

[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 Nritya," 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-

S. HUOK

Presents

# UDAY SHAN-KAR

and his

## HINDU BALLET

Musical composition and direction by VISHNUDAS SHIRALI

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# Massey Hall - Jan. 25th, 1937

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### Programme

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1. MUSICAL PROLOGUE (Raga Tilanga)
2. SNANUM ..... Simkie, Zohra and Uzra  
Three young girls who, while gathering flowers, are troubled by bees; and when they go bathing are suddenly frightened away by the sound of approaching footsteps.
3. KARTIKEYYA ..... Uday Shan-Kar  
The handsome and heroic son of Shiva, born at the prayer of the Gods to command the army of suras (Gods) and slay the demon Taraka, comes to make obeisance to his parents and other gods, and obtains their blessing before going to fight the demon. Kartikeyya then summons his chariot and rides at the head of his army to the region where Taraka dwells. Finding no one there he roars out his challenge in insulting and derogatory terms. With confidence born of strength and a smile of scorn he awaits the coming of Taraka.
4. MARWARI ..... Simkie  
A folk dance typical of the province of Marwar.
5. HUNTER'S TRAGEDY ..... Madhavan  
A hunter comes into the forest, searching for prey to appease his hunger, but instead discerns a tiger far away, and frightened, hides behind a tree. Then the hunter perceives a deer jumping across the forest. He takes the bow from his back and prepares to shoot, stretching the string and pointing the arrow at his prey. Placing his foot on an ant-hill for support, he is fatally bitten by a snake and falls dead.
6. MUSICAL INTERLUDE (Tabla Taranga) ..... Vishnudas Shirali

## PROGRAMME—Continued.

7. HARVEST DANCE ..... Uday Shan-Kar, Simkie, Zohra, Robindra,  
Sisir, Madhavan, Nagen

Boys and girls rejoice in song and dance after the harvest, recalling the sowing, reaping, threshing, husking, sifting, loading and transporting of rice. Suddenly one of the boys, possessed of an evil spirit, falls unconscious. The young people, terrified, summon a witch-doctor, who succeeds in exorcising the evil spirit, and when the boy is revived, all resume their merry-making.

INTERVAL 15 MINUTES

8. SHIVA PARVATI NRYTTYA DWANDVA ..... Uday Shan-Kar, Simkie, Zohra  
Madhavan, Robindra, Uzra

Shiva invited the gods to come and put an end to a quarrel between him and his consort as to who was the better dancer. The gods were to decide. The dancing competition begins. The test is to see which one best evokes the Rasas (the nine states which can be produced in an audience by dancing).

Shanta (Calm). The first Rasa is Shanta or Calm. A feeling of tranquility pervades the scene. Shiva and Parvati go through the acts of worship, concentration, yoga and penance. Adbhuta (Wonder). Shiva is amazed at the vastness of the ocean and its waves. He describes the fish, turtles and other animals which inhabit it. Parvati describes the silvery heights of Mount Kailasa (home of the gods) and the splendour of its surroundings.

Bhayanaka (Terror). The universe shudders; nature is in travail. The attendants huddle together, frightened. They describe how a bird falls into the sacrificial fire and is burned alive. Shiva creates storm clouds, thunder and lightning. He describes a maddened elephant and tells how a lion leaps on its head and kills it. Parvati describes a python swallowing the leg of the ill-fated elephant while the lion tears open its forehead.

Karuna (Pathetic). The atmosphere is weighted down with grief. Tears well up in Parvati's eyes. Shiva consoles her and promises never to leave her again. He blesses Parvati with long life.

Veera (Heroic). Shiva addresses Parvati as the blessed daughter of Kailasa and reminds her of the time when he caught and slew the boar which was the evil Mukasura sent by Duriodhana. Shiva displays his strength in using the bow and arrow and his courage. Parvati shows huge arches and flags in honor of the victory and tells of the strength of her weapons and her confidence in herself.

Hasya (Comic). Mirth and laughter everywhere. Jaya and Vijaya, the female attendants, beckon to repulse Nandi and Bhiringi, who follow them. Shiva pretends to be old Narada and plays a pair of cymbals to tease Parvati. He makes fun of her by depicting her as an old woman with innumerable children, while he is still young and fresh. Parvati calls him an old and drugged Muni (ascetic) with matted locks and all kinds of ailments, and supporting himself with a stick.

## PROGRAMME—Continued.

Shringara (Erotic). Shiva, hit by the arrow of Kamadeva (god of passion) suffers from overwhelming desire. He tells Parvati how beautiful she is and describes to her the lovely spring season, the sweet scent of the flowers and the music of the birds. Parvati describes the appearance of Shiva when he opened his third eye to burn Kamadeva, his radiance, the halo round his head and his handsome looks. The budding lotus is abashed by the lovelier charm of Parvati. With sidelong glances she looks at Shiva and she coyly covers herself with a veil.

Raudra (Furious). Shiva is aroused and his fury brings destruction. Jaya and Vijaya hide themselves near Parvati. Shiva dashes an enemy to the ground, dismembers him and bathes in his blood. The earth trembles at his mighty strides, as he hurls his weapons in all directions and raises storms, thunder and fire. The flames of the sacrificial fire shoot up to the heavens, and the enraged Parvati stalks with a flashing sword in her hand, assuming alternately the aspects of Kali and Durga.

Vibhatsa (Disgust). So far Parvati has followed Shiva successfully through the Rasas. He fears that she will win the contest. He throws off his clothes and dances frantically. Parvati, Jaya and Vijaya huddle together in one corner shocked at this undignified exhibition. Parvati refuses to dance and is mortified by Shiva's improper tactics. Having curbed the pride of Parvati and won the competition, Shiva consoles her. The gods chant his praise, describing him as Nataraj, Lord of the Dance.

INTERVAL 10 MINUTES

9. NIRASHA ..... Uday Shan-Kar, Simkie, Zohra, Madhavan, Robindra

At a dance festival, two couples danced so charmingly that when they leave, a stranger stirred by their art, follows them and lingers in the moonlight with the hope of meeting the girls, who come near but always elude him. Their companions, angered and jealous, lead them away. The stranger looks yearningly after them, but remains behind with his lonely reveries.

10. MUSICAL INTERLUDE ..... (Flute) Nagen Dey, (Tabla) Sisir Sovan

11. SNAKE CHARMER ..... Uday Shan-Kar  
A street scene common in India. A snake charmer entertains the passersby.

12. MAYOOR NRITTYA (Peacock Dance) ..... Madhavan

A Kathakali Dance of South India in which the dancer represents three different characters in a garden: Duriodhana, showing his wife the gorgeous blossoms in his pleasure-garden and praying her to enjoy them. The wife of Duriodhana, full of joy, gathering the flowers and offering them to her husband. The peacock who appears before them in all the beauty of his feathers.

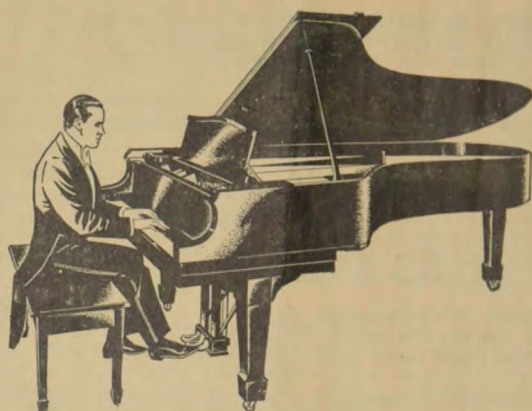
13. RASHIK ..... Uday Shan-Kar, Simkie, Zohra  
A gallant young man flirting with two young girls.

PROGRAMME SUBJECT TO CHANGE

Exclusive management: HUOK ATTRACTIONS, INC., 30 Rockefeller Plaza, New York City.

### ANNOUNCEMENT

Following a second American tour in 1938, Uday Shan-Kar will open an All-India Center for Dance and Music in Benares, India. This center will carry on extensive research in music, costume and mythology and will offer a unique opportunity for the encouragement and development of the cultural art of India.



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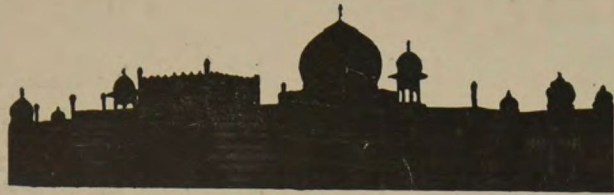
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JOHN J. McELLIGOTT, Fire Chief and Commissioner

PROGRAM PUBLISHED BY THE NEW YORK THEATRE PROGRAM CORPORATION

SUNDAY MATINEE, JANUARY 2, 1938

S. HUOK

Presents

UDAY SHAN-KAR

and his

HINDU BALLET

Musical composition and direction by VISHNUDASS SHIRALI

1. MUSICAL PROLOGUE (Raga Saranga)
2. GANDHARVA . . . . . Uday Shan-Kar  
Gandharvas are the celestial musicians and dancers at the court of Indra.
3. VARSHA MANGALA . . . . . Zohra and Uzra  
Two young girls, while occupied with their domestic duties, suddenly hear from the street the sound of festival music for the rainy season. Enchanted, they leave their work and begin to dance.
4. SNAKE CHARMER . . . . . Uday Shan-Kar  
A street scene common in India. A snake charmer entertains the passersby.

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5. MAYOOR NRITTYA (Peacock Dance) . . . . . Madhavan  
A Kathakali Dance of South India in which the dancer represents three different characters in a garden: Duriodhana, showing his wife the gorgeous blossoms in his pleasure-garden and praying her to enjoy them. The wife of Duriodhana, full of joy, gathering the flowers and offering them to her husband. The peacock who appears before them in all the beauty of his feathers.

6. RASHIK . . . . . Uday Shan-Kar, Simkie, Zohra  
A gallant young man flirting with two young girls.

INTERVAL 15 MINUTES

7. VILASA . . . . . Uday Shan-Kar and Zohra  
Dance evoking the eternal play of love, desire and abandonment.

8. MARWARI . . . . . Simkie  
A folk dance typical of the province of Marwar.

9. KARTIKEYYA . . . . . Uday Shan-Kar  
The handsome and heroic son of Shiva, born at the prayer of the Gods to command the army of suras (Gods) and slay the demon Taraka, comes to make obeisance to his parents and other gods, and obtains their blessing before going to fight the demon. Kartikeyya then summons his chariot and rides at the head of his army to the region where Taraka dwells. Finding no one there he roars out his challenge in insulting and derogatory terms. With confidence born of strength and a smile of scorn he awaits the coming of Taraka.

10. CHITRA SENA . . . . . Robindra  
Chitra Sena, celestial dancer of the Court of Indra, pays his respects to the Gods.

11. MUSICAL INTERLUDE (Tabla Taranga) . . . . . Vishnudass Shirali

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12. NIRASHA . . . . . Uday Shan-Kar, Simkie, Zohra, Madhavan, Robindra

At a dance festival, two couples danced so charmingly that when they leave, a stranger stirred by their art, follows them and lingers in the moonlight with the hope of meeting the girls, who come near but always elude him. Their companions, angered and jealous, lead them away. The stranger looks yearningly after them, but remains behind with his lonely reveries.

INTERVAL 10 MINUTES

13. TANDAVA NRITTYA . . . . . Uday Shan-Kar, Simkie, Zohra, Uzra, Madhavan

A dance-drama of archaic character. The "Mudras" (symbolic gestures) are used, instead of words, to express the ideas and emotions.

Story of the Dance.

The drama opens with the chorus lauding Shiva and his divine wife, Sati. Shiva is the God of Creation and Destruction. His dance creates and destroys the universe. Sati, who symbolizes conjugal fidelity, dies of the grief she suffered when her own father mortally offended Shiva. Shiva, in deep affliction, retires into solitude and falls into a state of meditation, so that all creation is at a standstill.

But Sati, through her profound devotion, succeeds in being reborn and returns as Parvati, who symbolizes the Earth, and as such she desires that creation continue. Every day she approaches Shiva and tries to rouse him. Meanwhile the Earth has been threatened by Gajasura, the elephant-demon. One day, encountering Parvati and seeing her young and beautiful, he decides to abduct her. He displays his power and strength before her. Parvati, frightened, repulses him, but when he is about to carry her off by force, she throws herself at the feet of Shiva, imploring his aid. Shiva awakes and the Earth trembles as he challenges Gajasura. With divine weapons they fight; they hurl at each other the five elements: the winds, the lightning, the forces of the Earth, the atmosphere and of the sky. Shiva employs even the serpents of his arms which, in the air, seem to transform themselves into a mortal wind. Parvati, who also represents the Reservoir of Energy, stands valiantly by, reinforcing her divine mate with invincible weapons. Finally Shiva, taking the club given him by Vishnu, kills Gajasura and, stripping the hide off the demon, dances an ecstatic dance of triumph with Parvati. Then he dances the world and its movement, and he dances his admiration for Parvati. But having delivered the Earth of its evil forces, he shows his determination to return to his meditation and to his thoughts of Sati. Parvati, desolate, begins her penance that she may find eternal grace in the eyes of Shiva.

The final performance of this engagement will be given this evening, Sunday, January 2nd.

Exclusive management: HUOK ATTRACTIONS, INC., 30 Rockefeller Plaza, New York City.

An explanatory brochure on Hindu Music and Rhythm by Vishnudass Shirali, Musical Director of the Uday Shan-Kar Company, is on sale in the lobby at 75c per copy. Souvenir programs are likewise on sale.

"Victor Records" has issued an album of Hindu music recorded by the Uday Shan-Kar Company.

ANNOUNCEMENT

Following the current American season Uday Shan-Kar will retire to Benares, India, to devote himself entirely to the All-India Center for Dance and Music. This center will engage in extensive research in music, costume and mythology and will offer a unique opportunity for the encouragement and development of the cultural art of India.



# THE PLAYBILL

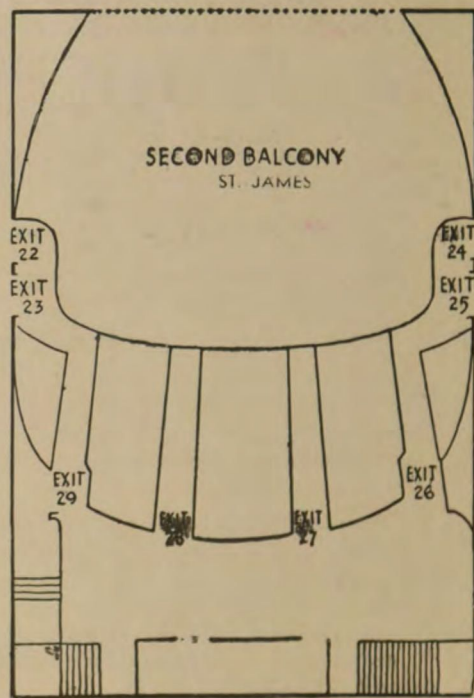
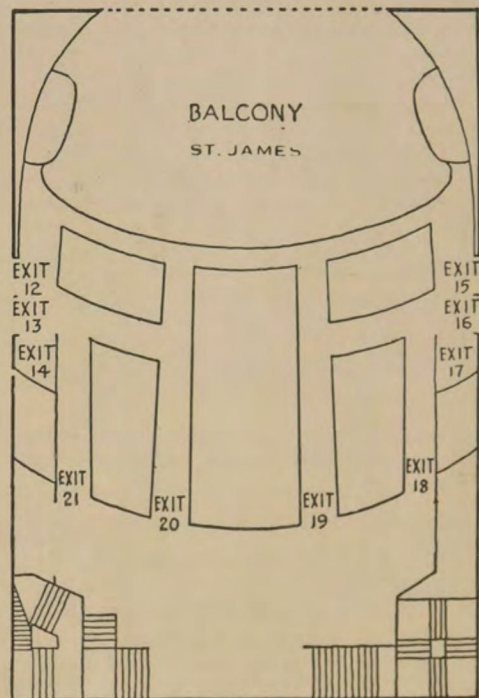
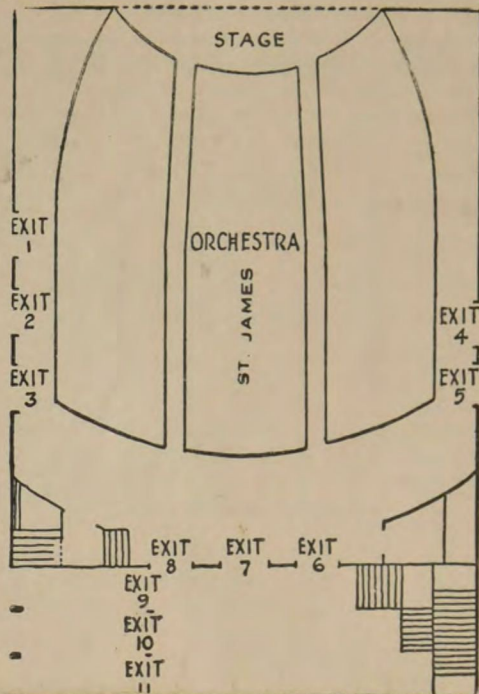
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UDAY SHANKAR

AND HIS COMPANY OF

HINDU DANCERS  
AND MUSICIANS

DARTINGTON HALL  
TOTNES DEVON

DANCE PERFORMANCE

20th JULY 1936

# PROGRAMME.

MONDAY The 20th JULY 1936.

HINDU DANCES ARRANGED BY:  
UDAY SHANKAR

MUSIC ARRANGED & COMPOSED BY:  
VISHNUDAS SHIRALI

BARN THEATRE at 8-30 p.m.

SOLOIST: PROF.  
ALLAUDDIN KHAN

- (1) 1. MUSICAL PROLOGUE (Ensemble) RAGA TILANGA
- (2) 2. DEVA PUJA (WORSHIP) ZOHRA  
A girl offers flowers at the shrine of the family deity. As she dances before the image she prays for the health and long life of her family.
3. MARWARI DANCE SIMKIE  
A girl dances at the Gangoor festival, a popular holiday in Rajputana, of which Marwar is a part. At this festival life-size dolls, representing the gods, are carried in magnificent processions.
- (4) 4. KARTTIKEYA SHANKAR  
Karttikeya, the handsome and heroic son of Shiva born at the prayer of the Gods to command the army of suras and slay the demon Taraka, comes to make obeisance to his parents and the other gods and to obtain their blessing before going out to fight. He then summons his chariot and rides at the head of his army to the region where Taraka dwells. Finding no one there, he roars out his challenge to the demon in insulting terms. With confidence born of strength and a scornful smile he awaits the coming of Taraka.
5. ISHWAR-STUTHI "SUPPLICATION" MADHAVAN
6. THE SNAKE CHARMER SHANKAR  
A street scene common in India. A snake charmer entertains the passers-by.
- (6) 7. MUSICAL INTERLUDE ALLAUDDIN KHAN (Sarode)
- (7) 8. HARVEST DANCE SHANKAR, SIMKIE, ZOHRA, MADHAVAN, ROBINDRA, SISIR, NAGEN  
Boys and girls rejoice in song and dance after the harvest. Suddenly one boy, possessed by an evil spirit, falls unconscious in a fit. The young people are terrified and bring a witch-doctor to his rescue. The witch-doctor succeeds in exorcising the evil spirit, the boy is revived and all resume their merry-making. In their group dances they mime the movements of sowing, reaping, threshing, husking, sifting, loading and transporting rice.
- INTERVAL—10 MINUTES
- (8) 9. INDRA SHANKAR  
Indra, supreme god of the heavens, the stars, the clouds, thunder, lightning and rain, initiates the lesser gods into the perfect art of the dance.
10. RAMA CHANDRA SIMKIE  
A ritual dance in a temple and a song in honour of Rama Chandra, the seventh incarnation of Vishnu and hero of the Ramayana.

- (9) 11. MUSICAL INTERLUDE VISHNUDASS (Tabla Taranga), SISIR SOVAN (Tabla)
- (10) 12. NIRASHA (DEJECTION) SHANKAR, SIMKIE, ZOHRA, MADHAVAN, ROBINDRA  
Two pairs of dancers are returning home late after a dance. A stranger stirred by their art, lingers in the moonlight to meet the girls. They come near but always elude him. Their companions, envious and angry, lead them away. The stranger looks yearningly after them, but is left to his reveries evoked by the charm of the girls and their art.
- (11) 13. MUSICAL INTERLUDE NAGEN (Flute), SISIR (Tabla), DULAL (Sarode)
- (12) 14. RASA LEELA SHANKAR, SIMKIE, ZOHRA, MADHAVAN, ROBINDRA  
Krishna, in the playfulness of his youth, rejoices with the Gopas and Gopinis (cowherds and milkmaids). He inspires them with the charm of his as yet unrealised divinity, and weaves illusions which he constantly evades.

INTERVAL—15 MINUTES

- (13) 15. SHIVA PARVATI NRITTYA DVANDVA (SHIVA & PARVATI'S DANCE COMPETITION) SHANKAR, SIMKIE, ZOHRA, MADHAVAN, ROBINDRA  
Once when a dispute arose between the god Shiva and his consort as to which of them was the better dancer, Shiva invited the rest of the gods to judge between them. The dance opens with a song in praise of Shiva, after which he and Parvati receive the gods. Bhringi, Shiva's disciple, extols his master's greatness and describes him as seated on a throne of flowers scented with pollen from the garlands of the gods. The dancing competition begins. The tests are the dances which induce the Rasas (or nine states of mind which can be produced in an audience by dancing). So far Parvati has followed Shiva successfully through the Rasas and he fears that she will win the contest. He throws off his clothes and dances frantically. Parvati and Jaya bundle together in one corner shocked at this undignified exhibition. Parvati refuses to dance and is mortified by Shiva's improper tactics. Having curbed the pride of Parvati and won the competition, Shiva consoles her. The gods chant his praise, describing him as Nataraja, Lord of the Dance.  
The nine Rasas:—1, Shanta—Calm; 2, Adbhuta—Marvellous; 3, Bhayanaka—Terrifying; 4, Karuna—Pathetic; 5, Veera—Heroic; 6, Hasya—Comic; 7, Shringara—Erotic; 8, Raudra—Furious; 9, Vibhatsa—Disgusting.

*Dr. W. Chahman  
Mrs. Davis  
Dr. David  
Grichel*

UDAY SHANKAR

AND HIS COMPANY OF

HINDU DANCERS  
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DARTINGTON HALL  
TOTNES DEVON

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20th JULY 1936

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A girl offers flowers at the shrine of the family deity. As she dances before the image she prays for the health and long life of her family.
  3. MARWARI DANCE SIMKIE  
A girl dances at the Gangoor festival, a popular holiday in Rajputana, of which Marwar is a part. At this festival life-size dolls, representing the gods, are carried in magnificent processions.
  4. KARTTIKEYA SHANKAR  
Karttikeya, the handsome and heroic son of Shiva born at the prayer of the Gods to command the army of suras and slay the demon Taraka, comes to make obeisance to his parents and the other gods and to obtain their blessing before going out to fight. He then summons his chariot and rides at the head of his army to the region where Taraka dwells. Finding no one there, he roars out his challenge to the demon in insulting terms. With confidence born of strength and a scornful smile he awaits the coming of Taraka.
  5. ISHWAR-STUTHI "SUPPLICATION" MADHAVAN
  6. THE SNAKE CHARMER SHANKAR  
A street scene common in India. A snake charmer entertains the passers-by.
  7. MUSICAL INTERLUDE ALLAUDDIN KHAN (Sarode)
  8. HARVEST DANCE SHANKAR, SIMKIE, ZOHRA, MADHAVAN, ROBINDRA, SISIR, NAGEN  
Boys and girls rejoice in song and dance after the harvest. Suddenly one boy, possessed by an evil spirit, falls unconscious in a fit. The young people are terrified and bring a witch-doctor to his rescue. The witch-doctor succeeds in exorcising the evil spirit, the boy is revived and all resume their merry-making. In their group dances they mime the movements of sowing, reaping, threshing, husking, sifting, loading and transporting rice.
- INTERVAL—10 MINUTES
9. INDRA SHANKAR  
Indra, supreme god of the heavens, the stars, the clouds, thunder, lightning and rain, initiates the lesser gods into the perfect art of the dance.
  10. RAMA CHANDRA SIMKIE  
A ritual dance in a temple and a song in honour of Rama Chandra, the seventh incarnation of Vishnu and hero of the Ramayana.

11. MUSICAL INTERLUDE VISHNUDASS (Tabla Taranga), SISIR SOVAN (Tabla)
  12. NIRASHA (DEJECTION) SHANKAR, SIMKIE, ZOHRA, MADHAVAN, ROBINDRA  
Two pairs of dancers are returning home late after a dance. A stranger stirred by their art, lingers in the moonlight to meet the girls. They come near but always elude him. Their companions, envious and angry, lead them away. The stranger looks yearningly after them, but is left to his reveries evoked by the charm of the girls and their art.
  13. MUSICAL INTERLUDE NAGEN (Flute), SISIR (Tabla), DULAL (Sarode)
  14. RASA LEELA SHANKAR, SIMKIE, ZOHRA, MADHAVAN, ROBINDRA  
Krishna, in the playfulness of his youth, rejoices with the Gopas and Gopinis (cowherds and milkmaids). He inspires them with the charm of his as yet unrealised divinity, and weaves illusions which he constantly evades.
- INTERVAL—15 MINUTES
15. SHIVA PARVATI NRITTYA DVANDVA (SHIVA & PARVATI'S DANCE COMPETITION) SHANKAR, SIMKIE, ZOHRA, MADHAVAN, ROBINDRA  
Once when a dispute arose between the god Shiva and his consort as to which of them was the better dancer, Shiva invited the rest of the gods to judge between them. The dance opens with a song in praise of Shiva, after which he and Parvati receive the gods. Bhringi, Shiva's disciple, extols his master's greatness and describes him as seated on a throne of flowers scented with pollen from the garlands of the gods. The dancing competition begins. The tests are the dances which induce the Rasas (or nine states of mind which can be produced in an audience by dancing). So far Parvati has followed Shiva successfully through the Rasas and he fears that she will win the contest. He throws off his clothes and dances frantically. Parvati and Jaya bundle together in one corner shocked at this undignified exhibition. Parvati refuses to dance and is mortified by Shiva's improper tactics. Having curbed the pride of Parvati and won the competition, Shiva consoles her. The gods chant his praise, describing him as Nataraja, Lord of the Dance.  
The nine Rasas:—1, Shanta—Calm; 2, Adbhuta—Marvellous; 3, Bhayanaka—Terrifying; 4, Karuna—Pathetic; 5, Veera—Heroic; 6, Hasya—Comic; 7, Shringara—Erotic; 8, Raudra—Furious; 9, Vibhatsa—Disgusting.

Mortimer Bros., Totnes.

S. HUOK

Presents

# UDAY SHAN-KAR

and his

## HINDU BALLET

Musical composition and direction by VISHNUDAS SHIRALI

# Massey Hall - Jan. 25th, 1937

### Programme

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1. MUSICAL PROLOGUE (Raga Tilanga)
2. SNANUM ..... Simkie, Zohra and Uzra  
Three young girls who, while gathering flowers, are troubled by bees; and when they go bathing are suddenly frightened away by the sound of approaching footsteps.
3. KARTIKEYYA ..... Uday Shan-Kar  
The handsome and heroic son of Shiva, born at the prayer of the Gods to command the army of suras (Gods) and slay the demon Taraka, comes to make obeisance to his parents and other gods, and obtains their blessing before going to fight the demon. Kartikeyya then summons his chariot and rides at the head of his army to the region where Taraka dwells. Finding no one there he roars out his challenge in insulting and derogatory terms. With confidence born of strength and a smile of scorn he awaits the coming of Taraka.
4. MARWARI ..... Simkie  
A folk dance typical of the province of Marwar.
5. HUNTER'S TRAGEDY ..... Madhavan  
A hunter comes into the forest, searching for prey to appease his hunger, but instead discerns a tiger far away, and frightened, hides behind a tree. Then the hunter perceives a deer jumping across the forest. He takes the bow from his back and prepares to shoot, stretching the string and pointing the arrow at his prey. Placing his foot on an ant-hill for support, he is fatally bitten by a snake and falls dead.
6. MUSICAL INTERLUDE (Tabla Taranga) ..... Vishnudas Shirali

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## PROGRAMME—Continued.

7. HARVEST DANCE ..... Uday Shan-Kar, Simkie, Zohra, Robindra,  
Sisir, Madhavan, Nagen

Boys and girls rejoice in song and dance after the harvest, recalling the sowing, reaping, threshing, husking, sifting, loading and transporting of rice. Suddenly one of the boys, possessed of an evil spirit, falls unconscious. The young people, terrified, summon a witch-doctor, who succeeds in exorcising the evil spirit, and when the boy is revived, all resume their merry-making.

INTERVAL 15 MINUTES

8. SHIVA PARVATI NRYTYA DWANDVA ..... Uday Shan-Kar, Simkie, Zohra  
Madhavan, Robindra, Uzra

Shiva invited the gods to come and put an end to a quarrel between him and his consort as to who was the better dancer. The gods were to decide. The dancing competition begins. The test is to see which one best evokes the Rasas (the nine states which can be produced in an audience by dancing).

Shanta (Calm). The first Rasa is Shanta or Calm. A feeling of tranquility pervades the scene. Shiva and Parvati go through the acts of worship, concentration, yoga and penance. Adbhuta (Wonder). Shiva is amazed at the vastness of the ocean and its waves. He describes the fish, turtles and other animals which inhabit it. Parvati describes the silvery heights of Mount Kailasa (home of the gods) and the splendour of its surroundings.

Bhayanaka (Terror). The universe shudders; nature is in travail. The attendants huddle together, frightened. They describe how a bird falls into the sacrificial fire and is burned alive. Shiva creates storm clouds, thunder and lightning. He describes a maddened elephant and tells how a lion leaps on its head and kills it. Parvati describes a python swallowing the leg of the ill-fated elephant while the lion tears open its forehead.

Karuna (Pathetic). The atmosphere is weighted down with grief. Tears well up in Parvati's eyes. Shiva consoles her and promises never to leave her again. He blesses Parvati with long life.

Veera (Heroic). Shiva addresses Parvati as the blessed daughter of Kailasa and reminds her of the time when he caught and slew the boar which was the evil Mukasura sent by Duriodhana. Shiva displays his strength in using the bow and arrow and his courage. Parvati shows huge arches and flags in honor of the victory and tells of the strength of her weapons and her confidence in herself.

Hasya (Comic). Mirth and laughter everywhere. Jaya and Vijaya, the female attendants, beckon to repulse Nandi and Bhringi, who follow them. Shiva pretends to be old Narada and plays a pair of cymbals to tease Parvati. He makes fun of her by depicting her as an old woman with innumerable children, while he is still young and fresh. Parvati calls him an old and drugged Muni (ascetic) with matted locks and all kinds of ailments, and supporting himself with a stick.

## PROGRAMME—Continued.

Shringara (Erotic). Shiva, hit by the arrow of Kamadeva (god of passion) suffers from overwhelming desire. He tells Parvati how beautiful she is and describes to her the lovely spring season, the sweet scent of the flowers and the music of the birds. Parvati describes the appearance of Shiva when he opened his third eye to burn Kamadeva, his radiance, the halo round his head and his handsome looks. The budding lotus is abashed by the lovelier charm of Parvati. With sidelong glances she looks at Shiva and she coyly covers herself with a veil.

Raudra (Furious). Shiva is aroused and his fury brings destruction. Jaya and Vijaya hide themselves near Parvati. Shiva dashes an enemy to the ground, dismembers him and bathes in his blood. The earth trembles at his mighty strides, as he hurls his weapons in all directions and raises storms, thunder and fire. The flames of the sacrificial fire shoot up to the heavens, and the enraged Parvati stalks with a flashing sword in her hand, assuming alternately the aspects of Kali and Durga.

Vibhatsa (Disgust). So far Parvati has followed Shiva successfully through the Rasas. He fears that she will win the contest. He throws off his clothes and dances frantically. Parvati, Jaya and Vijaya huddle together in one corner shocked at this undignified exhibition. Parvati refuses to dance and is mortified by Shiva's improper tactics. Having curbed the pride of Parvati and won the competition, Shiva consoles her. The gods chant his praise, describing him as Nataraj, Lord of the Dance.

INTERVAL 10 MINUTES

9. NIRASHA ..... Uday Shan-Kar, Simkie, Zohra, Madhavan, Robindra

At a dance festival, two couples danced so charmingly that when they leave, a stranger stirred by their art, follows them and lingers in the moonlight with the hope of meeting the girls, who come near but always elude him. Their companions, angered and jealous, lead them away. The stranger looks yearningly after them, but remains behind with his lonely reveries.

10. MUSICAL INTERLUDE ..... (Flute) Nagen Dey, (Tabla) Sisir Sovan

11. SNAKE CHARMER ..... Uday Shan-Kar

A street scene common in India. A snake charmer entertains the passersby.

12. MAYOOR NRITYA (Peacock Dance) ..... Madhavan

A Kathakali Dance of South India in which the dancer represents three different characters in a garden: Duriodhana, showing his wife the gorgeous blossoms in his pleasure-garden and praying her to enjoy them. The wife of Duriodhana, full of joy, gathering the flowers and offering them to her husband. The peacock who appears before them in all the beauty of his feathers.

13. RASHIK ..... Uday Shan-Kar, Simkie, Zohra

A gallant young man flirting with two young girls.

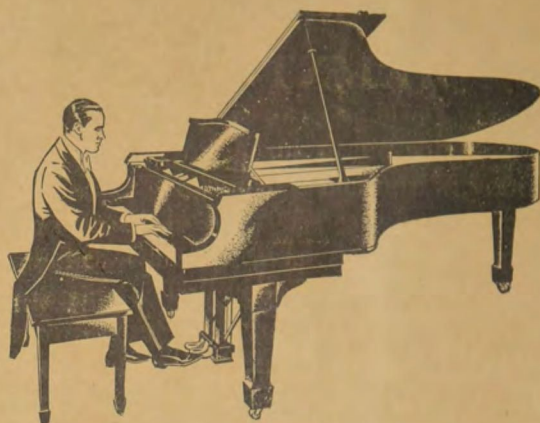
PROGRAMME SUBJECT TO CHANGE

Exclusive management: HUROK ATTRACTIONS, INC., 30 Rockefeller Plaza, New York City.

ANNOUNCEMENT

Following a second American tour in 1938, Uday Shan-Kar will open an All-India Center for Dance and Music in Benares, India. This center will carry on extensive research in music, costume and mythology and will offer a unique opportunity for the encouragement and development of the cultural art of India.





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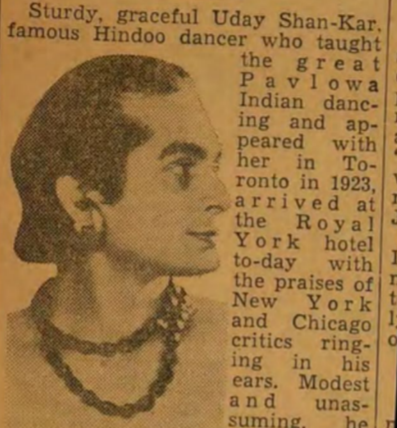
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Alison has (or had)  
SIMKIE'S sandals

### AESTHETE FROM INDIA PRAISES TAP DANCING

Shan-Kar Commends Fred Astaire's Artistry—Likes Eleanor Powell, Too



Sturdy, graceful Uday Shan-Kar, famous Hindoo dancer who taught the great Pavlova Indian dancing and appeared with her in Toronto in 1923, arrived at the Royal York hotel to-day with the praises of New York and Chicago critics ringing in his ears. Modest and unassuming, he believes that his dancing, "if it is good," is good because he loves to do it and because he goes to see other dancers perform. He has never seen one to compare with Pavlova in her line of dancing, however, he told The Star to-day. The performance will begin to-night at 8 sharp as the company leaves directly afterwards for Montreal.

Shan-Kar doesn't like surrealist art. "It's like a kind of horrible nightmare!" he exclaimed. Nor does he perform any dances that might be termed surrealist. His creations are based on folklore of his native land. He does like the dancing of Fred Astaire. "Before him tap dancing was just beating the floor and waving the arms about, but he gave it real artistry," he said with enthusiasm. Eleanor Powell he likes, too, but found that she repeated herself in her second film. Versatile American jazz players are outdone by Shirali and the other five musicians with Shan-Kar, who play 75 different instruments at every performance.

Hindoo food is still "tops" to this widely travelled artist and to the others of his company, and they enjoyed themselves at a Hindoo restaurant next door to their New York hotel, but they are quite resigned to eating American food, and have even come to enjoy it. "I like breakfast best," smiled Shan-Kar, perhaps because he hadn't had any when interviewed. "Sandwiches are my favorites!" exclaimed Simkie, his leading lady, and Zohra added, "three-decker!" with enthusiasm. Shan-Kar also confessed to a fondness for doughnuts and coffee, and said he dunked the "sinkers" sometimes. "They're nice that way," he smiled.

Simkie is French, and has not embraced the Hindoo faith, all reports to the contrary, she declared. "I have no religion—unless beauty could be called my religion," explained the petite, charming lady whom Shan-Kar engaged as a pianist eight years ago and who showed so much promise as a dancer that she now dances with him in many numbers.

### Music and Drama

(By LAWRENCE MASON.)

#### SHAN-KAR BALLET.

Rare and Delicate Art of Ancient India Shown in Massey Hall.

Uday Shan-Kar and his Hindu Ballet presented an absorbingly interesting and hauntingly beautiful program of the dances of ancient India last night in Massey Hall, arousing such storms of applause that for a while it seemed as though the artists would never be allowed to leave in time to catch the last train for Montreal, where they are billed to appear tonight. Among their many virtues are perfect time-keeping, flawless ensemble work, marvelous finger and arm technique, unflinching rhythmic vitality, the most deft and masterly footwork imaginable, a subtle and all-pervading grace, and, above all, an age-old cultural tradition which makes every slightest movement full of eloquent meaning. Their aesthetic is totally different from ours, and yet it seems to be the root and matrix from which all that is best in our system derives.

The dance-dramas or choreography make no attempt at realism. The accompanying instrumentalists are seated on the stage, and there are no settings and next to no properties. All is suggestion, symbolism, convention, imagination. Yet one follows the legendary stories quite clearly enough to admire the expressive way in which they are interpreted, and to enjoy the delicate wit and humor, or pathos, or heroism, or exotic atmosphere peculiar to each. Uday Shan-Kar is a superb artist himself, of the utmost aristocratic distinction, and his supporting company is exceedingly fine, especially Madhavan, Simkie, Zohra and Uzra.

The "orchestra" of weird Oriental instruments deserves honorable mention for its intrinsic interest, strangely haunting quality and ideally supporting accompaniment. This wonderfully subtle and expressive ballet definitely expands our knowledge of the art of the dance.—L.M.

#### FERNANDO GERMANI.

##### Magnificent Organ Recital Given in Eaton Auditorium.

The reception accorded Fernando Germani in his organ recital in the Eaton Auditorium last night was quite on a par for enthusiasm with the demonstrations to be witnessed with any of the visiting "stars." This writer was forced to leave after the third encore and Germani was still "going strong." Those fortunate enough to be present listened to organ virtuosity that could not be excelled in the world today. The accuracy of notation, clarity of phrasing, speed, color, musical comprehension and brilliance clearly showed that such a player on such an instrument can rank in artistry with any musical medium customary to our concert halls.

Space will permit mention of a few of the highlights only of this well-chosen program. The Concerto in A-minor by Vivaldi, arranged for organ by Bach, was a model of balance, registration and musical conception. Two chorale preludes of intriguing grace and loveliness, followed by a very suave performance of the popular Tocata and Fugue in D-minor, comprised the original Bach music. The "moderns" were represented by a poetic and effective "Legenda" of Bossi, the thrilling and descriptive

## Hindu Dancers Are Dramatic In Expression

Astonishing Technique of Performers Draws Admiration of Audience at Massey Hall

By ROSE MACDONALD

No doubt Kipling witnessed in its native scene a good deal of Oriental dancing before he wrote, "East is east, and west is west, and never the twain shall meet," and though also undoubtedly he had observed a great deal else in the Oriental design for living, the Indian dance forms would have provided sufficient ground for the commentary.

One had only to witness the performance last night in Massey Hall, of Uday Shan-Kar and his Hindu Ballet, to be reminded of the divergent modes of expression of East and West, and, specifically, of the vast difference between the Oriental dance forms and those of the Occident, so simply and directly designed by comparison.

There were, no doubt, myriad subtleties which eluded the Occidental mind last night. It seemed indeed not worth while to be too greatly at pains to essay minute translations with regard to significances, but rather better merely to devote the attention to a general admiration of the astonishing technique of the performers, their pictorial and dramatic interest, and to the greatly interesting musical accompaniments, without giving too much thought to watching for "the twelve different eye expressions and the 32 hand expressions," et al., which Mr. Shirali mentioned to our Mr. Robinson MacLean in the course of an interview yesterday.

#### MUSIC IS UNIQUE

Vishnudas Shirali designed and directs the musical accompaniments, vocal and instrumental, to the dances. These accompaniments, together with the musical prologue and interludes, suggested the nucleus of a delightful small hall recital where one might have more intimate opportunity to listen and to observe. The first "interlude" last night employed a semi-circle of small instruments of percussion, struck, apparently with the palms of the hands, and with extraordinarily melodious effect. Oddly enough, though so different the instrumental form and the volume of tone obtained, the musical result had something relative to the also percussive Hungarian cembalom. The various instruments in the ensemble included, too, an Indian flute, delicately reedy.

But the dancers have pre-eminence place here. The big number last night was the Shiva Parvati Nryttya Dwandva, an elaborate dance drama—indeed most of the numbers were intensely dramatic, at the same time highly stylized. Shiva has, in this dance, called upon the gods to judge which is the better dancer, which the more successfully evokes the nine states which can be produced in an audience by dancing, himself or his consort Parvati. The honors are fairly even, with Shiva finally winning, and graciously pleased to console Parvati, while the gods chant his praise. Suffice it to say that the dance is a marvellous exhibition of perfect plasticism and resourceful invention. Shiva is, of course, danced by Shan-Kar, Simkie, his Parvati, is, we understand, French, of Hindu faith. To the uninformed onlooker at least her work is as Indian as that of the Oriental performers.

#### DRAMA EXEMPLIFIED

A superb demonstration, implicit with drama, of perfect co-ordination of the human body was given by the male dancer, Madhavan, in his Hunter's Tragedy, he contributed also an exotic number called the Peacock Dance. These three principals with four others, further exhibited their dramatic quality and dancing technique in the Harvest number, in which one young man suddenly possessed of an evil spirit, finally exorcised by a witch doctor.

A snake charmer entertaining passers-by was a brilliantly realistic contribution by Shan-Kar himself. The evening concluded on a light note—a flirtation with Shan-Kar the gallant.

The dancing of the men had a curious feminine grace without being at all effeminate. Both sexes seemed equally adept and graceful—and eloquent with the 32 hand expressions (taking Mr. MacLean's word for the number thereof) and equally

## SHAN-KAR'S BALLET REVEALS NEW ART

Nothing of Its Kind at Massey Hall Ever Was So Beautiful

### MUSIC WAS PART

By AUGUSTUS BRIDLE

Shan-Kar's Hindoo ballet last night was in many peculiar idioms the most remarkable dance-scenario ever done in Massey Hall. We have seen on that stage Ballet Russe, the Jooss Ballet, Pavlova and her troupes, the Denishawn's Mary Wigman, Isadora Duncan, Maude Allan and as many more; never anything in dance-drama quite such a subtle ensemble of unearthly music, ethereal motion, color, costume, drama and light, as the series of sublimated spectacle: in last night's program from India.

For this, from the softest zither of sound in squatting uncanny music-makers to the most delicate flutter of fingers and exquisite symphony of footwork, was not ballet as we commonly know it, but the weird enchantment of poetic India in folklore to native music—all by native Hindoo dancers except one born in France, but converted to Hindooism. A western symphony orchestra or two pianos would have wrecked it—even with the most alluring music of Chopin, Gluck or Debussy. A Strauss waltz to this Omar Khayyam would have been poison. The music and the instruments were as Hindooistic as the dancers.

#### Curtains Helped Illusion

Before it began, the old-gold curtain of the ballet made a notable color harmony with the gold on the great stage wall. This alone helped the illusion of Mother India. The picture, by six players squatted at lute-like instruments, little

hand-swatted drums and mystic gongs in a red trestle, gave the keynote of enchantment. Three young girls gathering flowers, pestered by buzzing bees, were in the first scene; a symphony of sinuously such as western dancers fail to express—because these lithe, lissome Hindoos have a legato of muscle movement all their own. Any resemblance to Mary Wigman is only Mary's gross ugly-music imitation of the heavenly art.

#### Praise For Dancer

Shan-Kar, a glorious specimen of perfect muscular dynamic, did a phenomenal solo as the glowing son of the god Shiva. This man is a god of the dance; perhaps Nijinsky was greater—he could not have been more subtle. No Mordkin ever equalled the magic of this limpid but lusty solo. Simkie, the French convert, did a folk-dance of the Marwari in a gloriously supple incarnation of scarlet, gold and green. The other new dancer, Madhavan, in his pantomime "Hunter's Tragedy" once caused Shan-Kar to say that this youth of 21 is a greater dancer than he. Balletomanes do not as a rule say such things. For us, comparisons are odious. Madhavan's art was indescribably wonderful.

#### Music Melted Into Dance

All these were done to music of a squatted backstage orchestra, most of the time so ethereal that even Debussy would have been too obvious; music that oozed into the dance as furiously as the expression on the dancers' faces melted into the flowerlike fluttering of fingers and the comely contortions of legs and feet. And when a white-garbed wizard with seven little drums sat and played a Taranga with the edges of his hands, a perfect dream of the minor scale with three soft notes on the little bass drum, you began to realize how music to these magic-makers is the sublimation of all dancing art. The harvest dance ensemble was a pantomime of poetic drama; the joy of harvest, with a witch to make it realistic.

#### Wizard at Climax

Such art is a waste of words to

### HINDU BALLET IN MASSEY HALL



Uday Shan-Kar and two members of his Hindu Ballet, who opened their second successful North American tour in New York on Jan. 10th, will give an exhibition of their strangely thrilling art in Massey Hall on Jan. 25th.

UDAY SHANKAR

AND HIS COMPANY OF

HINDU DANCERS

AND MUSICIANS

DARTINGTON HALL

TOTNES DEVON

DANCE PERFORMANCE

21st JULY 1936

# PROGRAMME.

TUESDAY The 21st JULY 1936.

HINDU DANCES ARRANGED BY:  
UDAY SHANKAR

MUSIC ARRANGED & COMPOSED BY:  
VISHNUDAS SHIRALI

BARN THEATRE at 8-30 p.m.

SOLOIST: PROF.  
ALLAUDDIN KHAN

1. MUSICAL PROLOGUE (Ensemble) RAGA RAGESHRI
  2. PEASANT DANCE SHANKAR, SIMKIE  
A folk dance of the North-East and Central parts of India, representing the sowing and harvesting.
  3. HUNTER'S TRAGEDY MADHAVAN  
A hunter comes buoyantly dancing into the forest, searching for a prey to appease his hunger. Strolling round, he discovers a tiger far away and being frightened, he hides behind a tree. He remains unnoticed and the tiger strolls away. Then the hunter perceives a deer jumping across the forest. He takes the bow from his back and prepares to shoot. But while he is stretching the string and pointing the arrow at his prey, a snake bites his foot and he falls dead.
  4. NAUTCH DANCE SIMKIE, ZOHRA  
The dance of two young girls during the "Holi" festivals, a religious celebration ending with dance and merriment in which the people sprinkle each other with colour.
  5. THE FIVE ARROWS OF PRADDYUMNA SHANKAR  
Praddyumna, son of the god Krishna, once troubled Shiva, the god of destruction and creation, during his meditation. He was reduced to ashes by a single glance of Shiva's vertical eye, but he was resurrected by the prayers of Rati, his wife. Henceforth, he had to remain invisible to all except her. His five arrows, which he shoots from his sugar cane bow, are the flowers of the lotus, the asoka tree, the mango, the jasmine and the blue lily. Some believe, however, that his arrows are of the cruel teeth of women. Here he enhances his four attributes—love, pleasure, power and jealousy.
  6. MUSICAL INTERLUDE VISHNUDASS (Tabla Taranga)  
SISIR SOVAN (Tabla)
  7. DEVIL DANCE SHANKAR, ROBINDRA  
Sugriva, the monkey king, has fallen unconscious in a fight with Kumbha Karna, chief of the demons. Kumbha Karna carries him in his arms to the region of the lesser demons, where Sugriva slowly regains his senses and immediately resumes the fight with Kumbha Karna. An episode from the Ramayana.
- INTERVAL—10 MINUTES
8. GANDHARVA SHANKAR  
The Gandharvas are the celestial musicians and dancers at the court of Indra.
  9. BASANTA NRITTYA (SPRING DANCE) SIMKIE  
A young girl dances in a garden and chases away the birds who have come to peck the flower seeds.

10. MUSICAL INTERLUDE ALLAUDDIN KHAN (Sarode)  
SISIR SOVAN (Tabla)
  11. SNANUM (BATHING) SIMKIE, ZOHRA  
Two young girls, while gathering flowers, are troubled by bees. They go bathing, but are suddenly frightened away by the sound of approaching footsteps.
  12. MUSICAL INTERLUDE NAGEN (Flute)  
SISIR SOVAN (Tabla)
  13. GAY PHILANDERER SHANKAR, SIMKIE, ZOHRA
- INTERVAL—15 MINUTES
14. TANDAVA NRITTYA SHANKAR, SIMKIE, ZOHRA,  
MADHAVAN, ROBINDRA

An archaic dance told entirely by hand gestures (mudras). The scene is the world.

The drama opens with the chorus praising the divine pair, Shiva and Sati. Shiva, god of creation and destruction, makes and unmakes the universe by his dance. Sati, who symbolises conjugal fidelity, died of the grief she suffered when her father mortally offended Shiva. Shiva, deeply afflicted, retired into solitude and fell into meditation. All creation stopped.

Sati, through her profound devotion, succeeds in being reborn as Parvati, symbolising the earth, and as such she desires that creation should be continued. Daily she attempts to rouse Shiva.

Meanwhile the earth has been threatened by Gajasura, the elephant demon, and one day he decides to abduct the young and beautiful Parvati. He displays his might before her, but she repulses him, and when he is about to carry her off, she throws herself at the feet of Shiva, imploring his aid.

Shiva awakens, and the earth trembles as he challenges Gajasura. With divine weapons they hurl at each other the five elements—the winds, the lightning, and the forces of the earth, the air and the heavens. Shiva uses even the serpents of his arms which seem to transform themselves into a mortal wind.

Parvati, who is Shiva's Sakti (reserve of energy), stands by valiantly, reinforcing her divine mate with invincible weapons. Finally, Shiva takes the club given to him by Vishnu, kills Gajasura and stripping the hide off the demon, dances an ecstatic dance of triumph with Parvati.

His dance tells of the world and its movement, and later he dances his admiration for Parvati. Having delivered the world from the forces of evil, he shows his determination to return to meditation and to his thoughts of Sati. Parvati, desolate, begins her penance that she may find eternal grace in the eyes of Shiva.



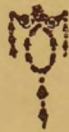
EATON AUDITORIUM

Women's Musical Club of Toronto

Presents

UDAY SHAN-KAR

and his Company of  
Hindu Dancers and Musicians



MONDAY AFTERNOON, OCTOBER 30th, 1933

AT THREE O'CLOCK

# UDAY SHAN-KAR

*with*

## SIMKIE

**Kanak-Lata      Debendra      Robindra**

*Musical arrangement by Timir Baran Bhattacharyya (sarodist) in collaboration with Vishnu Dass Shirali (sitarist and master drummer). All the dances are composed by Uday Shan-Kar.*

1. TILAK KAMODE TRITALA.  
Musical Prologue  
Timir Baran (sarode), Vishnu Dass (jaltaranga), Shisir (taus), Debendra (saranga), Kedar Chowdhury (tabla banya), Rajendra (fluta), Brijoh Behari (esraj), Robindra (sitar).  
The time is evening; sentiment gay; tempo 16 beats.
2. RAHDA AND KRISHNA . . . . . Shan-Kar and Simkie  
A dance of flirtation and love.  
Two musical accompaniments, the first of which is morning, sentiment nostalgic; the second is afternoon, sentiment contentment after passion.
3. GANGA PUJA . . . . . Kanak-Lata  
In veneration of the Ganges during its festival.
4. DANCE OF THE SNAKE CHARMER . . . . . Shan-Kar  
A popular scene in the streets of India.
5. RAMA CHANDRA . . . . . Simkie  
Temple dance in honor of Rama, one of the incarnations of the god Vishnu.
6. INDRA . . . . . Shan-Kar  
Indra, as God supreme, teaches the art of dancing to the lesser divinities.
7. DANCE OF THE HUNTER . . . . . Debendra  
A primitive hunter on the scent of his prey.

8. ASTRA PUJA . . . . .  
Shan-Kar, Simkie, Kanak-Lata, Shishir, Debendra, Rajendra, Brijoh Behari.

Sword games in the north of India, when the arms are worshipped and women place the sign of victory on the foreheads of men.

INTERMISSION—Ten minutes.

9. RAGA PRABHA KALI . . . . . Timir Baran  
Musical Interlude (sarode solo).  
The time is morning, sentiment devotional and religious.
10. KAMA DEVA . . . . . Shan-Kar  
Kama Deva, the God of Love, dances his four attributes; love, pleasure, power and jealousy.
11. SNANUM . . . . . Simkie and Kanak-Lata  
Gathering of flowers, bathing, and hurrying away at sound of footsteps.
12. DEVIL DANCE . . . . . Shan-Kar and Robindra  
A scene of combat between the King of Monkeys and the Chief of the Demons.

FIVE-MINUTE INTERVAL

13. TANDAVA NRITTYA . . . . .  
Shan-Kar (Shiva), Simkie (Parvati), Debendra (Gajusura), Kanak-Lata (Joya).  
One of the three important dances of Shiva. His divine Mate Sita is reborn as Parvati, and returns to rouse Shiva from his state of meditation. She prays Shiva to destroy the elephant-demon who is ravaging the earth, and to continue his work of creation.

Exclusive Management:

Hurok Musical Bureau, Inc., 30 Rockefeller Plaza, New York City.

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**Next Concert—Ninon Vallin—November 23rd, Hart House Theatre**

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1933-1934

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## HINDOO DANCERS AT WOMEN'S MUSICAL CLUB CONCERT



Shan-Kar and his company of Hindoo dancers and musicians will form an outstanding feature of interest at the opening concert of the season at the Women's Musical Club on Monday afternoon, October 30th, at 3 p.m., in Eaton Auditorium. This is an open concert for which the public, as well as members, may obtain tickets. The gorgeously apparelled dancers, exotic rhythm and melodious instruments make an exquisite appeal, and the beauty and charm of the art of Shan-Kar, Simkie Debendra and others makes enchanting entertainment.