

[From Final Edition of Yesterday's TIMES.]

SHAN-KAR DANCERS OPEN SEASON HERE

Hindu Troupe, Starting Fourth
American Tour, Applauded by
Town Hall Audience

TWO NEW COMPOSITIONS

One Is Done by Young Soloist,
Robindra, and the Other
by Group of Artists

By JOHN MARTIN

Uday Shan-Kar brought his company of Hindu dancers and musicians back to New York last night to begin their fourth American season with a performance at the Town Hall as the third event in the Town Hall Endowment Series. Though this is not automatically an ideal audience for him, the perfection of his art succeeded in winning the day, and as the evening progressed the warmth and volume of the applause testified to something of major conquest.

Certainly it would be a strange audience that failed to respond to such a performance. For those who are not interested in the subtler aspects of choreography and kinesthetics, there are sheer visual beauty, variety of tone color and rhythmic pattern, and even those elements of mere novelty and exoticism to offer their appeal. It is one of the distinguishing beauties of Shan-Kar's art that there is as much in it as one cares to find there.

His solo, "Kartikeyya," marked his complete victory last night. The great dignity of his movement and his mood, and the indication of passion held well within the dimensions of a formalized medium, make him thoroughly the "heroic son of Shiva, born at the prayer of the gods." Though it is not a new number in the repertoire, it is certainly one of the finest of all the solos.

Two new compositions found their places on the program. One was "Chitra Sena," the first solo which has been assigned to the young Robindra. His performance of it was characterized by the same sense of personal style which has distinguished his roles in the larger numbers, and gave indication that in this young man the company has a highly promising soloist in the making. The other new composition was a delightful group number called "Bhill Dance," in which with much free and amusing dramatic action is pictured the situation of the eternal triangle among the backwoodsmen of Rajputana.

Other numbers were that loveliest of dance-dramas, "Tandava Nrittya," in which Shiva slays the elephant-demon; Simkie's charming solo dance of "Mohini," most beautiful of the celestial dancers; the gifted Madhavan's vigorous "Partha Kritartha"; Shan-Kar's rich and subtly colored presentation of the four aspects of "Kama Deva"—love, pleasure, power and jealousy; "Snanum," the bathing dance of the girls, and the wedding merrymaking of the "Village Dance." Vishnudass was again musical director and soloist on the tabla taranga.

Further performances will be given tomorrow afternoon and twice on Sunday at the St. James Theatre before the company departs on what is, alas, its final tour of America before retiring to its newly organized Art Center in India for five years of study and research.

Milk Device Limit Extended

A deadline set by the Health Department for the installation of ap-