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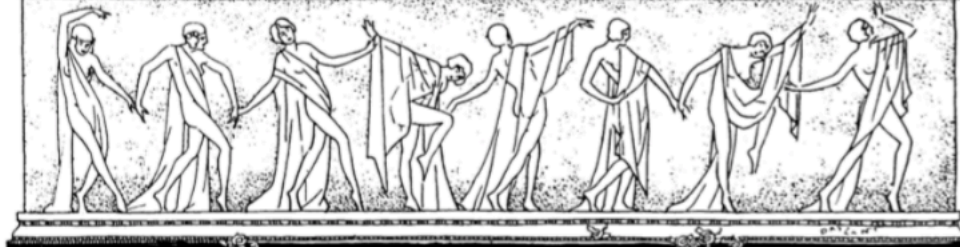
# Thanksgiving

**W**E GIVE thanks, O Terpsichorc, at thy shrine this month . . . not alone for the beautiful rhythms thou has given us . . . but for the Spirit of the Dance which is animate in all living, breathing things . . .

For the gentle swaying of the trees to the soft music of the wind . . . the quick, graceful movements of the birds and beasts . . . the colorful ballets of the flowers . . . and the mighty ocean with its precision of movement like a well-trained chorus line with gay white caps as the sparkling premieres . . .

Yet, not alone for these miracles which manifest thy spirit do we make obeisance on this occasion . . . but quite as much for the phenomenon thou hast wrought by instilling in each human breast the ability to express through rhythmic motion of the dance the tumultuous joys which burn within . . . and yet to assuage, in communion with thee, O, glorious muse, the most poignant of griefs . . .

For all these . . . we give thee thanks.



**T**HE real Hindu dance as practiced in India, not in the theatre, but in small towns and villages, is perhaps the truest dance expression of any civilized nation in the world. The Indians dance as a result of an inner mood; they are sad, happy, ill or exalted and they express themselves in Terpsichore at feasts, fetes, festivals and ceremonies. Their dances, however, are not comparable to those of savage peoples who dance from an inner urge. The Indians have kept the ancient secret of the center from which all movement, all thought and spiritual exultation arises. They dance from that center and connect with the one Universal rhythm.

The ancient ceremonies, religious rights and symbolisms are preserved and are practiced in the temples and are woven into the dramas. There is a beautiful unity of song, dance and drama which is not only given in the theatres for entertainment but is passed from one generation to another and enjoyed among the simple village people.

If we consider the dance in its broadest sense as the natural rhythmic movement of all things as governed by the planets we can truly enjoy the simple life of the Indian villagers. The warm climate is conducive to living out of doors under the sun, the moon and the stars.

Little clothing is worn, so the body is free to move in its natural beauty. There is time and quiet in which to observe nature; to contemplate upon the

to breathe the perfume of the night flowers, the jasmine and temple blossoms pouring their sweetness on the balmy evening air; to hear the bird calls; the tinkling bells of the herds as they wind through the fields at evening time and the temple drum, with its deep resonant tones, like a voice calling the populace to come to the temple for prayers.

Then they bathe their feet and enter the silence of the temple and rest in communion, uplifted and cleansed. The whole procedure is like a beautiful pageant moving slowly and rhythmically to the temples. All nature lends itself to the drama with changing colors, exotic perfumes, bird calls and loving herds.

The daily life of the villagers offers a study in the dance of life. Their movements are simple in the extreme, lacking all small nervous unnecessary gestures. There is never any lost movement. Whether they are preparing a meal by a campfire at twilight, weaving a sari, moulding a pot, or thatching a roof, there is a minimum of movement with a maximum of efficiency. Then there is always the touch of the artistic; the bright-colored turban placed at just the proper angle; a jasmine wreath worn in the hair; a string of beads, a bangle; or tinkling bells on the ankles. They share



Grace Burroughs, who has made an intensive study of Hindu dancing and truly imbibed the spirit of India

beauty of the sunset, the tall palms outlined against the sky, the moon in the tropical night;

(Continued on page 30)

# Vaudeville in Spain

An Interview With Mme. da Silva

by RUTH ELEANOR HOWARD

VAUDEVILLE audiences, one might think, are the same the world over. But it seems that this is no more the case than is a uniformity of traffic laws, of architecture, or even language itself. In fact, in foreign countries, it differs as greatly from our "two or three a day" as do the culinary tastes of various races. My authority is Madame da Silva, whose press notices proclaim her as "Mlle. Nellie Nell," and under which name she played in practically every country in the world.

As I paused before the door which was neatly lettered, "Da Silva School of Dancing," I was quite prepared to meet a woman of prominence—one who had been for twenty-five years a premiere danseuse and who was widely traveled and read, but little did I dream of the perfect fund of interesting facts and incidents that would unfold before me once I was seated in a comfortable chair in the gay, cretonne-hung reception room!

Madame Da Silva herself, who was in reality the Danish "Nellie Nell" before her marriage, is a small, energetic little woman, enthused with her art and brimming over with delight in her teaching, and modest to a fault about her past achievements. It was not without effort that I finally managed to obtain a glimpse into one of her dozen or more scrap books, and then it was that I realized what a treasure-trove of interest I'd found! Press notices from France to Egypt and from Greece to South America declared themselves in a maze of languages and foreign characters. When pictures weren't used I found that I could identify the headliner by counting the letters—and invariably ten characters appeared in tell-tale formation!

That's how I came to happen on the interesting subject of "Vaudeville in Spain." The

Spanish vaudeville audience is quite different from the American," Madame Da Silva told me. "In Spain one never hears people remark—for instance: 'Let us go to the Orpheum or Pantages Theatre.' Instead, they say: 'Let us go to see (or hear) such and such a dancer (or singer).'"

"A Spanish audience," she continued, "will not accept just anything the managers place before them. Every person who attends a theatre feels privileged, by dint of having paid his admission, to express loudly his frank opinions of each number when it is finished.

"The first part of the program, as everywhere, is considered the least noteworthy. The stars are graduated towards the end, the real feature of the bill appearing as the very last number. This, of course, is explainable by the public's method of selection—when they choose a theatre merely because of a certain number on the bill, they cannot be held past that act—hence the ingenious plan of holding the features until last. I have several times looked out through the curtain in the middle of the show and found the house nearly empty! Upon remarking about it to the stage manager, he would reply, 'Oh! just the contrary—the house is sold out!' People would be standing smoking or talking outside, awaiting the time for whichever act they had come to see. Then, just before that number, they would all troop in and the house would be filled.

"Pity the poor singer or dancer who goes to Spain with great publicity and does not live up to their expectations. I have witnessed in Zaragoza, one of Spain's second largest towns in comparison to Madrid and Barcelona, the tragic first night of a singer who later became one of Spain's finest artists. She had to have the protection of

the police in order to get to her hotel and then they only saved her from a furious mob by a hair's breadth. They had paid double prices to hear her, and she did not live up to their expectations, although Madrid and Barcelona especially, had raved about her!

"But, on the other hand, there is not a better public in the world—if one is capable and pleases them. And I don't believe there is any place in the world wherein personality counts so much—they call it 'angel.' Cold perfection does not satisfy the Spanish, and, although one's technique may be the finest in the world, if personality and expression are lacking—it is of no avail, they will not appreciate the performance.

"One big factor is in their favor—they are not fickle! The Spanish audience, if one pleases them, are just as loyal and enthusiastic five years afterwards—nor do they ever forget.

"I went to the Romea Theatre, Madrid, in 1911, from Paris, with a contract for one month, and I remained five months in the same theatre without omitting a single day! I remained in Madrid for fourteen months—dancing in nine different theatres! One must remember that there is very little floating population in Madrid, and that night after night I saw very nearly the same faces.

"Barcelona, on the other hand, is very different. Somehow, it never made me feel as if I was in Spain, for the city seemed to be more than half French, and their amusements were certainly patterned after the French style. In Barcelona there were less actual Vaudeville houses, but innumerable so-called *Cafe Chantants*, where for the most part, the public doesn't pay any entrance fee, but are obliged to buy refresh-

(Continued on page 31)



SLAVE DANCE

The number in which Renoff and Renora have been creating such a decided sensation

# Should the West Have Its Own Association of Dancing Teachers?

*Presenting the Opinions of Several Teachers*

**I**DEAS are what we asked for in discussing an association of dancing teachers for the West, and the ideas we have received in return are interesting indeed.

The thoughts which are presented in some of the letters, conform to those already printed, while others portray more clearly than words the need for an association that will be of benefit to all who are within our territory—to those who cannot have the advantages of the California Association Teachers of Dancing, nor yet of the Dancing Masters of America, Inc.

From everyone we may learn something, you know, and it is so with the teachers of dancing. There are none who will not be benefited by a wider contact with those outside of the state, nor are there any who will not benefit those with whom they come in contact.

An exchange of ideas—a broader viewpoint—a greater understanding of the problems of the other teachers—all of these things will tend towards a more successful direction of the individual studio.

From Missoula, Montana, comes a voice in favor of such an association. Henry Bishop, "School of Classic Dancing," writes: "I would like to voice my sentiments in regard to an association for Western teachers. I think the idea is great. Surely every worthwhile teacher would want to join. There are too many fifty-cent teachers teaching all over the country. They take a few weeks instruction, or a correspondence course and then open a school; the result is that talented children are ruined and parents discouraged. An association would help to eliminate such schools. I believe an applicant to join the association should pass an examination and should have so many years' experience; but I do not believe he or she should

have to have completed a special course under some recognized master. Such a course may make a dancer but not always a teacher, as teaching is an art and a gift."

In many ways, Mr. Bishop, most of the teachers in California will agree with you, but on one or two points, I fear, you may be too liberal. For instance, if the association is not going to smile upon teachers who have not or cannot pass certain examinations—if they will not be approved by the association, how, consistently, can that same association accept credentials of instruction from applicants who have studied with them and have not received their material in recognized quarters? And how can that material possibly come up to qualifications if the teacher who gave it does not? I think the matter would be retroactive. To merely have completed work with a recognized master would not qualify a pupil for certification by the association, but on the other hand, unless the work was received from a recognized authority the pupil probably would not have the background to qualify in any sense. Combine the value of instruction received from reliable sources with the ability to impart that knowledge which you so rightly acclaim as a gift—and the standard of teachers is automatically raised within a short space of time.

On the other hand, Winifred Churchill, of Hollywood, favors an even broader view with a spirit of helpfulness that is certainly commendable: "I have read with interest the discussion regarding a Western Association of Dancing Teachers, and I am for it whole-heartedly, but I would suggest a little broader view of affairs than do some. Why exclude the smaller or less experienced of our number, and why let a few who comprise a committee, be the autocrats and

say whether or not one should enter the association, just so long as they are the teacher of a duly licensed Los Angeles or other city, or town, school—why not let them in? Others who have the wider experience could be of help to such and their interest might aid them in the art. Ten years' experience in teaching and several years of stage work, besides a wide-world travel, has been my privilege, and at the present time I am helping a younger, less experienced teacher in many little ways from the store-house of experience, and feel it a privilege to do so. So let us be open for all and bring the dance teachers of the West nearer to each other. It seems to me the spirit of fellowship in this profession is sadly lacking."

Of course, helpfulness and a willingness to share with others the fruit of practical experience will be a big factor in raising the standard of work throughout the country, but isn't admitting all who obtain a city license rather putting the matter up to the city license clerk in each district to pass upon a teacher's qualifications? That would not prevent unqualified teachers from opening an establishment and setting themselves up elaborately—in fact, it seems that it might encourage it. It would seem that those who wish should be given an opportunity every few months to take the examinations for membership in the association and the proper slogan to adopt would be the ancient, "if once you fail, try, try again." Then, during the interim, devoted to work towards passing the next test, those teachers like Miss Churchill who are willing to share their knowledge and experience, could be of advantage.

"After reading carefully the two articles published," says Rose Moore of San Francisco, secretary of the California Association  
(Continued on page 31)

# Dancer's Path Leads to Cinema Land

*(An Interview with Kathryn McGuire)*

by GEORGE LANDY

**T**HERE is not the slightest doubt in my mind," declared Kathryn McGuire, "that for a girl with screen aspirations, dancing is one of the most valuable accomplishments."

Miss McGuire, blonde, graceful and lovely, whose carriage and every movement indicate the trained dancer, smiled deliciously.

"Oh, it wasn't all an easy road; dancing in itself is a difficult art to acquire; it means endless practice, application, energy. While it is unquestionably one of the finest forms of exercise, it is at first trying and many a time I have gone home from the dance studio weary in body and mind.

"However, as time goes on, custom begins to make it a quality of easiness and one finds it possible to devote longer periods to practice without the attendant weariness.

"I learned every variety of dancing, from interpretive to ballroom, with the single exception of soft-shoe. I mean to learn that someday if I have the time.

"I worked hard, because I loved it. I still do, for that matter, but I realize that screen acting is perhaps less arduous and more remunerative. But I do not for a moment regret the years I gave to the art of dancing, which has since proved of incalculable benefit in picture work.

"My instructor was Ernest Belcher, the well-known ballet master, a past master, indeed, whose very soul is in dancing and who has the rare faculty of being able to instill into his pupils the enthusiasm he himself possesses. Under his tuition, I advanced rapidly and, being encouraged by the confidence in my ability which he reposed in me, I made progress continually.

"At a big function given in a Pasadena hotel, I offered a solo dance and it so happened that

the late Thomas H. Ince was in the audience. Later he sent for me and suggested that I do solo dances in a picture he was producing. The result was satisfactory and I found the pictures very interesting, fascinating, indeed.

"However, it was rather by accident that I finally took up the work of acting for the screen as a career. I had accompanied a girl friend to the Mack Sennett studio one day. She had some business with the manager. I waited in the entry room, but shortly was requested to step inside. And I was invited to appear in comedies. I demurred, but finally, after some days, accepted the offer and worked for some time in the famous comedy films from this lot.

"I was fortunate enough to be featured and was also co-starred with Ben Turpin in "The Shriek of Araby," a multiple-reel film which was a travesty on the then popular desert pictures.

"Afterward I appeared in several productions, including "The Navigator," with Buster Keaton. Another interesting part was the feminine role in "The Silent Call," which was the forerunner of the vogue for dog pictures. I spent several years in dramatic films and then returned to comedies for a time with Lupino Lane, with whom I was featured.

"My very latest work was with Colleen Moore, First National star, in "Naughty But Nice," in which I played the chum of Miss Moore in a girl's finishing school."

Kathryn McGuire is characterized by her modesty. It is evident that she merely touched the surface of her achievements, for she is recognized as a most dependable leading woman, screening admirably, possessed of genuine talent and a vivacious charm that is natural and which may be traced to her partial Irish ancestry.

She was a member of the first group of Wampas Baby Stars and has more than justified the choice of that body of publicity men who are famed for their accuracy of judgment in this regard.

"My advice to any girl who wishes to enter picture work or who aspires to the stage, would be to learn dancing," asserts Miss McGuire. "It is not only useful for itself, but teaches one how to walk, sit, stand gracefully. It relieves that awkwardness which is often present with the most graceful girls when they step before a camera or behind the footlights. It is the poetry of motion, and as such, deserves the consideration of anyone who essays the art of acting in whatever form."



*Kathryn McGuire, who "danced her way into motion pictures"*

# Music Is Necessary to Dancing

by VIRGINIA DARROW

THE importance of music to dancing is often underestimated, for little do we realize that dancing is, after all, merely an expression of music and should be treated as such. Especially in the studio, where pupils are being given their first training, is it important to recognize this fact.

The use of suitable music, at all times, is to my mind, the most essential factor to be considered in the study of the dance—in other words, music must necessarily be adaptable to dance interpretations before it is used for that purpose. This is reasonable—for music is the inspiration of the dance itself, and the success of the dancer certainly depends upon her interpretation.

Many modern composers are writing especially for our purpose and their compositions not only suggest dancing in tempo and rhythm, but their real purpose is the dance. This new material which is constantly being produced, when combined with the thousands of compositions which really do suggest dancing, furnish an abundant supply for the dancer. In fact, there is so much practical material available that there is no need of trying to force a dance interpretation to unsuited music. In order to portray moods and emotions, upon which the dance is built, a dancer must feel the harmonic theme and the rhythm of music used, for then, and then only, the development of her personality takes place.

The dance studio should afford its students an opportunity to manifest their innermost personalities in this way, and that it can readily be accomplished is evidenced by the fact that children can be taught a sense

## ISADORA DUNCAN

By EYESIA DOREE

*Behold, a piece of perfect sculpture stands  
With head thrown back and far outreaching hands,  
The wondrous piece at waist-line backward curves  
In soft symmetry of line that serves*

*To glorify the Soul of Beauty!*

*But lo, the marble statue seems to move  
And soon to eager eyes most surely prove  
It is itself encaptured with a Soul of Fire,  
Whose faultless moving muscles never tire*

*Of expressing the Soul of Beauty!*

*Ah, now the draperies and scarfs take on  
A semblance of the clouds at early dawn,  
Their billowing path a pastel trail  
Gently afloat, commanded by the Gale*

*To speak in Dance, the Soul of Beauty!*

of rhythm. Although they may seem to be entirely devoid of it at the outset, when properly induced by correct accompaniment, they unconsciously develop it.

For this reason, I believe the most successful accompaniment

in the dance studio is the piano, and my basis for this statement is the fact that none can execute a dance correctly without patient study and practice. During this time it is often necessary for music to pause and to be played much slower—a feat which is most easily accomplished by the accompanist at the piano.

Of course there are teachers who attempt instruction without music, using the mechanical counting of 1, 2, 3, 4, etc. for a basis of rhythm. This makes it awkward for the student to follow and interpret music when they are required to, and aside from the fact that it does not develop a true sense of rhythm, it also leaves the student lacking in dance personality—a quality which can only be developed through actually feeling the music one is endeavoring to interpret.

Mechanical dancing, without music, feels heavy and certainly looks heavy, for it is only music that seems enabled to give one that certain feeling of lightness, freedom and softness, and much of the music written for the dance absolutely demands elevation, airiness and abandon.

Even the most dull and monotonous parts of the study of this art, the acquisition of technique through regular and faithful practice of exercises, can be made vastly more pleasant and attractive by the use of proper music. Repetition does not cause these daily practice hours to become dull if different and beautiful music accompanies them—and with such inspiration the true beauty of the dance unfolds itself before the student just as its possibilities increase before the dancer who has launched her career.



## ROMANY TRIO

*Top to Bottom: Dana Simms, Wanda Simms and Lorraine Fulton.  
This clever group of gypsy dancers is from the  
Lavergne Studio in Glendale*

# America's Foremost Spanish Dancers

A Biographical Interview With the Cansinos

by RUTH ELEANOR HOWARD

THE door opened, and I glanced up to see who entered. A young man advanced, smiling engagingly, and startled me with the statement—"I'm one of the Cansinos—I don't know if you have ever heard of us?"

Words failed me—a Cansino—and not knowing whether or not one might have heard of them! Eduardo Cansino is modest to a fault—and it was not until a second or third interview that I was able to find out more about these remarkable people than that "my sister, Elisa and I are contemplating a studio in Los Angeles."

With names gleaming in the lights before one of the most popular Los Angeles theatres and with a reputation that stretches from country to country around the world—these two delightful people were diffident about introducing themselves lest they might need further explanation.

Such modesty is indeed a charm!

However, when I finally captured the famous Eduardo Cansino and cornered him, with his delightful but thoroughly American wife on one side and his retreat shut off by me on the other, I learned a few things about the history of this remarkable family.

They were born in Seville—in Spain—and the boy Eduardo does not remember when he learned to dance! His rattles were castanets and his dance steps came hand in hand with his advance from the creeping stage to the security of walking on two legs unassisted.

He was human, however, and even with such a background—mother, father, sisters, brother

and dancing (or perhaps because of it) he did not manifest an alarming interest in his practice hours except when bribed with Spanish coins which were equivalent to pennies. Then and then only were the results phenomenal.

Antonio Cansino, the revered father of this celebrated family, whose studio in Madrid is still a mecca for students from all over the world, divided his time between his pedagogic work and professional engagements. Elisa and Eduardo were often with him on his tours, the brother and sister dancing as two little Spanish boys. As she grew older, Elisa showed such marked ability that at the age of twelve she was dancing professionally as her father's partner.

In the meantime, Eduardo was studying in his father's school

under selected teachers, and at the age of sixteen was given a diploma to teach Spanish dancing. He taught in the parental studio for a short time, and was then tendered a six-months' contract by Mrs. Stuyvesant Fish to come to New York and dance at the 400's smartest functions throughout the social season. The engagement was accepted and Elisa and Eduardo set sail, just as Columbus had before them, to conquer new fields.

They had been successful in South America with their father, but the New World was an unknown quantity and it was not without trepidation that they made their first appearance at a brilliant affair. The Cansinos' dances were an instant success, and the two were seemingly much appreciated by their audience, but Eduardo sensed that in their authentic Spanish costumes, some note of originality seemed lacking. The smiles which accompanied a glance at their garb was indicative of the fact that they were found amusing but not distinctly striking.

Realizing that "in Rome . . ." he straightway had a new suit made which retained enough of the Spanish influence to be readily recognizable, but was, at the same time, sufficiently American to become quickly popular. His intuition was evidently right, for to this day he is wearing the same style of costume—making a few minor changes as fickle fashion dictates, but clinging to the original idea which has become quite characteristic of the Cansinos.

When their contract with Mrs. Fish was fulfilled, there were countless offers from theatrical producers tendered Elisa



Elisa and Eduardo Cansino

(Continued on page 26)

# PICTURESQUE DANCES of OTHER LANDS



Periodically the Indians of Guatemala, re-live, in pageant and dance, the struggle of their forefathers against the invading Spaniards. Their costumes are most brilliant, bright feathers, dyes and native embroidery being beautifully combined to make each actor appear a veritable riot of color. Their masks are cleverly designed with their conception of the Spanish features.

The natives of Tikuanaco in Bolivia, scrub themselves on festival days, in their best ponchos, and don large headdresses of dazzlingly brilliant macaw feathers ornamented with shining bits of tinzel. Their dances are quite primitive, consisting merely of a rude shuffling movement, while the local musicians perform on primitive reed pipes and drums.



In Carnival time the peasant girls of old Provence on the French Riviera don their quaint native costumes and perform their lively dance of the Weavers wherein gaily colored ribbons mounted on a frame, are interwoven by the tripping backwards and forwards of the maidens while the director acts a shuttle.

# Make Your Dance Steps Saleable

*Is the Advice of a Successful Los Angeles Teacher*

**P**HILLIP H. GOLDBERG, of the well-known Goldberg-Bosley School in Los Angeles, has some good, sound ideas about the merchandising of dances and dance instruction and along these lines he offers some suggestions that should interest all ballroom teachers from a standpoint of increasing their business.

"If you were in the shoe business, for instance," he asks, "you would not buy stock that could not be quickly turned, would you? Then, why should a dancing teacher be less particular? He or she must have a good 'stock' of clever dances that are in demand—then people will come to seek instruction but a 'stock' of dances, no matter how extensive or how desirable it may seem to the teacher, is valueless unless it embodies those qualities which are wanted by the public.

"Show me the merchant who can afford to tie up his money in slow-moving stock. Then show me the dancing teacher who follows sound merchandising principles in conducting a school and you will be pointing out a successful, popular and well-to-do school!"

Mr. Goldberg has been teaching dancing in Los Angeles for the past twenty-seven years, specializing in ballroom dances. His school, which occupies an imposing edifice on one of the most valuable down-town corners, has been consistently successful since its inception more than a quarter of a century ago, and this fact Mr. Goldberg attributes to his careful "merchandising" of dance steps.

Contrary to the consensus of opinion about a prophet and his own country, Mr. Goldberg enthusiastically acclaims Hollywood as the logical pace-setter for dances. "Hollywood has more style in a minute than other parts of the world could produce in a lifetime. The

## In Memoriam

Friends of Miss Leona Nettleton, 2718 Garber Street, Berkeley, will be grieved to learn of her recent bereavement.

Mr. Bert Nettleton, father of this well-known teacher, who was himself beloved by many of Miss Nettleton's friends among the dancing fraternity, passed away on October 16th. His was a beautiful ending, coming as it did unheralded in the lovely garden among the flowers he loved so well. His going has left a deep void among the countless teachers whom he numbered as his friends.

*The American Dancer* joins with the California Association Teachers of Dancing in expressing deepest sympathy for Miss Nettleton in her loss.

screen stars who are beloved and admired (and, of course, copied) throughout the world, spend most of their time here. Their dancing, which is a criterion elsewhere, is done right here, and for that reason the local teachers who are in a position to attend the cafes and hotels where they foregather, can immediately select the dances that are most popular and thus arrive at an accurate deduction as to what types will be most 'saleable.'

"The steps should not be copied, but if a teacher is alert, he or she can soon distinguish the popular from the passable—and then, in selecting material to be taught, can "come in on the tide," by being guided by this cross-section of public favor.

"A teacher, of course, must have a professional knowledge of teaching dancing and be thoroughly conversant with the very latest steps as they are danced in each section of the country. Combine with this learning the ability to choose steps that are wanted and will be saleable—and success is assured!

"What does it benefit a teacher to "sell" a student on the idea of learning certain steps that may have been advocated by a group of teachers in another state, when the first time the pupil tries to dance elsewhere he feels conspicuous and out of place because his dancing does not conform to that of the others present? It only makes a dissatisfied pupil, whereas if the dance given in class is based on the steps that are popular in that certain community, enhanced by snappy variations that show skill and study, it will be an instantaneous 'hit.'

"This is particularly true of the high school students. They are most particular about their dances, but seeing some member of their group execute a few variations that appeal to them as being especially clever, they'll immediately besiege him with inquiries as to where he learned it, etc.

"It is never wise for a teacher to give a class steps that are not adaptable to general use, and can only be done with members of the same class. People learn dancing to make a good impression on whatever dance floor they appear—and they want steps that will show their skill and ability. That's why it is difficult for one community to furnish steps for another—the types of people who dance and their general styles must be taken into consideration."

In conclusion, Mr. Goldberg again stressed the fallacy of buying "dance stock" to put on the shelf—and admonished teachers that even though it only costs their time, the investment is too great to be considered. In other words, "make sure your new dances have 'it' and then lay in a good supply of them!"



**O**NE of the most successful writers of modern music for the harp has given us a composition called "Feerie Prelude et Dance." From its first coquettish theme stated with "Puck"-like vivacity in crisp harmonies to the stirring climax at the end, the piece suggests, as indeed it should, a splendid dancer!

The harp is a vivid contrast to the usual impersonal rhythmic background of the dancer's art. That is, of course, the modern harp, capable—in capable hands, of splendidly creating many and varied moods. Music for the dance on the modern stage too often comes either from a darkened orchestra pit where black-clad men, with sometimes a very occasional woman, bring forth from "flutes and viols" nothing much more inspired than daily routine, or from "back stage" where the personalities of the players are even more fully effaced, leaving those in the audience who are interested, to ponder over the instrumentation or the personnel of the music accompaniment.

The golden harp, on the other hand, presents a romantic picture—immediately suggesting poetry of line and motion. How appropriate an introduction or complement to the exquisite grace of the interpretative dance!

Once upon a time, social dancers considered the harp a most elegant accompaniment to the waltz and schottische of the more pretentious festivities. An old novel tells us: "The charming young dancing master was introducing the first version of the modern waltz into the French court. His pupil, a princess or noble lady

of "high degree," keenly resented her instructor's "unseemingly advances" in placing his left arm half way around her diminutive waist in an effort to lead her in this new and daring innovation. She finally was convinced, however, of his impersonal intent—and so, presumably, the waltz was first introduced into polite society to the romantic accompaniment of the harp."

The courts of the Louis favored harpists for their minuets and quadrilles, and the French dancing masters often had a faithful servant and companion who was loaded down with a harp as well as personal luggage.

This wonderful instrument has been said to have "atmosphere." Certainly it is always expected to express beauty and poetry, two fundamental attributes of the terpsichorean, or such, at least is the latter's appeal to the appreciative layman.

To speak more specifically of the possibilities of this combination of arts, the modern music written for harp practically demands a greater freedom of interpretation. Its graceful but illusive charm can seldom be fully appreciated by an audience on just hearing without the aid of a word of explanation from the performer, although many times the dance interprets more fully than words, the notes of this newer, freer form of music which presents moods rather than principals and dreams rather than forms.

The Debussy "Arabesques" would lend themselves charmingly to such a combination, as would Jaque de Presle's "Jardin Moule." This latter composition has a pathetic little

message presented by one main theme, fully and beautifully developed, and a second theme of a few measures that leads to the final climax through several graceful modulations.

On the published copy a poem in French tells the composer's reactions to the despoiled garden. "It is raining in the garden, the flowers are losing their petals under the force of the heavy drops, the garden weeps for the ruin that has been wrought. But, after the storm when the sun comes again, the garden feels quietly refreshed, and so in my heart, tho' tears have fallen endlessly, a little joy brings peace and rest." What exquisite dance material!

It occurs to me here to wonder if any dancer has considered the interpretative possibilities of Debussy's *L'après midi d'un Faun*. This, of course, is an orchestral piece, but most poetically narrative.

In considering the dance interpretations of this ultra-modern music, we can scarcely fail to consider the old masters on whose intellectual firmness the young composers have built their newer ideas.

Certain "Gavottes" of Bach and of Gluck are very beautifully arranged for harp. They give one a feeling of purity and refreshment like a cool draught of water after a tortuous thirst. Then there is Brahms, that romanticist, who was hailed as a modern and a free lance when his works were first published. Anna Pavlova has immortalized his lovely Waltz in A Flat, which is often played by harpists, and the same incomparable artist has found dance material in Saint

*(Continued on page 30)*

# Favored Followers of



HELEN BRIGGS and FRANK ALLEN  
artist pupils of the Long Beach School of the Dance.



DAWN O'DAY  
Clever screen juvenile who has shown unusual talent in dancing  
Photo by Evansmith



FOUR DANCERS  
from the MacFarlan Ballet, San Francisco, who are now achieving success in vaudeville.

# the Art of Terpsichore



VIRGINIA ASHCRAFT  
a wee little dancer of exceptional ability from the Pearl Keller School  
Photo by Evansmith



WINIFRED CHURCHILL  
of Hollywood, in Dance Caprice



HARRIETT and JOHN GRIFFITH  
leading Adagio team with Fanston and Mason. Pupils of Ernest Belcher.  
Photo by Harry Wenger



**CARMEN**, as presented recently in Los Angeles Shrine Auditorium, was spectacular for the marvelous ballet which Serge Oukrainsky arranged for the opera. Featuring Eleanore Flaige, the ethereal premier danseuse of the Pavley-Oukrainsky Ballet, the dance numbers which he presented were by far the outstanding delight of the presentation. Miss Flaige is at all times a talented dancer, but in the role of the Stolen Child and again later when she danced with Serge Oukrainsky, her performance was superb. The tremendous appreciation the audience felt for these numbers was evidenced in the last act when Mr. Oukrainsky, Miss Flaige, the Misses Aaron, Fischer, Lowe and Renard and the corps de ballet were accorded an ovation such as none of the other performers had received.

**NORMA GOULD** has again taken up her activities as a solo dancer before the public.

Recently she appeared as soloist, supported by a number of her professional group, at a benefit performance for the Girls' Preventorium in the Arroyo Seco in Pasadena. The event took place in the lovely Guerrant estate, on the famous "Street of the Christmas Trees" in Altadena. Over six hundred persons were present to view the program, which took up the greater part of the afternoon.

On Monday, October 24, Miss Gould appeared as soloist with the Tandler Little Symphony at the new Spreckles Theatre in San Diego. The solo chosen was the Hindu dance, from the "Pearl of Kashmir," a dance-drama presented at the Phil-

harmonic Auditorium last June. Miss Gould appeared in her famous gold costume, which is embroidered in pure gold, and carries insurance of one thousand dollars.

On Saturday, November 5, Miss Gould appeared as a soloist on a program given in honor of Mr. L. E. Behymer by the Matinee Musical Club. She was assisted by Sol Cohen, violinist.



Ruth Luz Fowler, talented pupil of Margaret Hoffington in Los Angeles

**PATRICIA REYNOLD'S** dancers are preparing numbers for the Bazaar to be held December 2nd and 3rd, at the Saint Mary's Hospital in San Francisco, for the opening of the new wing. Miss Lisa Trapp, a talented toe dancer, is going to present an old-fashioned number.

Frank L. Kelly, who has been teaching Tap, Clog, Soft Shoe, Buck and Wing, etc., for the past two years in the school, is now teaching this branch of dancing in classes of ten. New groups are constantly being organized and it is becoming quite a popular form of entertainment for social affairs as well as for the professional stage. Miss Reynolds has recently secured the services of Miss Mildred Stewart, late of the Guildhall School of Music, London, England, to teach Dramatic Art and Speaking in the Patricia Reynolds School in Oakland.

THE prologue to The Gaucho at Grauman's Chinese Theatre is featuring some splendid dancing numbers.

Especially noteworthy are Harry A. White and Alice Manning, whose offering would do credit to the vaudeville stage.

The setting is South American and the music is exotic, forming a stimulating background for the sparkling senoritas and dashing Argentine youths and soldiers who dance so divinely. The routines in this offering are unusual and they are only exceeded in cleverness by the dancers' own execution.

**CLEVER** four-year-old Nona Arlynn, who played the baby lead in the "King of Kings," had the honor of being chosen to lead the mammoth Baby Parade October 2, on the spacious grounds of the Hotel Virginia, Long Beach, appearing by special request in the costume worn in the "King of Kings" production. Seven hundred and twelve kiddies took part in this beautiful baby pageant, said to be the largest ever held in the United States. Little Nona was also a prize winner in the Ocean Park Bathing Beauty Parade, September 25, when she was awarded her seventh and largest silver loving cup. This baby genius, who has just finished her thirteenth major screen production and who is one of the most promising of the juvenile motion picture stars, has been a pupil of the McAdam Normal and Professional School of Dancing since two and one-half years of age, and is one of the scores of McAdam clever stage and screen kiddies. Dancers and child artists from this school are daily sought after for local and circuit engagements.

Children's constructive training is a specialty of the school and children are advanced according to ability regardless of age or size and may enter at the age of two and one-half years. Many wee stage and screen aspirants are receiving private as well as class instruction to fit them for careers. The Long Beach branch of the McAdam School at the Blackstone Hotel, opened the fall season with much interest and enthusiasm shown in all classes, while the Santa Ana branch was opened October 7 with an informal reception and dansant in the beautiful ball room of the Ebell club house, where classes will be held every week during the season. The latest ball room dances, direct from the New York Convention, are being especially featured for High School students and adults and numerous classes for children of all ages are held in ballet, aesthetics, physical training, character, Spanish and high acrobatics.

**G. LEIDIGH MACFARLAN**, ballet master of San Francisco, in the course of building up a beautiful concert ballet from



Gene Middleton, who is an Orpheum star, dances to her own music on the violin

local material solves the difficulties arising when advanced work must be entrusted to brilliant but untried pupils by placing them before audiences in vaudeville theatres for a period sufficiently long to give them the strength and assurance so necessary to an artist. This is done in small acts of from eight to fifteen minutes' duration especially designed for such audiences.

Although he prefers to start with promising talent at the beginning and develop from the foundation upward, yet as this is a matter of years, he has opportunities at all times for pupils of real talent and some previous training. Those few who are ultimately selected as premiers in his own concert ballet will naturally be the cream of all those who have studied with him and who not only show promise but have stood the test of varied performances.

**ERNEST BELCHER** reports that the general activities of his studios are exceeding all previous years and that his work which now includes schools in Santa Monica, Long Beach and Los Angeles, as well as motion picture studios, is becoming more widespread with each season and now includes the preparation of acts for various Los Angeles theatres. It was this teacher who directed all of the chorus numbers in Al Jolson's recent production, "The Jazz Singer," and for which he was highly complimented by Harry Warner, of Warner Brother Studio, who is said to have remarked that "this is one of the finest chorus numbers ever portrayed on the screen."

Belcher pupils, too, are achieving signal honors in various parts of the world on stage and screen. Among them is Lina Basquette who just made a special Vitaphone number with Don Luis and who is playing the lead in Adolfe Menjou's new picture, "Serenade," in which she is the ballerina of the theatre, supported by twenty-four girls from the Belcher Studio; Gracella and Theodore, who are playing the Orpheum circuit in the east; Fay Adler and Ted Bradford, creating quite a sensation in "The Merry Malone," George M. Cohen's show in New York; Hilda Deenova and Berinoff in Mary Eaton's new show, "The Five o'Clock Girl"; Harriet and John Griffith, one of Fanchon & Marco's leading adagio teams, and John and June Roper, who are making a distinct hit in Haller's Revue at the Admiral's Palace in Berlin.

Many famous film stars are numbered among the pupils of Ernest Belcher, and he has had particular success with exhibition ballroom dances for the screen, having arranged numbers for and trained Bessie Love and Joseph Streicher, Lillian Gish and John Gilbert, Margaret Livingston and Rod La Rocque, whose Tango in Gigolo was a Belcher creation.

The special department for tap dancing which Mr. Belcher has inaugurated, under the direction of Mr. and Mrs. Arthur Prince, has become popular beyond his own anticipations, he says.

# Boots -- Boots -- Boots

(With Apologies to Kipling)

by RUTH ELEANOR HOWARD

THE constant tap, tap tap of hard-soled shoes on the rough floor of a dancing stage, or the rhythmic heel-and-toe of a booted Russian dancer—even the perpetual whirling of a toe dancer to the crescendo of music has an effect on Edward F. Mills of Los Angeles that is quite contrary to any emotion Kipling could possibly feel for boots of any variety. In fact, it is music to the ears of this shoemaker to Movieland and their relentless "marching up and down again" merely serves to inspire him the more.

"All colors, heights and combinations" is the cryptic inscription that appears after the word "Boots" in his circular and thereon has hung many a tale! It has fallen to the lot of this creator of footwear styles to evolve clever boots for the production of many of the year's best pictures and for such popular dramatic productions as Ruth Chatterton's "The Devil's Plum Tree" as well.

The making of theatrical footwear is not nearly so commonplace a profession as one might imagine—instead, it is one replete with romance—a factor which Mr. Mills is one of the few in this country to recognize.

Four years ago he engaged in the manufacture of ballet slippers in Los Angeles because he recognized in the west a theatrical center that was just on the eve of its development. Followed long, hard months in which it was difficult to convince many managers that quality could be at least as fine if not better seventy-two hours from New York, and that the saving on freight and time was well worth the risk of pioneering. They were frankly skeptical—had not all good things come from the eastern metropolis for many years past?

Then, one day, the great Pavlova came to town and this shoe genius saw his chance. He ap-

peared at the stage entrance that night with the statement, "I am the fitter for Madame Pavlova's shoes"—and consequently was promptly admitted.

The graceful Anna was not so easily convinced, however—only one man in the world, she claimed, had ever made shoes that would satisfy her. He, to be sure, was across the sea in Milan, Italy, but distance is nothing compared to the comfort of a dancer's feet. Mr. Mills argued, and finally succeeded in securing the measurements of the world's most revered feet, and back to his shop he went, happy at heart, to work all night.

The next night the same man appeared at the stage entrance and when he stated, "I am delivering Madame Pavlova's shoes," the door-keeper could do nothing but admit him. Pavlova was waiting in the wings for her cue and to her side stepped the determined shoemaker to show his handiwork. With a woman's curiosity, the fair Pavlova decided to try them on—and calling her maid she slipped into the dainty slippers and laced them up.

Almost as if by pre-arrangement came her call—and there stood the great dancer faced with the necessity of breaking her most rigid rule and going on in her Mills shoes while the beloved creations of far-away Nicolini Romeo lay in her maid's hands.

Mr. Mills admits that that was the most terrifying moment of his life. For the moments of the dance his future hung in the balance—resting on the satin-clad boxed toes of his hand-made shoes.

That's how it started—and when Edward F. Mills left the theatre that night it was with a substantial order to make toe shoes for the superb dancer whom any workman would give his kingdom to fit!

From that time on the suc-

cess of the Mills Toe Shoe was assured! And from that one order the business has increased to absorb a daily production of 350 pairs of theatrical footwear! Soon after it became known that Mills was making the great Pavlova's shoes, there came opportunities from motion pictures and theatrical producers to create unusual footwear for their dance productions—and thereby opened another vista.

Heretofore no one had made a specialty of designing styles to suit certain sets—and into that niche Mr. Mills fitted admirably. He has unusual success in creating special designs in Russian Boots—and for a recent Fox production, alone, he made fifteen different styles. The Turkish Sandal is one of his creations, as was the footwear for "The Phantom of the Opera" and for the Jack Laughlin prologues.

Mills Toe Shoes have become in such demand that it recently became necessary to completely make 108 pairs in twenty-four hours, where ordinarily their manufacture would be a process of days. One hour and fifteen minutes is the actual working time on each pair of toe shoes, but since each workman is a specialist in his line and the shoes pass through a dozen or more different hands and time must be allowed for "setting," etc., it becomes an intricate process.

It is an art to select styles that will film well and to know just what type of shoe will best suit a certain set—and an art that is doubly intricate because of the fact that costumes, sets, etc., are all arranged and obtained before the shoe-man is called into conference—his ideas then, must be made to conform to those of all the others.

It is evidently an art that Edward Mills has mastered, however, for his success with

(Continued on page 31)





IN THE SPOTLIGHT

**EDITH CLASPER**, billed on Orpheum time as "Daintiest of Dancers," just about fills the bill! Hers is one of the best acts seen in vaudeville on the West Coast for many a month, and as such, it received the applause it merited. The act opens in rather bromidic fashion with Bud Sherman, Jack Meyers and Bob Baldwin as Custom Inspectors. The uniform in which they appear has been used so many times that it has much the same effect on the audience as ringing down the flag—until Miss Clasper steps out of a trunk. Her audience was immediately alert, as were the capable Custom Inspectors who questioned her in ditty and received their answers in high kicks and clever steps. The action moves quickly from this point, and all four in the company prove to be exceptional dancers. The waltz, in which Bob Baldwin assisted Miss Clasper, was exquisite and the numbers which followed were varied but equally as fine. The double acrobatic number by Messrs. Myers and Sherman was splendid and the closing, eccentric number by the four dancers, was not only clever in itself, but cleverly executed as well, and brought forth riotous applause.

"DANCE TRAINING," says G. V. Rosi, world-renowned choreographer and ballet master, "is not a matter of a few lessons, but



Wally Christman, acrobatic dancer in Orpheum time

rather a question of a life study when one's entire interest centers about Terpsichore. If a student is seriously intent upon the study of the dance, a period of at least six years should be devoted to intensive training and muscle-building—and at the end of that time the world will recognize a dancer of rare genius."

Signor Rosi has had a brilliant career as ballet master and choreographer with important opera companies and in celebrated foreign theatres. As a boy he studied with the great Cecchetti and later became a famous dancer on the operatic stage. Of late years this great teacher, who is now located in Los Angeles, has become recognized as an authority on ballet and choreography.

**SIX** pupils of Trinidad Goni, popular Spanish dancer and teacher in Los Angeles, were selected for dancing parts in the prologue to the Gaucho at Grauman's Chinese Theatre. These dancers were chosen by a director after he had visited Senorita Goni's studio and watched a class in progress. Teresita and Carmelita Villagran, two of her most talented students, are among those chosen.

Other pupils from the Goni studio are making names for themselves professionally, among them being Carmencita, who left last week for the East with the Spanish Fiesta company, for an extensive tour, and Helen and Lucille Chalk, who have recently been signed by Fanchon and Marco.

**JOSEPHINE LARSON**, Leah Sonneborn, Audrey Rolle and Verna Fulton, artist pupils of Arnold Tamon in Los Angeles, deserve special mention for their splendid work in the "Harvest Time Idea"—a Fanchon and Marco presentation which was recently shown at the Metropolitan Theatre in Los Angeles and is now on tour. Verna Fulton is doing some specialties that are enthusiastically received and give promise of a brilliant future. The work of all four dancers is a credit to their teacher.

**BROADWAY**, now playing at the Mason Theatre in Los Angeles, is distinguished by several unusually clever dancers whose original routines and attractive costumes combine to make a snappy presentation. This is a story of life behind the scenes in a theatre.

**THE** dance numbers for Fanchon and Marco's Lace Idea which opened Friday at Loew's State Theatre are composed entirely of dancers from the Arnold Tamon Studio, especially trained for this act by Tamon. Since the phenomenal success of several of his artist pupils on the Fanchon and Marco circuit, this local ballet master has been furnishing dancers for their presentations in numbers ranging from ten to eighteen a week, and the present "Idea" using Tamon dancers exclusively, is a logical sequel to their continued success.

The sensational tambourine and castanet numbers which are done in this act by Charlotte Lane with Pedro Valdez, whom Mr. Tamon brought from Mexico, are considered unusually clever, as are the other numbers which feature Margaret Cook, Margie Harkness, Homer Childers, Marian Edwards, Margaret Ketchum, Millicent Markall, Mary Ann Howard and Hazel Vogel.

These Tamon dancers, combined with songs and novelties of Fanchon and Marco arrangement, combine to make one of the most sensational and effective acts the popular producers have yet attempted and a long run over the circuit is assured them.

**GILDA GRAY**, mistress of exotic rhythm and muscular fantasies, is hypnotizing amazed eyes again.

In the past Gilda has won fame in the shimmy, hula and Charleston. The shimmy looked as if its inspiration was a wet dog shaking itself; the hula, a set of hips trying to fly, and the Charleston, a person attended by bees.

The plot for these Terpsichorean specialties came from books on the shelves of reference libraries. These dances began as accompaniments to religious rituals in certain lands and ended in rhythmic ecstasies with Miss Gray.

Out of a few volumes concerning the people and customs of Tibet, whirled the devil dance.

**ERNEST AGUERO** and his most talented pupils are becoming great favorites of the followers of the Carnival Nights that are given every Friday in the Rose Room of the Palace Hotel in San Francisco. Senor Aguero's special entertainments are attracting much attention which is quite in keeping, for Senor Aguero is well known throughout the world for his exhibition dancing. He is especially applauded for his Aguero Tango, which he has danced many times for the King and Queen of Spain.



Nelson and Rupp, clever tap dancers trained by Ben and Sally, Long Beach, who are now playing Ackerman and Harris time

**OFFERING** a sizzling line of her best French comedy, Ann Codee, favorite of the Paris boulevards and for several seasons a principle in American musical comedies, revues and vaudeville, has returned to the coast. Her act is as clever as she is interesting and that is tremendously so.

Miss Codee designs all her smart costumes for the stage and street; speaks five languages, plays the violin, knows how to cook, and is the mother of two young children.

Add the foregoing to the fact that she has been a bare-back rider, an acrobat, a tight-wire artist and a trapeze performer, and one sees why she is entitled to be called one of the most versatile stars of the theatre.

**FLORENTINE GOODWIN** has been engaged by Elisa Ryan to conduct a class in ballroom dancing for adults.

**STARDOM** in the German theatrical world has been attained by June and John Roper, two Los Angeles dancers, it was learned last week in reports from Berlin where the dancers are appearing at the Admiral's Palace Theatre.

The two artists began an engagement at the Berlin theatre five weeks ago and were an overnight sensation, according to reports. A week later found them as stars of the attraction along with Helen Wherle, noted European acrobatic dancer.

All the dance numbers executed by the Ropers are creations of Ernest Belcher, who is exclusively responsible for their Terpsichorean training. The dancers made a special trip from Europe last spring to obtain new dances from Belcher.

**SAN FRANCISCO** at its wildest, woolliest, wierdest, wickedest and worst—the infamous Barbary Coast and old-time waterfront—is the local of "Shanghai," the Ince picture which has just been released to first-run houses.

It is billed as a colorful, adventurous romance in which a sea captain falls in love with a beautiful (and probably innocent) dancer from a tough waterfront joint.

Ince is both star and director of this film. Others of the cast are Gertrude Astor, Patsy Ruth Miller, Tom Santochi and Alan Brooks.

"BLOSSOM TIME," booked to appear at the Biltmore Theatre, brings to mind those homely but satisfying graces—poise, simplicity and the atmosphere of a romantic day. The positive beneficence of real music is a factor. Its songs and ensembles of rhyme and rhythm show indefinite melody and harmonic beauty and sincerity. In this element, at least, "Blossom Time" takes a higher artistic plane than any light musical production heard in this country during the last two decades.

**KAY BRYANT**, former Chicago stage actress and dancer, is a recent addition to Hollywood's blonde population. She has finished her first comedy lead, opposite Gene Cameron, in "Silly Sailor."



**THE ART OF MAKE-UP**  
CONDUCTED BY MAX FACTOR

**Question**—I am desirous of obtaining the proper make-up for afternoon and evening. I am 18 years of age, have medium dark hair and dark eyes.  
GWEN MAHONEY.

**Answer**—For street wear use Rachelle Face Powder and the Flesh Powder Foundation. Use Raspberry Rouge and Medium Lip Pomade.

**Question**—Please tell me what make-up to use. I am a blonde and have greenish eyes. I am a dancer and wish this advice for stage use.  
GRACE RUTLEY.

**Answer**—Use Grease Paint No. 2 and Powder No. 6. Shadow your eyes with Lining No. 7. Use No. 18 Dry Rouge on the cheeks and a medium shade of Lip Rouge. Whiten your arms and legs with Liquid Body Make-up No. 14. Do not use white.

**Question**—Our church is giving a Christmas entertainment and I have the work of applying make-up. Kindly tell me what the average child should use.  
VIOLET JEAN HAWKINS.

**Answer**—Evidently you have not had much experience in make-up. Being in Glendale it may be wise to have you call at my offices at 326 South Hill street and receive advice in person. However, I would suggest that you resort to what is known as dry make-ups. Use a flesh powder on the children, and follow with a No. 18 Dry Rouge. Line the eyes with a black dermatograph pencil, and shadow the lids with Lining No. 3. Use a medium lip rouge. If you have any characters to make up, bring a complete description with you when you come to my office.

**Question**—I have been offered a screen test and want to know the proper make-up to use.  
DOLLY L.

**Answer**—I must have a description before I can advise you definitely. Motion picture make-up is entirely dependent on the individual, and as you have not given any description, I cannot advise you. If you will send me a full description as to age, color of hair, color of eyes, height, etc., I will be able to give you complete instructions on how to proceed.

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**Spanish Dancers**

(Continued from page 14)  
and Eduardo and they signed for a long run in an Alice Lloyd Revue then playing Broadway.

Following that they booked their act over the Keith-Orpheum time, and commenced a series of twelve tours over this circuit. Theirs was an instant success wherever they appeared—and their act was often held over for as many as three weeks in the bigger centers.

For eighteen years Eduardo and Elisa Cansino have danced together—from one coast to the other and for brief spells in foreign cities. Their summers have been spent doing short engagements in London, Paris, etc., and they recently spent seven and a half months in an Australian tour. It is only by leaving the country, thus, that they are ever afforded an opportunity for a moment's respite, for vaudeville here is exacting.

When the Cansinos played Los Angeles a few months ago they agreed for the 'steenth time that there was a place in which they'd like to locate. Small wonder then, that when an offer came to dance in the prologue to "The Loves of Carmen," they accepted immediately and set out to find a studio that their spare moments away from the theatre might be devoted to building the long-cherished dream—"a studio in California."

The success of their New York studio, which is in charge of a brother, was a fair barometer to the acclaim the West would give them. In the East the Cansinos are considered authorities on genuine Spanish dancing, and yet they possess

the happy faculty of originating unusual routines involving the authentic steps. Gus Edwards called upon them for the Spanish dances in his new act which will soon be shown on the Orpheum, and the original Black Bottom routine arranged for C. B. Maddux' Bag of Tricks, which played here recently, was also theirs. Ada Mae, star of Rio Rita, is a Cansino pupil, and so have been Dorothy, Fred, and Paula Stone, popular idols of Criss Cross, for which the entire Spanish repertoire was arranged by the Cansinos.

They've played with Dillingham's, Schubert's, Greenwich Village Follies, Anna Held and countless other celebrities, and they've arranged some of the biggest numbers in New York revues.

In Los Angeles Eduardo Cansino is directly responsible for the popular Tambourine dance which Don Luis does in "The Loves of Carmen" prologue, and with his sister, Elisa, he does four clever numbers, Latigo, Sombrero, Jota and Bolero.

Their studio is already established and promises to develop some exceptional Spanish talent—for, according to Eduardo Cansino, it is not necessary to be born to Spanish dancing—an American can as successfully achieve the Spanish steps and temperament as any other race, providing they will forego trying to be Spanish in their manner, and "act natural."

Personality—originality and modernization of dances using the fundamentally authentic steps as the basis for routines—are the chief factors in the stage success of these two, and it is easy to understand why they have become "America's foremost Spanish dancers."

Indeed, Los Angeles may well be proud to have attracted such celebrities.

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- 1st Prize — For the Student having largest total of correctly defined and spelled dance-terms.  
SIX MONTHS' COURSE of PRIVATE DANCING LESSONS from WINIFRED CHURCHILL, HOLLYWOOD
- 2nd Prize — For the Student having the second largest total of correctly defined and spelled dance-terms.  
MAKE-UP KIT from MAX FACTOR
- 3rd Prize — For the Student having the third largest total of correctly defined and spelled dance-terms.  
A PAIR of SATIN SLIPPERS from MILLS SHOE CO.

**CONTEST RULES**

- 1. Entrants must fill out qualifying blank attached to this page.
- 2. Only students of dancing are eligible for this contest—teachers and professionals are barred from entering.
- 3. Prizes will be awarded to the students who qualify by submitting entrance blanks attached here-to, and then submitting the longest list of dance-terms with correct definitions and accepted spelling.
- 4. All lists must be made using one side of paper only, and for entrant's protection should be either type-written or printed.
- 5. Neatness will be a consideration.
- 6. All lists entered in competition for the prizes must bear postmark not later than January 10, 1928.
- 7. Address all lists to *The American Dancer*, 422 South Western Ave., Los Angeles, California.
- 8. Any entrant who is found to be teaching will be disqualified and barred from competition in the prizes.
- 9. The greatest quantity of dance-terms correctly spelled and defined will be the prize-winning factor.
- 10. Whenever a difference of opinion exists as to spelling or use, and when such spelling or use may be approved by some authorities, full credit will be given for either interpretation.
- 11. Entrants expressly agree to abide by the decisions of the judges, who have been selected because of their prominence in certain lines.
- 12. In the event of a tie, *The American Dancer* will award the prize to each winning contestant.
- 13. Pupils appealing directly to the judges for suggestions for help will be barred from the contest.
- 14. Prize-winners will be announced in the February issue of *The American Dancer*.

**QUALIFICATION COUPON**

This coupon must be filled out and sent to *The American Dancer* by students entering contest

Name .....

Address .....

City..... State.....

Student of.....

How long been studying? .....

Phase of dancing studied .....

Other schools studied in .....

In filling out and sending in this entrance coupon I expressly agree to accept the decision of the judges as final and fair. In the event I do not receive the prize I do, or do not, wish to be notified of my rating.....

The American Dancer is sufficiently interested in finding out how many pupils have worthwhile dance-term vocabularies that it is instituting a contest to determine their extent. This contest will continue for three months—in order to give each and everyone a chance to compile as complete lists as possible—and will end with the February issue in which announcement will be made of prize awards.

Judges will be selected from the foremost teachers of the west and will be announced in the December issue.

# MUSICAL MOMENTS



**THE** Florentine Polyphonic Choir of fifty singers, both men and women, under the direction of Maestro Sandro Benelli, come directly from Florence and will be heard in Los Angeles in several concerts.

The programs which they will present will appeal to everyone and will include the greatest compositions of Palestrina, Perosi, Verdi, Plantana, Monteverde, Pizzeti and Leoncavallo. And among those effective Florentine and Neapolitan folk songs, which are so popularly sung by this noted choir, are "Boat Song" and "Lullaby" from the Trentino, by Leoncavallo; the "Two Drums," "To Sorrentino," and the Neapolitan marching song, "Troop on the March."

**HELENA LEWYN** is now in Baden-Baden where she is writing wonderful musical numbers of the country around her. Carl Friedberg, famous pianist and teacher of Elly Ney, speaks particularly high of this work, and is encouraging in his predictions for her future.

Upon her return to Los Angeles, Miss Lewyn will bring new scores by Satie, Poulenc, Tedescu, de Falla, Haba, Touch, Hindesmith and Honegger.

Baden-Baden has many celebrities such as Mr. and Mrs. Kreisler, Anna Case and Mrs. Caruso, as well as Carl Flesch, Carl Friedberg and Felix Salmond, who are giving sonatas, trios and double concertos.

**ADOLPH TANDLER'S** Little Symphony will begin its Los Angeles season on February 4. In the meantime, the organization is filling many engagements.

**THE** Los Angeles City Club presented Miss Kathryn Wentz, soprano, on a recent luncheon program. Miss Wentz's program, which consisted of four lovely songs, was all too short. The crystal clearness and evenness of her voice, combined with the effortless fluency of her singing and the beauty of her phrasing, make this artist a joy. The very beautiful accompaniments were played by Miss Ethel Myer, whose father is a famous vocal teacher in New York City and Buffalo. Miss Myer, it might be added, has had the good fortune to have inherited her father's great talent.

**A** SPLENDID annual faculty recital by the Zoellner Conservatory of Music was held recently in the auditorium of the conservatory. Those appearing upon the program were: the Zoellner quartette; Julie Kellar, harpist, Vadah Olcott Bickford, guitarist; Miss Erna Cavelle, vocalist; Joseph Zoellner, Jr., pianist; Antoinette and Amandus Zoellner, in a group of violin solos, and Arnold J. Gantvoort, a short lecture on music.

**ELINOR MARLO** of California has signed with the Chicago Grand Opera Association, as the new American singer.

William Tyroler will also be associated with this company as one of the conductors this year. He has, in the past, been connected with the Metropolitan Grand Opera Company of New York and has more recently been with opera in Southern California.

**ACCORDING** to Mr. Karl Krueger, conductor of the Seattle Symphony Orchestra, an auditorium seating more than 2,500 people is too large acoustically for the hearing of an orchestra of one hundred men.

Mr. and Mrs. Krueger have just returned from a trip to the east and will soon be on a short tour in the Northwest with the Seattle Symphony.

Such great admiration has been expressed to Mr. Krueger for his experiments with opera intime and especially for the presentation of "Aida" that there will be efforts in that direction for this season.

**THE** Kilgen prize for the best organ composition submitted during the year was awarded to Ernest Douglas of Los Angeles for his Suite in B Minor which was played at the convention of organists held in St. Louis last month.

Its presentation was given by Ernest F. White of New York. "Suite in B Minor" has as the first movement a "sonorously marked force and majesty of style." The "legend" is a splendid melody and the finale opens in the French manner and works up to a brilliant finish.

**ACCORDING** to H. J. Kearney, of the Winn-Kearney studio of popular music, saxophones have taken place of bassoons in all military bands in France and in Belgium, the home of the saxophone. Its perfect blending with the brass and its adaptability make it a very desirable addition to concert organizations.

# Costume Ideas

by ANDREE MALZACHER

## CARMENCITA

*Carmencita has a true Spanish appeal with her brassiere and upper skirt of black chiffon velvet, while the full part of the skirt is a cascade of gold net ruffles. Large red roses are coyly arranged in the coiffure and upon shoulder, hip and skirt.*



## GYPSY

*This gay gypsy maiden wears a little red velvet jacket edged with golden coins, a skirt of brilliantly colored ribbon which is held together with a girdle of striped red and gold brocade and head scarf of the same material as that of the skirt. Like all true gypsy maids she carries a tiny stiletto in her jeweled garter, wears sandals, large earrings, various bracelets and carries a tambourine.*



## HULA GIRL

*Here the little Hula Girl wears a novelty costume which is made quite effective by the use of long black silk fringe as a skirt, the upper part of which is a worn design. Voluptuous red flowers wreath themselves in the black silk wig and are also the motif of the breast-plates.*



### Dancing in India

(Continued from page 7)

these touches with their domestic animals sometimes painting their cows or decorating the broad forehead of a white oxen with bright blue beads.

The utter simplicity of his mode of living and the little need for material things brings to the Indian an inner life of quiet and understanding. This inner beauty shines upon their faces. It is seen in their large luminous eyes, dark and liquid with an expression of joy mingled with sadness. It is heard in their soft voices as they sing their weird, sweet songs or speak their language which is filled with poetry. It is a language of the soul. It is felt in their strange silent presence which to those who understand is eloquent with meaning.

Who can deny the beauty of the water carrier as she glides



smoothly along, her bright brass bowl poised on her head? The slightest movement out of rhythm would cause it to fall. The Indians from childhood carry everything on their heads, thus cultivating a beautiful rhythmic carriage, a high arched chest and a proud bearing of the head. The procession of water carriers, fruit vendors, ox-drawn carts, and naked children, like cherubs, is a dance in itself more beautiful than any conscious display could possibly be.

One can never think of India without remembering the drums — large drums and small drums used in processions, ceremonies and dances of all kinds. Intricate and simple rhythms are beaten out for hours, some times all night long, on into the day, until a certain mood has had

its full expression. There is a great truth hidden in the beauty of the drum: Is it not said that all creation arose to its beating?

There is an exquisite beauty and inner ecstasy in the dance done to the beat of a small drum or tambourine that only a performer can truly experience. There is a fascination in it to the observer, but the performer is getting the greatest joy. The Indians know this joy and it is from this that the true, beautiful simple dance arises.

To the casual tourist India may seem not to be expressing itself in the dance — but to

the artist seeking truth, India is filled with beauty, sometimes elusive, with child-like sweetness, a superb poise, loveliness of line, and exotic color and perfume, simplicity of gesture and a sincere adherence to a spiritual inner life, all of which makes up the true rhythmic dance of life.



### WHEN YOU COME

By ALICE LENZ

*I shall laugh, I shall dance, I'll be joyous  
As the sunlight after rain;  
I shall strive to forget that I love you yet—  
That my soul is numb with pain.*

*You will come, you will think I've forgotten  
The love you told to me—  
The depths of my woe you shall not know,  
My tears you shall not see.*

*And oh but you'll find me merry,  
So well shall I play my part;  
And when I'm so gay, ah who shall say  
That once you broke my heart!*

### La Danse Eolienne

(Continued from page 17)

Saens' beautiful "Swan" from the "Carnival des Avineux."

This latter composition has been arranged for harp by a man whose many beautiful compositions are performed with success by harpists old and young, so versatile is his style. His "Menuett," his "Ballade" and his "Waltz de Concert" are all beautifully visionary as befits material to be presented to the senses of both sight and hearing.

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### Vaudeville in Spain

(Continued from page 8)

ments for which the price is very high, in order to cover the normal cost of a ticket.

"In these places the show starts about five o'clock in the afternoon and runs continuously until the wee small hours of the morning, a bill often having sixty or seventy numbers on it. Of course, it is more inclined towards quantity rather than quality, but there are generally four or five pretty good acts and one star, who only makes one appearance. This type of amusement place is not allowed in Madrid, or, in fact, in any other Spanish city except Seville."

These people, as Madame Da Silva described them to me, are fiery, impetuous, quick to like or dislike and remaining staunch in their opinions.

They are indeed a very different public from our American vaudeville-goers, but what a satisfaction it must be to "get over" with such a keenly critical audience.

And, after all, isn't there some advantage to their method — undoubtedly they must maintain a higher standard of acts by their very critical natures and the uncertainty of their reactions.

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### Welcome!

The dancing world will greatly rejoice with Ben and Sally of Long Beach upon the arrival of nine-pound Master Patrick Ben Phelan on the 18th of October. Before long we will undoubtedly hear of this wee laddie as a fervent follower of Terpsichore just as both his parents are today and will add fame to the name of Phelan. Greatest congratulations and best wishes to the Phelan family.

### Boots---Boots---Boots

(Continued from page 22)

the footwear of such current productions as "Twinkle, Twinkle," Corrine Griffith's new picture; Cecil B. De Mille's "King of Kings," Colleen Moore's "Twinkle Toes," Elsie Janis' "Oh Kay," and countless others, speaks for itself.

It is also necessary for him to make street shoes for the various stars to wear in pictures, for certain styles film well and others do not, and again, some materials are hopeless so far as reproduction is concerned. Suede, for instance, is by far the best material for screening, and silver slippers, on the screen, are almost invariably canvas slippers given a generous application of silver paint.

It is always a practice with Mr. Mills to have the shoes he has made for a production personally fitted at the theatre on the first night of the performance, and whenever a production using Mills Footwear is scheduled, the opening night is invariably marked by a small procession of shoe-men bearing boxes, etc., on their way to fit the members of the chorus.

### The West's Association

(Continued from page 10)

ciation Teachers of Dancing. I would say, first: Yes, every section of these United States needs an organization to help teachers, and all should function through a head office. This office should be a clearing house for descriptions of dances, music and any information which teachers may need.

Second: memberships should be so as to help — not hinder. By this I mean particularly the many teachers who live in small cities, isolated from the large centers, for they cannot always study with the world-famous teachers, but are, to my mind, doing much to spread the doctrine of the dance in their own localities.

What do the rest of you think of it? Let's hear from some of the other states—Oregon, Washington, Arizona, Nevada, New Mexico, Utah, etc.—they must all have views on the subject, and *The American Dancer* is glad to print them — pro and con!

Write us before the fifteenth of next month and tell us your ideas about an Association for the West — let us know if you advocate it or not, and also what type of restriction you favor.

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## NEWS of the C. A. T. D.

by ROSE MOORE, Sec'y.

Three members of the California Association Teachers of Dancing have become brides during the past summer. They are: Miss Irma Kramer of Riverside, Miss Florentine Goodwin of Los Angeles, and Miss Pauline Putz of San Diego.

A charming new Bungalow Dance Studio was recently designed and completed for Miss Gracelynn Glidden in San Diego. The front of the academy is finished in white stucco with russet brown trim. The ornamental iron spindles of the main window are polychromed and dancing maidens in wrought iron are used as decorations in the front.

Business meetings are held the first Sunday in January and May, to be called by the vice-president in the northern and southern districts. Dues are payable on the first of the year, and should be made out to the California Association Teachers of Dancing and sent to the secretary, for their due card is issued from that office.

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### SPANISH DANCING HOLDS OVER MODERN INFLUENCE

The most highly developed "characteristic," or national dancing, comes from Spain. These have greater richness of beauty, variety and majestic posture than have any other occidental type of national dancing.

Spanish dancing throughout the centuries has been little influenced by the different invasions of the conquerors with the exception of the Moor. Under Carthagian rule in the city of Cadiz, flourished Spain's most highly developed art, its dancing. This dance still thrived under the Romans, for when they conquered the city, they were highly delighted with the Cadiz dancers. Even after Rome lost her power and Spain was over-run by the Visigoth, dancing was the only art which eluded the great destruction caused by these barbarians. Little children were taught the national dances in the seclusion of their homes. Then came the Moors in the eighth century. This people brought with them verses of beauty, architecture of simplicity of line and form and the appreciation of the dance; for the dance meant to them the uniting of verse and decoration. Under this guardianship and instruction, the Spanish dance increased its scope and in a certain section the people today retain a distinct Moorish trait in their dancing.

### BALLET IN THE TIME OF RUSSIAN IMPERIALISM

In the days of the old regime in Russia, the ballet as well as the army was directly under the guidance of the government. The applicants for admission to the Imperial Ballet Academy were as carefully selected as were the candidates for the national military academies. Those who were admitted to this highly desired goal were given, along with regal care and an art education unequalled elsewhere, a rigorous drilling in dancing six days of the week for seven or eight years. As they qualified, they made their appearance in the corps of the Imperial Opera before a resplendant audience of the nobility and a few privileged ones. The members of the ballet, through the government, were always assured employment in the ballet at a determined salary for a specific number of years, after which time they were retired on pension. The pay, though not high, assured them of an honorable career, and the remuneration through Imperial gifts and government favor was a thing not to be thrown lightly away.



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