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A group of Ratliff Dancers, San Diego, featuring Bob Burnett and Eula Hoff in the foreground

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# IT'S HERE

From the heart of movieland

## THE AMERICAN DANCER

A MONTHLY MAGAZINE DEVOTED  
TO  
DANCING  
IN ALL OF ITS PHASES

STAGE

BALLROOM

SCREEN

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## == Editorial ==

TO THOSE who love the dance with that deep and understanding devotion which alone is worthy of so great a symbolic art, the American Dancer is dedicated.

In this, the first issue of a magazine whose advent has long been desired, we, the editorial staff, artists, engravers, printers and executives have put forth every effort to bring into being a magazine worthy of the name it bears.

*The American Dancer*, as an individual, is the awakening of a nation's artistic soul—an expression of that artistry which is inborn in every people;—the inspiration which has made Italy famous for her sculpture, France her great paintings, England her literature and now—America, the soul of the dance!

*The American Dancer*, as a magazine, hereby humbly pledges its devotion to the shrine of Terpsichore and takes oath with all in whom the joy of rhythmic expression finds satisfaction in the dance, to keep inviolate the trust it holds,—upholding the art of dancing and furthering dancing as an art as well as an avocation and a vocation.

That *The American Dancer* will eventually take its place as the American authority in its field, is our hope.

To that end these columns are filled with the things we consider of particular appeal to all who enjoy the dance whether in its social forms, a study, a profession or the teaching of dance art. Personal exploitation will have no place throughout its pages. Only news, features and art of general interest will be accepted for publication. Contributions from the unknown are encouraged quite as much as those of the celebrity.

*The American Dancer* must fulfill your idea of an up-to-date dance magazine and for the accomplishment of this aim we must have the cooperation of every reader. When its pages please you—let us know, we then, perhaps can mould future issues according to your desire, but if, perchance, you feel the necessity of criticism, please consider us worthy of such communication that we may improve upon succeeding numbers.

So—with the hope and promise of a future useful to the realm of dancing we come to you.

# Dancing in the Mission Play

JOHN STEVEN  
M'GROARTY



TO SPEAK paradoxically, or, as you might also say to make an Irish bull, the dancing in the Mission Play is so old that it is new.

What is meant by this is that the dances in the Mission Play are the old Dances of Spanish California—

terpsichorean art that was the vogue when California was a province of the kingdom of Spain and when the great ranchos that were flung between San Diego's Harbor of the Sun and Sonoma in the Seven Moons were the frequent witnesses of great fiestas occasioned by christenings and weddings and the celebration of the saints' days and which never ended at a less duration than two weeks.

The first dance in the Fiesta Scene of the Mission Play is called "El Sombrero Blanco"—the Dance of the White Hat. The music of this fascinating performance is said to have been written by no less a person than the renowned Fray Junipero Serra, himself. And it is easy to believe that the great Apostle of California, the founder of the Missions who brought civilization and Christianity to the shores of the Sunset Sea in his strong brown hands, might well have written the music of this dance, because he was a man who seems to have been able to do everything. He was a great administrator, an empire builder, an extraordinary missionary, a farmer, an engineer, an astronomer, an architect, a tailor, a carpenter, a stonemason and everything else that any man ever was. So, when we know he was all these things, we can readily believe that he was also not only a musician but a composer as well.

And we are to remember that the old Padres of the Mission

days were not opposed to dancing. They might have been opposed to some kinds of our modern dancing, and especially to what is really indecent dancing as seen, alas, in too many of our theaters, not to speak of dance halls. But to the

free and joyous terpsichory that expressed the joy of life and was absolutely free from obscene suggestion, the old Padres not only tolerated it but encouraged it.

This dance of "El Sombrero Blanco" (Continued on Page 33)



DANCERS AND MUSICIANS IN THE MISSION PLAY

# What is the Most Popular Form of the Dance on the American Stage Today?

Someone has said, "There are only two kinds of men who are absolutely consistent—idiots and dead men!" That might be construed as a sincere tribute to the American audience, for certainly it cannot be claimed that the theatre goer shows the slightest consistency in bestowing applause from season to season.

Take the dance acts which have come within the pale of your own experience, for example: This season it may seem that the tap dancers are getting the bulk of the applause on the bill, while last season, perhaps, it was the acrobatic dancer. At one time, certainly, there seemed to be an endless run of toe dancers, who were all appreciated; then, of a sudden, adagio teams became the rage; only to give way to a distinct season of the Apache, and then, if you remember, the Tango established a record by more nearly monopolizing a complete season in itself than any other dance had done.

In one thing alone the American audience remains staunch—its insistence upon the unusual. The commonplace forms of dancing have no charm, for terpsichore is an art, and those who buy tickets to a performance expect, and rightfully so, to be overwhelmed, or at least distinctly thrilled, by the beauty, cleverness or technique of the performer.

For that reason we still have our tap dancers, our toe dancers and our acrobatic dancers; adagio teams are winning applause daily and the Apache and

Tango may be encountered on any vaudeville bill. But—they are distinguished by novel routines, done super-successfully!

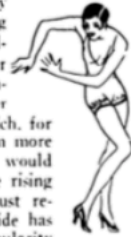
Super-successfully is exactly the word. Whether it be classical or jazz, solo or team work, unless the dancer is especially cut out for that type of dancing, any attempt to create real enthusiasm in an audience will be futile. To be unusual is to have the key to success.

This assertion will be borne out by any old theatre programs you may have. Since the inception of variety, or vaudeville, you will find scarcely an evening's presentation without at least one act, for instance, in which a little step dancing was offered; and this regardless of whether the season was unreservedly assigned to toe, ballet, adagio, acrobatic, Apache, Tango, or what-have-you.

To be sure, the step dancing of yesterday was vastly different from the step dancing of today, yet the art has never died. It is just as popular with an audience today as the artist presenting it is able to make it—and no more so. The same rule applies to ballet and toe as

well as any other type of dancing, and may be proven in any part of the country this very night.

So, if those who wish to become successful dancers will profit by the consensus of advice, they will select the dancing that suits their individuality and type, rather than try to adapt themselves to some other forms of dancing which, for the moment may seem more popular. Those who would ride to success on the rising tide of popularity must remember that every tide has its ebb, and that popularity itself, in its wholesale sense encompassing the fashions of the moment in motor cars, women's dress, speech, actions and even dances, is a hollow bubble, whose bursting point is always dangerously close and threatening all who venture to attach too much weight to it. Yet that other popularity, which is the normal outgrowth of personality and distinctiveness, is the constant handmaiden who has "made" a host of great celebrities, actors and dancers and is a genuine star which guides chariots hitched to it to a successful and spotlighted mooring place. Popularize your own type of dancing by being distinctive and original and let the passing seasons with their fitful fancies take care of themselves!



## YESTERDAY AND TODAY



Grandma danced the minuet,  
Oh, many years ago;  
She told me she could ne'er forget  
The stately steps, and slow.

Grandma's skirt was full and wide  
She moved with stately measure,  
Back and forth she'd gently glide—  
Just think, they called it pleasure!

Grandma does the Charleston, now,  
She goes out every night—  
You can just bet she is a wow!  
Grandma's skirt is short and tight.

Grandma danced the minuet,  
Oh, many years ago—  
Grandma says she can't forget—  
It was so blooming slow! *Wynne Wadell.*



## THE FOUNTAIN

an original conception by Earle Wallace, prominent ballet master of Los Angeles. Lower, Doris Loomer, Irene Geidner, Bernice Bond and Hazel Hale. Upper: Earlyne Wallace and John Sanna

# An Interview with "The Ballet Master to Movieland"

By RUTH ELEANOR HOWARD

"ISN'T it difficult to step into a picture at a moment's notice and direct dance sequences that can be used without continued re-taking?" I asked Ernest Belcher, upon whom the Western Associated Motion Picture Advertisers or Wampas have conferred the title, "Ballet Master to Movieland."

He was sitting in his director's chair at one side of the big classroom and without missing a single detail of the class' action had been conversing with me for several minutes about his screen presentations. Before answering he ordered in a low but authoritative voice, "Boys"—and a group of healthy, sturdy young men who would make a creditable showing in any gym, swung into action before his keenly appraising eyes.

"This is my joy!" he returned irrelevantly. "to train these husky boys to be good dancers. There's no room in my school for men with pretty hands and faces—give me the men and I love to work with them." Then—"You asked a question. No, it isn't hard—in fact, the mere matter of knowing what you want simplifies direction."

How true of life—how true of dancing—how true of everything we do—know what you want and its achievement is simplified! Real philosophy motivates this quiet man—philosophy coupled with dreams and a burning am-

biton to ever improve his own creations. "In the first place I never put a girl before the camera who has not had at least two years intensive training. That, of course, is merely an adaptation of a

"Many of the dance sequences in pictures today are under my direction—and the reason is the fact that I know what I want and I get it!"

The experimental period of screen



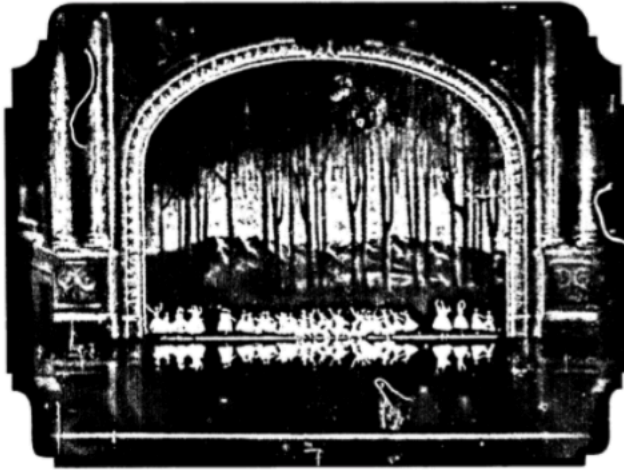
SCENE FROM ONE OF ERNEST BELCHER'S FIRST BALLETS ARRANGED FOR THE MACK SENNETT PRODUCTION "SALOME VS. SHENANDOAH"

firm and fast rule to never take a dancer from the line and put her in front—one must be very, very sure of a student to take that chance for there aren't many who can so readily assimilate success.

dances—the time during which no one knew exactly what he wanted and the scenes were indicative of the state of mind, is a thing of the past, according to Mr. Belcher, although great strides are still being made in the improvement of screen presentations.

An interesting example is found in the first ballet he directed for motion pictures. It was eight years ago—on the Mack Sennett lot during the filming of "Salome vs. Shenandoah." The ballet, which was in reality a huge undertaking, consisted of eight girls and was deemed so great an indication of Mr. Belcher's directorial ability that he was at once sought after by other directors. During the filming of "Heartbalm", "Crossroads of New York", and "The Small-town Idol", he studied continuously to perfect numbers for screen work and found that certain movements which are necessary to a good stage performance, must be entirely eliminated before the camera. It was discovered that these actions had caused a flickering and jumping of lights in the finished picture which diminished enjoyment and made screen dancing seem entirely impractical.

Choreography for stage and screen are almost entirely unrelated, he says. Ensemble lines are straitened for filming, whereas on the stage a group of adagio



ONE OF THE MOST BEAUTIFUL BALLETS MR. BELCHER HAS PRODUCED. 110 GIRLS WERE USED IN THIS GROUP FOR "BEYOND THE PURPLE POOL"

teams, for example, would be brought forward and others put in the background, while on the screen they would be so arranged as to please the eye by good grouping, yet all must be in the foreground of the picture.

"Twinkletoes", a recent First National production featuring Colleen Moore is evidently one of Ernest Belcher's favorite pictures. Yet as he proudly displays pictures of "The Phantom of the Opera", "Beyond the Purple Pool", etc., one really wonders if he has a favorite, or if rather, the joy of achievement is not the true satisfaction he derives from this work.

At least, "Twinkletoes", with one hundred and ten members of the ballet, presents an interesting contrast with that first success eight years ago, in which eight dancers were considered a phenomenal presentation. An outstanding record of efficiency in directing and filming the dance was established with "Twinkletoes" when two thousand feet of film were made between the hours of ten thirty and one thirty and of that tremendous footage, the cutters reported that two-thirds was usable.

In speaking of this picture, Mr. Belcher was long in his praise of Colleen Moore who, he says, had not had any previous dance training, but in ten weeks study with him mastered the toe positions which her part called for and amazed motion picture fans throughout the country with her clever dancing.

Speed and certainty are two important factors in the direction of screen dancing, Mr. Belcher says. The tremendous expense which attends the filming of the simplest picture requires that one have the ability to stage and direct dance sequences without delay and the re-taking of hundreds of feet of film.

On three recent occasions, Ernest Belcher was called at eight o'clock in the morning to make important scenes with his dancers and in each instance the footage was taken three times and yet the company had finished and was dismissed during the noon hour.

It was Emerson who said, "Good luck is merely another name for tenacity of purpose." The phrase came to my mind as Mr. Belcher recounted a recent experience at the Vitagraph Studios where he had been called to direct a quadrille. An actor on the set, recognizing the "Ballet Master to Movieland", called

out, "I don't see any of your girls here, Mr. Belcher and it's nine o'clock! Don't tell me that you're going to use extras and train them now!" "Certainly, I'm using extras and they'll be thoroughly drilled and ready in plenty of time," Mr. Belcher promised.

Whereupon the actor replied, "Betcha can't have them ready by noon!"

The smile that passed over Mr. Belcher's face as he reminisced was one of calm surety in his ability to master any occasion and I could readily visual-

find neither his bettor nor his bet!

Many of the famous dances seen on the screen are originations of Ernest Belcher's ingenious mind. The roster of stars who have studied with him and worked under his direction reads very much like a roll call in the Hall of Fame. Perhaps best remembered among them is Pola Negri whose dance sequences in "The Spanish Dancer" were staged by Mr. Belcher in Busch Gardens, Pasadena. Colleen Moore, who I have mentioned previously is, of course,

outstanding and so are Patsy Ruth Miller, May McAvoy, Lillian Gish, John Gilbert, Lois Moran, Margaret Livingston, Vilma Banky, Sally Rand, Rod La Rocque, Kathryn McGuire, Mildred Harris, Carol Dempster, Helen Ferguson, Louise Fazenda, Marie Prevost, Phyllis Haver, Laura La Plante, Virginia Lee Corbin, Ramon Navarro, Wesley Barry, Hope Hampton, Marjorie Daw, Gladys Walton and many others!

The career of Ernest Belcher is brim full of interesting episodes and not the least unusual is the strange manner in which D. W. Griffith's attention was directed toward him. Carol Dempster was the unwitting instrument of this fortunate combination for at the time she was endeavoring to launch her motion picture career in a D. W. Griffith production. Her dancing attracted the great producer's attention and he sought her teacher. The two collaborated in working out a beautiful prologue for "Broken Blossoms" in which Miss Dempster appeared as premiere ballerina. Motion picture work, however, seems to be Ernest Belcher's hobby. His exhaustive study of the proper presentation of dance



BETH LLAEMLE, NEICE OF CARL LLAEMLE, AND SAID TO BE THE MOST BEAUTIFUL DANCER IN THE MOVIES

ize his manner as he challenged, "I'll tell you what I will do—I'll put up five dollars right now that I will have them ready before noon!"

"You're on," the other exclaimed, and they clasped hands in agreement.

At nine forty-five, so the story goes, the quadrille was called and to the joy of all concerned, Ernest Belcher directed his scenes in double quick time and had the set cleared for the succeeding parts long ere noon!

Since happy endings are not in vogue you'll not be surprised when I tell you that seek as he did, Mr. Belcher could

numbers for the screen has opened wide vistas and he sees that the quick action and joy of achievement recompenses him for the absence of lights, color and other stage accoutrements.

Mr. Belcher is looking forward, however to the day when motion pictures will be shown in colors and such gorgeous effects as those he achieved in "The Phantom of the Opera" will be a commonplace. Then, and then alone, he believes will the genius of the dancer have a worthy vehicle of expression.

# La Danse Macabre

By ELEANORA FLAIGE



*"—Simplement tu es le fou de la Mort;  
Car tu t'efforces de l'éviter par la fuite,  
Et toutefois tu cours vers elle."*



**M**YSTERY and obscurity surround the origin of the various forms of the Danse Macabre.

Whether it made its debut as a poem, a painting, a religious ceremony or a grotesque pantomime, history has not recorded, but countless are the legends immortalized in painting, literature, sculpture and engraving, of nocturnal orgies in the Cities of the Dead, of weird allegories danced to the accompaniment of Death's violin, of spectral carnivals celebrated in crumbling churches and ancient mortuaries, of the eternal comedy of Kings, Heroes and Emperors, dangling like helpless marionettes at the ends of the invisible threads in the Grim Reaper's hands.

The Danse Macabre is of much more ancient origin than the Danse des Morts (Dance of the Dead) for it appeared as an engraving in 1485. The original idea of the Danse des Morts was long attributed to the painter Holbein, and it was generally accepted that the famous Danse des Morts in a cloister at Basle, was from his brush, but Gabriel Peignot, an authority of note, has proven that this painting was executed about 1441 by an unknown and not by Holbein, who was born in 1498.

The earliest painting of the Danse des Morts is the Danse de Minden (Westphalia) dated 1383 and believed to have been executed after an outbreak of the Black Pest.

The Danse des Machabees is mentioned in an old codex manuscript of the Church of Besançon: "The seneschal was obliged to pay Jean-de-Calais, matriculate of St. Johns, four simais (French liquid measure) of wine, provided by said matriculate for those who, on the 10th of July, 1453, after the mass, performed the Danse des Machabees in the church of St. John the Evangelist in honor of the provincial chapter of the Minor Brothers."



In the above description the Danse Macabre is designated as a pious ecclesiastical interlude in which the actors appeared as in the paintings with which we are familiar, and by this living performance, kings and pontiffs were subdued, like ordinary men, and reconciled to the inevitable stroke of Death.

The most noted antiquaries do not doubt that the Danse Macabre has been represented, especially in churches and cemeteries; at least it was in the latter that pieces were played in England, known as Miracles; absurd creations, revolving usually around the lazy life of some saint, and for which the actors used the ornaments of the church for their costumes and the lugubrious theatre.

The most famous performance of the Danse Macabre and the most widely disputed was the Danse des Morts at the Cimetiere des Innocents at Paris; an account of this spectacle reads:

"The Duc de Bedford, surprised at the unhoped for success of his army, celebrated the Victory of Verneuil by a fête which was uncanny in the extreme and he chose for its setting the centre of the capital whose inhabitants had scarcely begun to forget the horrible famine which had claimed the lives of hundreds of their fellow-men.

This famous procession filed through the streets of Paris under the name of Danse Macabre or Danse Infernale, astonishing divertimento over which presided a skeleton with a royal diadem, holding a sceptre in its fleshless hands, and seated on a throne resplendent with gold and precious stones."

Barante, in his History of the Dukes of Burgundy, speaking of the fêtes which took place in Paris when Philippe-le-Bon was there in 1424 says:

"There were not entertainments for the aristocracy alone, but the people also had theirs. During six months, from August until Lent, they represented at the Cimetiere des Innocents, the Danse des Morts; the English especially enjoyed it. There were scenes between people of every age and profession, in which Death always played the leading part."

Peignot declares that this dance was not performed by living persons but was a painting whose excessive dimensions required six months' work and that which further confirms it is that the Franciscan friar, Richart, five years later preached from a high scaffolding opposite this painting.

Langlois says: "In thinking of this composition, we are reminded of the

(Continued on Page 24)



**TWILA RHINEHART**

*a prominent young screen artist who attributes her success to classical dancing.*

# A Pupil of Pavlova

*Tells Ruth Eleanor Howard some of the interesting things about that sparkling personality whose dancing is beloved by audiences throughout the world*

## CARNIVAL



Oh, night enchanting  
of Florentine beauty,  
Confetti is spangling  
the amethyst skies—  
While prismatic colors,  
in glorious pageantry  
Mingle with laughter,  
and soft, perfumed sighs.

Moon mist and lilacs  
are strewing the streets  
And colored lights glow  
in the sweet-scented night  
Where elusive Romance,  
in a red domino,  
Throws kisses to gay  
Columbine in delight.

The throbbing of violins  
drifts through the air,  
Its intangible sweetness  
brings pain to the heart.  
For tomorrow Romance  
will be only a student,  
And Columbine only  
a model for Art.

*Eleanora Flaige.*

takes her listener to spend an hour with the beloved Madame. It is, when Muriel Stuart tells it quite foreign to one's usual conception of life in the theatre with its endless rounds of rehearsals, rather it becomes glorified because of the inspiring presence of the great danseuse. With unusual fervor she tells of the days that followed her fourteenth birthday when she joined Pavlova's company in Chicago. During the war, the company remained in South America, to commence, when peace was established, a comprehensive tour which included engagements in London, Paris, America, Japan, China, the Malay States, the Philippines, Bombay, Calcutta, and Cairo.

"Often, after class she would talk to us not only about dancing but life in general. She would tell us to observe everything and to especially notice people—their manner of living, their clothes, every little detail. Not to copy but to observe was her philosophy. 'When you dance think not about the steps or technical difficulties but try to give joy to those persons in the audience who wish to forget the troubles and commonplace happenings of their everyday existence and help them lend their imagination to the realm of unreality,' was her constant admonition. I then but dimly realized the great value of such advice, but later I understood this to be one of the reasons for the greatness of this supreme artist."

With a sweep of her hand she indicated the room with its happy, laughing throng at practice and concluded—"How little did I dream of this! If only I can make them realize what she taught us—that true students of the dance should combine a study of the various arts—music, sculpture, painting. Not, of course, an equal amount of time to each—that would be asking too much, but that they learn to know and love all art—thus may they bring individuality and artistry into their dancing."

Naturally, first of all, we must have complete control of our body to be able to give an appearance of ease and grace. Then only can we dare to create—to perform. And who knows! From a seed may come some splendid and beautiful composition!"

feet just would not turn out, and on her hands and knees she would tirelessly correct us."

To Muriel Stuart the art of dancing is the art of Pavlova and her frank assignment to the great danseuse of all credit for any honor she has attained is a refreshing attribute. Her childhood, crowded as it was with intensive study is a sort of fairy land into which she

SUTTER, to say the least, is a surprising street to one who ventures into doorways, down steps that lead to quaint studios or upstairs to gay tea rooms. Yet to me its charm was two fold from the moment I peered into a certain hospitable studio and found Muriel Stuart, the adored center of a group of ballet students. I knew her instantly as the gifted protegee of the great Pavlova, for her tall, easy grace and subtle charm bespoke one who is to the manner born. Here indeed stood the little girl who but a few years before had traveled miles to dance for the great Pavlova—taller, more mature, gracefully self-assured yet still a bit wistful and certainly inspired!

A ready smile was her cordial welcome and at the mention of Pavlova's name her enthusiasm was unbounded—

"My career as a dancer would never have materialized unless, Mme. Pavlova, the greatest and most loved dancer in the world today had consented to take me as one of the eight little girls to be chosen from all parts of England!"

One wonderful morning I danced for her, not on the toes, but just a little skirt dance I had learned from my first dancing teacher. And then, perhaps, because I knew so little and looked so frightened she took me as one of the favored eight. At any rate, on that day the long and necessary hard work commenced. Eleven wonderful years association—first as a pupil—later a member of her company, and lastly her *Premiere Danseuse* followed."

San Francisco and its Sutter Street had already faded from Muriel Stuart's ken—she had sped back over that brief span of years and was the child again—studying each morning with her idol of the dance.

"Pavlova's moods," she continued, "were mirrored in her dress. We knew from the first moment she entered the room whether our lesson would be a hard one or not. Generally she was a veritable angel in white, but sometimes she would come into the classroom wearing black—then we knew a flood of tears would sooner or later be our response. How patient she was—how stupid we were. Every line of our body had to be corrected, every finger put in place. Our

# PERSONALITY--- Yours for the Asking

By EVELYN M. S. LABADIE, B.S., B. O.

*"Grow old along with me, the best is yet to be,  
"The last of life for which the first was made."*

ROBERT BROWNING.

IT SEEMS strange that in this day and age, when we have schools of drama, expression, and dance, that there are still so many content to go through life without the thrill that comes from a strong personality. It is said that a person either has or has "It" not. "It" is supposed to be a mysterious something given one at birth, to enjoy through life and hoard the secret of its origin.

But I say every one may have "It" and I go farther than that and say that those who have "It" have acquired it!

Trace a person with "It" to his childhood days, and you will find him the one who almost from infancy was entrusted with the errands for the family. He was the one who was asked to run to the neighbors with a message for mother. No doubt the message came through faltering lips and hesitating speech the first time, but gradually his step became firmer, his speech clearer, his voice rang with the sound of victory, and his eye beamed with intelligence. Later, because of his attractive qualities (acquired, as you see) he was given the leads in his school plays, the offices in his classes and clubs. And so his personality grew and grew, and by the time he reached manhood he was pronounced a most magnetic personality. And again the old saying was proved true, "Nothing succeeds like success."

On the other hand consider the child who is pronounced "timid." He is usually given no opportunity to overcome it, and so he draws within his shell more and more until at last we find a person who is rated as extremely unattractive. Often parents in speaking of several children will say, "No use letting Henry study for he really has no talent whatever, but Susan, here, has already appeared before many audiences." If they did but realize it, Henry should have the opportunity, for Susan will get along

any way in the world, while Henry will not be given credit for his talents unless he knows how "to put them across." It is really not what you know that counts so much, but what you can make other people believe that you know.

An interesting illustration was given by a woman whom I know who enrolled for the study of expression when well past sixty years of age. The work seemed extremely difficult for her and often even her classmates wondered if it was worthwhile for her to make the

effort. She persisted and when I asked her two years later what she considered the greatest benefit derived from such study, she said, "It has given me *Self-respect*. I always felt little and unimportant in the presence of other people but now I can talk to anyone at any time and feel his equal."

If you want personality, "Dance-acting!" It is yours.

The man, woman or child who has cultivated some gift and is able to "put it across" in a pleasing and personable manner will always be found the center of any group of people. Personality, they call it, but I say that any of the arts will give you this magnetic charm and in a comparatively short time.

"Let us then be up and doing,  
With a heart for any fate.

Still achieving, still pursuing,  
Learn to labor and to wait."



PERSONALITY—THE ETHEREAL—POSED BY VAHDAH KUBERT, WELL-KNOWN DANCER OF SANTA BARBARA

# The Dance

## What It Is, Was, and Should Be

By SERGE OUKRAINSKY

**T**HE Holy Scripture says: "In the beginning was the word, and the word was God."

When the divine breath animated Adam, the first movement of the first man was the first dance pose.

*The dance is the silent word, the means of the expression of the soul through the medium of the body made in the image of God.*

In all great civilizations the dance was regarded and taught as an art, but it was also, I believe, the most abused and maltreated of the arts, due to indirect influences. As all movements are of the dance, they used the definition dance, for any unusual gyration whatever of the human body.

In antiquity, there were only two types of dancing; the austere and exalted sacred dances, and the profane exhibition dances which served as a pastime. A great number of the religious dances disappeared when the exhibition dances became perfected, and the ancient bacchanals and orgies, under the reforms of etiquette, became the period dances. In our days of relaxed conventions, the period dances have died and the minuet, gavotte, etc. are no longer found in the salon.

Without entirely returning to the frankness and abandon of the bacchanal, the sex attraction which appeared because of the close proximity of the dancers inspired the most primitive emotion of the black race, and made the waltz appear old-fashioned, which in its day had scandalized by the fact that the cavalier encircled his partner in his arms in place of lightly touching her finger-tips as was formerly the custom.

I do not wish to discuss and judge the facts, but I wonder why and for what reason, when the couples walked arm in arm, it was called flirting, but if one did the same thing while turning, it took the name of dancing.

In short the period dances have disappeared, and today it is only in the tango that vestiges of a figure are found, and likewise, it is only on the stage that one may see it from time to time.

The exhibition dances are, I should say, not multiplied but rather unfortunately divided into different classes.



SERGE OUKRAINSKY

Besides the period and character dances, three principal classes have been formed: One, the ballet, which has contrived to pursue technique; acrobats who would be unable to execute the steps of an elementary class, and who are unwilling to appear on the programme under the name of acrobat, but herald themselves under the pompous name of adagio dancer, are playing the sentry on horseback.

Another branch is the eccentric Jazz, which is nothing less than an incorrect and angular ballet with atrophied arms, as in all inferior and primitive dances. In fact one may judge the value and superiority of a dance or dancer in regard to the importance attached to the hands and arms.

In nearly all the peasant dances, the young girls hold their skirts without

expression, while the boys arms hang by their sides, or remain equally immobile on their hips. By contrast the more advanced types of dancing, as for instance, the Italian Ballet, the arms have very conventional attitudes and definite positions, and in Russia, where the dance is so highly developed, even the dances of the peasantry have elaborate arm movements. The Spanish dances have not only varied arm movements but also employ castanets, which makes them even more complicated and difficult.

The superior interpretative dances are at times executed, truly speaking, only by the movement of the arms.

It is this third class, which, unlike the ballet, has not attracted acrobats but among whose devotees are a quantity of amateurs. It suffices in our day, to possess a victrola, a pair of not ungainly legs, a dainty short costume, a veil, or a flute of gilded paper, and one immediately becomes an interpretative dancer. Now, according to my viewpoint, all this is not the Dance, but since I am not Ex Catedra I may be mistaken, however I think it is neither the amorous whirlwinds, nor the pirouettes, nor the acrobats nor the pretty-legs who are the dancers.

To me, the true Dance is that which is under the protection of the Muse and is related also to her eight sisters and may display herself without fear beneath the gaze of Helios. The true Dance is that which consists of these following virtues:

*Sincerity*—resource to laborious work.

*Humility*—source of wisdom and means of acquiring the knowledge of masters.

*Love*—sacred fire of divine inspiration.

*Generosity*—expansion which leads to creation in art.

It should also respond to the following demands:

*Literature*—which gives the active principal to the work.

*Music*—which gives atmosphere.

*Technique*—which gives finish and polish to the work.

*Painting*—which gives color.

*Architecture*—which gives design.

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THE BLACK BOTTOM

interpreted by

Margaret and Lillian Reynolds

with Gus Edwards on the Orpheum Circuit

# The Dance in



By C. L. GLENN Director of the Department of Physical

“YOUNG man, do you permit the teaching of dancing in our Public Schools?” Out of a clear sky on a bright spring morning came this question, delivered in a tone which rang with accusation and challenge. So completely out of harmony with the peace of the world came this exclamation that for a moment I was somewhat at a loss to know or realize what it was all about. After seeing that my visitor was comfortably seated, I urged her to give her interpretation of dancing in order that we might have some common ground upon which to discuss her question. After listening to a most astonishing description of the dance, as she interpreted it, I answered most truthfully. “No, we do not allow that to be taught.” What a pity that some persons allow their vision to be so distorted and warped that they fail to see the beauty, the charm and the dramatization of ideals that is expressed in the dance.

While we may not agree with those who criticise, yet when we stop to consider their point of view, their lack of appreciation based upon their knowledge of the

subject, we can be more tolerant with them. If fruit were to be judged by spoiled specimens, there would be no fruit grown. The public must be educated to expect more of the dance; it is the abuse, not the use of it that has brought criticism. The emphasis of all education is on the growth of the individual. This growth comes through participation in activity which satisfies this demand of a wholesome urge. It is upon this fact that rhythm and activity should be taught in all schools. Children are naturally rhythmical and this wholesome urge should be developed and guided, not only to develop grace of movement of the physical but to give opportunity for growth of expression and creativeness—individuality.

It is because of lack of guidance that

immature minds, groping in their desire for an opportunity to express this wholesome urge, have clutched at a phantom and found emptiness. It is these unguided, untutored people who serve as examples for the critics of the dance.

The instruction in rhythmical art should include all grades from kindergarten through high school and should include all socialized rhythms, that is, those in which groups may participate, viz: rhythmic games, folk, natural, interpretative and social dancing. What joy the primary youngsters get out of rhythmical games, and at the same time they are developing a coordination not possible to develop otherwise.

While America is too young to have traditional folk dance or folk lore, yet, the folk dances of our ancestors are easily transferred without fear of loss of love for our own country. As a physical activity they are unexcelled, and have in addition the educational value of friendliness, cooperation and good citizenship.

So much is heard about the educational value of self expression. Natural dancing gives a splendid opportunity to give expression to the rhythm from



“JOY IN VIGORIOUS PARTICIPATION” — A GYMNASIUM SCENE IN ONE OF THE LOS ANGELES PUBLIC SCHOOLS

# Physical Education



Education and Athletics, Los Angeles City Schools

within. It is truly an art. Interpretive dancing has this function also, and in addition has exceptionally fine possibilities in posture training, carriage and grace of movement.

Experience has proven that the finished musical thought must become a vital factor in the activity, if the child is to be led from the first desire, which begins with imitation, to the skillful type which demands not only an activity but definite thought. In order to do this it is necessary to begin, as we have attempted, with the most simple and elemental movements. By so doing, a foundation is laid for rhythmical control.

It has been said by critics of interpretive rhythm that it is not possible for children who have not had musical training to “do what the music tells them.” This may be true of those devoid of musical sense or those who are tone deaf, but experience has proven that the great majority of normal children do react rhythmically to this inner urge. The writer has had opportunity to observe that even with very small chil-

dren the physical reaction is guided by the type of music played. The range of action being from the slow, swaying motion to galloping and leaping. This desire for action, this inner urge as it is sometimes termed, must be guided into ideas.

Man is gregarious. He lives, works and plays in groups. “No man liveth to himself.” The social dance plays a great part in this particular. Music, a group of people, result—a social dance. This urge cannot be suppressed nor should it be. It should, however, be guided into channels of wholesome contacts. If proper guidance and instruction is given, our social standards will be raised. There will disappear the gorilla like movements and other objectionable attitudes prevalent on some dance floors at present, as will the uncouth “gimme the next” expressions so often heard. Let us hope for the return of the “Old Fashioned Dance” of our fathers and with it the return of the neighborliness of yesteryear. For in it, is well depicted the joy of rhythm and the pleasure of wholesome recreation.

The formal type of physical education is rapidly disappearing because it is a form of muscle training adapted to adults, and superimposed upon children. In its place is to be seen plays, games and rhythms. In all of these the vigor with which the children participate is adequate proof that the change being made is perfectly logical. We in Physical Education are primarily interested in the physical development of the in-

dividual and because of this we are fostering the activities in which the child is interested. Interest begets participation—participation begets development.

We are not interested in building individuals who may perform great feats of strength nor are we especially interested in the development of athletes who break world records, or in groups that provide spectacles for the amusement of great multitudes. We are tremendously interested, however, in developing the individual into a being well balanced physically, with poise, alertness and self control and with the conviction that his body is “God’s Temple” and must not be defiled. We are vitally interested in what has been termed the nation’s greatest problem—the proper use of leisure. With the continuous shortening of the hours of labor, this problem is destined to grow. Dancing is probably at the present time the foremost leisure time activity. Is it not consistent then, that educational institutions assist in the guid-



THE DEVELOPMENT OF GRACE IS IMPORTANT



POSTURE TRAINING AND CARRIAGE IS TAUGHT

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# Devotees of Terpsichore

EDITH LINDSAY, WHO IS A PROSPER AMONG HOLLYWOOD TEACHERS, HAS STUDIED WITH THE FOREMOST MASTERS IN THIS COUNTRY AND ABROAD. SHE ESTABLISHED HER STUDIO IN HOLLYWOOD TEN YEARS AGO.



CECILIA MAE FISHER, PUPIL OF PEARL KELLAR SCHOOL OF DANCING, IN GLENDALE.



PAULINE PUTZ, TECHNICIAN AND INSTRUCTOR AT HEMPHILL SCHOOL OF THE DANCE, SAN DIEGO, CALIFORNIA.



SHURON DE VRIES HERSELF, TWINKLING DANCER AND CREATOR OF UNSURPASSABLE BEAUTIFUL DANCE REEVES WHICH ARE GOING AND GOING HEADLINERS.

THE SIAMESE TWINS ARE CLEVER DANCERS. ALTHOUGH BORN JOINED TOGETHER, SEVENTEEN YEAR-OLD DAISY AND VIOLET HILTON OF DALLAS, TEXAS, HAVE BECOME PROFICIENT ENTERTAINERS - EXECUTING INTRICATE DANCE STEPS WITH UNUSUAL SKILL. THEY HAVE ENJOYED SEVERAL SUCCESSFUL FANTAGES TOURS.



LIKE A BREATH OF SPRING IS THIS COLORFUL BALLET FROM DANCE CLASS'S, THE SHURON DE VRIES REVUE NOW PLAYING FANTAGES THEATRES.



## REALM of the DANCE

**E**ARLYNE WALLACE and John Sanna, billed as "America's Youngest Adagio Team" have just completed a sensational 25 weeks engagement at the Carthy Circle Theatre where they were the feature of the beautiful prologue to "What Price Glory."

The youthful pair, who are proteges of Earle Wallace and have received all of their training in his Los Angeles Studios of Stage Dancing, were besieged during their run at the Circle Theatre by offers from Eastern producers to appear as headliners on various important circuits. At least two offers are being considered and definite announcement of their plans will be made in the near future. Critics in all Los Angeles papers were unsparing in their praise of the splendid and spectacular adagio work of Earlyne Wallace and John Sanna.

**S**PANISH dancing will have a decided flair this summer if one judges by the number of dancers and acts one Los Angeles studio is preparing for tours. Senorita Trinidad Goni, native Spanish dancer and teacher is training three groups of dancers to be booked in the near future and is coaching several students individually.

Clarita Imperio, who had a successful tour throughout the East last fall and is now concluding a long engagement over West Coast time, is a protege of Senorita Goni and Tut Mace who is booked for a Pantages tour this summer has been studying Spanish dancing in her studio for some time.

Ricardo Miguel and Antonia del Rio are rehearsing with Trinidad Goni for an act to be presented by Quadro Flamingo's Spanish orchestra and Teresita Villagran, Helen Bush, Irelene Schneirow, Amelia Baptiste and Marie Shelton who are advanced students of the Spanish dancer are busily at work arranging an act for Pantages. Another interesting group consists of little girls nine and ten years old, who have al-

ready made several successful public appearances. Jessie Gordon Durr, Marian Gotton and Eugenia Abriel are to be presented in Los Angeles and suburban theatres during the summer months in an act which 'Trinidad Goni is arranging for them.

The recent recital given in Music Arts Hall at which several of her artist pupils were presented, will be repeated on June 17th according to Senorita Goni who says that several of those appearing on the program will be leaving almost immediately to fulfill engagements which were tendered them as a direct result of the first recital.

The Collegiate Tango, according to Ernest E. Ryan, head of the Ryan School of Dancing in Los Angeles, is becoming increasingly popular. "The tango's popularity is noticeable in waves," Mr. Ryan said, "and we are now in the midst of a pronounced popularity wave for this dance which has been steadily moving Westward for a year or more. The steps of the tango are intricate, but when well done they make a most effective appearance on the ballroom floor. Those who delight in mastering the up-to-the-minute steps are finding particular appeal in the Collegiate Tango which is a splendid exhibition number but less intricate than other forms of the popular Spanish dance."

So popular has this become that the Ryan School has recently opened a department for instruction of the Tango, with Senor Moreno in charge, and under the personal supervision of Ernest E. Ryan, district governor for California and Nevada of the Dancing Masters of America, Inc.

**N**ORMA GOULD, who is a native daughter of California and has been established in dancing circles since 1909, has recently been appointed Chairman of the Dance Department of the California Eisteddfod Association.

**D**ANCING will be extensively represented in the summer curriculum offered by the University of Southern California this year. A course in gymnastic and athletic dancing designed to depict in musical rhythm a variety of athletic events will be held under the direction of John J. Schuettner of the Sacramento Junior College. Another group will be in charge of Miss Genevieve Kelso who will have classes in interpretive dancing offering material based primarily on Greek sculpture and including development of poise, balance, endurance and breath control. Advanced students will have an opportunity to study May Day dances, school assembly dances, etc., under her supervision.

National dances, festival dances and pageant dances are to be included in folk dancing classes, both elementary and advanced, to be headed by Miss Grace Tilgard.

A third course, under the supervision of Miss Kelso at the University, is designated Pageantry, and will include dance pantomime production with arrangement and selection of musical scores, dance numbers, settings, costumes and technique of staging plays and pantomime.

The University is recognizing the appreciation of dance classes among its students both from a cultural and health-benefit standpoint as well as a vocational study.

**E**THEL MEGLIN'S "Kiddie Revues" with one hundred and fifty clever children in a series of dance creations presented at the Shrine Auditorium and the Hollywood Bowl were well received by the large audiences which have attended. Not only the artistic dancing of these clever children drew admiration but also their professional atmosphere and fine stage presence. The extraordinary presentations of the Meglin Kiddies, have identified Miss Ethel Meglin as an exceptional

teacher. Her school is rapidly forging to the fore among leading schools of America.

**G**EORGE L. PUCKETT'S Balconades Ballroom in San Francisco is making a feature of Thursday nights at which time vaudeville is presented. Specialty acts and a variety of well-planned entertainment is offered between dances and an unusually large attendance has responded to the innovation during the past several weeks.

Walter Krausgrill and his orchestra are a nightly drawing card to the Balconades which is considered one of the most beautiful ballrooms on the Pacific Coast. The downtown location of Puckett's combined with its extraordinarily good dance music and the fact that those who enjoy vaudeville bits find splendid entertainment between dances has made it the rendezvous for the Bay city's ballroom dancers.

**T**HE distinction of being the first city in the United States to incorporate classical dancing in its school curriculum, goes to Lomita, California, according to recent news dispatches. Such being the case, Ben Phelan, formerly resident manager of the Earle Wallace Long Beach Studios and now successor to Wallace in that city, enjoys the unique position of being the first ballet master to be adopted by a city school system, for it is he who is teaching the class. Ninety pupils are taking the work and it is said that well known educators of Southern California are watching the progress of the class with evident interest. If the venture proves successful from a health as well as artistic standpoint, dance-lovers may expect to see their art included in the courses offered by other schools throughout the country.

**I**MPORTANT additions to the staff of the Cinderella Roof Dance Studio in Los Angeles, were made by Jack Asch, head of the school, before leaving for Seattle where he was called to take charge of the opening of the two new ballrooms. Mr. Asch, who has assembled a group of capable teachers of ballroom dancing to give instruction in all of the new steps, announced on the eve

of his departure that he had secured Curly Wilson, who it is said is well-known for his introduction of new Collegiate steps, to take charge during his absence. Harry Peterson, Miss "Bobbie" Burdett and Marie Jearls are also "carrying on" during Jack Asch's absence which will probably extend over a period of several weeks.

**M**ME. JULIETTA MENDEZ, former ballerina at the Grand Imperial Theatre of Petrograd and possessor of the Czar's Gold Medal Diploma which enables her to go anywhere in the world and open a school or teach for the Imperial Russian Ballet, has opened a beautiful new studio in Los Angeles. Mme. Mendez, it is said, is planning several beautiful ballets to

**"P**HYSICAL beauty must be founded upon health and influenced by atmospheric environment," contend the Lytell twins, clever Los Angeles girls who have introduced into the curriculum of their studio healthful calisthenics combined with artistic expression. This was inspired by the interest which the feminine sex exhibited in the sisters' individual and duet numbers presented on their recent tour with the Chicago Grand Opera Company Ballet.

"Dancing is the logical means of attaining charm and beauty because it employs every muscle in rhythmic exercise. Dance calisthenics can be made both interesting and pleasing but must combine a practical good with an artistic expression. So, in originating our 'individual dances,' each pupil is studied and steps are devised to use the particular calisthenics required to erase superfluous avoirdupois, and give her a flexible grace. For these exercises bits of Grecian, Russian, Oriental, or character-interpretive ballet technique are adapted and woven into a dance number. Next, the accompanist composes a special musical motif which harmonizes with the movements of the dance and also interprets the personality of the pupil. There is a great deal of work for each student, but the results make it decidedly worth while. Thus, is regular practice made more interesting and the pupil's personality developed as she masters the fundamentals of the dancing art."

**P**EARL KELLAR, popular Glendale teacher is completing plans for her "Children's Society Vaudeville" an annual benefit performance which she produces to aid the Homeless Children's Fund of the Native Sons and Daughters of the Golden West. The affair will be held at the Philharmonic Auditorium on

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ARNOLD TAMSON, LESLIE RODERICK AND CHARLOTTE LANE.—FROM AN ARNOLD TAMSON BALLET

be presented to Pacific Coast audiences in which her dancers will be prominently featured. Although she has been in this country less than a year, her fame has already spread and her school in Los Angeles is believed by those interested in the dance, destined to become a popular one.

**C**ALLEN TJADER has established a smart little studio in San Mateo and is specializing in stage dancing. As this vicinity is noted for its elaborate

immense complications of the ancient dramas known as Mysteries and of the impossibility of performing them in a brief space of time. Some of these productions, composed no doubt of Moralities, spoken scenes and pantomime, rose to the height of 80,000 verses, distributed among an infinite number of roles, therefore, the changing of scenes and need of rest, especially on the actors' part, necessitated frequent intermissions. The chain of events of the Old Testament and the Life of Christ gave rise to the wide variety of subjects interpreted, such as the Resurrection of the Dead, The Last Judgment, The Four Horsemen of the Apocalypse, Purgatory, Paradise and the Inferno, episodes often produced with barbarous trappings in Gothic theatres whose dimensions were sometimes gigantic, and whose mechanical equipment was marvelous for the period.

In 1547 a single Mystery of variegated scenes, for twenty-five days excited the imagination of the inhabitants of Valenciennes, so may we not believe that the fête in honor of the Victory of Verneuil at the Innocens could have actually occupied the leisure of the Parisians for six months, and that the painting depicting the same scenes may have also been executed, possibly to convey a moral lesson and preserve the memory of this gruesome spectacle for future generations.

As the Danse des Innocens and others of its kind passed on, the Mysteries of the Faith, in wax, compensated the Parisians for no longer witnessing these scenes tableaux enacted by living persons. There are numerous accounts of ancient processions after the fashion of the Danse Macabre:

In about 1521 an important Mystery was often played in Carinthia on Good Friday by artisans, school masters and peasants. Death opened the drama with these words: "Hodie mihi, cras tibi," then after a scene between the converted Magdalene and two devils, different

scenes unfolded from the life of Christ; The Repast at the House of Simon, where two devils came to seduce Judas, The Senate of the Jews, the Judgment of Anne and Caiaphas, the Betrayal of Judas and the Communion of Jesus. Death reappeared and delivered two monologues, and, after the scourging of Christ, came the suicide of Judas, who hung himself on a tree, to the great enjoyment of the Devil. Death returns and is followed by the lamentations of Mary, Simon and Veronica. At last, Christ being crucified, He expires and Death reappears to terminate the drama.

A fantastic fête was celebrated in 1698 on St. Gregory's Day in the little village of Eisenberg in Saxony, and consisted of a procession and a real drama. First came the chief of the cortege, followed by trumpeters and by banners representing allegorical subjects, then came the Village of Eisenberg, crowned and costumed as a young girl and accompanied by angels. Behind her, to the chant of a lugubrious song, Death followed with two grave-diggers, then came the god Mars with his soldiers and afterward a band of beggars escorting the goddess of Huger, and Hygea, Irene, and Amalthea, the goddesses of health, peace and abundance, terminated the first procession.

At the head of the second was an ensign-bearer and a savage carrying a Maypole, then the Emperor, the King, the Elector and other princes with their brilliant suites, and, lastly, the bourgeoisie, artisans, peasants and pick-carriers. After this parade the drama began. The beautiful young girl who personified the Village of Eisenberg, sang with two guardian angels in thankfulness for her happy lot. Then appeared upon the scene War, Famine and Death, who, jealous of her happiness, menaced her

with their plagues. The Village, terrified at the menaces, fell in the dust and cried for help; then came to the rescue Bishop Gregory with Health, Peace and Abundance, whose gay songs comforted the three enemies who, soon vanquished, were led away in chains. This drama terminated in a pleasant dance.

Another procession in which Death and the Devil were prominent took place in the 16th century at Wurtemberg, and was called the Fête of the Palms and the Ass.

Priests and magistrates first conducted to the church a statue of Christ, covered with silver and flowers, on a caparisoned ass.

Death, on horseback, opened the cortege, then came Genevieve and the chasseurs, Samson covered with chains, the Seven Mortal Sins, which were children of the Devil and Death, and were drawn in a four-wheeled cart, then followed Adam and Eve, Longinus, on horseback, trumpet players, Herod and Pilate before the Jewish Senate, then Mary, Martha, Magdalene and Veronica, followed by the Emperor Constantine carrying the cross and the march closed by a group of little boys dressed as hussars.

At Lerida, in Catalonia, as late as 1877, on the last Sunday of Carnival, an impressive cortege of infantry, cavalry and maskers of many sorts, some on horseback and others in carriages, escorted the grand car of his Grace, Pau Pi, as the effigy was called, in triumph through the principal streets and at midnight on the last day of Carnival the same procession again wound through the streets but under a different aspect and for different ends. The triumphal car was exchanged for a hearse in which reposed the effigy of his dead Grace; a troupe of maskers, who, in the first procession had played students of Folly, were now robed as priests and bishops, and walked with solemn tread, carry-

(Continued on Page 36)



GOMEZ AND WINONA

with

"Danceland," a Pantages success



# IN THE SPOTLIGHT

AS WE go to press, Grauman's Chinese Theatre, the gorgeous new edifice on Hollywood Boulevard which is expected to out-do in beauty any other cinema theatre, is preparing for a gala first night. The premier of "King of Kings" conceded to be Cecil B. DeMille's most triumphant masterpiece, has afforded the inspiration for a stage presentation which is said to only be matched in splendor by the design of the theatre itself. This prologue has been arranged in true Grauman manner and is heralded as one of the most beautiful and elaborate yet attempted by the great producer.

The dancing in *The Vagabond King* is so successfully denuded of any color or life that it fades into a background of drab costumes and mob confusion. An evident effort was made to present dancing in the show at any cost, and the re-

sult is rather wearisome to the audience who are already beset by voices that are too loud and words of speech and song which are mumbled so as to effectually hide their value.

Perhaps the dancing can be improved.



JULITA RUIZ, SPANISH DANCER STARRING IN THE MISSION PLAY

## PESSIMISTICA

Fate gives us Genius  
The Artist to play;  
Fame gives us laurels  
To take them away.  
Time gives us patience  
To wait and to learn;  
Love gives us Friendship  
That ceases to burn.  
Youth gives us Beauty  
To laugh when it dies  
And God gave us hearts  
To imprison our sighs.

*Eleanora Flaige.*

SERGE TEMOFF and Zena Evena, dancers with Misha Gegna's Russian Orchestra, did some clever dancing in their "Music Box" number presented at the Forum during the showing of *Mr. Wu* recently. The entire divertimento was well staged and unusually entertaining but the dance acts received the greatest share of the applause. The success of their numbers, encouraged Temoff to create a comic mandarin dance which will be a feature of the company's concluding weeks at the Forum. It is said that Temoff has been a partner of Anna Pavlova.

# The Aguero Tango

posed and described by Ernest Aguero

Ernest Aguero is shown here illustrating a few of the steps of his Aguero Tango which he has danced many times for the King and Queen of Spain. He is well known in the United States as well as abroad, having danced for the McAlpin Hotel, New York, and at the Fairmont and Palace in San Francisco. His new Spanish Review is opening soon at the Mark Hopkins, San Francisco's palatial new hostelry.



### POSITIONS

Figure on the left shows the position of dancers at the outset. The gentleman turns his partner so they are facing one another and the two walk forward.

### THE PROMENADE STEP

The gentleman advances left foot first and his partner starts with her right, counting one, two, and three. On the "and" the gentleman steps forward on his left heel as shown in figure directly below, and on the third count the right foot shifts forward to the back of the left heel, taking the weight.

This step can be repeated as many times as desired.



### THE CORTEZ

Before commencing the Cortez, pose for one and two like the position in this picture. Then the right foot passes back of the left for one count. The left shifts to the side a little for one count and the right does the same thing for one count. The dancers may then return to the promenade and continue as many times as desired.



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# DANCING AROUND

## The Trend of Dance Music

—An interview with  
George Eckhardt, Jr.  
Director of  
Hotel Mayfair Orchestra

By CHARLES H. BIRD

DANCE music, like dancing, rapidly undergoes changes. The two are so closely related that one notices the changes simultaneously. Thus, with the "Charleston" came the blare of the trumpet, the rasping notes of the cornet and the pronounced clanging of the cymbals. In other words, the demand was for noise. Today, the violin and the soft notes of the saxophone are emanating from the most aristocratic night clubs. Softer motives of exotic tempo and definite accent—more music and less noise—are in vogue. The weird discordances of typical jazz are toned down, converted into harmony and blended into melodic effects.

It is such real rhythm with more pronounced accent on the beats that keeps eager feet tapping and sends lithe young bodies gliding over polished floors.

Today one dances to relax nerves, and rest one's mind and unless there is a rhythmic harmony instead of measured dissonance, the desired relaxation is lost. This typically American style of music is the motif of the beautiful Rainbow Isle, the southland's most unique night

(Continued on Page 31)



GEORGE ECKHARDT JR. AND HIS RAINBOW ISLE ORCHESTRA. THIS PICTURE IS AN INTERESTING ILLUSTRATION OF THE MIRROR EFFECT OBTAINED BY THE GLASS DANCING FLOOR AT THE MAYFAIR HOTEL.

# Clever Costume Designs

by

NEFF



### PERIOD COSTUME

CLEVERNESS IS THE CHARM OF THIS COSTUME. FROM THE CAP OF METALLIC BLUE, COVILY CURLING, ARE PEACOCK FEATHERS, WHILE SPARKLING GEMS OF A SLIGHTLY CONTRASTING SHADE ENCIRCLE THE NECK AND BECOME PART OF THE BANDEAU WHICH IS FASHIONED OF YELLOW, BLUE, GREEN, AND COPPER-COLORED BEADS. THIS SAME DESIGN RUNS ALONG THE EDGE OF THE BOUFFANT SKIRT OF COPPER AND BLUE CHANGEABLE CLOTH.



### ORIENTAL COSTUME

BRIGHT BEADS OF ALL COLORS IS THE FOUNDATION OF THIS COSTUME BUT THE STRIKING EFFECT IS ACCENTUATED BY THE PREDOMINATION OF JADE GREEN AND GOLD.



### CHARACTER COSTUME

THIS CHARACTER COSTUME PORTRAYS THE HEIGHT OF FASHION, FROM THE PANAMA HAT TO THE STRAW-COLORED SHOES. THE SMARTNESS OF THE MAROON-COLORED SUIT IS WELL SET OFF BY THE BLACK CRAVETTE, BLACK BRAID TRIMMING AND BLACK BUTTONS.

# Realm of the Dance

(Continued from Page 23)

the evening of June 4, 1927 and the proceeds will go to the fund which is maintained for the support of unfortunate babes who have no homes and are under the care of the Native Sons and Daughters. Talented pupils from Miss Kellar's school are presented on these programs in a well-rounded vaudeville show including clever song and dance acts. Several score children will be presented this year in original numbers which Pearl Kellar is arranging for the occasion.

Courtney-Stone pupils are very much in demand in Santa Barbara and this popular school is called upon to furnish a great deal of talent for the theatres in that city. A number of elaborate ballets have been arranged by Blanche Courtney and Ross Stone, in which several score of their pupils were featured, as prologues to feature productions in the better Santa Barbara theatres.

**B**ABY NORA ARLYNN, clever 4 year old pupil of the McAdam Normal School of Dancing who has been the recipient of numerous beauty contest prizes and has won favorable comment for her work in pictures, plays an important role in the De Mille feature production, "The King of Kings," which marks the opening of Grauman's magnificent new Chinese Theater, May 18th. The screen training offered by the McAdam School has enabled scores of baby Artists to secure Motion Picture Contracts.

**T**WO pupils of the Peggy Gene Dance Studio are winning the plaudits of West Coast Theater goers. Evelyn Wiggman is doing musical comedy bits with several dance numbers arranged for her by Miss Gene. Ray Drew, another gifted dancer from that studio is acclaimed a sensation in several original Spanish dances. Miss Gene

who is a talented dancer as well as a teacher has had equal success with little tots as young as three years. Her annual recital in which the pupils of the Peggy Gene Studio are featured in elaborately costumed solos and group numbers in all types of dancing is scheduled for June 23rd at the Gamut Club.



CLARA IMPERIO, ARTIST PUPIL OF TRINIDAD GONZ.

**A**RTHUR SPRINGMAN and Vina Gale as well as Helen and Robert de Forest, artist pupils of the Arnold Tamon Studio are featured in the novelty adagio act now being presented by Fanchon and Marco in the West Coast Theatres. The two teams are a part of the group of six adagio teams who are attracting considerable attention for their spectacular work. These couples are but two of the many teams, however, whom Arnold Tamon has trained and who are now playing successfully in various theatres up and down the coast.



ANOTHER PICTURE OF CLARA IMPERIO IN SPANISH COSTUME.

The presentation at the Hollywood High School recently of "Firefly" was distinguished by several clever dance numbers in which pupils of the school had been trained. The costumes and music formed an exquisite setting for the artistry of the dancers. The chorus was well drilled and the boys and girls played their parts with an enthusiasm which gave the offering added charm.

**E**RNEST AGUERO has been engaged to present a series of spectacular Spanish revues at the new Mark Hopkins Hotel in San Francisco. He has been prominently identified with the supper rooms of San Francisco's best hotels for some time, appearing personally in the Argentine Tango and other Spanish dance conceptions at the Palace and Fairmont.

# Dancing in the Mission Play

(Continued from Page 7)

is participated in by eight persons composed of four couples of a boy and girl each. And the dance that immediately follows it which is called "La Senora" is an importation from Spain to California by the pioneers themselves. "La Senora" has been danced for one hundred years at every fiesta that was held throughout the whole thousand miles of the sunny length of California.

Without a doubt both these historic dances would have been by this time lost to this and to future generations had they not been rescued from oblivion just in the nick of time by the Mission Play when it began its career sixteen years ago. There were fortunately left at San Gabriel, Santa Barbara, and particularly at San Buenaventura, old people who remembered the melodies and the steps and who were able to teach

them to their descendants whom I had drafted for the Play.

We introduce other dances into the Mission Play, notably a famous Mexican dance called "El Jarabe" which has found great favor. And the well-known "La Jota."

The solo dancing in the Play has been done for the past four years by a remarkable performer, Julita Ruiz, whom Mrs. McGroarty and I brought from Spain for the special purposes of the Mission Play. In our judgment she is the queen of all Spanish dancers in the world today. She does fifty-four different dances and often changes her performances in the Fiesta Scene of the Play. One day it is this dance and another day it is another dance. Julita has been trained as a dancer since she was four years old and is a product of the best schools of both Spain and Italy.

The wonderful thing about the dancing in the Mission Play is that which it is the best and most artistic dancing imaginable, dancing that is the highest form of terpsichorean art, it still is not offensive and meets with no objection not even from our friends who are ultra churchmen.

So, what more could you ask than to dance in a way that gives joy both to Israel and to the Gentiles?

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in America Reads*

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DANCER**

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Ivy House  
North End Road-Hampstead N.W.  
London

**TO WHOM IT MAY CONCERN:**

I hereby certify that Miss Muriel Stuart commenced her training with me and continued doing so for a few years and after joining my company carried on her studies under my personal guidance.

Miss Stuart proved to be highly gifted for both classic and character dancing. During her stay with my Company she has fulfilled many important parts and dances and was my leading character dancer.

As Miss Stuart has gone through the whole of the course of dancing laid down by the Russian School, I consider her to be eminently fitted to teach classic and character dancing especially in view of her great stage experience in my company.

**Muriel Stuart**

*School of the Dance  
announces  
the opening of the new location  
at*

555 Sutter Street  
Studio 401-402 San Francisco  
Phone Douglas 3640

*July 1926.*

# Dancing Around

(Continued from Page 30)

club, visualized and made possible by Mr. A. J. Neve who has long been prominently identified with Los Angeles' progress. Rainbow Isle, a place where those who appreciate the best of life, can discard their worries and play, is the ultimate success of his long experience in selecting just the type of rendezvous to satisfy popular tastes.

After all, social dancing is chiefly an emotional safety valve. It originated many thousands of years ago among religious sects who found expression for their pentup fervor in strange contortions of the body set to chants and monotonous noises made with crude instruments.

Since that time, music has ever been a part of the dance. Its styling has changed with the passing fancies and fads, it has quickened with shorter steps, slowed down to inspire the dreamy waltz movements and become loudly

blatant to keep pace with the onward march of jazz. Again we find it returning to its more languorous, dreamier days—music with plenty of pep but more soothing to the tired nerves who seek night clubs that they may put behind them entirely the work-a-day world. Music that is rhythmical and melodious—music that sends one away with a persistent, tingling tune ringing

through the head—music that is "catchy" but is music none the less. We call it melody with a 'soc' and when a selection drags the word passes quickly to 'snap it up' or, in our parlance to "put more 'soc' into it."

The trend today is noticeably toward the melodious type of dance music and it will undoubtedly continue along these lines indefinitely.

## BEAUTY—HEALTH—PERSONALITY

These are some of the REWARDS of DANCING and the most important of all feminine charms. The training offered by the schools listed in this magazine is as essential to a growing girl as the sunshine to a faded rose.

# N

## COSTUME DESIGNING AND GOWN BUILDING

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Personal Direction William E. Neff

Our large sunny classroom with its artistic and harmonious atmosphere is an inspiration for the student to do her best.



**G**EORGE SARI, a graduate of the Cecchetti method of dancing and former primo-ballerino in the Teatro Costanzi, Rome, is now conducting classes in Los Angeles. Mr. Sari has had wide experience on the speaking stage as well as a dancer, being remembered for his appearances with Pavlova and also with Mordkin.

## JUNE TIME

I'd sing of the  
joys of June-time,  
Of a maiden  
laughing, sweet,  
Bringing a  
glorious play-time  
On happy,  
dancing, feet.

Forgotten yesterday's  
dull care  
The spirit of  
June I greet!  
Lead on, I'll  
follow anywhere  
Your happy,  
dancing, feet!

Wynne Waddell.

Best Wishes for  
Success to The American Dancer  
**WILLIAM T. DAVIS**  
Manager  
LA MONICA BALLROOM  
Santa Monica, Cal.

## BURNS

Short Vamp Shoes

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Sole Agents Capezio Make  
Dancing Flats

in

Patent, White or

Black Kid

Russian Boots

Patent Red or White

Aluminum Sole or Tips

Wood Soles and Heels



## DOROTHY WARD

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THESE BECOMING CURLS

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**IRENE JOHNSTON**

Los Angeles' leading Permanent Wave Specialist  
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# La Danse Macabre

(Continued from Page 24)

ing huge lighted tapers and singing a dirge.

All the mummers wore crêpe and the horsemen carried blazing flambeaux. The balconies and house tops were alive with spectators. Red and blue Bengal lights flared up and died out again, and above the tramping feet and marching of the multitudes rose the hollow voices of the priests chanting the requiem, while the military bands added the ominous roll of muffled drums. On reaching the principal square, the procession halted, a

burlesque funeral oration was pronounced over the defunct Pau Pi, and the lights were extinguished. Immediately the Devil and his angels darted from the crowd, seized the body and fled with it, with the multitude in hot pursuit, screaming and cheering. Naturally the fiends were overtaken and dispersed and the sham corpse, rescued from their clutches, was laid in the grave. Thus the Carnival of Lerida died and was buried.

(Continued in July Issue)

## Hollywood Film Stars Enjoy Dancing

Saturday evening is becoming one of the big nights at night clubs for dinner parties given by film luminaries. Among those who dined and danced recently at the Montmartre is Duane Thompson. Her guests included Dorothy Manners, Yvonne D'Avril, Chester Marshall, Milton Campbell and Jerry Kessler. Miss Thompson looked very charming in a pink evening gown. Al Christie was host to Tom Wells and his wife—Dorothy Dunbar. Georgia Hale, wearing a stunning pink chiffon bodice evening gown, was hostess to Kathleen Collins, Ruth Boyd, Monte Edwards and Tici Wice. Marjorie Bonner, attired

in a pink silk evening gown, was hostess to Whit Williams, Beulah Smith and Phil Gersderf. Mr. and Mrs. Philo McCullough entertained Mr. and Mrs. Fred Datig. Others entertaining with intimate dinner parties were Johnny Hines, Alice Day and Lorraine Eason.

On Sunday evening Martha Sleeper entertained a party, including her mother. Olive Borden had her mother as her guest. Heiny Brand and his wife, Clara Horton, entertained two friends. Sid Grauman was hostess to Mr. and Mrs. Joseph Schenck (Norma Talmadge) and Gilbert Roland.

Brandstatter's Hollywood Montmartre Cafe was the scene of numerous luncheon parties at the week end festi-

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Stretching, Kicking, Musical Comedy,  
Tos. Specializing in Professional, Hous-  
tines and Troupe Training  
Producer of Famous Meglin Kiddie  
Reviews  
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LOS ANGELES

### STEP DANCERS!

Dancing Mats  
Any Size  
Carried in Stock  
and Made to Order.

1025 W. 7th St.

Miss Flaige has been under the personal direction of Pavley-Oukrainsky for the past two years, this year being one of their soloists with the Chicago Civic Opera and is now assistant teacher with the Los Angeles branch of the Pavley-Oukrainsky School of the Ballet.

"Leaves from a Note-book" from the pen of Eleanora Flaige, which has been running serially in an Eastern publication, is conceded to be the most complete history of the Dance ever published.

Watch for the second chapter of her "Dance of Death" article next month.

ion show and matinee dansant Saturday. Margaret Ettinger was hostess to Sylvia Thalberg and Louella Parsons.

Polly Bertz was honoree at a luncheon given by Miss Elizabeth Pickett. The guests included Michael Curtiz, Janet Gaynor, Dorothy Dwan, Mark Busby, Nancy Smith. Miss Gertz, prior to her affiliation with the Fox Studio, conducted a dancing academy in Spain.

Colleen Moore, looking very charming in a blue and white sports outfit, lunched with Mervyn Le Roy. Ruth Roland, garbed in a pink sports frock with hat to match, entertained a party of three.

Mrs. Edwin Carewe, very radiant in a black georgette frock with black georgette cape and large black hat, lunched with Dorothy Herzog. Joseph Jackson and his bride, Ethel Shannon, lunched with Mr. and Mrs. Rupert Hughes.

Others entertaining were Mrs. Harry Carey, Edna May Cooper and Marguerite De La Motte.

At the bachelor's noonday round table were seen Jack Holt, Edward Earle, Harvey Priestler, Rockliffe Fellows, Stuart Holmes, Robert Fraser, Jerry Hoffman, Marshall Neilan, Chandler Sprague, Harry D'Arst, Jos. Von Sternberg, Jimmy de Tarr, Hal Wallace, Bob Tribby, Bobby Agnew, Paul Schofield, Paul Allison, Mr. K. Howard, Daris Hudson, Manuel Reachi, Albert Parker and John Bowers.

On June 20th the next  
AMERICAN  
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Ask the Man to Save You One

"SALLY"  
of the  
Ben and Sally Studios  
Long Beach

# The Dance

## What It Is, Was and Should Be

(Continued from Page 16)

*Pantomime*—which gives joyful and tragic expression.

*Lyricism*—which gives poetry.

*Geometry*—which gives composition.

*Instruction*—which gives style. ....

If one endeavors to assemble these qualities and necessities, one becomes occupied with true choreography; otherwise, one simply executes daily movements which could easily be called golf, tennis, or reducing exercises.

When you make a work of art, you should love nature with all your heart, but you should not copy nature; you should be inspired by it to create a new nature by the medium of temperament and materialize this nature by transposing it according to the necessities of the circumstances.

Art consists, not in copying, but in transposing and creating. As I have said, it is necessary to be sincere, but

if one wishes to transpose a True, it would appear false, if one copied it—you must transpose this True in creating a False which appears true, but you must be sincere in your creation and it is imperative that this False be True to yourself in order to be genuine.

It is above all in the Greek statues that one may plainly render account of this axiom and see how the artist made a voluntary fault for the accomplished end of creating an impression in his work, but these are things which should be sensed and may not be learned; one may develop a talent, but one may not instruct a genius; these sensations should come from within, as the instinct which guides the animal kingdom.

Where you wish to make an exception to a rule, you may make a willful mistake, which may give to a work the master touch, but great tact must be

used that the result may not prove simply a gross error.

I truly love my art, as the poet says; "more today than yesterday, and much less than tomorrow."

*The American Dancer Is Read by the Novice as Well as the Devotee of the Dance*

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THE FAMOUS **PARALTA**

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## Efforts Being Made to Revive Folk Dancing Here

*Festival at Columbia University Interesting*

Interest in the revival of English folk dances in America was kindled recently when a festival was organized and took place at International House, Columbia University, on May 7th. Such old dances as the Sword, Morris, Ruffy Tufty, Shepherd's Hey, Newcastle, Three Meet, or the Pleasures of the Town were danced again in true old English style.

The spread throughout America of the renewed interest in folk dancing has followed rather late on the heels of the founding of the English Folk Dance Society, an occasion which culminated a long period of research in which the late Dr. Cecil Sharp was actively engaged. He spent his life journeying up and down the country and by devious means succeeded in persuading the old inhabitants of the out-of-the-way villages to dance for him. The reconstruction was necessary from quaint, half-forgotten fragments of a dance which he gathered here and there and shaped into its original sequence.

The study of English folk dances has been taken up extensively throughout the East by groups drawn from the Bearly School, Girl Scout leaders, Columbia University Extension School, New York University Music School, Yale University Faculty, Princeton students and several well-known Bostonians.

A representative of Lady Mary Trefusis, President of the English Folk Dance Society, Miss Marjorie Barnett, formerly a teacher at Oxford, came to America to be present at the Columbia University festival and review the dances for accuracy.

While in this country Miss Barnett will teach the old English folk dances to a group of prominent New York women who are interested in re-popularizing them, and make a study of the quaint dance recently found in the Kentucky hills, whose antiquity, indicated by the absolute absence of any courtly movements, has made it the object of

much wonderment. It is said that this particular dance differs from those of England by its forceful, emotional character, which is not usually found in the dances of the old country, and also the break-neck speed by which it progresses.

## THE DANCE IN PHYSICAL EDUCATION

(Continued from Page 19)

ance of this activity by proper teaching?

The dance has an important part to play not only in Physical Education but in general education as well. It gives, as Stanley Hall has said, "Power to the nerves, schools the emotions, strengthens the will, harmonizes the feelings and the intellect with the body which supplies them." The same thought was conveyed ages ago by a Chinese philosopher who said, "One may judge a king by the state of dancing during his reign."



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