas. She is both the origin and end of life: creating, nurturing, and ultimately destroying. Raag – Mohana and Bhairabi, Taal Ekk Taali

Dance Choreography: Sri Bichitrananda Swain
Music Composition: Sri Binod Bihari Panda
Rhythm Composition: Sri Bijay Kumar Barik

A Story and A Song has been developed based on women's stories. An interactive dialogue between Kannada folk tales, Native American tales along with narratives from contemporary women, A Story and A Song is a tale of women, environment and love. Stories are from A. K. Ramanujan's translations of Kannada folktales and Native American tales by Richard Erdoes and Alfonso Ortiz (editors), and local tales by grand mothers, friends and family. Choreography is based on Bharatanatyam, Yoga, Martial Arts and Theater. The performance encompasses spoken word, dance, theater and contact improvisation in a powerful way to engage the audience.

Choreography and Direction: Aparna Sindhoor and Anil Natyaveda

Script and Concept: S M Raju and Aparna Sindhoor



Savitri

The one who defied
death God

By Nriyantaara, India

Music: Prasanna

Performance: Navarasa Dance Theater

Performers: Aparna Sindhoor, Anil Natyaveda, Rajesh Raveendran, Raghu Narayanan, Vijith Vikraman, Pradeesh Sivanandan

The childless king of Madra Kingdom, Asvapati, lives ascetically for many years and offers oblations to Sun God Savitr. His consort is Malavi. He wishes to have a son for his lineage. Finally, pleased by the prayers, God Savitr appears to him and grants him a boon: he will soon have a daughter—Savitri. Savitri is so beautiful and pure, she intimidates all the men in the vicinity. When she reaches the age of marriage, no man asks for her hand, so her father tells her to find a husband on her own. She sets out on a pilgrimage for this purpose and finds Satyavan, the son of a blind king named Dyumatsena of Salwa Kingdom; Dyumatsena lost everything including his sight, and lives in exile as a forest-dweller with his wife and son. Savitri returns to find her father speaking with Sage Narada who announces that Savitri has made a bad choice: although perfect in every way, Satyavan is destined to die one year from that day.

Still, Savitri and Satyavan are married, and she goes to live in the forest. Immediately after the marriage, Savitri wears the clothing of a hermit and lives in perfect obedience and respect to her new parents-in-law and husband. The morning of Satyavan's predicted death, Savitri asks for her father-in-law's permission to accompany her husband into the forest. Since she has never asked for anything during the entire year she has spent at the hermitage, Dyumatsena grants her wish.

They go and while Satyavan is splitting wood, he suddenly becomes weak and lays his head in Savitri's lap. Yama himself, the god of Death, comes to claim the soul of Satyavan. Savitri follows Yama as he carries the soul away. When he tries to convince her to turn back, she offers successive formulas of wisdom. First she praises obedience to Dharma, then friendship with the strict, then Yama himself for his just rule, then Yama as King of Dharma, and finally noble conduct with no

AMERICAN NATYA IDOL

A CLASSICAL DANCE COMPETITION FOR YOUNG MINDS

Judges are Guru Hema Sharma (Kansas, KS), Prajakta Atre (Pune, India) SriRadha (Kolkata, India), Madhulita Mohapatra (Bengaluru, India) Namita Bodaji (Mumbai, India) Sushma Mohan (Los Angeles, CA)

Competition coordination: Dr. Mythili Chandramouli, Rama Vishwanathan, Padmini Prabhu, Jaya Anand, Suresh Kanna, Geetha Kanna , Padmini Srikanth

Group 1	Saturday -		
Rasya Kolakaleti	Group 1	Kuchipudi	St.Louis
Ananya Sunil	Group 1	Bharathanatyam	Austin, Texas
Krishna Rath	Group 1	Odissi	Houston, Texas
Jahnvi Immidiseti	Group 1	Kuchipudi	St.Louis
Rachel Varghese	Group 1	Bharathanatyam	Chicago
Aarini Pareek	Group 1	Kathak	St.Louis
Tanvi Narendrula	Group 1	Kuchipudi	St.Louis
Saanvi Ramgounda	Group 1	Bharathanatyam	St.Louis
Group 2	Saturday - 12:00 Noon		
Diksha Rath	Group 2	Odissi	Houston, Texas
Anusha Joseph	Group 2	Bharathanatyam	Chicago
Keziah Thamarapalli	Group 2	Bharathanatyam	Chicago
Karishma Chapalamadugu	Group 2	Bharathanatyam	Tampa, Florida
Ashwini Prasanna	Group 2	Bharathanatyam	Tampa, Florida
Sanjana Anand	Group 2	Bharathanatyam	St.Louis
Janani Prasanna	Group 2	Bharathanatyam	Tampa, Florida

Group 3	Sunday 8:30 AM		
Alisha Saji	Group 3	Bharathanatyam	Chicago
Sritarini Talagadadeevi	Group 3	Bharathanatyam	Kansas
Divya Rath	Group 3	Odissi	Houston, Texas
Aishwarya Madhwaraj	Group 3	Bharathanatyam	Kansas
Sita Vakkalanka	Group 3	Bharathanatyam	
Samanvita Kasthuri	Group 3	Bharathanatyam	St.Louis
Sara Parikh	Group 3	Kathak	St.Louis
Group 2	Sunday 10 AM		
Samhitha Prabhakar	Group 2	Bharathanatyam	St.Louis
Krupa Hegde	Group 2	Bharathanatyam	Cincinnati
Aadhya Subash	Group 2	Bharathanatyam	St.Louis
Sriya Pokala	Group 2	Bharathanatyam	Columbia, MO
Sanjana Prabhakar	Group 2	Bharathanatyam	St.Louis
Niharika Sanjeeva	Group 2	Bharathanatyam	St.Louis
Jahnvi Vishnubhotla	Group 2	Kathak	St.Louis
Anushka Ramgounda	Group 2	Bharathanatyam	St.Louis
Mahek Manhar Bhakta	Group 2	Bharathanatyam	St.Louis
Group 1	Sunday 11:30 AM		
Emma Kattookaran	Group 1	Bharathanatyam	Chicago
Sapthaka Upadhya	Group 1	Bharathanatyam	St.Louis
Medha Anantuni	Group 1	Bharathanatyam	Austin, Texas
Shrinidhi Sairam	Group 1	Bharathanatyam	Peoria, IL
Hritika Malugu	Group 1	Bharathanatyam	St.Louis
Nivedhitha Sudheer	Group 1	Bharathanatyam	Kansas

Executive committees

Stage Committee

Rajendra Upadhya, Srikant Patlu, Rakesh Ramgounda, Mukesh, Rakesh Govani, Nailesh Patel **Transportation Committee**

Hitesh and Ami Parikh, Balaji Mudduluri, RK Nalluri, Vishnu Muddu, Narendra Bhute, Sumitra, Aparna

General Help Committee

Srilakshmi Vishnubhotla & Family, Senthil Nayaki, Mukesh Malugu, Madhuri Chinthala, Suneetha Daddam, Anjali Palakollu, Suja Radha krishna, Manhar Bhakta, Valli Senthil

Food Committee

Sashi Mani, Dhanya Iyer, Ami Parikh, Suja and Ramesh, Anjali and Srinivas, Narendra Bhute, Vijay Sakshi, Sri Valli, Sirisha, Suneetha Balaji, Suneetha Mudduluri, Shubha Bhaskar, Vaishali Soneta, Sirisha Vishnu, Gayathri Venky

Natya Idol

Jayashree Anand, Mythili Chandramouli, Rama Vishwanathan, Suresh Kanna, Geetha Kanna

Sound and Light

Vinod Shenoy, Rakesh Ramgounda, Prasanna Kasthuri, Jayashree Anand, David Blake, Jayson Law-shee, Mallory Rubin

Reception

Nagendra Sanjeeva, Srilakshmi Vishnubhotla, Sumitra, Sonu Mukesh, Ramesh Rajan, Kumuda Prabhakar, Anitha Nagendra, Srividya Sakshi

Artist Help - Student Volunteers

Priya Patel, Shree Govani, Samanvita Kasthuri, Nivedita Prabhu, Sadhana Mathesh, Nithya Venky, Mounica Gandhi, Hansika Sakshi, Sanjana Anand, Sansita Anand, Samhita Betnag, Sanjana Betnag, Roshni Ramesh, Anushka RamGounda, Niharika Sanjeeva, Priya Kanna, Jahnvi Vishnu Bhotla, Rahul Kanna

Props and Designs

Vidya and Ganesh Iyer, Sirisha Vishnu, Sunitha, Jayashree Anand, Nagendra Sanjeeva

Publicity and Press

Prasanna Kasthuri, Prabhakar Betnag, Sri Lakshmi Vishnubhotla

Hosting

Anupama Sriram, Uma Narayanan, Padmini Srikanth, Subha and Prabhu

We sincerely thank all patrons who have helped us immensely. We thank all parents and well-wishers of Soorya Performing Arts.

Support arts. Donate to Soorya Performing Arts, a not-for-profit organization

Mission

Soorya Performing Arts is a principle organization devoted to preserving, propagating through imparting training, and performance of Indian Performing arts. Its basic mission is to enrich the cultural diversity and artistic excellence in the state of Missouri and across the Greater United States of America. In order to carry out or mission, Soorya shall:

1. Provide high quality training and teaching of classical and folk performing art forms such as dance, music and theater from India.
2. Organize high quality professional and amateur dance, music, folk, and drama performances from India.
3. Arrange training and cross-artistic performances through residencies in schools and colleges in the city and rural areas.
4. Arrange festivals, seminars, workshops and demonstrations for better enjoyment and appreciation of South Asian Performing Art forms
5. Create innovative dance, music and theater productions in co-operation with local, state and national companies.
6. Award recognition to those served in performing arts.
7. Establish dance competitions and provide rewards/recognition for the excellence.
8. Work with learning disability and mentally handicapped children and provide them an enjoyment of dance and music.
9. Establish student scholarships and internships to foster learning of arts among young generation.

Board of Directors

President: Nagendra Sanjeeva

Secretary: Jayashree Anand

Treasurer: Ramesh Rajan

Members: Prabhakar Betnag, Bhavani Amirthalingam, Mathi Kanaga Sabhai, Vijay Sakshi, Srinivasa Palakollu

Artistic Directors: Prasanna Kasthuri and Seema Kasthuri

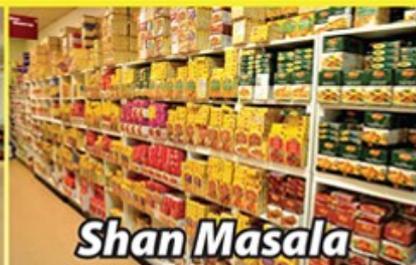
MIDEAST MARKET

Home of 100% certified Zabihah Halal fresh Meat & Vegetables

We are the largest Pakistani, Indian, Bangladeshi grocery store in the midwest. We also offer Catering and Dine-In Services.



Large Selection



Shan Masala



Vegetables



Grocery



Samosa - Kebabs - Goat



Halal Meat



TRY OUR GYROS



14345 Manchester Rd. Ballwin, MO 63011

MON - SAT: 10:00 am - 8:00 pm | SUN: 10:00 am - 7:00 pm

636-230-7018 www.Mideastmarket.net

Support arts. Donate to Soorya Performing Arts, a not-for-profit organization

TOTAL PROTECTION



I'm Gary Silverman, your Chesterfield neighbor and local Brightway Agent. I've lived in Chesterfield for several years and have gotten to know many of you. Frankly, I care about my neighbors and their peace of mind.



With access to more carriers than other independent agents, I can shop the market to customize policies for all of your insurance needs.

I would be honored to help you and your family find the coverages that fit both your needs and your budget.

Gary Silverman

Agency Owner

Brightway, Chesterfield

636-422-3260

gary.silverman@brightway.com

BrightwayInsuranceChesterfield.com

Home ✦ **Auto** ✦ **Umbrella** ✦ **Life** ✦ **Business**

Brightway[®]
INSURANCE

The insurance agency reinvented
around you.®

Best compliments to 10th American Natya Festival



Superior real estate service
you can count on

Compare The difference
Unparalled Marketing
Superior results

Vijay Sandenaboena

Email vijay.sandenaboena@cbgundaker.com

Phone

(314) 757-3211 mobile

(636) 379-8500 office

(314) 757-3211 direct

Office

Highway K & N / O'Fallon

2 Crossroads Plz, O Fallon, MO 63368-6664

Set Vijay as your preferred agent

**COLDWELL
BANKER** 

Support arts. Donate to Soorya Performing Arts, a not-for-profit organization



Open Innovation



Product Design & Development



LED Lighting



Consulting

ESPECIALLY WE DO FOR YOU
Services from nurtureenergy



nurtureenergy
open innovation for speed-to-market®

<http://www.nurtureenergy.com>

YOUR TRUSTED REAL ESTATE ADVISORS

*Supporting communities in
which we live and work*

MARK GELLMAN & NEIL GELLMAN
Trusted Real Estate Advisors
Mark: 314.578.1123
Neil: 314.283.4363

How Much Is Your Home Worth?

StLouisHomeValues.org

GO

check us out!



COURTESY
TRUCK & VAN
FOR OUR CLIENTS &
COMMUNITY

www.TheGellmanTeam.com



\$1,000 off your closing costs when you purchase or refinance.

contact us for further details.

- ▶ no application fees
- ▶ competitive rates
- ▶ loan status updates
- ▶ available 24/7
- ▶ no PMI required
- ▶ quick closing
- ▶ no closing cost loans
- ▶ instant rate quote
- ▶ upfront lender

Call us anytime at 314.222.0150
Visit us at www.uswidefinancial.com

contact@uswidefinancial.com • 2200 Westport Plaza Drive, Suite 301, St. Louis 63146

NMLS#192116



Wishing all the best to
Soorya Performing Arts
from



Gemini
Consulting & Services

Inc.
500