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TABLE OF CONTENTS

THE SPIRIT OF HALLOWE'EN—By Charles Payzant	Cover
EDITORIAL	6
GILDA GRAY'S DEVIL DANCE.....	7
INDIAN DANCES IN HOLLYWOOD.....	8
CARMA WHITE—Art Study.....	9
WHAT AGE SHOULD CHILDREN STUDY DANCING? By Norma Gould.....	10
ISADORA DUNCAN "IN MEMORIAM"—By Ruth Eleanor Howard.....	11
CALIFORNIA TEACHERS CONVENE IN SAN FRANCISCO—By Ruth Eleanor Howard.....	12
OUTLINES OF THE CONVENTION—By Charles Payzant	14
SHADOW MEN—THE WAJANG-WONG OF JAVA	14
A GROUP OF PORTLAND DANCERS—Art Study	15
DANCING FOR "OUR NELL".....	16
SUGGESTIONS FOR A HALLOWE'EN RECITAL—By Guillermo del Oro.....	17
TALENTED PUPILS WHO ARE WINNING APPLAUSE—Art Studies.....	18
REALM OF THE DANCE.....	20
LESSON IN ADAGIO—By Earle Wallace.....	22
IN THE SPOTLIGHT.....	24
DANCING MASTERS OF AMERICA, INC. SESSION IN NEW YORK CITY.....	26
THE ART OF MAKE-UP—By Max Factor.....	27
HALLOWE'EN COSTUMES—By Andree Malzacher	29

Table of Contents Photo—Ruth Doherty, Seattle

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CHARLES PAYZANT, *Art Editor*

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Music and Dancing

....

A DANCER finds in music a source of inspiration which invokes the physical interpretation of pure melodies . . . moulding the body into its own forms of beauty and rhythm . . . obliterating all consciousness of self.

It inspires the rhythmical, physical expression that is the Dance . . . it is the great stimulant which sets free the mind . . . relaxes muscles and nerves . . . compels movements of grace and meaning by its imagery of beauty! Indeed, music is an indispensable hand-maiden . . . no, more . . . a Twin-sister . . . to the Dance!

Since these two . . . Music and Dancing . . . are so indissolubly bound together by harmonies of form and rhythm . . . we introduce, this month, a Music Department . . . which is dedicated to the support of dancing as an art.



GILDA GRAY'S "Devil Dance"



THERE'S magic in a pair of shoulders that can shake their owner right out of a small-town, mediocre cabaret into fame and fortune with three palatial homes and imported motor cars for each! A magic that is more than routine or mere accident — it's a scintillating something that is as mysterious as the Devil Dance which has just been created for those same shoulders and which seems destined to make them even more famous and to add another string of motor cars, servants and homes to Gilda Gray's already ample retinue.

Few there are who know Marianna Michelska, late of Krakow, Poland, more recently of Cudahy, Wisconsin, and at present of N. w York and Hollywood. Today they know the "Pearl of Poland" by another name — or, if not by name, by her shoulders she is acclaimed! From a humble beginning in a four-dollar evening gown, she has become the greatest box-office attraction that motion pictures have ever known!

'Twas not by intent that the exotic Gilda Gray of the twitching shoulders came into prominence — indeed, as she warbled heart-throb ballads in the ancestor of all cabarets for the

munificent sum of \$10.00 a week, it might have been of an operatic career, but certainly not of dancing that Marianna dreamed — but then, dreams are rosy and nice to dwell in, but it's seldom they provide a substantial shelter.

Because the stubborn soil of Poland yielded a too meagre livelihood to the Michelska brood, it happened that one fine day a great ship bore a wistful little immigrant into New York harbor. Marianna and her parents passed quite near to the statue which holds aloft the torch of Opportunity, and landed at Ellis Island. They followed the star of empire westward, and so it occurred that at the age of eleven, small Marianna divided her time between household chores and the parochial school of Milwaukee's packing town



One of Gilda Gray's exotic dance poses

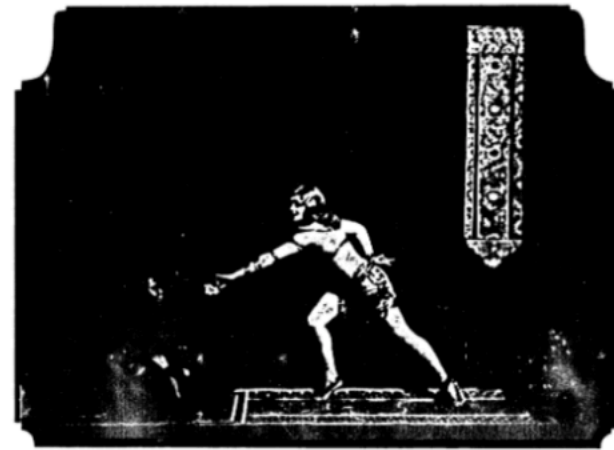
suburb. Nothing prophetic in that beginning.

Contrary to report the Michelskas found that the streets of Cudahy were not strewn with gold nuggets, nor did the environs give promise of a sturdy growth of 'money trees.' So Marianna, sixteen now, turned wage earner. Her songs brought in ten dollars each Saturday

night, which reimbursed her for the dress and helped the little family—although there was no indication that the warbling immigrant would be hurried to the dizzy heights of fame 'on wings of song.'

All this was before the jazz age. When syncopation arrived, Fate introduced it to Marianna. Quite by accident, 'twould seem, but then an introduction is an intro-

(Continued on page 25)



As a dancer in a nautch house Gilda Gray's artistry is unexcelled

Indian Dances in Hollywood

DARKNESS... a starry stillness unbroken save by the flutter of the breeze... still, straight forms moving stoically about a painted village that rears its laddered-height up into the sky—such is the picture that greeted visitors to the Hollywood Bowl during the recent Indian Ceremonials.

Nestling as it does in the hills of Hollywood, this huge outdoor stadium formed a perfect setting for the Red man's exhibition—a setting made perfect by the simplicity of colored lighting effects arranged by the Southland's electrical genius, Otto K. Olesen. Not a detail of naturalness has been overlooked—not a particle of "stage-play" was countenanced.

The Sunrise Call, which is the awakening of the Pueblo, was the opening number on the program, and its impressiveness was beyond description. A stalwart Indian brave stood on the uppermost balcony and from afar in the hills came the clear, strong voice of his "echo," whose voice matched perfectly the first singer's. These two Indians sang in tone and quality that is an inspiration to those who still think of the first Americans as roamers of plains and enthusiastic warriors.

Incidents of song or dance followed in quick succession, these "ceremonials" being exem-

plary of the deep philosophy, religion and history of this vanishing race. The simplest acts of everyday life, to them, are marked by serious chants, and dances—"ceremonials," as for instance, the Sunrise Call with which in form of thanksgiving for life and a prayer for protection throughout the day, they appeal to the sun, whom they believe to be the mother of all things. A few fine voices distinguish the Indian performers, but, on the whole, their "music" is more of a chant and not particularly pleasing to our differently attuned ears.

Their dances, however, although betraying an amazing lack of variety are enhanced by a beautiful agility and grace. The men are the chief dancers, with occasionally a "squaw" or Indian maid participating.

It is only natural that their greatest number of ceremonials having to do with the planting of crops, rain, harvesting, corn grinding, fishing, hunting and thanksgiving should be expressed by dancing, for living with nature as they do, a deep understanding of all things rhythmical is developed and the Indian comes into being with the natural grace that is peculiar of the birds and trees and all of nature's children. It is in their ceremonials and dances

that the Indians commune with nature—just as their ancestors have done for ages. For that reason the sincerity and solemnity of their rituals is outstanding.

Of the dances presented in the Hollywood Bowl, perhaps none was more spectacular than the Eagle Dance. Two young men, who are grace incarnate, imitated almost every movement that would be possible to the eagle. Their costume was primitively beautiful, for the feathers of a huge white eagle are spread from wrist to wrist across the shoulders, and a peculiarly shaped cap with beak is worn. This is a fragment of a rain and growth ceremony that was formerly common to all Pueblo towns. It was performed early in the spring and likely to be repeated from time to time during the summer. The Eagle, or Thunder Bird, was supposed to have direct intercourse with sky powers, and was much venerated by the Indians. The dance is truly remarkable in that the performers achieved every movement of the birds and at varying times they appeared to be soaring, hovering over the fields, perching on high places, resting on the ground and going through various characteristic gestures.

The Buffalo Dance is another important winter ceremony and is still performed in almost every one of the villages. It is a dramatization of the supposed relation between the people and the larger animal life about them, especially the animals which furnished the Indians winter food. It takes the name, "Buffalo Dance" not because that is the only food animal celebrated in the ceremony, but on account of its having been the principal game animal of the region surrounding the ancient Pueblo lands. The procession is led by a man costumed as a hunter. The dancers are usually in two lines, and between the two is a woman, called the Buffalo Mother. She is the

(Continued on page 32)



CARMA WHITE

Popular Berkeley teacher, in an arrested moment from one of her well-known Indian Dances



The Indian Village at the Hollywood Bowl

At What Age Should Children Study Dancing?

by NORMA GOULD

NO matter what the season of the year — whether the children have been properly established in the routine of daily school, or they are looking forward to the summer play-time — discerning parents are confronted with the problem of selecting an art training to supplement the general school education and of choosing the proper school for the study of that art of arts.

Among the numberless questions which rush into the parent's mind at this time are: Has my child talent and for what art? Which of the arts would serve as a foundation for all other arts and at what age should the child begin to study?

Quite naturally I believe that the Art of Dance is the first and fundamental study for the child and that the younger he or she may have it, the better.

It seems to me that the awareness of its body as a beautiful instrument is the essential first knowledge for the child to have. The training of this instrument for the highest purposes should follow.

It is perfectly natural for a normal child to move to music or to "dress up" and promenade before a mirror, but the sooner it is taught to do these things intelligently and beneficially (to itself) the better. It is a great aid to the development of its consciousness.

The individuality of the child is to be expressed by all means, but how can this expression be possible until the medium (the human body and mind) has been freed and trained?

Has a genius ever failed to make himself felt because he was too highly trained?

A child, just as an artist, must have something to say before it

can express individuality, therefore it must go through its natural formative period. (Here I want to voice my objection to the professional exploitation of children in any art, unless they have had thorough training by an instructor who understands the child mind, and who has been able to teach them through their own love of the work, and not through implanting in them a desire to "show off.")

Dancing serves as a natural outlet for the emotions and for this reason it is such an important factor in education. It gives children an opportunity to develop their talents. They may never be artists or they may specialize in some other art, but a fundamental training in the Dance is essential because it develops perfect physical and emotional poise.

Children as young as three years of age may be placed in the baby class where they are taught balance and fine rhythm. The latter does not consist of jumping about aimlessly to music but in being trained in a specific way to be sensitive to every rhythmical impulse in the music. They may learn early the distinction between time and tempo, *accelerando* and *ritard.*, *cr.* *ecendo* and simple note values.

Every part of the body is developed equally, building strength for fine posture and graceful movement. After all, poor posture and ungainly walks are largely a matter of weakness. For this phase of the work that unsurpassable method of gymnastics used by the Greeks may be drawn upon strongly, but never lose sight of the Dance for a moment. The Dance, as a physical culture, differs from gymnastics in that there is a mental stimulation because of the interest involved and an emo-

tional response due to the enjoyment of the music.

Interest and concentration — what a lack of both is found in the children when they first enter the studio! At once their imaginations are given encouragement, they begin to grow and finally creative work is stimulated through the pantomimic training.

The children learn much about their little bodies and are allowed to play and talk about the stories they love. Their minds are not taxed by difficult steps, but through simple exercises and dance forms they are gradually prepared to enter the more advanced classes when the time seems proper.

While the baby class age is the ideal and important one at which to start a child's dance training, it is the high school age which is the vital time for them to be thoroughly entrenched in the work. It is an advisable outlet for the surplus energy and desire for expression peculiar to this age.

It is well for us to realize the importance of the development of the children's bodies, not alone for health and grace, but for the influence upon their minds and spirits.

We all know that children often depreciate their own abilities as intensely as do their elders. With what earnestness the mothers of today endeavor to have their children escape the self-consciousness from which they suffered themselves and perhaps are still suffering! These same mothers are always aware of the fact that a dance training of the proper kind cultivates in the child a taste for the finer things.

"Let our dancing be marked by deep-rooted culture, classic dignity and poetic charm."

Isadora Duncan

“IN MEMORIAM”

by RUTH ELEANOR HOWARD

TERPSICHORE'S head is bowed . . . and with tear-dimmed eyes and breaking heart she does homage at the bier of one who was by Dance inspired — whose interpretations of its ecstasies and inspirations were of unfathomable importance to the world of art.

Isadora Duncan — in life an exotic creature whose very spirit was as prismatic as the dances for which she was adored — who opened to the world undreamed-of vistas portrayed by the art of significant gesture — has passed on, but she leaves behind a rich heritage of beauty and inspiration.

The world is saddened by her passing — a world that lauded and feted and idolized her in her hey-day and then lost for a time, save by a tiny thread of flickering memory, all contact with her. It is indeed a grave loss — but who would have her tarry 'gainst her will? Hers was a life rich in experience — furrowed by great tragedies and sunned by a passionate devotion to her art. Her avowed desire to depart this world, expressed but a few hours before her death, alleviates the sadness of her passing. It brings to mind Walter Savage Landor's lines penned some years previous, but peculiarly coincidental with the trend of Miss Duncan's life:



"I strove with none; for none was worthy of my strife.
Nature I loved, and, next to Nature, Art!
I warmed both hands before the fire of life;
It sinks, and I am ready to depart."

Isadora Duncan was a native of California, born in San Francisco in 1880. Her mother was a dancing teacher, and as a child the dancer is said to have shown unusual interest in things terpsichorean. Her childhood play is said to have consisted largely of the composition of various dances which she delighted in doing and in teaching to her playmates. She later became a teacher in her mother's dancing school.

When she was only fifteen years old, Miss Duncan made her first New York appearance in

Daly's theatre, as a fairy, in "A Midsummer Night's Dream." Followed a few years of European study, and then the young American dancer commenced a London engagement with a Shakespearean Company. This was in 1900, and she is said to have so inspired Ellen Terry, who was herself a famous dancer, that she jumped to her feet as Miss Duncan's dance ended and spoke a fervent tribute to the grace of the younger artist.

Isadora Duncan, just as the proverbial "prophet in his own country" was never accorded the same enthusiastic receptions in her native land that she received abroad. In 1900, after her London engagement, she returned to America and was received with an amazing degree of emotion — a few were enthusiastic, more were doubtful and many, many more were openly scornful of the new type of art which she introduced. Her often expressed ambition was "to re-discover the beautiful, rhythmical motions of the human body; to call back to life that ideal movement which should be in harmony with the highest physical type; to awaken once more an art which has slept for 2000 years."

The real flame of fame which was to glorify her life, however, came into being through European engagements during a tour (Continued on page 30)



F i n i s

California Teachers Convene in San Francisco

by RUTH ELEANOR HOWARD

CALIFORNIA has, of course, always been noted for her hospitality, and it was only to be expected that any city of the state in which the California Association Teachers of Dancing held their convention would strive to outdo itself in welcoming the visiting teachers. But, somehow, the San Francisco members who greeted the delegates from all over California in the Whitcomb Hotel on the morning of September 6th, were hospitable beyond expectations!

The new members who ventured to the Association's meeting for the first time, were not granted a second in which to become repentant — no more than the door of the Whitcomb's swift elevator closed behind them in the Roof Garden of the hotel than a graciously smiling "old" member was there with outstretched hand to give a word of greeting.

The *American Dancer's* representatives were new in all except name, to the entire conclave, yet the reception accorded them would warm the cockles of one's heart. It was indeed a revelation!

There is something so very intimate about such an Association — a gathering that is not too large for all to become well acquainted and for each to exchange views on all pertinent subjects from dances to costumes and to fees.

The classes opened with business-like formality and with splendid attendance. The morning sessions in the lovely Roof Garden of the Whitcomb Hotel were conducted by Miss Hulda Halker of San Diego, who described her work, "Ballet and Ballroom As I Found It In Europe." Miss Halker conducted all of the morning sessions with the exception of one period devoted to Spanish Dancing during which she very graciously abdicated in favor of Senorita

Trinidad Goni, Spanish dancer and teacher of Los Angeles.

On Tuesday afternoon the members adjourned to Puckett's Balconades Ballroom where Elisa Ryan of Los Angeles conducted classes in "Dance Specialties of Mr. Ned Wayburn." Miss Ryan had returned from New York, where she spent the summer in study, but a few weeks before the San Francisco Convention.

The second half of the same afternoon was devoted to Ballroom Dances from the Dancing Masters of America, by Ernest E. Ryan, also of Los Angeles.

That evening the members of the Association were guests of the organization at a dinner given at the Hotel Whitcomb, and a dancing party which followed at Puckett's Balconades. The affair was truly a delightful one, and Miss Mabel Haas, who was acting president in the absence of Martin Trieb, proved a most charming hostess. Several speakers enlivened the evening, among them Miss Halker, who gave some interesting observations of the Dance in Europe. She said that the dancing she witnessed in Rome was particularly beautiful and that it was distinguished for its good style, while the dance mode in Paris is constantly changing. During her first visit waltzes and fox trots were being danced to an extremely fast tempo, she said, but upon her return scarcely twelve months later, fickle Paris had undergone a complete change of heart and was wedded to a medium tempo. Paris, she also pointed out, was "continually revolving," injecting into all dances a series of whirls. In Germany, Miss Halker said, the Charleston was danced to a certain extent and also in Paris, but in London 'twas being frowned upon! Trinidad Goni spoke of the dancing in her native Spain, and several other teachers were

called upon for their opinions upon different subjects.

The members adjourned to the Balconades immediately after dinner for an evening of dancing, and George R. Puckett, who was the genial Chairman of Entertainments, had two orchestras for the occasion. The affair was an entire success, from the first taste of delicious food to the last echo of "Home Sweet Home."

On Wednesday, September 7th, the morning schedule remained unchanged, while in the afternoon William O'Rourke, prominent Tap Dancing teacher of San Francisco, shared honors with Ernest Ryan at the Balconades classes.

Wednesday evening proved to be one of those "night of nights" which come, it is said, but once in a lifetime! The members were invited to a "good time" in Oakland, and the invitation was, if anything, too modest.

Mr. Wm. Sweet, whose "Ballroom Beautiful" in that city is well known, was the host. Mr. Sweet took his guests to his own wonderful ballroom, and later in the evening the party repaired to what is known in Oakland as a "closed dance hall." It proved a distinct revelation to the teachers who were on the expedition and special arrangements were made to take the ladies of the party inside so that all might inspect the place. They then returned to the "Lonesome Club," where Mr. Gene Sweet greeted them and an informal program followed. Senorita Goni did a Spanish Dance which proved a veritable sensation and made her the idol of the gathering, and she was followed by an exhibition of "Kinkajou," the hit of the East, given by Fanny May Bell of San Francisco and Mr. Ludwig of Oakland. Mr. Ludwig and Miss Bell then dem-

(Continued on page 31)



SHADOW-MEN



THOSE of us who know dancing only in our joyful moods, who look upon it merely as a means of passing happy idle hours, cannot have an understanding or a kin-ship with the true depth of Terpsichore.

In that respect, the Wajang-Wong, or Shadow-men of Java, are interesting. Crude and awkward as their angular gyrations are to our eyes, each gesture is motivated by real joy or happiness, deeply distressing anguish — some great emotion.

Dancing in Java is a vital element in both the civilization and the religion. It dates back to the historic and pre-historic days and it is cobwebbed with the influence of its almost sacramental beginnings and mystic purposes until today it provides a most unique spectacle for all the world.

Many centuries ago, even before Java had become influenced by the Hindu, a semi-religious rite, by which the spirits of the



departed were projected onto a sheet by the priests of the land, was popularized. Tiny images were made to be worked by the fingers and reflect on the screen the mythical legends of their

race. After the "spirits" had appeared, the priests would fall into a trance and commune with them.

When the Hindu influence began to make itself felt, however, a change took place. Marionettes were carved from the leaves of the palm-suger plant, and later on from leather.



and the actual puppets performed instead of their shadows.

It was not until the latter part of the eighteenth century, during the reign of Prince Mangku Negoro I, that men were considered an improvement upon even the crudest puppets! The great thought is credited to the potentate himself, and it was he who instituted a representation in real life of the same legends which had been shadow popularized, calling the performers Wajang-Wong (Shadow Men).

Through varying stages of skill the presentations continued for more than seventy years until it became somewhat standardized under the rule of Prince Mangku Negoro III, since which date, it is said, the courts of the four princes of the Island have vied with one another in bringing the performances to a state of absolute perfection.

On the occasion of the Silver Wedding of the Queen of Hol-

The Wajang-wong of Java

land, in 1926, the most recent presentation was given, and never before in the history of the rite had such a high level of artistic excellence been attained. The young Sultan Hamangku Buwono Abdurachman Sajidin Panatagama Kalifatullah VIII gave this celebration of the Wajang-Wong.

The performance lasted for four days, from six in the morning until ten at night each day and the performers worked continuously. It took more than a year and a half to complete the preliminaries, during which time over three hundred and fifty persons practiced every day except Friday, their Sabbath. The entire cost, which was in itself tremendous, was defrayed by the Sultan himself, who also maintained the entire cast during the training period.

One cannot pay to see the Wajang-Wong, and few white people are ever privileged to witness the celebration. Only those who are invited by special command from His Majesty ever achieve this distinction.

The performers are more than dancers — they are actors, and the strain on them is appalling. They remain in their heavy costumes for four

(Continued on page 23)



A group of Portland dancers frolic outdoors
Scene from a pageant

Dancing for "Our Nell"

a Response to a Recent Article in 'Forum'

UNDER the heading of "Doing Right by Our Nell" in a recent issue of Forum Magazine, Albert Carr wrote a graphic account of what education should do for the average girl of today. He calls her "Nell" and she may be your Nell or our Nell—even Mrs. Smith's or Mrs. Jones' Nell.

She is known to us all and, although her immediate educational needs seem to be along commercial lines, Mr. Carr contends that a "job" is nothing more than a necessary evil for "Nell"—and that her heart and soul are wrapped up in the possibilities of acquiring a husband.

For that reason he advocates a practical course in the public schools which will teach her the things necessary to become a successful wife—not merely how to cook, keep a budget, make out laundry lists, etc., but rather, how to be attractive, graceful, a charming hostess and a pleasant companion—in short, a wife he can be proud of.

One of the first requirements outlined by Mr. Carr was *dance training*—and this he stressed especially. The following is a reprint from the article:

"The Department of Charm's first course must obviously deal with the physical poise of the individual, i. e., the mitigation of any physical defects she may have and instruction in correct carriage, correct posture, and the modern dance. All of these, except the last, should be taught from the moment the girl enters school and continued as long as necessary. Modern dancing might be "taken" by girls over thirteen years of age.

"... Then there should be practical instruction in the modern dance, not on any basis that they might consider "old-fashioned" or ritzy," but with the idea of enabling her to dance as well as the average popular debutante. Many girls are naturally good dancers; this course would be aimed at those who assume exaggerated positions, or are awkward. But all girls could profit by discussions, which should be included here, of the ethics of the dance, of the latest dance fad, and of the public dance hall. . . ."

"... They must be taught the things that will enable them to marry well and stay married long, making every allowance for individual tastes. . . ."

The plan is, of course, rather advanced just now, but what wonder-

ful possibilities it has! What a splendid opportunity to bring the dance into its own and to use to their greatest advantage all of its many phases.

Several prominent educators, teachers in the public schools and dance teachers as well as "Nell" herself and countless of her sisters who are similarly situated, have been interviewed on the subject and all express delight with the possibilities which are manifested in the plan.

"I believe," said one public school teacher, "that the plan is an excellent one, for through the rhythm of dancing a teacher may get the confidence and attention of her class and through this medium more quickly than any other, they may be taught, as Mr. Carr says, correct carriage, grace and posture. What more vital physical attributes can the public schools give them?"

"In my classes," said another teacher, "there are dozens of 'Nells.' All are waiting for Lochinvar, confident that he is 'just around the corner.' What greater service can we do them than to give these girls the equipment with which to make the best of the abilities they possess—teach them first how to be the type of girl that the Lochinvar of their dreams will be interested in, and next how to be a credit to him. After all, the homes of a nation are the foundation upon which civilization is built, and by educating these girls to higher ideals in regard to their homes, we are building very substantially for the future. They can thus be taught the value of good taste as exemplified in their dancing and can be given certain rudiments with which to exercise good judgment in choosing a place to dance. It will in time bring about an appreciation of the better ballrooms and an abandonment of the old "dance hall." Indeed, I think dancing would be an important adjunct to such a department and I am in favor of it."

A slightly different angle was

expressed by a woman prominent in P. T. A. circles: "In this day when chaperones are resented by the younger set, and are practically *demode*, I think such dance training as Mr. Carr outlines would be a boon to the youngsters themselves and a great relief to the parents. I'll tell you why: If these girls are taught that certain types of dancing are perfectly proper, amusing and good form and that by exercising discrimination and showing good taste in the way they dance they will stand a much greater chance of attracting to them the type of man they will wish to marry—the one who can provide them with the sort of home and atmosphere they desire, they will be sensible enough to see the feasibility of the plan. Then, you will find that a certain amount of regulation and restriction will automatically manifest itself, for if the girls are more particular about their conduct—the boys will, of necessity, have to follow suit. The public school is certainly the logical place to institute such a plan."

Said a dance teacher: "The girls of well-to-do families always have dance training for its cultural advantages if nothing more. And they are distinguishable in any circle for their grace and poise and lack of self-consciousness. Is it more than fair to make possible the same advantages of training for the other hundreds of thousands of girls who, perhaps, cannot afford private dance instruction?"

The suggestion contains splendid food for thought and should be seriously considered by dancing teachers and those who wish to become teachers of dancing. For if, in the next few years, and the plan is not at all unlikely, such a curriculum is instituted in the public schools, there will be a demand for teachers who are qualified to give dance instruction, esthetic and ballroom and it will open up an entirely virgin field. Then, indeed, will the dance come into its own as the most important to the individual, of all the arts.



Suggestions for a HALLOWEEN RECITAL

by Guillermo del Oro



NOW that the fall terms have opened and students have resumed their dancing lessons after the summer vacation, the teachers are confronted with the usual preparations for their Studio Recital. At this season of the year the Halloween motif is usually carried out, and it is to assist teachers in their plans for such a recital that the following suggestions as to dances, costumes, music, etc., are set forth.



It will be found, that with a little thought upon the part of the teacher, this program can be carried out by almost any studio or academy of dancing, by either curtailing or enlarging the various numbers to conform to the number of students available.

Let us now, by a little stretch of imagination, suppose we have been invited to attend a Halloween recital such as mentioned above. Arriving, we are admitted to the dimly-lighted studio by a little witch, no higher than our elbow, who guides us to our seats with the aid of a tiny black cat in her arms whose eyes are twin beams of green light.

We sit down and in the soft glow of amber lights, note that the studio has been entirely draped in black cloth, to which little golden stars have been affixed. The drapes which we are facing, have a huge gilt crescent moon at-

tached to them, which, even as we look, swing slowly aside to the subdued music of Dancing Spirits by Bohm.

Behind the curtains we seem to see only impenetrable darkness, but as we continue to look and our eyes grow more accustomed to the gloom, shadowy shapes are seen to be moving across the platform. Now it grows lighter and in a soft greenish glow the Ghosts are seen assembling.

Gray-clad formless creatures, these, who nod and pass to and fro, intermingling until suddenly to a deafening crash of cymbals, the gloom is pierced by a brilliant amber spotlight. The Ghosts soundlessly drift to the sides of the stage, revealing to our somewhat startled gaze "The Spirit of Halloween!"

Costumed in white satin ornamented with golden crescents, etc., and with a little coronet of stars, she dances 'round the stage on her toes, glittering in the light as she pirouettes and leaps. During this the Ghosts seem to nod their approval. A final leaping turn and her dance is over.

Applause starts, but she runs up-stage and by an imperious gesture, commands the back curtains to open. Slowly they separate, disclosing a huge black cauldron, above which stands an old Witch

slowly stirring her brew. Another gesture by the Spirit and the Witch stops her stirring a moment, and, leaning forward, seemingly screams a command down into the kettle. A little flare-up of the light within the cauldron and out bounded two large black cats. A brief acrobatic dance interspersed with the popular conception of feline pantomime follows.

Then with a couple of cartwheels the cats finish their number and take their places seated at the foot of the cauldron.

Another command by the Spirit of Halloween and the Witch conjures up a number of little witches with their brooms. Among these we recognize our little usher witches. They do a soft shoe dance, the soft brushing of little feet adequately carrying out the idea of Witches and brooms.

This is followed by an eccentric tap dance by two animated pumpkins, grotesquely garbed in green suits with huge pumpkins for heads.

Immediately after this a weird dance by a young man in a black costume with silver trimming takes place. He represents "Night" and after his brief solo, which is characterized by huge leaps and wild gestures of bacchanalian pleasure, he is joined by the Spirit of Halloween and together they

(Continued on page 32)

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(Continued on page 32)

Talented Pupils who

June Roper, dancer, trained by Ernest Belcher, who has just made a sensational success as a dancing star at the Admiral's Palace, Berlin, Germany



Dorothy Marino and Francis Maguire, the team known as "Marino and Mac," are pupils of Winifred Churchill.



Ellen Lowell, pupil of Hamilton-Douglass School, Seattle, now in Hollywood, winning recognition in the films



are winning Applause

Jeanne Evans, graduate London, England, Conservatory, formerly of the Jeanne and Norman Evans School, Hollywood, now in vaudeville tour in the Northwest. Photo by Evansmith, Hollywood.



Florence Rodden, a clever pupil of Gita Rayeva in Hollywood Photo by Evansmith



Emilie and Romaine are pupils of W. Fisher





THE elaborate Dance Revue presented by Adeline Leone McAdam, head of the McAdam Normal, Social and Professional School of Dancing, for the Jinnistan Grotto, August 26, in which more than twenty-five pupils of the school were featured in a brilliant program, marked the close of an unusually busy summer at this well-known institution. Fall classes at the McAdam Los Angeles and Long Beach schools have opened with a large enrollment, while the Santa Ana branch, with classes in the beautiful ball room of the Ebell Club House, will open the early part of October.

Dorothy Crooker, beautiful and talented pupil of the school and a popular favorite in Fanchon-Marco productions, was recently a featured dancer at the Metropolitan Theater and is one of scores of pupils of this school to win professional recognition.

JACK ASCH, head of the Cinderella Roof Studio, has recently made an important addition to his staff of capable teachers in the person of Mr. Harry Ray, of Indianapolis. Mr. Ray, according to Mr. Asch, is the originator of the Lindbergh Glide, which has taken that part of the country by storm, and also of the Hoosier Glide, a dance popular in all of the best dancing places of Indianapolis.

The Cinderella Roof Studios specialize in the instruction of the latest ballroom steps, and, according to Mr. Asch, make an effort to individualize the steps to suit the student.

LESLIE BRIGHAM will be heard several times this season in a series presented by the Los Angeles Opera Association.

NELSON and Rupp, a popular tap dancing team who have recently been booked over the



Elinor Larson, ten-year-old talented pupil of Henry Bishop, Missoula, Montana

Ackerman and Harris circuit, received all of their training in the Ben and Sally Long Beach Studios. These clever young men are doing the straight dancing tap, and are succeeding miraculously well despite the absence of the much-overworked acrobatics. Their contract is for an indefinite period, and their present engagement in Idaho is so successful that it has been extended for six or eight weeks more, and a long run in Texas is promised following that. Ben and Sally have instituted a Booking Agency for the convenience of their pupils and are achieving considerable success in handling bookings for various Long Beach theatres.

AN exceedingly interesting dance program by Miss Thelma Freitag and Mr. Walter Cameron was given recently at a theatre in Baker, Oregon. The solos were well received as was the duo, "The Sprites."

A ballet in one act, "A Night in Spain," with a fine setting, included as well as Miss Freitag, Maxine Helmick, Fay Gaunt, Mr. Hollingsworth and Willard Peck.

Miss Freitag proved herself adept in many roles and with Mr. Cameron, who is considered a dancer of grace and skill, presented a very pleasing concert.

GEORGIA GRAVES, talented Los Angeles dancer, trained here under the direction of Ernest Belcher, is being featured at the Chateau de Madrid, one of the leading night clubs of the Bois de Boulogne, Paris. The journey from abroad was made especially to obtain new dances from this teacher. In previous seasons Miss Graves has appeared in numerous Paris productions, and in Berlin and Monte Carlo night clubs. All her dance numbers are exclusive Belcher creations.

MYRA MORTIMER, American contralto, who was born in Spokane, Washington, will appear with the Los Angeles Philharmonic Orchestra during their 1927-28 season.

Miss Mortimer has made many appearances in Europe as well as in America. Her interpretation of great song classics have made her very popular in England, Holland, Austria-Hungary, France, Czecho-Slovakia, Scandinavian countries and throughout America.

CLARITA IMPERIO, popular Spanish dancer of Los Angeles, is creating quite a sensation in Salt Lake City and other Eastern points, according to word recently received. Spanish Dreams, in which she appears, is her own act and has been enthusiastically acclaimed in every city in which the company has appeared. A Salt Lake paper, in speaking of Clarita Imperio, says: "A Spanish dancer of grace, beauty and a wonderful smile." "Best number on the bill." "The piano, 'cello and violin trio that is with the act, plays music of the highest order with an artistry that is surprising on a vaudeville program."

Judging by these acclamations, the act is a credit to Clarita Imperio and one of which she might well be proud. Although it hasn't been shown in Los Angeles as yet, and probably will not be for some time, since she is heading East over Ackerman and Harris time, the Pacific Coast may look forward to the day when Spanish Dreams plays here.

VERNEE, whose female impersonations are said to have been a feature of Schubert's Wintergarden, made his Western debut at the Cafe Diable in Hollywood, recently. His clever impersonations won for him a warm spot in the hearts of his audience, and they called again and again for encores. Miss Mary Ann, a talented dancer who created quite a sensation in an original Black Bottom interpretation, joined Vernee in his conception of the Cradle Rock Waltz and the team were acclaimed an instant success.

EVELYN DE SHAFFON, talented pupil of the Lytell Studio in Los Angeles, has met with signal success during her recent appearances in Los Angeles with the Fanchon and Marco Serpentine Idea. This clever young dancer has had a varied training with the Lytell Twins and, although her study was not commenced with a view of achieving a professional career, the exceptional talent which she developed under their careful guidance seems destined for future celebrity. The company is now on tour over the West Coast circuit.

IVAN BANKOFF and Beth Cannon, popular dancers and headliners on many of the best circuits, are leaving soon for their fifth 'round the world tour. The vehicle which has been arranged for them to present on this trip is a clever one, entitled "American Affairs," and allows plenty of opportunity for snappy dancing.

Bankoff has long been a favorite in vaudeville circles, and his unique dances are always popular with his audiences. For the extensive tour upon which he is now embarking, he will take with him twelve dancers besides himself and partner, among them: Barnett and Clark, well-known tap dancers; Betty Jerome, Evelyn Ross, Agnes Garrigan, Sally Joyce and Melba Lyons. Jess Lunford is going as Stage Manager.

The itinerary calls for Honolulu as the first stop, and after that, Japan, China, Manila, Singapore, Java, Burma, India, Egypt, France, England, Germany and back to the United States.

KEEPING abreast of the times, which is the guiding spirit of the Ernest E. Ryan School of Dancing, has inspired Mr. Ryan to institute a tap department under the direction of Miss Myrtle Evans, who has taught several years in the Ned Wayburn School in New York,

as well as the Tom Sheehy and Mary Freeman Schools of Chicago.

All phases of tap dancing will be presented, as well as limbering and stretching exercises.

TRINIDAD GONI, popular Spanish dancer and teacher of Los Angeles, is presenting an elaborate program for Our Lady of Lourds Church Bazaar in the middle of October. The festival will last four days, and some of her cleverest pupils will dance, among them: Jessie Gordon Durr, Marian Gatton, Teresa and Carmelita Villagran, Lucille Anderson, Bob Morola, Eugenia Abriel, Margaret Smith and Consuelo and Marcella Gregish. Many of these same dancers appeared on a program given at the Ventura County Fair recently, with signal success.

THE De Forests, Robert and Helen, popular adagio team who are artist pupils of the Arnold Tamon Studio, have been re-signed for an extensive tour with Fanchon and Marco. The pair commenced their engagement with an appearance at the Metropolitan Theatre in Los Angeles and proved a sensation in original numbers which Mr. Tamon arranged for them. There are several other Tamon dancers in the company which is now on tour of the West Coast circuit.



Maurice L. Kusell dancers in "The Angel of Broadway"

Lesson in Adagio

By EARLE WALLACE

(Mr. Wallace vividly describes some of the major adagio lifts and has his famous proteges, Earline Wallace and John Sanna pose for Charles Payzant, The American Dancer Artist).

THE term "adagio," when properly applied, should mean the same to the dancer as it does to the musician. yet, I dare say, there are very few musicians who would fail to play slowly that phrase of their rendition marked "adagio." And, on the other hand, very few dancers who are dancing what they call "an adagio," actually execute a series of soft slow movements. It seems the tendency of the modern dancing teams to call any of their lifts or acrobatic tricks regardless of tempo, "adagio," even though at times the routine approaches

whirlwind velocity. In the old school of ballet, an adagio was simply a series of arabesques, attitudes and pirouettes, beautifully set to soft, slow music and very seldom did the male dancer lift his partner from the floor.

Today, in the new school of ballet, an adagio is a series of sensational acrobatic tricks, mostly aerial or overhead work, with each team vying for favor by introducing newer and more daring "tricks" to thrill their public. However, much of our present adagio is losing its identity and will, in time, be relegated to the realm of hand-

balancing or acrobatics, if over-ambitious young dancers hesitate to realize that when a lift fails to be artistic it ceases to be dancing.

In describing the following two lifts, which are the very first you should master, I am divorcing only one theory of the old school as mentioned heretofore in reference to the absence of aerial lifts. Being firmly convinced that many sensational acrobatic aerial lifts can be executed in a truly beautiful and artistic manner, and yet remain within the bounds of good technique.

"THE DIVE INTO THE FISH"

The "Fish" is the foundation of many more difficult "lifts" and is so named because the position of the girl's body so resembles a fish.

To make the dive effective the girl should stand about eight feet to the left of her partner with right foot pointed as in (figure I). The boy standing with arms outstretched and forward as in (figure II), the girl proceeds to run and when within two feet of her partner takes a slight spring, bringing both feet together, knees bent (this is called an assemble). From this "assemble" she makes a dive upward and, of course, into the arms of her partner, crossing the left foot over the right, keeping the back and feet arched, the spine stiff and the legs, of course, straight. Briefly, the body is rigid with the back well arched. The boy catches the girl, as is shown in (figure III) the right arm under and the

left over. (Greater elevation can be attained by the girl on her dive if she will take a deep breath and draw in the abdomen just as she makes the leap).

From figure III the boy swings upward into the position as shown in (figure IV) the girl bending her right knee, bringing the foot tightly against the left leg. During the next change the girl's body is held in the same position excepting that the right leg is straightened as the girl is being lowered in (figure V) which brings the right foot on the floor, the left leg still suspended. As the boy releases his hold on the left leg,

the girl crosses it in front of right, all weight falling on left foot (figure VI). The next "lift" is more difficult for the beginner, as the girl should first accomplish the *chasse tour jete* by herself. The *chasse* is a quick movement, wherein one foot chases the other. Before going into the "arabesque" (illustration VII), the girl quickly slides her right foot to the side, draws the foot up to it immediately and then quickly slides the right foot out again into the *arabesque* (figure VII). The sliding movement described is the *chasse*. The *arabesque*, you will notice, is taken on the right foot, leaving the left free. From this position she takes another *chasse* towards her partner, at the conclusion of which she has her weight on the left foot with the knee bent. By



Figure I



Figure II



Figure III



Figure IV



Figure V

Shadowmen

(Continued from page 14)

entire days and the dances they execute in this impedimenta sometimes lasts for an hour and a half. The process of making-up, alone, is ordinarily a matter of three hours! Is it small wonder that often some of the performers are carried out of the theatre on the fourth day in a state of collapse?

The word "theatre" is used advisedly, for there is no stage nor do footlights lend a fanciful effect. The action of the play takes place in the vestibule of the Kraton (palace) with no scenery or adjuncts of production whatsoever. The Gamelung (orchestra) furnishes the music, and that body is divided into two parts, one of which plays in the *slendro* and the other in the *belok* key, which correspond slightly to the minor and major of the Occidental harmony. The music is begun when a gender, or native drum, begins a pulsating melody to which the other instruments, sixteen in number, render an improvised accompaniment. No score is used and no conductor officiates.

In front of the Gamelung sits the Dalang with the stage manager who indicates the necessary changes in scene and music by striking a wooden gong wrought in the form of a box, with a small gavel. The Dalang himself is a Javanese version of the Greek Chorus, and he reads the main plot from a sacred "prompt-book," so that the actors themselves speak only sporadic dialogue.

It is only in the Wajang-Wong and the boy must stand erect.

which is staged by the Prince Mangku Negoro himself, that women are allowed to participate. In all others female parts are played by boys, just as they were on the Continent in the Elizabethan period.

The dances of these Shadow Men is not restricted to human representation, however, for birds and beasts are vividly presented. The ordinary animals are wrought in the baroque Javanese style of art, while their garments are made from costly materials overlaid with Tjindigh work — which is Hindu weaving in various colors.

The Garudas, however, which are birds sacred to the Javanese, are constructed with even more care. The vestments are ornamented with feathers from the barnyard fowl, so exquisitely woven and dyed that they can not be distinguished from the feathers of the birds they are supposed to represent. One dress alone has been known to cost the lives of 400 hens.

When cloaked in these elaborate camouflages not a trace of the dancer remains and his sole function becomes the animation of his impersonation.

It is not alone in the celebrated state performances of the Wajang-Wong that animals participate in ritual dances, for, in the historic Kuda Kepang dance of the country villages, these effigies also appear. Little horses fashioned of plaited bamboo, the Garudas themselves, and a monster dragon who sits between two giants, are among those present. Frequently members of the populace who participate in these dances fall to the ground in a state of almost cataleptic exaltation at the height of the dance.

In the Wajang-Wong itself, however, the performers are disciplined like a regiment. A scant idea of the rigid regulations which are enforced can be gleaned from an incident which is related about a heavy down-pour of tropical rain which occurred during a rehearsal. Although the storm was of terrific violence and covered the "stage" with water over a foot deep, the work went on without the slightest pause!

having the knee bent, she is able to spring from her left foot and to thereby execute the *tour jete*,

which is a half turn in the air, as shown in (figure VIII). You will note that both legs are straight while she is turning and that she brings her right foot up to the left just as her partner catches her (figure IX), coming again into the "Fish" as shown in (figure III).

From this position the boy swings the girl onto his right shoulder,



Figure VI



Figure VII

which is plainly shown in the final illustration (figure X). To

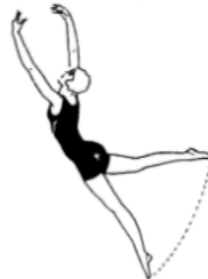


Figure VIII

again get back to the floor, return to the "Fish" and out of it

in the same manner as explained for the finish of the first "lift"

Remember that in the execution of all adagio the girl must retain an arch to her back,



Figure IX



Figure X



SOME clever work is being done by Wally Crisham, who is a juvenile and dancing star of Maddock's "Bag of Tricks," now playing the Orpheum circuit. Crisham has been a featured dancer in the New York "Music Box Revue," in "Tip Toes" and "Captain Jinks" and was signed for the Maddock act immediately upon completing a successful run in the major New York houses.

In the "Bag of Tricks" Wally Crisham specializes in high-kicking and acrobatic dancing, although he features a special arrangement of "Black Bottom" that is considered exceptionally good.

RENOFF and Renova recently returned to Loew's State Theatre in Los Angeles with a clever new offering which has been accepted with unusual enthusiasm. The pair, who are widely known for their snappy dances, have been making the entire West Coast circuit and holding down fea-

ture dance spots. This trip is distinguished by Renoff's famous Slave Dance, which he did in the Vanities and which has brought him considerable fame. The number is good, well done and is excellently costumed.



Bob Burnett and Eula Hoff, who are now dancing at the Palais Royal, Sydney, Australia

AFTER nearly a year of playing at the State in Seattle, Al Franks and his musical comedy company have moved to the Palace-Hip so that they may accommodate the crowds. Those

in the company are: Al Franks, director and producer; Bob Ingersoll, second comedy; Lee Jaxon, straights; Morris Franks (Al's son), characters; Dot Raymond, prima donna; Ruth Smith, characters; Mae Tibbets, soubrette, and Leslie Everson, general business; male quartette and fourteen girls in the chorus.

CONDITIONS in the theatrical world are proving exceptionally good in Australia and are expected to reach even a greater peak in the near future, according to reports from Sidney. So far, according to the reports, the acts from America have been of the highest caliber and are exceedingly successful.

Among these imported teams are the Ratliff dancers, from San Diego, California, Bob Burnett and Eula Hoff, who have been especially well received.

EDITH CLASPER, "daintiest of dancers," is a sensation on the Orpheum circuit.

Gilda Gray

(Continued from page 7)

duction and one never knows what may come of it. It came about quite naturally and casually, and one eventful night, fair Marianna's shoulders began to shake to the rhythm of a "blues" song she was moaning, and she shimmed right out of that cabaret to Chicago, and the high-road to fame!

Theatrically speaking, it isn't half so far from Chicago to New York as it is from Cudahy to Chicago. So, under the name of Mary Gray, she arrived on Broadway. There, Sophie Tucker made her change her name to Gilda Gray—and as Gilda Gray she stopped the show!

That was the Gaities of 1919—and Gilda and her shoulders have stopped every show they've appeared in since!

Not that her shoulders are so unusual—it's the combination. Certainly there are none who will gainsay that on Marianna Milchelska they would have to work twice as hard to stop anything but the proverbial clock—and never, never, would the lights of Broadway have twinkled so deliciously in proclaiming Poland's daughter as they have at the mere thought of Gilda Gray. The name alone is one to send delightful thrills along the spine, but combine the two—and there's not a pair of shoulders in the country can remain quiet at the thought!

The "Devil Dance" was especially created for the supple, scintillating Gilda Gray. It had to be. None could do her justice. Hers is a personality which requires just that certain 'something' which the shimmy had—that intangible spark of the

Charleston—the incredible lure of the Black Bottom. A dance for her must embody all of these qualities and more—it needs the very mystery and exotic tempo of the much-discussed "Devil Dance." Culver City is as mysterious about Gilda Gray's alleged

new dance creation as was "Lindy" in his preparations to fly the Atlantic.

No one seems to know much about it. Inaccessible as the studios usually are, the Samuel Goldwyn lot is positively sphynx-like when the new dance is mentioned.

So far the only reason assigned for the secrecy is the fact that there were too many claimant's to the originator's role of the Shimmy, Charleston and Black Bottom ideas, and every care is being taken to prevent controversy on that score in the event the "Devil Dance" turns out to be the rage anticipated by those who have seen it.

That it is wildly exotic and tantalizing, bearing striking resemblance to the dance that has been done throughout the centuries by the devil-worshipping inhabitants of Tibet's most remote interior, has been admitted, but more than that will not be divulged.

The Tibetan "Devil Dance" is supposed to have had its origin long before the Roman Empire was born in 700 B. C., and an endless chain of Tibetan scribes have written of its peculiar spell, during the succeeding generations.

The most lavish and magnificent settings of Gilda Gray's career have been arranged at incalculable expense for the forthcoming production of "The Devil Dancer" which Samuel Goldwyn predicts will feature dancing which has never been equalled by Miss Gray on the screen. Her exotic dances, sinuous and torso-twisting will be done in stupendous settings of strange, weird, forgotten temples and the mysteries

of a nautch house. Ancient pagan rituals, seen by few white men in that strange, forbidden country, will be authentically reproduced.

Gilda Gray, herself, has discarded the shredded wheat skirts of "Aloma" and the ostrich feathers of "Cabaret" and appears in nothing more nor less than the glittering temple pearls of the Black Lama monastery, where, according to the story, she is brought up as a vestal virgin dancer, and dedicated to the devil-deity. Later, when she has been kidnapped by the leader of a nautch troupe, she wears the flowing, transparent skirt of a nautch girl.

First-hand information of Tibet has been supplied for the production of "The Devil Dancer" by many who are familiar with the country, among them, Ted Shawn, who has just returned with Ruth St. Denis from a trip into Tibet where he saw many strange customs and dances. It was he who trained the native dancers for the picture.

The story itself was written to suit the exotic talents of Gilda Gray. It is from the pen of Harry Hervey, well-known writer of Oriental stories, and perhaps the only writer of fiction who has ever actually penetrated Tibet.

The research services of many famous people were called into play to assure the utmost perfection and authenticity in the execution, staging and costuming of the dances, so that this vehicle should be a dependable portrayal of dance themes in that mountain fastness.

It's almost nine years since Marianna Michelska became the celebrated Gilda Gray—but if the Devil Dance, which she is soon to introduce, becomes as popular as the shimmy by which she revolutionized a dancing world, the heights which she climbed are as nothing compared to those she will attain.



Gilda Gray in a lavish setting from "The Devil Dancer"

REPORT OF

The Dancing Masters of America, Inc. Session in New York

THAT members of the Dancing Masters of America, Inc., are practically unanimous in their desire to come to the Pacific Coast for the 1929 Convention is the report brought back to Los Angeles by Ernest Ryan, District Governor for California and Nevada.

"Almost as soon as I stepped on the Convention floor, I was besieged with a volley of questions—'aren't you going to take us to California next year?' 'we want to have our next session in California, can't you arrange it?'" said Mr. Ryan.

The decision that the meeting be held in Detroit next year, according to him, was a matter of "fair play," since Detroit had virtually been promised the 1927 conclave and was, by right of priority, entitled to first consideration. However, there is scant doubt but that the delegates will meet in Los Angeles in 1929, according to Mr. Ryan.

The opening of the Dancing Masters of America Convention in New York City on August twenty-first, was a most impressive one, the beginning being a very successful ball held in the Waldorf Astoria Hotel. More than six hundred members attended the affair which was a general reception and welcome during which members from various parts of the country renewed acquaintances, followed by a splendid program and social dancing. The welcome address was delivered by President Bott, who, it is generally conceded, was largely responsible for the success of the entire affair.

Balloting on the one hundred new candidates who were proposed followed the welcome, as it was agreed to dispense with that matter before the instruction period commenced so as to allow as much time as possible for the serious work. Following this was an address on Dance Art by Mrs. Marmein, who, with her associates, furnished the Ballet departmental work.

Monday morning, which was the first on the Convention schedule, proved to be a busy one, although the succeeding days ran as busily and as smoothly in every detail. That morning, as all others was given over to Ballet instruction by the Marmeins, and the afternoon classes included:

Eccentric and Ball Room
Dances.....Tom Sheehy
Ballroom Dancing.....Edna R. Passatae
Ballroom Dancing.....Oscar Durjue
Ballroom and Interpretative.....Mrs. James Staeder
Ballroom.....Mr. Ryder

Monday evening proved to be a most interesting one, since it was a Ballroom Session in which the different representatives were invited to engage in a contest to bring out new ballroom dance ideas and material. The winner was Mrs. Passatae, who introduced the Kinkajou, which is in reality the ballroom version of the popular Spanish dance from Ziegfeld's Rio Rita.

The Dixie Stomp was awarded second prize for its introduction by Mr. Tom Sheehy, while Mrs. Keenan was given an award for the Lindbergh Wave Waltz.

Considerable good material was demonstrated via the medium of the contest, and for that reason it was voted a part of the regular program to be followed in future years.

Tuesday evening was Dance Magazine Night, sponsoring a clever program which included New York artists from the various successful schools of that city.

Wednesday night was Theatre Night and the members of the Dancing Masters of America, Inc., all attended the performance of Rio Rita.

On Thursday the election of officers took place and the following were chosen for office:

Raymond Bott—re-elected President
Tom Sheehy.....1st Vice President
Kitchener Smith 2nd Vice President
Mrs. Passatae.....3rd Vice President
Walter Soby—re-elected Secretary and Treasurer
W. C. Jacobus—elected to Advisory Board

Thursday evening was in charge of the New York artists and delegates to the convention and was a most interesting professional performance of good dance acts.

Friday evening was given over to the awarding of diplomas and the installation of officers. The Master of Ceremonies, who proved most capable and thoroughly equal to every situation, was Fred W. Kehl of Madison, Wisconsin.

At 8:30, directly following the ceremonies, the Normal School gave an exhibition of the pupils of the Dancing Masters of America's Summer Normal Classes, which was most successful. The material demonstrated was splendid and the faculty proved very efficient. The balance of the evening was devoted to social dancing, which gave the members an opportunity to renew and stimulate friendships that usually kindle but once a year.

Familiar faces from the West were included among those present, according to Mr. Ryan, who mentioned in particular: Victor Christensen, Portland; Miss Adelaide Fogg, of Omaha, and Mrs. Monte Beach.

Now that the Dancing Masters of America, Inc., are headed Westward some interesting plans for entertaining the visiting delegates and awakening them to the advancement of the Pacific Coast can be formulated.

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The Art of Make-up

by MAX FACTOR

EDITOR'S NOTE: This is the second of a series of articles which Mr. Factor is writing for the American Dancer on the all-important subject of make-up. This well-known authority has consented to conduct a question and answer column in this magazine, so that our readers may find a ready solution to all their make-up problems. It is a service that is particularly beneficial to the professional, and you are urged to avail yourself of the opportunity. Questions received before the 15th of month will be answered in issue of The American Dancer appearing on the news stands on the 25th. Send stamped, addressed envelope if personal reply is desired.



MY readers will recall that in my last article I gave a brief history of the Art of Make-Up. It will, also, be recalled how make-up has developed from crude, heavy and cumbersome preparations to the present thin flexible life-like make-up, doing away with the discomfort and consciousness of being made up and perfected to such an extent that every quiver of emotion is visible.

I believe that at this time it is only proper to go into the principals of the straight make-up. By straight make-up I mean no lines or wrinkles are used and which only serves to emphasize one's natural features. The straight make-up is used more often than character make-up and is indeed tremendously important. One can never hope to master the intricacies of characterization without first becoming proficient in the knowledge of a regular make-up.

In ensuing articles we will discuss the various features of the face; such as the eyes, nose, lips, etc. But first of all we must eliminate any difficulties that the performer may encounter in applying the regular grease paint and powder; therefore, I will briefly outline the manner in which to apply grease paint and powder.

Many methods have proven fairly satisfactory at the time of their inception, but at the best there would always be some

shortcoming. In the first place, it was necessary to apply a heavy coating of cold cream before the grease was used. Then the cold cream was removed and the paint rubbed on, after which the powder was applied and the result was a heavy thick plaster-like make-up that often times was an eighth of an inch thick. You can well imagine what an effort it was to talk or to smile with such a mask. The cheeks, eyes and mouth seemed to draw like face clay.

Desirous of eliminating these difficulties, I devoted my entire time for many years in an effort to develop what is called my flexible grease paint. This grease paint is put up in collapsible tubes. The purpose of this grease paint was to overcome the heavy mask-like make-up and in this it proved very successful.

During the course of my experimentation, I discovered that

the use of cold cream would be entirely eliminated except as a medium to remove the entire make-up after the performance.

I then found that it was necessary to "set" the grease paint in order to make it remain on in the hottest weather. For this purpose we applied ice after the paint had been smoothed out, which was a rather hard thing to do as often it was very awkward for the performer to obtain a piece of ice. Therefore, we had to disregard this method. We then dabbed water on the face after the make-up was on and this was fairly successful but not entirely satisfactory to myself. It lacked the finish that I so desired of my make-up.

After some thought, I conceived the idea of applying the water and grease paint at the same time, which proved successful in every way. This

(Continued on page 30)

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MUSICAL MOMENTS



SEÑORITA LUISA ESPINEL, who is noted for her interpretation of Spanish songs, made her Pacific Coast debut at the Beaux Arts Auditorium on Tuesday, September 27th. She has been accorded distinction in both Spain and America as an authority of folk music and customs of the various provinces of Spain.

This popular singer has an extensive wardrobe, and with each song she wore the authentic costume of the province in which the number originated. There was a considerable group of such folk songs, including those of the Asturian peasant, a group in a Salamacon wedding costume; a Valencian peasant costume and an Andalusian Gypsy costume.

Two Gypsy songs from "El Amore Brujo" by Manuel de Falla were in the Andalusian group. Senorita Espinel has for several months worked with this master in his Granada studio.

All of the numbers were appropriately accompanied by guitar, castanets, tambourines, "pandeiro" and piano. The pianist was Nino Herschel, who gave three splendid solos. Several of the songs were accompanied by the Spanish dance which is so often a part of the Spanish songs, and Senorita Espinel showed unusual artistry in her interpretations.

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JASCHA HEIFETZ, the violinist, will give his first concert on the Pacific Coast on October 16th in San Francisco. He will appear at the Philharmonic Auditorium on October 20th and 31st in Los Angeles.

Mr. Heifetz describes as the most interesting experience in his career, his playing for Miss Helen Keller, the famous deaf, dumb and blind woman. Miss Keller received the sound waves, which seemed to pass through her body, by touching the back of the violin with the tips of her fingers. She marked the rhythm of the pieces played with her free hand and her face showed plainly the intense emotions which the music had upon her.

Heifetz is a moving picture enthusiast and has an excellent projecting machine installed in his home. There he shows pictures which he takes himself on his small movie camera which he carries with him when he is on tour.

MISS BESSIE CHAPIN, violinist, is now presenting a series of concerts at the Ahwahness Hotel in the Yosemite Valley. She is assisted by Miss Marguerite Bitter, pianist, and Pauline Holmes, cellist. They will appear in concert in San Francisco, San Jose and Santa Cruz, Watsonville, Salinas, Santa Maria and Paso Robles on their return to Los Angeles after the completion of the Yosemite engagement.

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Hallowe'en Costumes

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Pumpkin Maid

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Puritan Witch

This enchanting Puritan witch wears a chic white organdie apron over a very full powder-blue taffeta skirt. The collar and cuffs, too, are of two layers of organdie. The bodice, lacings and large bow are of black velvet. The Hallowe'en spirit is carried out by the tall witch hat of black velvet, broom and cat which she leads with a leash of velvet ribbon.



Hallowe'en Sprite

This little costume is of green metallic cloth, as is the petal cuff and bow. The smart shoes are green, too. She carries a large orange paper-mache pumpkin with a bright tongue curling from its mouth.



The Art of Make-up

(Continued from page 27)

method is now in use in every motion picture studio in the world and is used by thousands of professionals and the stage and by innumerable amateurs.

I give you the correct method:

First, wash the face with soap and water, squeeze about one-quarter of an inch of grease paint from the tube into the palm of the hand, rub the grease paint thoroughly with the other hand and apply in thin little dabs over the face. Then wet the fingers in water and while still wet, spread the grease paint as thinly and as smoothly as possible, using an upward and outward motion and always circling toward the ears. There is one thing which should always be kept in mind and that is to apply the grease paint as thinly and sparingly as possible and taking especial pains to spread it over the entire face very carefully. After this has been done, apply a few more drops of water over the face and then powder by patting the powder in thoroughly but do not rub. Beat the powder into the face. You will find that the grease paint absorbs the powder, forming a single thin make-up.

After this has been done, apply a few more drops of water over both the powder and the grease paint and apply still more powder. Then smooth the entire make-up with an infant brush. If this is properly done, you should have a make-up that appears natural and one which will not make the wearer the least bit conscious of being made up. You can talk, laugh, cry or twist your facial muscles into any position and you will never get that tight drawn effect.

The next time you find it necessary to use make-up, try this method and I am sure you will be surprised at the results or what it will do for you. See how little make-up you can apply on your face and still get all the necessary color values.

If there are any questions which you may wish to ask, write me through the American Dancer Magazine and I will be glad to answer through my Question and Answer department in the following issue.

Isadora Duncan

(Continued from page 11)

of the continent, and she became internationally celebrated.

In Russia, Miss Duncan saw the possibilities of a life lived true to the ideals of the artist, and she expressed herself on many occasions as believing that the atmosphere of that country called forth the inherent qualities of the artistically inclined, and it was in that country that she exerted her influence to bring about a revival of the famed Russian Ballet.

Until the time of the establishment of Soviet government in Russia the dancer always looked upon the country as her home and her welcome there was always spontaneous. Disappointments developed upon her first return after the Revolution, however, and she left Russia to establish schools of dancing in the principal cities of Europe and in New York. During this time she organized a group of especially talented dancers whom she called The Duncan Girls.

Nearing fifty, Isadora Duncan, world-famous dancer, had tasted the full cup of success—she had enjoyed fame, fortune and friends; yet as the clock of her life turned towards the half-century, of this enviable trio none but the latter remained.

Fame and fortune had fled! Try as she would they could not be wooed again—for Isadora Duncan as an inspired dancer in a day when dance interpretation was new, was not the Isadora Duncan of the present day, to whom the dregs were unsatisfying and embittered.

A loyal and devoted friend she must have been—quite as staunch in her friendships as in her unwavering alliance with Terpsichore. When Isadora Duncan was mistress of many palaces and with an idolizing world at her feet, those who admired, adored her. Through her various vicissitudes, while she climbed from dancing teacher to the highest pinnacles of celebrity, and again to her recent pitiful plight, they remained true.

Isadora Duncan, who, with Ruth St. Denis was one of the pioneers in the revival of the dance as a great symbolic art, is no more! Death has rung down the final curtain, but the memory of her grace and beauty—the influence of her art on dancers of decades past and future, is immortal!

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Teachers Convene

(Continued from page 12)

onstrated the new "Aggravating Waltz," which she originated. The party were then guests at the Kentucky Stables—a unique place in the environs of Oakland which promptly became famous to a good portion of California for its wonderful fried chicken. With booths that were stalls and "trappings" on the walls and ceiling that carried out the effect suggested in the name, the originality of the place climaxed a perfect evening. Dancing and eating was the order of things at the Stable and induced "staying on" until those who were returning to San Francisco had a hair-raising race for the last ferry.

Such good times are not part and parcel of every convention! The next morning all were on hand bright and early, apparently refreshed by the evening's revel, to assimilate as much as possible during the last day's session. Miss Harker taught in the morning and in the afternoon Miss Norma Gould, of Los Angeles, taught her East Indian Dance, "Bayaderes." This class was well-attended and the members, under Miss Gould's careful guidance, learned the routine and technique very quickly.

Mr. Ryan followed with Ballroom classes, teaching the Lindbergh Hop and other popular new dances from the New York Convention.

These classes were followed by a business meeting, during which an election of officers occurred. Those chosen for offices are:

Mabel Haas, Stockton, President; Ernest Ryan, Los Angeles, Vice-President; Marian Bell White, San Francisco, Second Vice-President; Albert Ludwig, Oakland; Treasurer; Julia Kramer, Los Angeles, Trustee for three years; Geo. L. Puckett, San Francisco; Trustee; Lillian Payne, Los Angeles, Sergeant-at-Arms; Rose Moore, San Francisco, Secretary.

It was also voted to have the 1928 conclave in Los Angeles as soon after the National Convention as feasible.

On Thursday evening, again the delegates were guests of George Puckett at his Balconades, and there, by special request, Trinidad Goni danced again.

To one who has been unfa-

miliar with such things, the spirit manifest at the 1927 Convention of the California Association Teachers of Dancing, was most inspiring! Friendships were cultivated—business was discussed with an impartiality and desire to be of help that is certainly commendable.

It is only reasonable to expect that with a spirit such as this shown by the members who are now installed, the coming year will show a surprising increase, for certainly there are hundreds of teachers throughout the state of California who would find it advantageous to have the contacts with these successful teachers who meet each year to discuss the problems which confront the fraternity as a whole and to teach and learn new dances as well as to enjoy the prestige which such association lends.

The California Association Teachers of Dancing is comparatively young, the Southern Society having started at the instigation of Lillian Payne of Los Angeles in a small ballroom at the corner of Orange and Al-

varado Streets with merely fifteen or twenty members. That was in February of 1923, and a year later, in September of 1924, the Northern Society, consolidated with the Southern and formed a state-wide association.

Judging by its previous growth and the capable officers who have been installed for this coming year, it seems that considerable progress may be anticipated between now and the 1928 meeting.

In the meanwhile, to all who were present in San Francisco *The American Dancer* says, "We wish to thank you for a very pleasant time and the privilege of acquiring such worthwhile friendships, and we are truly looking forward with keen anticipation to the opportunity of returning your hospitality."

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Indian Dances

(Continued from page 8)

symbolic mother of the larger animal life in the region. The hunt is carried on in pantomime, making a gorgeous ceremonial of relationship between man and animal life. It was a mis-demeanor, causing severe penalties, for an individual to hunt independently, and to avoid the needless-killing and waste of the animals the community hunt was organized.

The Hoop Dance is one which might well be recommended to any student. Its chief purpose is to make the dancer more supple and graceful and the athletic youths who performed it were splendid examples of its efficacy. This is a rather beautiful dance, but much less rigorously ritual than most of the others presented. The outstanding feature, as presented in the Hollywood Bowl, was the performance of the four-year-old son of one of the chiefs, whose poise and agility was a marvel in one so young.

The Peace Dance is a splendid example of the pictorial possibilities in these Indian dances. It is one of the many so-called "war dances" thus named because of a lack of understanding among the white people of the Indians' psychology in his ceremonials. It was customary to celebrate the close of hostilities by a dramatization of the episodes of the war. The scenes presented in Hollywood showed the chiefs of the opposing forces going through a mimic combat, a description of the battle that brought peace

to the tribe. The wife of each chief appeared, holding a cord attached to the belt, representing an idea that back of all warfare the ties of home and family were vital incentive to valorous deeds.

In each instance, the group of musicians who chant the songs descriptive of the dance, were grouped back of the dancers.

In only one number did the women of the tribe take an active part, and that was in the corn-grinding ceremony. Then the lithe young braves stood behind them, chanting their encouragement, while the squaws ground the corn with a queer dance step that displayed unusual erectness and agility.

There, gathered on the huge stage in the Hollywood Bowl were representatives of many tribes and more than one generation. Some groups had their "Medicine Man" with them, others seemed more modern and quicker of understanding. But, above all, these blanket-clad, moccasined people who were the first inhabitants of our country, but about whom we know so little, are a revelation of poise and pantomimic ability. Undaunted by their unfamiliarity with public life, they conducted themselves on the stage as simply as they do on the reservation, and their pantomime, clever, though untutored, is unmistakably a matter of instinct.

Hallowe'en Recital

(Continued from page 17)

do a classic Pas de Deux. During their number a group of dainty toe dancers emerge from the cauldron and as "Night" and "Spirit of Hallowe'en" conclude their Pas de Deux these gradually fill the stage, the Ghosts, Witches, etc., having gradually drifted off the stage. "Night" and "Spirit of Hallowe'en" having left the stage, the toe dancers perform the "Pumpkin Ballet" to Debussy's "Golliwogg's Cake-Walk."

During this number the stage has gradually grown brighter, heralding the approach of the dawn, and suddenly the Witch strikes her cauldron at the sound of which the two "Black Cats" who have been seated throughout the carnival, leap down-stage, scattering the pumpkins who retreat up-stage.

Meanwhile the Ghosts, Witches, etc., come on the stage again together with "Night" and "Spirit of Hallowe'en" and all form the final tableau of the Hallowe'en Recital.

*The cats held in the usher's arm may be one of the new "smuggles" purses in which a pocket flash-light has been inserted to shed rays of light.

**The drapes can be more effectively made of cheesecloth dyed in the desired color, for when the lights are in front of it, this material becomes absolutely opaque.

***The Witch's cauldron may be inexpensively fashioned of cardboard, with a gong or other "noise-maker" fastened on it, or off stage, to create the crashing noise necessary.

****The man's black costume may be a regular classic ballet costume, with crescent cut-out of silver fastened in place.

The costumes for the entire production can be inexpensively fashioned of tatarian or of satene.

Dance de Fantoms, by Smith; Valse Opus 64, Simplified, by Chopin, and adaptations of popular music can be used for further numbers if the program is enlarged.

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