

Pangea World Theater  
presents

*The Mind  
Has a  
Hundred  
Thousand Gates*

Connecting Kabir's Ancient Wisdom  
to Minneapolis' Present Grief

created by Meena Natarajan

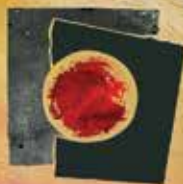
directed by Dipankar Mukherjee

music by Pooja Goswami Pavan, A. Pavan and Steven Hobert

**April 10-26, 2026**

**The Southern Theater**

1420 Washington Ave S, Minneapolis 55454



**PANGEA**  
WORLD THEATER



# Artistic, Production Staff, Poem Sources & Translations

# From the Creator & Dramaturg

## Artistic Team

Meena Natarajan . . . . .	Creator & Dramaturg
Dipankar Mukherjee . . . . .	Director
Sir Curtis Kirby III . . . . .	Assistant Director
Ismail Khalidi . . . . .	Assistant Director
Jennifer Cortes. . . . .	Directing Apprentice
Sandra Agustin . . . . .	Movement Coach
Brackley Frayer . . . . .	Lighting Designer
Diego Vasquez Rios . . . . .	Sound Designer
Orin Herfindal . . . . .	Set Designer & Carpenter
Sylvan Vanstory . . . . .	Production Assistant

## Production Staff

Cassi Henning . . . . .	Co-Stage Manager
Noelle Awada . . . . .	Co-Stage Manager
Janet Sanchez . . . . .	Assistant Stage Manager

## Additional Support

KD Bauer . . . . .	Public Relations
Bruce Silcox . . . . .	Photographer
Rosalinda Estrada-Alvarez & Micahjane Draeger . . . . .	ASL Interpretation



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## Poems Sources and Translations:

*Words for Renée Good* by Meena Natarajan

*Fragmentation* by Meena Natarajan and the Ensemble

Many of the poems in the performance are by Kabir and translated by Linda Hess and are from the following sources:

- The oral tradition in the form of songs sung by the acclaimed Kabir singer Padmashri Prahlaad Singh Tipaniya and his fellow musicians of Malwa, Madhya Pradesh.
- Other texts come from a manuscript written down in Rajasthan about 400 years ago by a scribe of the Dadu Panth. All of the song-poems from this old manuscript will be published for the first time in a bilingual book coming out from Harvard University Press in 2027.
- Other translations are from *The Bijak of Kabir* by Linda Hess and Shukdeo Singh, *Drunk on love* by Vipul Rikhi, *Burn down your house* by Shabnam Virmani

For at least a couple of years when we got together, Pavan and Pooja (the musicians), Dipankar and I would talk about exploring Kabir's poetry through music and theatre. Kabir's poetry appealed to us, especially at this time. The simplicity, the fire in his language, his exhortation of posturing, hypocritical religious leaders, his message of accessing our direct experience, liberation from our egos and freeing ourselves from our concepts of ourselves flow across the centuries to speak to us today. It is as relevant today in our age of religious polarization and fragmentation, wherever we happen to live. These last couple of years have left us utterly gobsmacked and we turned more and more to Kabir's poetry. His words feel relevant, especially in a community that is still reeling from events around the murder of George Floyd, the uprising and the swift dismantling of our democracy. Little did we know that it would become even more relevant this winter.

*Burning Sand in the body  
Everyone lives in sorrow's shadow*

These lines, translated by scholar Linda Hess, from the *Bijak* of Kabir, feel apt as a description of this current moment. Those of us who witnessed the deaths of innocent people these last few years whether here or across the world live in sorrow's shadow. Grounding this performance text in the current moment in Minneapolis feels crucial. Embodying the words feels important. Additionally, working with Pooja and Pavan to choose the songs also informed the choice of spoken poetry.

The piece moves from the outer world to the inner. While it's vitally important to protest, and our work is irrevocably imbricated with social justice, I have always been fascinated with the mind and the hundred thousand ways our mind plays tricks on us, its wants and desires, its multiple facets playing itself. The mind plays the mind. Kabir knew this and spoke to it.

*My mind became a bird flying into the sky  
Suddenly, it fell, landing straight into delusion's arms*

To travel with Kabir is not for the faint of heart. It is profoundly uncomfortable to transform Kabir's words into lived experience. For how can we transform our outer world into a space of honesty and harmony if we do not transform our inner world? In rural contexts, where Kabir's song are a living tradition, his poems are called *Sakhis* which is derived from the Sanskrit and Hindi word *Sakshi* which means to witness... We hope you will bear witness to these wonderful provocations and hope they will make you reflect about your space beyond the mind, your own inner self.

— Meena Natarajan, creator and dramaturg

# From the Musicians

# Artist Biographies



Kabir is both an enigma, and a revelation; his verses, cryptic, yet clarifying, and his logic, sometimes confounding, yet liberating. To set music to Kabir's poetry is therefore both an artistic and a spiritual journey. His verses, both as *dohas* (couplets) and *bhajans* (devotional poems), carry deep philosophical insights expressed through simple, direct language. When composing or performing music for Kabir's poetry, the primary goal is not to adorn the words but to reveal their inner meaning. The music should serve the poetry, allowing the listener to experience the gestalt of Kabir's reflections on devotion, truth, and the illusion of worldly divisions.

Musically, Kabir's poetry lends itself beautifully to Indian folk, classical, and devotional styles. Indian traditions such as *bhajan*, *nirgun* singing, *sufiana kalam* singing and regional folk forms have long carried his verses through generations. The melodies are often simple and meditative, emphasizing repetition and emotional clarity rather than tonal or rhythmic complexity. Besides the voice, instruments like the *tanpura*, harmonium, *dholak*, *kartal*, *bansuri*, or *kamaycha* can help create a soundscape that supports the varied nature of the poems, ranging from the contemplative and serene, to the robust and euphoric.

Another important aspect is the authenticity of feeling. Kabir spoke against ritualism and superficial religiosity, so the performance of his poetry should reflect sincerity rather than musical showmanship. A singer interpreting Kabir must internalize the message - about unity, humility, and direct connection with the divine and let that understanding shape the musical expression that follows.

At the same time, contemporary musicians have found new ways to reinterpret Kabir's work. By blending traditional melodies with modern arrangements, artists can introduce Kabir's timeless ideas to new audiences while preserving the core spirit of the poetry (e.g., Pooja's newly released album of songs of Kabir, "The Mind, Ecstatic" (Neuma Records 2026), comes with such a sound design).

Ultimately, doing music for Kabir's poetry is not just composition or performance; it is an act of dialogue with a centuries-old voice of wisdom that continues to challenge, comfort, and inspire listeners today. This is what we have attempted to do in this intriguing theatrical piece by Pangea.

The background score for the scenes is largely improvised, with mood-appropriate tonal contours and rhythmic cadences drawn from the rich arsenal of Indian folk and classical music.

— A. Pavan, Pooja Goswami Pavan & Steven Hobert



## **Pooja Goswami Pavan, Ph.D (Hindustani Vocalist, Composer, Teacher and Scholar)**

Dr. Pooja Goswami Pavan is a Hindustani classical vocalist, composer, and educator known for her expressive three-octave range and stylistic versatility. Trained by her father Pandit Surendra Goswami, Prof. Ajit Singh Paintal, Vidushi Shanti Hiranand, and currently under Prof. Shailendra Goswami, she is proficient in Khayal as well as Thumri, Dadra, Ghazal, Bhajan, Sufiana Kalam, and various folk forms such as Kajri, Chaiti, Hori and Sawani. She holds a Ph.D. in Indian Classical Music from the University of Delhi, India. Pooja has performed at major venues and festivals in the U.S. and internationally, including the Ordway Center, Guthrie Theater, Learnquest Music Conference, and music festivals in Vietnam and The Bahamas. Based in Minnesota, she actively collaborates across genres and composes for leading arts organizations such as Pangea World Theater, Katha Dance Theater and Ananya Dance Theater. An accomplished recording artist and educator, she has taught at the University of Minnesota and Macalester College. Her work has been supported by prominent arts organizations, and she is a two-time recipient of the prestigious McKnight Fellowship (2016, 2025) for artistic excellence and community impact.



## **A. Pavan, Ph.D (Tabla Artist, Composer, Teacher)**

Dr. A. Pavan is a Twin Cities-based tabla artist, composer, and educator with decades of performance and teaching experience. He trained under Sri G. Laxmiah in India and currently studies with Ustad Shabbir Nisar, continuing a rich lineage of tabla tradition. He has performed widely with organizations such as Katha Dance Theater, Pangea World Theater, and the Indian Music Society of Minnesota, and has collaborated with ensembles including the St. Paul Chamber Orchestra, Minnesota Chorale and Greater Twin Cities Youth Symphonies. A prolific educator, Pavan has taught over 500 students since 1999, and his YouTube series "50 Lessons for Tabla" has reached a global audience. He has also composed music for major theater productions and contributed to numerous world and fusion recordings. Beyond music, Dr. Pavan is a senior technology executive and holds a Ph.D. from the University of Minnesota. A longtime leader with the Indian Music Society of Minnesota, he has directed major productions and secured over 100 grants. In 2026, he received the Lifetime Achievement Award from the India Association of Minnesota for his artistic excellence, leadership, and community impact.

# Artist Biographies

# Artistic Personnel



## Steven Hobert (Clarinet & Piano)

Steven's transportive sound from the heart embodies Wonder and Mystery. He seeks to facilitate playfulness, healing, provoke compassion and warmly sink into the moment. His music has been described as "delightful, innovative and viscerally inspiring" that "dazzles audiences, opens hearts and fires up imaginations." Steven performs on piano, accordion, & vocals as a soloist, with jazz project Sirclesound, the world beat-driven ensemble FireFlyForest, and Oudyano with renowned Syrian oud player Issam Rafea. He has released three albums: "Ballet", "Ocean Eyes", and "Soft Equation".



## Sandy Agustin (Movement Coach & Ensemble)

Sandy is the youngest child of a Pinoy immigrant who grew up mestiza on the Southside of Minneapolis, Mn. Her first language is movement and recognizing energy. She has collaborated with Pangea over its 30+ year lifespan and is honored to be in such creative, capable collaboration. Sandy is fighting to stay buoyant in an ever-deflating environment, and finds peace in rescue animals, nature and good humans.



## Sayli Khadilkar (Ensemble)

Sayli Khadilkar has always had a passion for theater, which was nurtured in early days in high school and college through theater workshops and plays in India. She has performed in experimental play directed by Mr. S. Dubey, who was known as the father of Indian theater and presented 60 live performances of this play. *The Mind Has a Hundred Thousand Gates* will be her fifth production with Pangea. Previous Pangea performances include plays *5 Weeks*, *Returning to Haifa*, *I am Enough*, and *Rhinoceros*.



## Sudarsna Mukund (Ensemble)

Sudarsna Mukund is a dancer, performer, and engineer and thrilled to be back in Pangea's circle! She has performed internationally in a wide range of productions such as City Ballet Boston's *Urban Nutcracker*, *Giselle*, *Swan Lake*, *Cinderella*, and *Carmen* at the Bulgarian State Opera Plovdiv and Ragamala's *Fires of Varanasi* in Kerala, India. She has performed in several theater and opera productions, including *Hecuba* and *Rhinoceros* with Pangea World Theater and *Maria de Buenos Aires* and *Orpheus and Eurydice* with State Opera Plovdiv. She enjoys working

with diverse movement, including bharatanatyam, contemporary, and aerial arts. She is currently pursuing her degree in computer science from the University of Minnesota and working on research at the Interactive Visualization Lab.



## Meena Natarajan (Creator & Dramaturg)

Meena Natarajan is a playwright and director and the Artistic and Executive Director of Pangea World Theater, an international ensemble space that creates at the intersection of art, equity and social justice. Meena has co-curated and designed many of Pangea World Theater's professional and community-based programs. She has written at least ten full-length works for Pangea, ranging from adaptations of poetry and mythology to original works dealing with war, spirituality, personal and collective memory. Her play, *Etchings in the Sand*, co-created with

dancer Ananya Chatterjea has been published by Routledge in a volume called *Contemporary Plays by Women of Color: The Second Edition*. Meena leads ensemble-based processes in Pangea that lead to works produced for the stage. She has also directed and dramaturged several original theater and performance art pieces. She is currently on the board of the National Performance Network, Longfellow Rising, and the Loft. She recently collaborated with artist Chrissie Orr to create a project called *Seed Syllables* facilitating dialogues with 32 community artists and cultural activists across the U.S. and Canada to offer a composite portrait of life in the quadruple pandemic of virus, racial violence, economic meltdown, and climate crisis. *Seed Syllables* premiered as an incantatory participatory performance in June 2023 in Santa Fe, New Mexico.



## Dipankar Mukherjee (Director)

Dipankar Mukherjee is a professional director originally from Calcutta, India with a 25-year history of directing. He is the Artistic Director of Pangea World Theater and received the 2023 McKnight Distinguished Artist Award. He co-founded Pangea World Theater, an international theater in Minneapolis that is a progressive space for arts and dialogue. His aesthetics have evolved through his commitment to social justice, equity and deep spirituality and these factors along with relevant politics form the basis of his work. As a director, he has worked in India,

England, Canada and the United States. Dipankar has received the Humphrey Institute Fellowship to Salzburg and has been a Ford Foundation delegate to India and Lebanon. He is a recent recipient of the Bush Leadership Fellowship award to study non-violence and peace methodologies in India and South Africa. Dipankar was invited to visit the White House as part of the Asian American and Pacific Islanders Delegation. In his rehearsal and workshop practices, Dipankar's facilitated processes that work to disrupt colonial, racist and patriarchal modalities that we have inherited and collaboratively searches for an alternate way of working.

# Artistic Personnel



## Sir Curtis Kirby III (Assistant Director)

Sir Curtis Kirby III (Bois Forte Band of Ojibwe and African American descent), is enjoying his fifth year directing the Ikidowin Youth Theater Ensemble (IYT), a program for the Indigenous Peoples Task Force. He was honored to be selected as Emerging Artist for a TPT special, which aired in June 2019. Kirby is mentored by Dipankar Mukherjee, Artistic Director of Pangea World Theater, has been the assistant director for several productions, and participated in the National Institute for

Directing and Ensemble Creation. He has worked with Bonnie Morris of Illusion Theater and Ty Defoe for a show at The Guthrie Theater. IYT has been invited to perform at national conferences such as The National Boarding School Conference in Carlisle, PA, and the National Spit Tobacco Conference, where they premiered a new work, *Beishigo Asemaa*.



## Ismail Khalidi (Assistant Director)

Born in Beirut to Palestinian parents, Ismail Khalidi is a playwright, screenwriter and director. Khalidi's own plays include *Truth Serum Blues* (Pangea World Theater 2005), *Tennis in Nablus* (Alliance Theatre 2010), *Foot* (Teatro Amal 2016), *Sabra Falling* (Pangea 2017), and *Dead Are My People* (Noor Theatre 2018). He also co-adapted two novels for the stage with Naomi Wallace; Ghassan Kanafani's *Returning to Haifa* (Finborough Theatre 2018; Pangea 2023) and Sinan Antoon's *The Corpse Washer*

(Actors Theatre of Louisville 2019). Khalidi's directorial debut was the Chilean premiere of *Foot*, which was produced in Valparaiso and then Santiago in 2016-17. He co-edited *Inside/Outside: Six Plays from Palestine and the Diaspora* (TCG 2015) and his plays have been published in numerous anthologies, including the upcoming collection, *Until I Return: The Selected Works of Ismail Khalidi* (Bloomsbury, 2025). His writing has been featured in *American Theatre Magazine*, *The Kenyon Review*, *The Nation*, *Mizna*, *Guernica*, *Al-Jazeera*, *The Dramatist* and *ReMezcla*. Khalidi was the 2023 Artist-in Residence at Boston University's Center on Forced Displacement and is a Directing Fellow at Pangea World Theater. He holds an MFA from NYU's Tisch School of the Arts.



## Jennifer Cortes (Director's Apprentice)

Jennifer Cortes is an enrolled member of the Leech Lake Band of Ojibwe tribe and Mexican. She has been in theater for 8 years and is now the Youth Theater Assistant at Indigenous People Task Force, as well as an intern with Pangea World Theater. Jennifer also creates indigenous beadwork and fashion!

# Artistic Personnel



## Brackley Frayer (Lighting Designer)

Brackley Frayer is a Professor Emeritus of lighting design at the University of Nevada at Las Vegas, and has taught at Dartmouth College, West Virginia University, and the University of Florida. At Ohio Northern University he has designed *How to Succeed in Business without Really Trying*, *Little Women*, *Peter Pan*, *Steel Magnolias*, *Pirates of Penzance*, *Into the Woods* and various Dance Concerts. He has designed *Oedipus* at Polonus at the Delphi theater in Greece, for the International Ancient Greek Theater Festival. Regional design credits include work with

Nevada Conservatory Theatre, Las Vegas, Seven Stages-Atlanta, the Hippodrome Theatre, The Texas Shakespeare Festival, The New York Lyric Opera Company, and the American Girl production of *Circle of Friends* in Chicago. Mr. Frayer has been associated with Community performance for 30 years and has designed lighting for productions in Harlan county Kentucky, Uptown Chicago, Newport News, Va, Union SC, Fort Walton Beach, Florida, Winona Mississippi, and the nationally recognized original production of *Swamp Gravy* in Colquitt, Georgia, which went on to perform at The Kennedy Center in Washington, D.C., and at the Cultural Olympiad in Atlanta. He is a member of United Scenic Artists- Local 829. Mr. Frayer earned an MFA from the Yale School of Drama.



## Orin Herfindal (Set Designer & Lead Carpenter)

Orin is a native Minnesotan, a father of four and an artist. Orin studied at the University of Minnesota, yet most of his knowledge and skills are developed from working at life. He has been on the design team of the Science Museum and the Children's Museum. His past work with Pangea includes set design for *Little Boy*, *5 Weeks*, and *Mother Courage* among others. He finds that working with Pangea World Theater is wonderful because he is able to assist the artists in creating the space where they tell their story.



## Diego Vasquez Rios (Sound Designer)

Diego Vasquez Rios was born in Mexico City, Mexico and migrated to the United States when he was very young with his mom, dad, and three siblings. He has worked as an audio and visual technician in Minneapolis and sound designer for Pangea World Theater, including *Murmurations* in 2023. Diego has a unique ability for listening to the smallest details to create an impactful mix. He enjoys recording music of his own and loves to stay active by running and lifting weights.

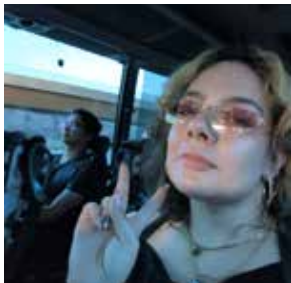
# Artistic Personnel & Production Staff

# Vocabulary & Survey



## Sylvan Vanstory (Production Assistant)

Sylvan Rainie Vanstory is an emerging writer, dramaturg, and theatre artist new to the Twin Cities area. She is a 2025 graduate from the Penn State School of Theatre, where she received a BA in Theatre Studies with concentrations in dramatic writing and producing. Running themes throughout her work are often based in ideas about memory, loneliness, and identity. Her play, *Methods of Escape*, had its Penn State debut in February 2025 as a Centre Stage Program Project.



## Cassi Henning (Co-Stage Manager)

Cassi Henning is thrilled to be stage managing again with Pangea World Theater. She is grateful to have another opportunity to work with the theater after Pangea's *Milkweed Maps Festival of New Work*. She has been stage managing for over a decade starting while studying Studio Arts at St. Catherine University. In her spare time, she flexes her creative muscles candle making and painting.



## Noelle Awada (Co-Stage Manager)

Noelle Awada (she/her) is a theater artist based in the Twin Cities. She studied theater arts with a minor in Spanish at Hamline University, later obtaining an MBA from the same. Noelle studied abroad in Cienfuegos, Cuba for a short while in her undergraduate program. She has worked in administration with Penumbra Theatre, the Guthrie Theater, the Jungle Theater, Artistry, as well as the Minnesota Historical Society. She completed an internship with Pangea in Winter 2024. Her main interest is in stage management, which she pursued while in college and shortly

after graduation. Born and raised in St. Paul, Minnesota, Noelle is proud and honored to work with an organization that does such important and meaningful work, so close to home.

## Janet Sanchez (Assistant Stage Manager)

Janet Sanchez is a twenty-three-year-old indigenous artist, a part of the Leech Lake Tribe Band of Ojibwe. Janet first performed with Ikidowin Youth Theater Acting Ensemble in 2013, performing *Wait - A Teen Pregnancy Story* and most recently performed in *We Will Do It For The Water* as an Ally and Protestor. Janet first got involved in theater 10 years ago to work on her confidence speaking in public. And to share the knowledge and history of Native people. She started working with Indigenous Peoples Task Force's Ikidowin Youth Theater Ensemble. Since



then, she has performed on over 20 different stages. Janet loves working with youth in her community and in her free time, she enjoys being with family, going on hikes and creating art.

**Anhad Naad:** Unstruck sound - the vibration of the universe prior to sound

**Death City:** Represents the afterlife destination for those who fail to find spiritual truth or connection with the divine while alive.

**Eight lotuses:** Refers to the chakras. According to yogic philosophy, the series of energy centers located along a line from the base of the spine to the top of the head.

**Five Elements:** Earth, Water, Fire, Air, and Space/Ether.

**Ganga:** River in northern India that embodies the goddess Ganga. Pilgrims bathe in the river for spiritual and physical purification, as it is believed the river contains sacred healing powers for the body and soul

**Gunas:** Meaning "strand," "thread," or "quality." Refers to the 3 fundamental forces of Yoga philosophy: sattva (harmony), rajas (passion/activity), and tamas (dullness/inertia)

**Hans:** Symbol of death and transition. In the song in this text, the swan represents the individual soul leaving the body at death, emphasizing the loneliness of the spirit's journey after life.

**Holi:** In the song *Mere Raam Gaadiwale*, it refers to the burning of a demoness Holika. This is a Hindu ritual on the night before Holi, the festival of colors. In this song, it represents a metaphorical "burning" of the body (wooden horse/cart) at the cremation ground (burning ground), signifying the temporary nature of life.

**Karma:** The sum of one's actions in their lifetime that determines one's fate of the following existence

**Markless Invisible:** This is the formless divine, meaning that the divine is everywhere and within

**The Nine Doors and the Tenth Gate:** In Sikh and yogic philosophy, the physical body has nine openings/doors (two eyes, ears, nostrils, mouth and the organs of procreation and excretion). Dasam Dwar is the tenth gate situated in the subtle body (within the mind or the crown of the head)

**Pandit:** A Hindu scholar learned in Sanskrit and Hindu philosophy and religion, typically also a practicing priest

**Rahim:** The Islamic name for God

**Ram:** Kabir's Ram is the nirgun (formless) divine spirit present within everyone and everything, not the anthropomorphic Hindu deity

**Tambura:** A musical instrument that has strings and pegs that provides a continuous drone.

**The Three Worlds (Tribhuvan):** Heaven, earth, and the underworld i.e. the whole universe

**Weft and warp (in weaving):** The two basic components in weaving to transform thread and yarn into textile fabrics. The vertical warp yarns are held stationary on the loom while the horizontal weft is drawn through (over and under) the warp thread.

## How was the show?

We appreciate your feedback about the show. Plus, information about and from our audience helps us apply for grants.

Please complete the enclosed survey or go online to share your thoughts about *The Mind Has a Hundred Thousand Gates*.

**THANK YOU!**

Thank you for attending this event with Pangea World Theater! We would like to know more about the community we serve. Please take a few minutes to complete this survey. Your answers will be kept completely confidential.

1. Overall, I thought this event was:
  - Excellent
  - Good
  - Fair
  - Not to my liking
2. The topics raised in this event are important to my community and impact:
  - Yes
  - No
3. Have you ever been to a Pangea World Theater event? If so, which one(s)?
  - None
  - Other \_\_\_\_\_
4. How did you hear about the show (check all that apply)?
  - Facebook
  - Email
  - Word of mouth
  - Radio/TV
  - Instagram
  - Twitter
  - Direct Mailings
  - Advertisement Listing
  - Other \_\_\_\_\_
5. Age:
  - Under 18
  - 18 - 24
  - 25 - 34
  - 35 - 44
  - 45+
6. My Annual Income is:
  - \$0-\$10k
  - \$10k-\$20k
  - \$20k-\$30k
  - \$30k-\$50k
  - \$50k-\$100k
  - \$100k-\$250k
  - over \$250k
7. I identify myself as (check all that apply):
  - White
  - Black
  - A Person of Color
  - Indigenous/Native
  - An Immigrant/Foreigner
  - A Person with Disabilities
  - First/Second/Third of Immigrant
8. My gender identity is: \_\_\_\_\_
9. My ethnicity is: \_\_\_\_\_
10. Sign up for our mailing list to hear about upcoming Pangea events & important opportunities if you're looking to create a part of the future with your voice, or share with us any updates to your contact information.
 

Name: \_\_\_\_\_

City: \_\_\_\_\_

Address: \_\_\_\_\_

State: \_\_\_\_\_

Zip: \_\_\_\_\_

Other: \_\_\_\_\_
11. GET INVOLVED WITH US! Let us know about upcoming opportunities to:
  - Volunteer
  - Assist
  - Teach
  - Collaborate
  - Donate
12. Can you suggest any organizational changes we should make to see the show or future productions? \_\_\_\_\_
13. What other topics/ideas would you like to see us address? \_\_\_\_\_
14. Please share your thoughts about the content of the event (please write on back)



Scan the code or visit [bit.ly/TheMindSurvey](https://bit.ly/TheMindSurvey) to complete the survey online.

# Special Thanks

I am deeply thankful to Shabnam Virmani and her wonderful inspiring documentaries of the Kabir Project and Linda Hess, whose words of translation and transcreation have been infused into this work, conversations over tea with Pooja and Pavan and our ensemble.

— Meena Natarajan

Thank you to the ensemble, Meena and Dipankar for always making the process a transformative and meaningful one. Migavum nandri to my akkas Sumita and Shalini for supporting me in so many ways. I love you all so much.

— Sudarsna Mukund

Thanks to my father, Pandit Surendra Goswami, for introducing Kabir to me and thank you Pangea, for this opportunity to express Kabir musically in my own way.

— Pooja Goswami Pavan

Thank you, Pandit Kumar Gandharva, and my Hindi teachers in middle and high school, for instilling a lifelong love for Kabir's takes on life, death, love, faith and sound. Many thanks to Pangea for enabling the light of Kabir to shine here in Minnesota in such distressing times.

— A. Pavan

Special thanks to the Guthrie Theater.

— Brackley Frayer

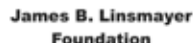
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We could not do this without your support.



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**Registration is open for kids 7-12 years old!**



THANK YOU FOR ATTENDING

*The Mind Has a  
Hundred Thousand Gates*

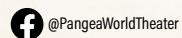
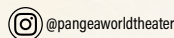
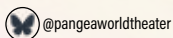
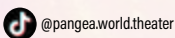
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