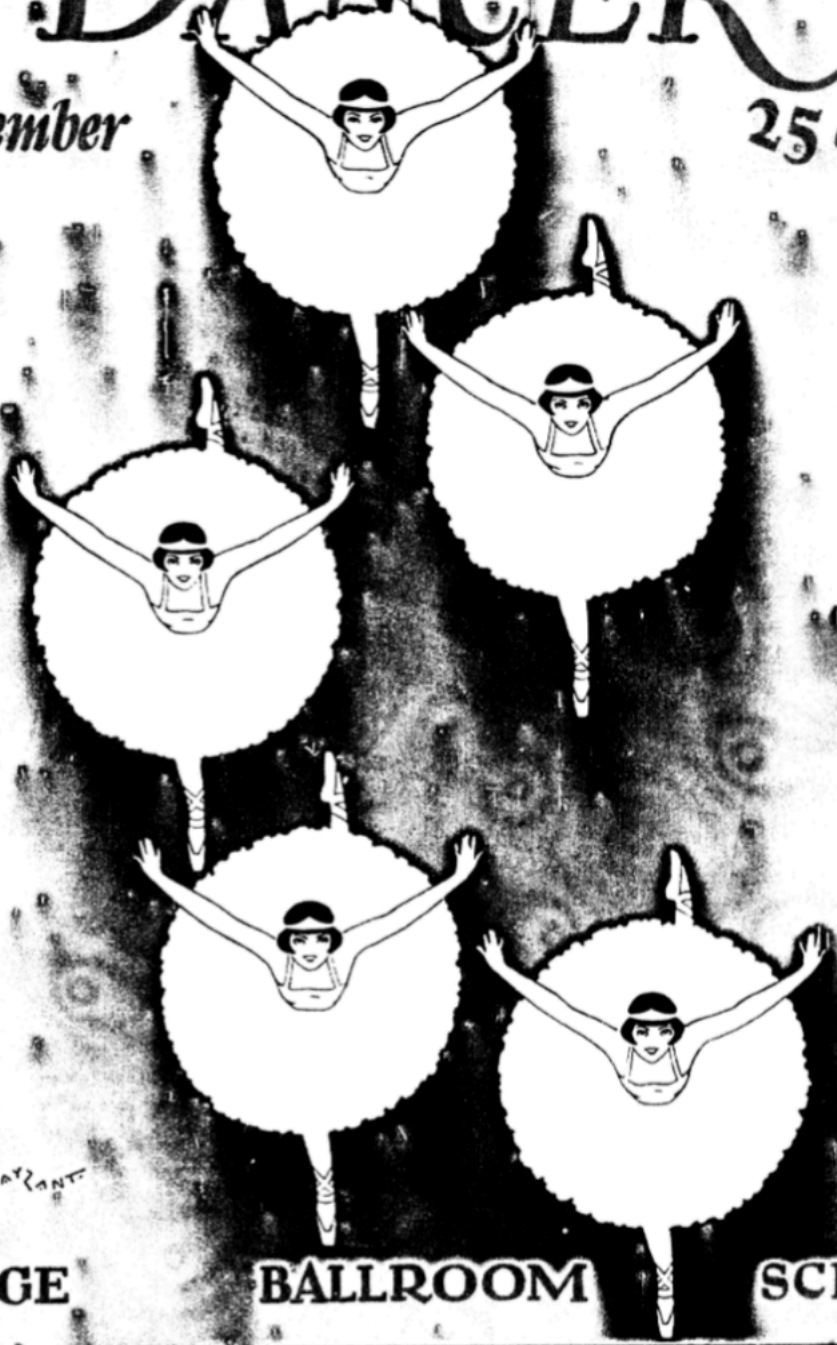


THE AMERICAN DANCER

September

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By *Virginia Darrow*

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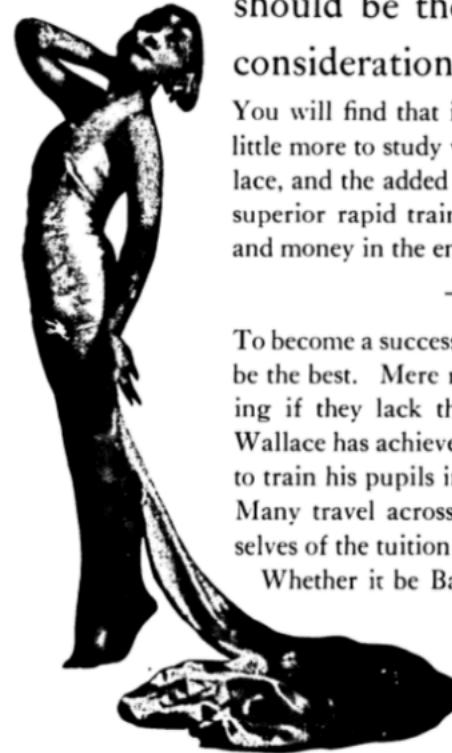
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MENTION

THE AMERICAN DANCER
when responding to advertisements in these pages.
It is interesting to know where an ad is seen!



TABLE OF CONTENTS

EDITORIAL	6
PANTOMIME FOR THE SCREEN—By Alan Grosland	7
JAVANESE DANCE MASKS—By Ruth Eleanor Howard	8
EDITH LINDSAY—Art Study	9
AQUARELLES—By Eleanora Flaige	10
OLD SPANISH DAYS—Santa Barbara's Fiesta	12
DOES THE WEST NEED ITS OWN ASSOCIATION OF DANCING TEACHERS? By Ruth Eleanor Howard	14
QUAINT DANCES OF OLD EUROPE—By Charles Payzant	15
THE COLLEGIATE FOX TROT—A dance description	17
CLEVER JUVENILES WHO HAVE BRIGHT FUTURES	18
REALM OF THE DANCE	20
A DANCER'S HERITAGE	22
Mlle. Marie Cherer-Bekefi—Art Study	23
IN THE SPOTLIGHT	24
FOREIGN NEWS OF DANCERS—Correspondence of George Sari	26
THE ART OF MAKE-UP—By Max Factor	26
BERNICE AHI—Art Study	27
SCHOOL OPENINGS	28
UNUSUAL BALLET COSTUMES—By Andree Malzacher	29

Table of Contents Photo—Pavley-Oukrainsky Ballet

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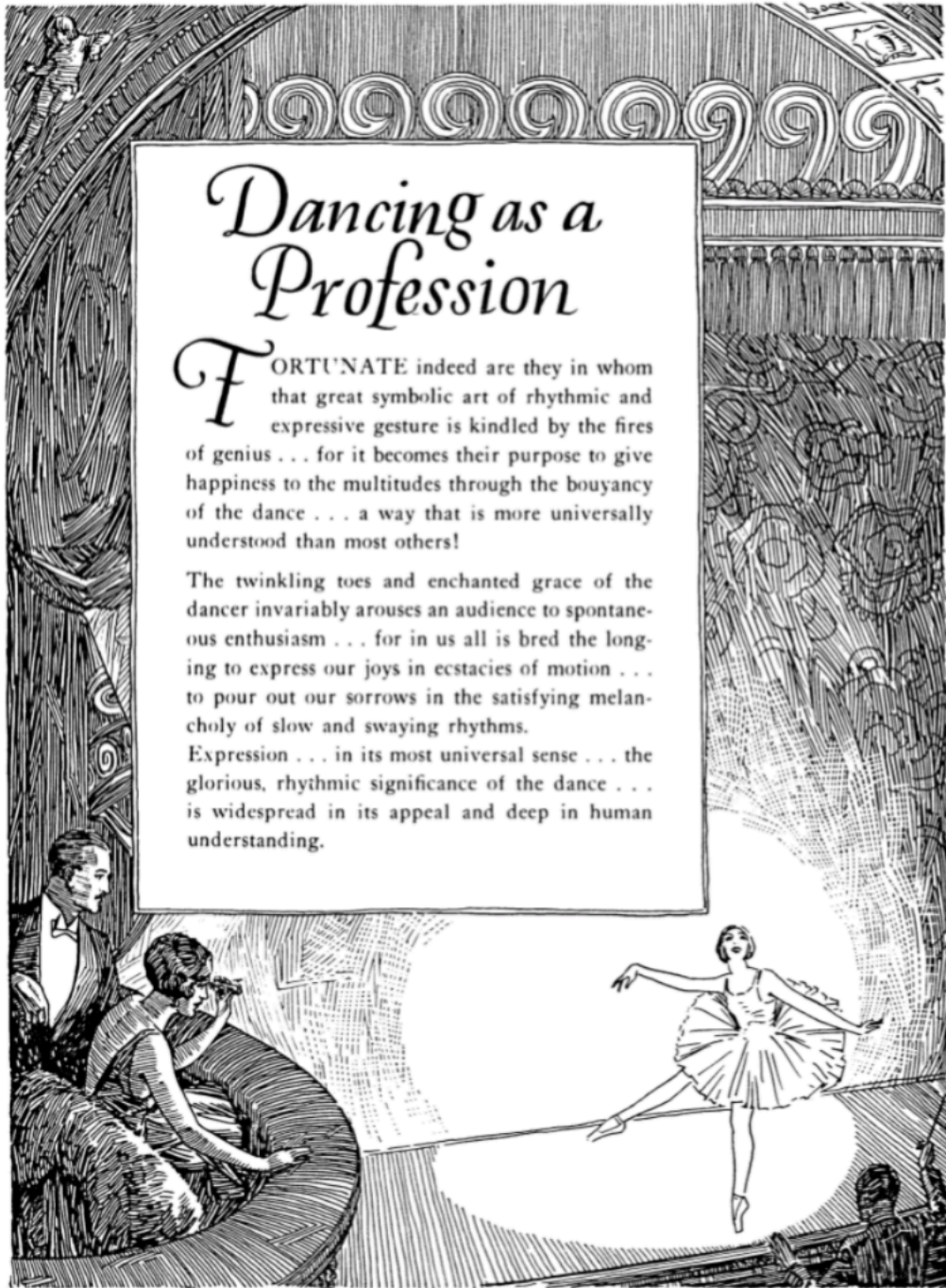
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RUTH ELEANOR HOWARD, *Managing Editor*

CHARLES PAYZANT, *Art Editor*

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Dancing as a Profession

FORTUNATE indeed are they in whom that great symbolic art of rhythmic and expressive gesture is kindled by the fires of genius . . . for it becomes their purpose to give happiness to the multitudes through the bouyancy of the dance . . . a way that is more universally understood than most others!

The twinkling toes and enchanted grace of the dancer invariably arouses an audience to spontaneous enthusiasm . . . for in us all is bred the longing to express our joys in ecstasies of motion . . . to pour out our sorrows in the satisfying melancholy of slow and swaying rhythms.

Expression . . . in its most universal sense . . . the glorious, rhythmic significance of the dance . . . is widespread in its appeal and deep in human understanding.

Pantomime for the Screen



By Alan Crosland, Warner Brothers' Director, among whose successes are Al Jolson in "The Jazz Singer," "Don Juan," "When A Man Loves," "The Beloved Rogue," starring John Barrymore; and "Old San Francisco," starring Dolores Costello

No single factor is more in evidence among the biographies of the present galaxy of feminine screen stars than the one word, dancer." Almost invariably, whether from Kalamazoo or New York City, the screen star appears at one time or another earlier in her career to have gained some measure of recognition as a dancer, and this same recognition has in nearly every instance been the prime factor making possible the "break" into motion pictures.

This fact is particularly noticeable when the newer lights of filmdom are considered. From the Follies, from revues of lesser note, from musical comedy, from vaudeville and even from the prologue they are inducted into motion pic-

tures. And as if by magic some one or another exponent of the dance is pointed toward a promising screen career. True some of them never attain a great measure of success, but upon whatever contingency that failure may hang, the fact remains that the talent displayed behind the footlights by the devotee of terpsichorean art marked the highroad to screen opportunity.

Such brilliant stars and promising newer lights of filmdom as Dolores Costello, her sister Helene, Joan Crawford, Billie Dove, Natalie Kingston, Myrna Loy, Leila Hyams, Louise Brooks, Norma Shearer, Olive Borden, Dorothy Mackaill and others were at a critical point in their careers plucked from behind the footlights and introduced to the cinema. Each in her turn drew the attention of some one of the coterie of film moguls in the orchestra seats, so to speak, and was proffered a screen contract.

May Murray, Betty Blythe, Lila Lee and others are likewise examples of screen notables who danced their way from the stage into the motion picture constellation.

There are several sound reasons for this recognition of the exponents of the dance and their apparent preference by film producers. Viewing the question from one angle we must recognize that there is nothing altruistic or biased in the motives of the motion picture producer. To him it is just sound good business for the motion picture industry operates as any other—for the profit to be derived from it. Hence the dancer who has a fan following naturally has something to offer in addition to her talent and personality. No producer has ever tried to hide the fact that so-and-so is an ex-Follies girl, or that another was formerly the dancing partner of a leading Broadway light. This denotation is stock in trade. It is something tangible to the film producer, something that backs up his personal estimate of the particular person in question, and something of tangible box-office value.



MAY McAVOY, WHO PLAYS THE LEADING FEMINE ROLE OPPOSITE AL JOLSON IN THE WARNER BROS. PRODUCTION, "THE JAZZ SINGER"

But deeper still is the knowledge that the dancer who has attained any degree of success must have mastered certain essentials of dramatic art. Poise, bearing, confidence, enthusiasm, vitality and ecstasy here enter into consideration.

The feminine "screen personality" is a blending of these qualities and perhaps a few others. The grace which is a natural acquisition of the dancer, the confidence which she gains from her activity on the stage, the enthusiasm which characterize the interpretation of her art, the vitality required, the beauty of feature and body possessed by her, combine in amassing a composite of engaging qualities that are a direct invitation to screen eminence. Add to these, real ability acquired through careful training and study or possessed naturally, to express her own personality or to subordinate it completely to give life to another, and you have drawn the perfect picture of an accomplished screen star. It is this ability to express some-

(Continued on Page 30)



MYRNA LOY, WARNER BROS. STAR, WHO ATTRIBUTES MUCH OF HER SCREEN SUCCESS TO HER KNOWLEDGE OF DANCING

Javanese Dance Masks

By RUTH ELEANOR HOWARD



"I am now registering grief!" then "It's anger I bespeak" or "I'm happy . . . see, I laugh!" "Would be a strange performance, wouldn't it? And yet in far-off Java it's necessary to do just that in effect, for the native intelligence is not quick enough to grasp the significance of gesture or the meaning of rhythm. Hence the dance masks which are used in religious ceremonies and on dance occasions as well.

These Javanese have a primitive sense of, and love of rhythm in its measured relation to the whining of their five-note musical instruments yet in its finer sense it is beyond their ken. The deep rhythm and beauty of the dance is as unknown to them as are the refinements of dress upon which we insist or the discrimination we cherish for not-less-than-eight-cylinder cars.

It is natural then that they should adopt masks to facilitate the portrayal of certain emotions or characters and that their artistic sense should be entirely satisfied when a glance has been given the audience through squinty, slitted, eye-holes and the weirdly painted face has been seen by everyone and recognized to mean "I'm no longer happy . . . I'm getting mad . . . better watch out for these next few steps . . . gr-r-r . . . I'm m-a-d!" The mask is a serious proposition to the Javanese, however. Having been handed down from generation to generation it becomes more or less a family trademark. From father to eldest son is always the route it takes and it is generally supposed

that if Father was a good dancer or a fair actor his eldest son will be a duplicate and it is his predestined place to carry on from the very point his father left off.

An interesting collection of Javanese Dance Masks was recently shown in Pasadena at the Grace Nicholson Galleries, some reproductions of which are shown on this page. Many of the masks plainly show the ravages of some 150 years of wear while others are brightly painted and seem practically new.

The dances for which these particular masks were used, it seems, were purely



religious, and so of course, the masks had a sacred significance in the household in which they were owned. The surviving members of the companies who give these religious plays and dances are so few, however, that it is becoming more and more difficult to produce them. It is for this reason that the masks can be purchased from the unfortunate fam-



ilies who have no eldest son to perpetuate his father's dance.

As a general rule, however, the masks which are hewn out of thick wood and are made to form a complete covering for the face are used at any type of theatrical performance and most particularly in dance numbers. The Javanese dancer fastens his mask on and then he chants, or wails, a sorry accompaniment to his number as he gyrates back and forth across the stage.

According to Signor Rosi, who visited Batavia, Java, in 1882 with the Italian Opera Company, the Javanese is not possessed with the slightest natural grace and yet, curious enough, he often achieves quite correct positions with his feet while his arm and body movements flatly contradict all rules of aesthetics and technique. He is all angles, never allowing his arms to make a soft, pleasing curve for an instant. The twists and turns which he achieves are always angles, squares, triangles, etc. and their effect is usually so grotesque and awkward that it is amusing rather than pleasing to the educated eye. Signor Rosi likens their dancing to their art and points out that both are the result of an entire lack of imagination and perspective. It is significant that figures either woven or painted by the Javanese are always in profile and their dancing takes on the same cast. He further insists that the masks are vitally necessary to their performances for the natives are not sufficiently intellectual to appreciate the representation which is being made and until they see the mask hastily donned, which they have learned signifies certain primitive emotions, they are apt to be entirely at a loss to understand the action of the production.

Marionettes, or Wayongs, as they are

(Continued on Page 32)



EDITH LINDSAY

one of Hollywood's pioneer dancing teachers.

(Photo by Philip Newberg)



PRELUDE

You who dream and who, when Fate snatches the rainbow hues from the prism of one perfect hour, are lost in the dark caverns of despair, come to the Kingdom of Fantasy wherein dwell Beauty and Art; within whose portals the only language is that of Music, the only creed, love.

Its jewelled gates are guarded by Solitude and Silence, and once within, the weary spirit may drift to ancient countries, there to gather the Flowers of Delight. The key to this kingdom is called Imagination, and without that key, none may enter.

You who would dream, come . . .

In the golden argosy with silken sails of every hue, I am sailing upon a dream sea of liquid emerald, beneath the heavens of aquamarine, foamy with dazzling clouds that float lazily, like the Swans of the Gods.

Unlike the antique argosies of the fun-loving swashbuckler, whose holds were laden with incense, ivory and sandalwood from bewitching foreign lands, my argosy is laden with far richer wares, for in its hold are stored the Tapestry of Dreams, the crystal Chalice of Beauty, the Rainbow of Life, the Torch of Inspiration and the Golden Thread of Friendship.

The elfin fingers of the Zephyr Wind caress the strings of my aeolian harp, sighing to me tender symphonies of unknown lands as the carved prow glides through the green, crystalline waters above the lacy coral trees and fantastic sea-flowers of Tritons wondrous gardens.

I am sailing to the country of Forgotten Yesterdays and even now it seems that I behold its purple shores and scent the thousand-starred lilacs wafted by the sea winds from its misty horizon. The vision passes:

In the cold, amber moonlight rise the ghostly ruins of old Pompeii. Upon the hill I see the crumbling pillars of an ancient temple, etched against the sky,

where youths and maidens in centuries long forgotten wove round the marble altars of Diana a pastoral frieze mid dance and song, entwined with classic garlands made by Floras fairy hands.

Thy tragic temples are peopled by melancholy wraiths, searching among the ruins by moonlight for their Dead Hopes, Unfinished Dreams, and the broken threads of their earthly existence.

Shattered city of ancient glory, nestling at the feet of the diabolical Vesuvius, thy betrayer, forever belching forth infernal flames to the sombre heavens, while the Black Witch climbs to the brink of the seething crater in search of the herbs with which she practices her deadly arts.

A sound of subterranean thunder shakes the earth; Vulcan forges shields for the mighty Gods of War.

In the early dawn comes to my vision the gossamer beauty of France; The pale rays of the new-born sun makes of the rising mist a veil of powdered gold through which the delicate lines of poplars display their fresh, green lace, woven by nature into eerie patterns against the rosy horizon.

Far into the distance stretch her fields of dew-bespangled flowers, lifting their fairy faces to the mauve and orchid sky

and pouring forth their fragrance to the pastel-tinted butterflies that flit in ecstasy above their swaying presence.

The sadness that envelops me I cannot express; there is a spirit of tragedy in the air, an unsatisfied longing for something which I sense but cannot attain, makes dull my heart, aching with the beauty of it.

And with the twilight comes an idyll in the spirit of Watteau;

A phantom chateau arises, its shadowy spires fading into wisps of vapor. A wisteria tree sways in languorous mystery above the amethyst lake, where alabaster swans mirror the curves of their snowy throats as the sun of Versailles sinks behind a bank of purple clouds, edged in shimmering gold.

The sweet strains of an antique lute sigh on the perfumed air, brought to life by the lily hand of some wistful-eyed Nicolette, waiting in the shadows.

I am transported to another land, wherein I weave my tapestry of dreams;

I am flying through the night on a black Arabian steed, swifter than the wind of the great Sahara lashing my face in its fury, and ever I want it to blow more fiercely and ever I want to ride faster.

And in the starry silence comes a Bedouin love song from silver-throated flute in minor mode . . . long, wailing notes and liquid trills that rise like air-bubbles to the surface of a placid pool, and slowly descend to death in a quivering sigh.

O, whither am I going and how return . . . at last my soul is free . . . I shall return no more.

My nostrils are thrilled by the faint breath of incense, wafted from a ruined temple upon whose giant columns are carved the loves and tragedies of a people long since entombed; legends perhaps of some little princess whose young life was crushed like the lotus-flower before it was fully blown, and whose heart was weighed thousands of years

(Continued on Page 16)



"THE ZEPHYR WIND . . . SINGING TO ME TENDER SYMPHONIES"

Old Spanish Days

Santa Barbara's Fiesta

GAY senoritas and handsome young Dons garbed in colorful costumes of early Spanish days swayed gently to the lilting music of guitars and the sharp click of castanets on Santa Barbara's quaint old-world streets on the 11th, 12th and 13th of August. 'Twas Fiesta Week, and on every hand were gathered groups of people to join in the dance and celebrate by merry-making, the "Old Spanish Days" . . . the time when Don Cabrillo, discoverer of Alta California, first set foot on California soil.

Then, too, there was great rejoicing, for as a preliminary to the city's annual fiesta, the old and noted Santa Barbara Mission which had been founded on December 4, 1786 and was demolished by the earthquake of June, 1925, was rededicated and reconsecrated. Once again the old mission bells that had called generations to prayer and rejoicing pealed forth their message, to the exultation of all who heard them.

The streets were festive in their Spanish decorations and the true Castilian atmosphere was lent the occasion by the hundreds of Spanish dancers who thronged the thoroughfares in colorful

costumes. In the shops and on the streets one saw them, the butcher, the clerk, the bell-boy and even the tourist, thoroughly imbued with the holiday spirit, garbed themselves in Spanish costume of broad-bottom trousers with gay-colored sashes and pert velvet boleros, according to the fashions sponsored by the Dons of yesteryear. The women, too, were gowned in the beautiful old Spanish dresses and colorful shawls many of which were proudly historical, having been handed down from mother to daughter since the first fiestas that crowned Alta California's community life.

In their efforts to make the 1927 Fiesta a true revival of the old romantic days when Santa Barbara, as the seat of the Spanish government, was noted for its fiestas and the melodies of guitar were heard day and night, the officers of the Santa Barbara Fiesta left not a stone unturned to achieve picturesque genuineness.

The opening day was devoted to a spectacular portrayal of episodes in the history of Santa Barbara by a street procession which was not only beautiful but exceedingly interesting. Just as



RUSSELL LEWIS, WHO PORTRAYED THE ROLE, THE BRIDEGROOM IN "THE ROMANTIC SPANISH DAYS OF SANTA BARBARA"

in days of yore, the Indian came first, garbed in skins and carrying his primitive weapons. Following the tribe, marched Cabrillo, flushed with conquest and with his soldiers and sailors proud of their distinction in being the first white men to set foot on California's shore. Then following as they did in history, came Sir Francis Drake and his crew from the good ship Golden Hind, then Viscaino and his party including three Carmelite Friars, and next the first Spanish governor followed by Father Junipero Serra and Captain Jose Francisco Ortega.

The founding of the Santa Barbara Mission in 1786 by Padre Fermin de Lasuen was one of the most beautiful pictures furnished during the entire parade. The parade from this point presented happenings which occurred much later in history and a display of splendid horsemanship was much in evidence. Among these latter incidents was a series of scenes of the Mexican period of 1821, with Lieutenant Luis Antonio Arguello, commander of the Presidio. And then one of the most spectacular events of the pageant took place when Colonel John C. Fremont, leading his weary and tattered army through the San Marcus Pass, raised Old Glory over the Presidio. A few scenes of later date including the coming of the "Forty-niners" were enacted, and then the balance of the program was



BLANCHE COURTNEY-STONE, ROSS STONE AND DORIS SMITH IN THE DANCE, "FLAMENCO"

given over to the favorite pastimes of those festive occasions of which none was more popular than dancing.

In the afternoon of the 11th, a Spanish pageant of dancing and songs of old Spain thrilled the spectators. And again, in the evening an entertainment took place, "The Rose of the Rancho," which was repeated Friday and Saturday nights.

On the second and third evening, "The Romantic Spanish Days of Santa Barbara" was presented in the stadium under the direction of Charles E. Pressly, the managing director of the Fiesta. Many of the events in the parade were elaborated upon and Spanish dances which were often replicas of those presented in the previous pageant, were given to the accompaniment of vocal and instrumental music. This was a marriage celebration which commenced with the promenade of guests, caballeros, carriages, folk dances, etc, to the old mission for the wedding ceremony. Those forming the wedding party were Senorita Marie de Los Angeles Ruiz as the mother, Senor Byron Abraham, the father, Senorita Rafael Cota, the bride and Senor Russel Lewis, the bridegroom.

Upon the return of the wedding procession to the home of the bride Garcia's



BLANCHE COURTNEY-STONE AS SHE APPEARED IN SANTA BARBARA'S FIESTA OLD SPANISH DAYS

serenaders and dancers opened the Fiesta which had been arranged as a fitting celebration of the occasion. Then followed an episode portrayed by Maria de Los Angeles Ruiz and her company consisting of Geraldine Valde, Estella

Myers, Teresa Janssens, Gertrude Ruiz, Ynez Sharp, Virginia Cota, Beatrice Clark, Frances Harrison, Matilda Carrillo, Byron A. Abraham, C. E. James, Esidro Rios, Bert Ruiz, Baltasar Beltran, Francisco Morley, Ida Rafeto, Ernesto Guverra, Leo Lugo, Wylie Harrison and Gordon Ruiz. In this act, four characteristic dances were given first Contradanza, by the Senorita Ruiz group, second, a solo dance by Senora Teresa Janssens, third, La Jota by the Senorita Ruiz group and fourth, a solo dance by Senorita Geraldine Valde.

Then came a spectacular dance presentation by Blanche Courtney-Stone and Ross Stone, popular Santa Barbara teachers. Their company presented the bulk of the ensuing program, enlivening it by colorful dance acts for which they had been in rehearsal for several weeks. The opening number was unique and characteristic . . . a trio, Doris Smith, Ross Stone and Blanche Courtney-Stone presented "Flamenco" in which clever pantomime and graceful dancing combined to make an amusing scene. In this number they were assisted by Iola Bauhus, Isabel Rice, Marjorie Lewis, Ruth Reynolds, Godlieve Casier and Lutah Riggs.

(Continued on Page 31)



THE COURTNEY-STONE COMPANY AS THEY APPEARED IN "THE ROMANTIC SPANISH DAYS OF SANTA BARBARA". LEFT TO RIGHT: MARIAN BRESLIN, GODELIEVE CASIER, MARJORIE LEWIS, DORIS SMITH, ISABEL RICE, RUTH REYNOLDS, IOLA BAUHUS

Does the West Need Its Own Association of Dancing Teachers?

By RUTH ELEANOR HOWARD

ARE the teachers in the West sufficiently interested in their own opportunities . . . their own futures to take a stand for or against the matter of establishing an association of Dancing Teachers in this part of the country?

It seems that those teachers who are vitally interested in their schools . . . truly impressed with the necessity of furthering dancing as an art, as a profession and as an avocation, should be concerned to the extent of at least broadcasting their views so that an understanding of some sort and a definite plan of progress could be worked out. They should come forth fearlessly with a "yes" or "no," for if the agitation now on foot to establish such an association for the West develops into a concerted movement they will find themselves either faced with the necessity of abiding by the decisions of the few or of existing "beyond the pale" . . . for 'tis true that in unity there is strength!

In last month's issue of the American Dancer, Frederic Christensen, of Seattle, strongly urged an association of dancing teachers for the West. He pointed out the necessity for organization when any important cause is to be fostered—he stressed the desirability of an organization which would eliminate the necessity of trips to New York and even to Europe to secure an exchange of ideas—one which will overcome selfish competition and unite all of our Western teachers in one congenial group whose platform would be "one for all and all for one."

Can it be done? Only if all of the teachers in the West will take a few minutes of their valuable time and think this thing through—visualize the possibilities that such an organization offers each individual and then dwell a moment on the inestimable benefit that each will be to the other.

Not an organization apart from the National . . . but rather a strong self-supporting unit of the larger organization; one which will have a voice to demand recognition for its claims and whose far-reaching effect will be felt throughout the United States to such an extent that the West will be forever established in its rightful place among the Art centers!

In San Francisco, May Garcia said,

TO PAVLOVA
(Le Cygne)
By ELEANORA FLAIGÉ

*As a white lily you droop,
O, fragile breath of Art;
Like a wounded dove you flutter
Bringing tears to my heart.
Frail form in the cold blue light
Restless hands of snow
Reach for the Unattainable,
White verait, tis always so.
Why is your virgin face so sad,
Is it because you yearn
For the Angel of Inspiration
Your fettered soul to burn?
Swaying bit of thistledown,
Dew gleams in your hair;
A symphony in motion,
Drifting through the air.*

"Yes, by all means I think we should have an association of dancing teachers in the West if it is possible for each to overcome his personal opinions and prejudices to the extent of working as a cog in the machine for universal benefit. I believe that such an association should have restricted membership . . . making only those who have completed a course of study under recognized masters eligible for application to membership and then requiring them to pass an examination given by a selected board, before they are accepted. Then and then only can the standard be maintained. It must be expressly agreed, of course, that once the competency of the Board of Examiners has been decided upon, their decisions will be abided by to the nth degree! I would further advocate choosing competent teachers to demonstrate the

dances at the conventions and to make the sessions strictly constructive and instructive."

Elisa Ryan, one of Los Angeles' most prominent teachers also has decided views in favor of such an association. Says Miss Ryan: "Why not? I have just returned from New York and therefore I feel qualified to compare our schools and teachers with those in the East. In fact, I am certain that they don't compare in the least! There are much larger and much better schools, according to my standards, here, and the only thing to be gained from the Eastern schools, which at the present time is not generally conceded to our Western institutions is—prestige! I base this assertion on my personal experience and observation in visiting some fifteen or twenty of the Eastern schools, and I'm convinced that they do not show the interest in the individual pupil which our teachers do. But I know that if the biggest teachers in the West would unite their efforts toward a Western Association as Mr. Christensen suggests, and limit the membership to teachers who are qualified by experience gained through a certain number of actual teaching years, we would have a strong organization. Then it would be only a step toward the recognition which the West deserves, and the first thing we know, the teachers from the East will be coming here for their ideas and work! Who can deny that we have the "brains" and the ability on the Coast? Then why can't we get together and put over our own association so that we can achieve the prestige which is our rightful due and which will firmly establish us in the position we deserve in realms of the dance?"

"To go East to the conventions is an expensive trip—to travel up and down the coast is not nearly so high. When we can have the advantage of good teachers and constructive workers in our Western Association, why go so far away?"

Certainly there are opinions still unvoiced which are important in this discussion. If those teachers will write us their views, we will be glad to broadcast their expressions in the October issue of The American Dancer.

QUAINT DANCERS of OLD EUROPE



Folk dancing has been enthusiastically revived in France since the war especially in the Basque country. At a recent competition at Bayonne in France were representatives of four nations. The style of this dancing Basque Chevalier is forms of exquisite French lace and his head-dress of flowers.



The Festival of Carnival has been celebrated by the peasants of the Austrian - Tyrol since the Middle Ages with elaborate ceremonies which last for three weeks. The head-dresses are of remarkable beauty and the bells which are decorated with large bells weigh as much as sixty pounds.



In parts of rural England, May Day is still celebrated with a dance around the May pole on the village green. The children in their simple costumes and garlanded with flowers, make a delightful scene as they skip about the gaily decorated pole. The custom has been handed down from the days of the Romans.



The masks used by the Austrian peasants in their 'farewell to flesh' carnival are for the most part of a comic order, and made of highly carved wood painted in gay colors.

AQUARELLES

(Continued from Page 10)

ago in the great balance of Thoth, in the gloomy Halls of the Dead.

Within those mystic portals, the dark-eyed worshipper chants the love of Ra.

Beneath the black date-palms the barbarous flames of a nomad camp fire; wild and tempestuous as the bronze creatures of the desert who surround it. A jingle of brass cymbals drifts to my ear. Away into the land of Silence, into the Great Unknown, through the black fathomless night to the ends of the earth I go, while the crimson moon, rises like the flaming torch of Osiris and the haunting, hopeless notes of the flute, sobbing forth its plaintive wail in the boundless sea of sand, dies away in the stillness. All is space . . .

The scene changes evermore;

It is the twilight hour and I am drifting, alone, through the ancient streets of Venice, city of poesy. The rays of the slowly dying sun cast violet lights on the little ripples round my boat, and light the windows of the old-world buildings with streaks of orange flame.

The only sound is the drip, drip, of the oar in the silent waters and a faint fragment of a Venetian folk-song. The ebony bow of my gondola glides like a proud black swan beneath the sombre shadows of the Ponte del Sospira into the open waters of the lagoon. Opaque is the pale green sky and a single star twinkles like a waxen taper beside a tiny, roseate cloud.

The sun glows red behind the silhouettes of small Venetian palaces and the blue lotus floats upon the sleepy waters. Oh, Italia mia, thy poetic beauty lingers in my heart; the parchment of thy history is scarlet and gold with thy lyric romance and immortal art. Beauteous country of the ardent

The American Dancer

FICKLE TERPSICHORE

By WILLIAM A. JACKSON

*Where is the dance of long ago?**The grand and stately Minuet:**'Twas once the rage; each powdered beau**The measures trod with sweet Babette.**Alas, 'tis gone! Its grandeur slow**Has given place to Gigolo!**The old time "squares" our fathers knew—**Where is the quaint Virginia Reel? Quadrilles, Gavottes, Cotillions, too?**The Rye Waltz done with toe and heel?**They've changed the steps our fathers knew**For a hopping dance from old St. Lou.**The Polka in a bygone age**Was learned by ev'ry dame of fashion,**And danced upon the public stage**By Paris dancing masters dashin'.**'Tis gone, but still we have our fun—**For now we dance the Charleston!**The Waltz and Schottische of today—**You'd never know them by their name!**While demon tin-pan jazz bands play,**All dances somehow look the same.**Just "shake a wicked foot"; that's how—**They dance the late Black Bottom now.*

Juliet, the inspired Leonardo, the divine Dante; treasure-house of ancient art made deathless by the genius of Raphael and Michael Angelo. May the white flame of thy glory burn brightly on the altar of the ages.

Comes a vision of poetry; Summer in Arcadia:

Dream-kissed hills whose rhythmic lines caress the heart, as a Grecian pastorale, among whose sylvan glens the white wind-flowers, like young brides, tremble for their own loveliness, and the pagan anemone lifts its purple chalice to receive the Jewels of the Dawn. On the horizon of the distant hill stands a row of slender trees, swaying to the soft sighs of Zephyrus, their wistful grace adorned by hanging moss.

And there comes the note of a lonely wood-bird, liquid, tremulous, as the sound of pearls dropped in a silver fountain. Thou art as a symphony in green and gold; the rolling velvet of thy hills and valleys wrapt in a veil of mellow sunlight. Fragile is thy virgin beauty, fragile as the rainbow wings of the dragon-fly.

Wood-spirits with slanting eyes of jade roam the olive-wooded slopes where the air is scented with the breath of dew-dripping violets and maiden-hair fern, crushed beneath their dancing feet.

Arbutus clings to the myrtle branch, and the flocks of snowy sheep graze in the valleys like huge pear-blossoms wafted from the trailing clouds.

And over all this infinite loveliness, created by the Great Poet, there lingers a haunting sadness—a hushed sigh—an unshed tear—and the lute-strings of the dreamer's heart whisper a minor refrain—even as the solitary wood-bird.

Collegiate Fox Trot

By FREDERIC CHRISTENSEN

Note: The gentleman's part is given here, while the lady, of course, does the exact opposite.

PART I

Walk forward, count 1, 2, 3. Close with heels together on 4, forward again on 5, 6, heels together on count 7. Step forward on right foot, 8.



PART II

Step forward on left foot, count 1. Step forward on right foot half-pivot, turn to right, count 2. Step back on left foot, count 3, slide back right foot, count 4, draw left foot to right, finish right turn with heels together, count 5, forward with right foot count 6, left foot, heels together, on 7, count 8. Repeat from beginning.



Clever Juveniles who

AUDREY HOWELL THE LITTLE HULA HULA MISS IS ONE OF ETHEL MEGLIN'S FAMOUS WONDER KIDDIES.



VIRGINIA S. OLMON, SIX YEAR OLD PUPIL OF PEARL KELLER IN HER SONG AND DANCE NUMBER "LUCKY DAY."



LITTLE MISS JUNE HOLMES, TEN YEAR OLD ARTIST PUPIL OF BREON & DARROW WAS SNAPPED IN ACTION WHILE SHE WAS PRACTISING.



have Bright Futures

DOROTHY RAMSEY IS A TALENTED YOUNG PUPIL OF ELISA RYAN.



VIRGINIA PECK IS THE QUAIN DEMURE LITTLE OLD-FASHIONED MISS OF THE ERNEST BECKER SCHOOL.



JACQUELINE NIEDT, TWO AND ONE-HALF YEARS OF AGE AND HER BROTHER NORMAN ARE PUPILS OF THE M'ADAM NORMAL AND PROFESSIONAL SCHOOL OF DANCING.



REALM of the DANCE

A FITTING climax to Norma Gould's successful summer season is the appearance of her dancers at the Hollywood Bowl on the night of August 30th when they will be a special feature of "A California Night" program given by Adolph Tandler's Little Symphony.

Mr. Tandler has requested that the Waltz of the Flowers, from Tchaikovsky's Nutcracker Suite, be presented since it was one of the outstanding musical interpretations in Miss Gould's recent program at the Philharmonic Auditorium. In this number nineteen beautiful young girls in costumes of rare design brought forth numerous bursts of applause throughout the dance.

The appreciation of fine music is fostered in all departments of the institution which incidentally is the only school of dancing in the West which includes a thorough training in Dalcroze Eurythmics as related to the dance. Miss Gould considers this an important factor in the development of the dance.

Those dancers participating in the Bowl program are:

Ida Allen, Kathleen Allen, Mathilda Bravender, Vera Belle Chamberlain, Alethea Churchill Davis, Gabrielle Churchill Davis, Gertrude Gill, Marjorie Hain, La Donna Longhurst, Jana Longnecker, Elizabeth Myrick, Maria Myrick, Carrie Louise Newkirk, Joan Okey, Sheila Richebourg, Anastine Rowell, Virginia Slaughter, Ruth Cowper, Allene Zent.

MUCH praise is being received by Miss Meglin of the Ethel Meglin School of Dancing upon the splendid results of her instruction of children. The appreciation of her efforts in the behalf of the performance of her kiddies on the 8th of August at the Friday Morning Breakfast Club, was shown in the presentation of a silver loving cup to her by this club.

LITTLE Phyllis Hirst, two and one-half years of age has been assigned an important role in a Mildred Harris production. This little miss has been attending the baby classes under the careful direction and scientific training of Miss Adeline Leone McAdam, head of the McAdam Normal and Professional School of Dancing.



AGNES PETERS, ONE OF THE TALENTED YOUNG LADIES AT THE ALTA TRAVIS SCHOOL, PORTLAND

THE formation of the ballet ensemble for the Los Angeles Civic Opera productions was commenced the first of the month at the Pavley-Ouk-rainy dance studio. The entire personnel will be trained in this studio.

LOLA MENZELI, American dancer who has been achieving considerable fame in Europe during the past few months, is now in Buenos Aires after having completed triumphant engagements in London, Berlin, Paris, Milan, etc. In Paris she was awarded a bronze medal on May 27 by the Aero Club of France, at the instigation of

Col. Lindbergh. Andre Levinson in "Comodia", Paris, gives the following report of her appearance there. "... The public, most recalcitrant, she electrified at once! Last Friday at the Theatre Des Champs Elysees she had an indescribable success. The following morning, as they said of Lord Byron at the publication of "Childe Harold" she awoke celebrated. Her gifts as a dancer are exceptional; her metier very advanced. ... The toe resistant agile onyx. The chain of entrechats higher and higher with which she ends her variation, would have created certain panic at the opera competition."

CARMA WHITE, who has recently opened a new studio in Berkeley, is a talented dancer as well as a teacher of note. Miss White has been associated for the past few years with some of the most prominent educational institutions in the college city and Bay district. For that reason the announcement of the opening of her own studio has been received with exceptional interest in Northern California and it is expected that some interesting pupils will be developed under her guidance.

"PANTOMIME properly executed illuminates and expresses the soul's ideal," states Mr. Weaver of the Carter-Weaver Studio of Drama and Pantomime in Los Angeles, a school for the professional dancer and dramatic artist. He further states, "While the body of the dancer may seem a perfect rhythm, without the understanding or expression of the soul through the principle of pantomime perfectly expressed, personality and magnetism is lost and with rare exceptions results either in mediocrity or complete failure. Pantomime is the most difficult of all the branches of Dramatic art to master and the price of hard work must be paid by all ambitious artists to reach the goal."

"Many are called but few are chosen" and this old adage applies quite as well to the dancing as to any other profession. Pantomime properly executed satisfies those who are crying for the beautiful in art and attunes itself to the perfect rhythm of the dance."

Besides the work in his school, Mr. Weaver has taken charge of the Pantomime and Expression Department of the Elisa Ryan School of Dancing in order that her pupils might be trained to portray more fully the story of the dance.

PEARL Keller, Glendale's successful dancing teacher, announces a number of important engagements of her pupils for 1927-28. Elizabeth Turner, ten years a pupil in the Pearl Keller School is dancing at Carthay Circle in the Prologue to Seventh Heaven, and Fanchon and Marco have added Nellie Aleshire, Leona Hunt and Helen Marie Lindrum to various acts under their aegis. Miss Doris Packer is winning laurels as Juvenile lead with the stock company in Portland, Maine, Julia Pelley has a large and growing class at Vista, California, Mildred Maranville has opened a School at Montrose, and Cecilia Mae Fischer who is to be associated with Miss Keller as Assistant Teacher during the ensuing year is at the same time completing the enrollment of her own school which begins its fourth year of service in Burbank this fall.

TRINIDAD C. GONI, Spanish dancer, assisted by several of her artist pupils, Lucile Anderson, Teresita Villagran, Carmelita Villagran, Jessie Gordon Durr, Marian Gaton and Robert Marola, presented a very interesting and colorful program composed of solo and duet numbers at the Spanish-American Benefit given at the Polytechnic Auditorium, August 27th. Senorita Goni herself gave several solo interpretations.

THE DOLL SHOP, a headline act on the Ackerman and Harris circuit has been receiving considerable applause and is usually accorded several curtain calls. Margaret Knight, who is an exceptionally beautiful dancer, and Leroy Priemmit, J. S. Knight and John Knight, constitute the act. The setting is in a Doll Shop, and Miss Knight is to be commended for the originality and cleverness displayed in her dance numbers.



JOSEPHINE NELSON WHO, DUE TO INCREASED ENROLLMENT FOR FALL WILL BE AN ASSISTANT TEACHER WITH PEGGY GENE

AN agreement with Larry Ceballos has just been completed to train and send intact to a New York theatrical firm all the chorus beauties which will be in the choruses of the musical comedies put on by this firm. These choruses will be trained in his studio. This idea started when Al Jolson coming to the coast and seeing the youth and beauty and brains of the average Southern California chorus girl, suggested that Ceballos train and send East a chorus for his next year's show. This deal was agreed upon and was later extended to other New York musical comedies.

Mr. Ceballos has just completed work on the cast of "Oh Kay" and will start upon his big task of selecting and train-

ing hundreds of California girls for New York musical comedies.

THE present demand for male dancers is the greatest in the history of the terpsichorean art, according to Ernest Belcher, head of the school bearing his name.

"There is an exceptional opportunity now for male ballet dancers," says Mr. Belcher. "Regular 'he-men,' not the aesthetic type, are commanding unusually high salaries. One of my dancers, Bob Sargent is a good example of this. He has just closed a successful engagement at the local Pantages Theatre, where his act was a headliner. With his former partner, Mildred Burns he was for several seasons featured on the Orpheum and Keith time."

Other examples of success of this type developed by Belcher are, John Roper, Ted Bradford, Jack Kinney, Harold Day, Harvey Karels, John Griffith and M. Briganti.

A GROUP of Mme. Da Silva's most talented dancers are appearing at the Carmel Theatre in Hollywood in a revue which includes several clever specialties arranged by Mme. Da Silva for the presentation. Tap, acrobatic, Spanish and Nautch dances are included in their extensive repertoire. Those who are included in the group are: Betty and Helen Shook, Louise Evans, Rose Langais, Frances La Monte, Maria Cantreva, Margaret Strother, Shirley Christ, Maria de Morley, Tornacia Nors, Flora Speth, Norma Lillegrand, Peggy Eddy, Betty Grables, Elizabeth Miller and Jane Miller. They are veterans of several successful engagements in Hollywood theatres and are expected to achieve considerable prominence in professional circles.

"Gypsy Ballet," La Zingara which G. Leidigh MacFarlan of San Francisco has arranged, will have its premiere early in September in the new Standard Theatre, Palo Alto. The ballet, which runs about eight minutes will feature the Misses Ruth and Lauretta MacFarlan and Felix Yazolino with Mr. Seeley MacFarlan, bass baritone, as soloist. The grouping is unique and has been arranged with the exceptional talent which G. Leidigh MacFarlan has manifest in his teaching as well as in his devotion to all of the arts. This well known ballet master has designed all costumes and originated the dances for the occasion aside from having trained the dancers.

A Dancer's Heritage

the Story of Maria Cherer-Bekefi

WHEN America laid its most glorious praise at the feet of beautiful Maria Cherer-Bekefi for her remarkable work in the *Miracle* Play as the Czardas dancer and her interpretation of the roles of the Madonna and the Nun, it was but a culmination of honors bestowed upon a renowned family.

It is strange . . . this history of the Bekefis, yet it merely bears out the oft-supposed theory that dancers are born and not made. The beautiful young Russian girl who has caused critics from Berlin to Los Angeles to wax enthusiastic and be lavish with the printed praise of her work, is the fourth child in a family of celebrated dancers.

Her grandfather was a professor of medicine in the University of Budapest and a most distinguished nobleman. It was, however, his two sons, Alfred and Charles, who caused the proud old Bekefi name to be emblazoned along Terpsichore's trail. It is interesting to note that until the time of Maria and her two talented sisters, the women of the Bekefi family had not courted the Goddess of the Dance . . . her favor was entirely bestowed upon the charming and graceful men.

Alfred Bekefi, uncle of the *Miracle* dancer, was acclaimed the greatest dancer at the Moscow Imperial Theatre, and after fifteen years of continued success there, he was transferred to Petrograd where he was made Ballet Master and first dancer. In the meantime, his younger-brother Charles who had danced with notable success in most of Europe's capitals, had become Ballet Master of the Municipal Opera in Odessa. At the time when he accepted this post the same position at the Marynski Theatre in Petrograd had been tendered him and refused because of an unsatisfactory basis of remuneration. Sometime later, however, he moved his family to Petrograd and there entered Maria, aged nine, in the Imperial School.

With the father becoming increasingly popular among the smart set in Petrograd and the uncle celebrated for his introduction of character dances, the Bekefi name was becoming firmly woven into Russia's dance history.

Charles Bekefi danced through his sixty-third birthday, and in what he considered the height of his career and on the very day preceding his scheduled departure for Berlin to accept a chair in the Scharwenka Conservatory of Arts he was stricken suddenly and passed away.

A similar experience awaited his elder brother who survived him only a year, but taught until the day of his death. After forty years of dancing and teaching, Alfred Bekefi had retired at the age of 69, his last performance being a gala occasion in the Royal Palace when the late Czar and his celebrated friends showered the aged master with gifts and bestowed upon him the distinguished title of "Ballet Master Emeritus." Although having officially retired, he continued to teach until his death, at the age of 87.

All of Charles Bekefi's children have become famous dancers. The eldest brother, Theodore, graduated from the Imperial School and came to America with Genee. It is interesting here to record that he is said to be the only partner the famous Genee ever had. After that Theodore Bekefi danced with Pavlowa, and Karsarvina with signal honors. His American tour was highly successful, but a year's leave of absence from the Imperial School restricted its scope and so he returned to Petrograd where he acquired the control of four prominent theatres. The Revolution and its attendant dark days for Russia followed, however, and the young dancer was fortunate in making his exit through Siberia and the Phillipines into America via San Francisco. He came almost at once to Los Angeles, where he opened a school which enjoyed a good following. Producing ballets was the field which intrigued Theodore Bekefi, though, and not long after his arrival he adjourned to New York where he is now further distinguishing himself through his association with Rosalie Stuart as a producer of beautiful ballets.

Julia and Helene Bekefi were not enrolled in the Imperial School. They received their entire instruction from their father and their uncle. The girls showed a marked bent for character work and their wise relatives cultivated

this ability until they had developed a team which, it is said, has never been equalled on the European stage.

In the meanwhile, the child Maria who had been dancing since she was six years old, had developed such definite ability that her father decreed she should study in the Imperial School. Although entering at the age of nine, she was ready to be graduated long 'ere she had become of sufficient age, and was forced to remain in the school an additional year after she had finished her work and was prepared to be graduated as a coryphee. When she celebrated her sixteenth birthday a petition was presented to the Czar for his permission for the child to graduate prematurely, having finished her regular course and spent a year in post-graduate work before reaching the required age.

Maria Bekefi's eyes were dreamy and her smile was gay as she recalled that graduation day and the *Spring Dreams* Ballet and *Divertissements* which she danced at the ceremony. She was promptly given the opportunity to dance in the Imperial Theatre and further, was commanded to present the same numbers in Nicholas' summer palace, Krasnoye Selo.

Two priceless mementoes of her appearance before His Highness remain . . . an exquisite brooch with the Royal crown encrusted on it, and a fascinating bracelet!

Maria Cherer-Bekefi was on concert tour in Berlin when Simeon Gest, brother and European representative of the well-known producer saw her dance, and recognizing real genius, he promptly communicated with Morris Gest and Max Reinhardt that they might induce her to come to America for a part in "The *Miracle*" which they were then producing in the Century Theatre in New York. She has proven herself not only as an outstanding figure of "The *Miracle*" production in the capacity of the Czardas dancer but she also displayed great versatility when she has on innumerable occasions played Lady Diana Manners part of *The Madonna* as well as Rosamund Pinchot's part of the Nun—appearing in these roles in the

(Continued on Page 31)



Mlle. MARIA CHERER-BEKEFI

youngest descendant of a family of notable dancers who, for three generations, graced the Russian Imperial stage and the stages of Western Europe.

(Courtesy of Morris Gest)



IN THE SPOTLIGHT

AMONG those who are proving themselves to be really artists are the teams of Barnett and Clark, black bottom tap dancers, Levan and Doris, male tandem dancers, and Slim Moore and Pal, eccentric dancers.

THE "Two Black Crows," Moran and Mack, are drawing heavily at the Pantages with their black-face skit. Their opening "convict" sketch and the burlesque boxing bit are well received. Mack, for an encore does a bit of eccentric dancing that is well received.

CLYDE COOK, motion picture comedy star, made quite a hit with his fantastic dancing at one of his personal appearances in a moving picture theatre.

Ted and Sally on West Coast Theatre circuit are doing the usual routine in their Russian adagio. Their attractive appearance and the well-balancing of their work holds the interested attention of their audiences throughout this act.

EDWARDS and Gray, tap dancers, are of collegiate type, neat-appearing and agreeable personalities. Their best offering is a skating skit.

"DANCE-A-LOGUE," a clever dance number Idea, opens with the Warfield super-soloists, directed by Walter Rosener, playing "On the Road to Mandalay." Following this are the winners of the piano contest. Next is the real treat, an octette of clever dancers offering soft shoe and clog dances. Jo Wong, Chinese tenor gives a clever imitation of the American performer with some dancing including the Blackbottom. Gladys Byrne also scores a hit with a Spanish dance and Will Cowan giving a soft shoe and buck wing combination is ever in demand, leaving the audience demanding more.

WILL COWAN after completing an engagement of several weeks with Fanchon and Marco Ideas has just been re-signed for another half year. This lad is but sixteen years of age and is considered one of the best featured tap dancers now playing on the Pacific Coast.



MELBA GARNE, ASSISTANT DIRECTOR TO MASTER ROSI OF THE ROSI BALLET SCHOOL IN AN ORIGINAL ITALIAN PEASANT COSTUME FOR THE "TARANTELLA"

Signor Mussolini recently passed a law in Italy that no bare legs are to be allowed on the stage and dresses must not expose.

CHARLES NOVARRO, formerly of Chicago, and Virginia Parent known as the girl with the "perfect back," the title being won at the convention of chiropractors, have joined hands and are now giving exhibition dancing at the Egyptian ballroom, Ocean Park.

THE phenomenal growth, in the past year of the Ben and Sally Earle Wallace Studios in Long Beach, according to Ben Phelan, head of the institution, has inspired him to consider the opening of branches in that city. Mr. Phelan points to several unique features of his school as the reason for its success, chief among them the fact that he holds the only exclusive boys' ballet class West of Chicago. For this reason a large number of male students are enrolled in the Ben and Sally School and a number of men whom he has trained are now achieving success professionally. Eight adagio teams, alone, are rehearsing in the studio preparatory to engagements. Another item of interest from that school is the announcement that a new ballroom department is opening there, entirely separate from the ballet school. For the past three months it has been necessary to eliminate ballroom classes from the curriculum, due to the increased enrollment for ballet work, but Mr. Phelan has enlarged his space and is now featuring ballroom dancing in a new department.

WARD and Samuels, youthful adagio dancers who are proteges of the Arnold Tamon studio in Los Angeles, are achieving considerable success on the West Coast circuit. The pair, who are conceded to be the youngest adagio team now playing professionally on the coast, are acclaimed for their clever work and the difficult feats which they accomplish. They are but one of the many teams Mr. Tamon has developed who are now features in various Pacific Coast theatres, however.

JACK LAUGHLIN'S "Revue Novelette" is one of the big features of the Orpheum bill. Mr. Laughlin may well be proud of the success of the staging and the work of the performers who are headed by Susette and Jose. Susette & Oriental Girls in "Land of the Orient" is just a breath of the East. Amie Way's rendition of Lullaby of the Volga Boatman is followed by Mureen and Sonny in *Extraordinary* and Susette & Jose & Entire Novelette Revue in *Gypsy-Land*. Carl Byal's interpretation of *Land of Paradise*, Susette & Jose in *Waltz of Love* and Bert Prival in a *Sailor Novelette* is followed by the grand finale of the Entire Revue in *Whirlwind*. The dancing throughout the act is of the highest caliber in solo, duet and ensemble numbers and particularly outstanding is the work of Susette, whose agility and grace is combined with splendid technique.

ROSI'S Ballet and Divertissement is a clever act just completed for Orpheum time and opening on September first in San Francisco. The numbers which Signor Rosi of Los Angeles has arranged for the group are original and varied and the work of the dancers in the company is splendid. Zeora Lemon, Diane Delphin, Joy Edwards and Gay Perrigue form the ensemble while Melba Garne, who is soloist of the group does some splendid toe numbers and Ardis Wise, singer, lends charm to the act with her lovely voice. The Tambourine number, with which they conclude their offering is particularly outstanding for its novelty and liveliness as well as for the ability manifest by the dancers.

PEGGY PERRY, who was recently presented by Peggy Gene in a revue in Los Angeles, has received a professional contract with the West Coast circuit as a result of her splendid work. Dorothy Roberts, another of this teacher's popular pupils who participated in the program received a booking over the Orpheum circuit.

EARLE WALLACE announces the institution of classes for very small children, which is a new departure for his Los Angeles Studios of Stage Dancing. The work is in charge of Ann Bennett, a specialist in the training of child dancers, who will personally supervise all juvenile classes.

ANOTHER Fox theatre is scheduled to be built at Market and Hayes, San Francisco in the early part of September. It is estimated that the theatre will cost two million dollars.



MARGARET STROTHER, A TALENTED SPANISH DANCER WHO IS A PUPIL OF MME DA SILVA

AMONG those who have been making names for themselves in vaudeville on the coast recently, are Lew Kessler and Ruthie Morgan, whose dancing is of the finest caliber and which, when combined with Miss Morgan's exceptionally fine violin renditions makes a distinctly pleasing offering; "Speed" Manning and Alotta Class, who incorporate an unusual and difficult Russian Ballet on wire; Gladys Buck and Art Therrien, an adagio pair whose acrobatic specialties are wholly commendable; Edna Hamel, noted for military taps and high kicking; Shirley and Grant, a mixed tap team whose winning personalities are quite companionable with the technique and grace they display; and Yvonne Beatty, a lithesome little contortionist.



TUT MACE IS NOW WITH HER OWN VEHICLE ON THE PANTAGES CIRCUIT OF VAUDEVILLE THEATRES

MR. ROBERT A. SHEPHERD whose work as Orchestra Conductor for the Children's Society Vaudeville, given in June at Philharmonic Auditorium by the Pearl Kellar School of Dancing will be pleasantly recalled by the dancers and teachers who enjoyed that excellent program, has been retained for the fourth consecutive season by the Los Angeles Civic Grand Opera Association as Manager of the Orchestra Personnel.

Mr. Shepherd, who has been a member of the Philharmonic Orchestra since its inception is busily engaged on the complicated task of adjusting orchestra and stage bands to meet the varying requirements of a season replete with outstanding novelties.

UPON his return from a long trip from abroad with his wife, Ruth St. Denis, Ted Shawn of the noted team popularly known as Denishawn, has been engaged by Samuel Goldwyn to stage all the dances in Gilda Gray's starring vehicle, "The Devil Dancer."

CARLOS and Dorothy are doing a neat ballroom dance which is quite well appreciated by the audiences. Miss Cooper also does a solo number with a flavor a little different from the usual. Carlos is a real dancer and is good throughout the bill.

JOE CARSON, tall, slim and dapper certainly is one of the coming leading lights in the eccentric dancing world. The unusually long, clumsy shoes and character clothes which he effects lend quite an atmosphere to his act which he is doing on West Coast circuit.

Up to the time of the Great War, European enthusiasts had been inclined to deny the existence of American creative ability in any field other than manufacturing. But this war brought a halt to the arts in Europe, driving the ablest leaders in the dancing world to join hands with the little group in America. These same enthusiasts now profess the conviction that America has gained an American School of Art: the dance as modified by American ideas, and molded by the American sense of poetry.



THE ART OF MAKE-UP
CONDUCTED BY MAX FACTOR

Dear Mr. Factor:

Would you please advise what make-up for a person with dark hair, dark skin, but blue eyes, for the stage and what make-up for the same person for the motion picture camera?

Oblige, yours truly,

Betty Le Claire.

Betty Le Claire:

We suggest that you use grease paint No. 2, powder No. 6, dry rouge No. 18, liner No. 7, moist rouge No. 2 and black Dermatograph pencil.

For Motion Pictures, use grease paint No. 4A, powder No. 7R and the balance the same as the above except do not use any dry rouge.

Dear Sir:

I will appreciate it if you will give instructions in your column as to how one should apply rouge to the cheeks to lift the face . . . i.e. when the cheeks are becoming flabby and the muscles sagging, to give an appearance of firmness. Also—is there any cream you can recommend to help make the cheeks more firm?

Thank you,

Effe Lincoln.

Effe Lincoln:

In order to overcome the flabby condition of your cheeks, we suggest that you apply the rouge high on the cheek bone and upward towards the temples.

If your cheeks are extremely flabby, we suggest that you paste a small strip of adhesive tape and stretch the skin up, fastening the other end underneath your hair. This, however, is only for professional purposes.

We suggest that you use a skin food about three times a week, massaging same thoroughly into the skin. This will help overcome the sagging condition of the muscles and make your cheeks more firm.

Dear Mr. Factor:

Will you kindly tell me what color powder and rouge I should use for the daytime?

Should I use a different shade in the evening or in the ballroom?

I am twenty-six years of age, have brown eyes and medium to dark brown

Foreign News of Dancers

CORRESPONDENCE OF GEORGE SARI

Madame Pavlowa will open her London season September 12 at Covent Garden Opera House for two weeks only, after which she will tour England and Scotland.

The ballet "Mercury" offered by Diaghileff during his present London season, was badly criticised, which aroused the indignation of the producer and founder of the Russian Ballet. Mon-signor Diaghileff therefore announced that although it was not his intention to produce "Mercury" more than once during the season, it should be offered again. "Mercury," the ballet which caused this excitement is by the late Erik Satie. The scenery and dresses are by the Picasso who was the creator of Cubism. "Mercury" is a ballet of Gods and Goddesses with poses plastique by Massine.

Royalty was much in evidence at the Prince Theatre in London for the performance of Diaghleffs Russian Ballet. A gala night was given for King Fuad

hair and a brunette complexion (olive?). Will you answer this soon, please?

Yours truly,

S. L.

S. L.:

From your letter I assume you are interested in street make-up. I, therefore, suggest that you use Natural Powder and raspberry dry rouge, medium lip stick, brown eye shadow and black Dermatograph pencil.

Your type can use the same powder and rouge for evening wear as well as day.

of Egypt. It was announced that the three ballets to be given were each to be conducted by an eminent British musician. Sir Thomas Beecham, Mr. Eugene Goossens and Dr. Malcolm Sargent were the three chosen.

At the Casino in Paris the Dolly Sisters made their bow again to the Parisian public in a revue called "Paris and New York." The title of the revue means nothing as the tableaux takes one all over the world, everywhere but Paris and New York. The Dolly Sisters appear in a historical series of dances from 1880 down. They give one called "Dirty Dick" which is to be danced in the year 1930.

At the Ambassadeurs in Paris a curious impression is created by a man (Stickney) dancing a lively Charleston perched on stilts which are cleverly hidden by his trouser legs. He stands twelve feet in his socks—Stilts!!!!

Lydia Lopokova made her one and only appearance during the Diaghleff season in "Prince Igor." Those attending included the King of Spain with Prince and Princess Auther of Connaught and Princess Beatrice.

The Royal Opera in "Stockholm" Sweden gave last season but two ballets under the leadership of Mms. Lisa Steier. The scenery and costumes were executed by the famous Swedish painter, Isaac Grunewald. However they had a visit from the famous German dancer and dance reformer, Mary Wigman, who had little success as her interpretations were misunderstood.

PEARL KELLER
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the opening of the fall term

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BERNICE AHI

*a charming Chinese dancer with Fanchon and Marco's
"Chinese Idea."*

(Photo by Davies, Portland)



SCHOOL OPENINGS



PATRICIA REYNOLDS whose Oakland and San Francisco schools of the dance are open the year 'round, is forming special classes in all types of dancing for the Fall season. While year round instruction is a feature of this school, beginners are constantly being entered in the new classes which form frequently.

The Vanity Fair School of Ballet and Dramatic Art is to have a formal opening early in September at the new studio in the Masonic Temple, Tenth and Santa Monica Blvd. Many new departments are to be added to the curriculum of this school including adagio, tap, buck and wing and ballroom dances.

Signor Julio Zaccaria, dancing master at the Paul Gerson School is to open a class specializing in the Ballroom Tango.

Breon & Darrow School of Ballet will open their fall classes on Tuesday, September sixth at their studio on Hollywood Blvd., Hollywood.

In addition to the regular classes in Grecian, Toe, Character, Spanish, Oriental adagios and Russian Ballet, two new departments will be opened for the teaching of tap dancing which will include soft shoe, clog and buck and wing and a full course in ballroom dancing.

THE staff of the Cinderella Roof Studio, popular Los Angeles School of ballroom dancing which is headed by Jack Asch, specializes in private instruction in the latest dances. The various courses which Mr. Asch features consist of private lessons and are so planned as to afford the more advanced pupils practice privileges with orchestra accompaniment. The group includes several well-known teachers, among them Mabel de Marco, former member of the famous New York team of the same name, Carly Wilson, Marie Jerels and John Bolton, all of whom have achieved considerable reputation as teachers of ballroom dancing in the Southland and the East.

The Ernest E. Ryan School of Dancing, 1500 S. Figueroa Street, is making extensive plans for the opening of the fall term the week of September 26th. Ernest Ryan, principal has just returned from attending the 44th Annual Convention of the Dancing Masters of America, Inc. at the Waldorf Astoria Hotel, New York City, where nationally known teachers were engaged to present the dances that will hold sway the coming season. Much interest is being shown in the new dances and indications point to the largest enrollment the school has ever had. Classes will be conducted in ballroom dancing for children, high school and adults both in beginners and advanced work. The Wednesday Morning Club class for women in dance techniques which proved so popular last season will again be resumed.

Mr. Ryan is one of California's foremost teachers of ballroom dancing and as District Governor for the Dancing Masters of America, will be the official demonstrator at the California Society Teachers of Dancing Convention held in San Francisco, September 6th, 7th and 8th.

DON HUGO, formerly with some of the prominent acrobatic schools of New York, has recently established an acrobatic school in Los Angeles in which he also teaches all types of professional dancing.

Some of his best work as a dancer is said to have been seen in many of the prominent night clubs and theatres of New York, Chicago and Europe as well.

May Garcia, popular San Francisco teacher is opening her fall classes with a greatly increased enrollment. Miss Garcia is well known as a ballet teacher and has special classes for children as well as adults who desire training for a professional career.

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Unusual Ballet Costumes

By ANDREE MALZACHER

"Columbine" is an unique costume with black spangled bodice which is even more sparkling because of its circles of rhinestones graduating in size. The skirt, ruff at neck, and left cuff are of white turlatan edged in the shiniest of gold metal ribbon. Dangling from a golden ribbon are balls or pom-poms of spangles and rhinestones. A pom-pom on a brilliant rhinestone garter holds in place the sheepest of chiffon hose and perkily peeking from a white silk curly wig is another pom-pom.



ROSE MARIE

This little "Bo Peep" or Seventeenth Century ballet costume is of taffeta and gold lace. The chic lace skirt peeps out from under a billowing over-skirt of blue taffeta which is edged with colorful wreaths. The bodice, which is also of blue taffeta, is set off by laces of black velvet ribbon. The fichu is also of lace and a golden filmy material with lace. Perkily perched upon her white silken wig, the dancer wears a hat of blue with a gold bow of tulle.



BO PEEP

"Rose-Marie" reminds one of the rose garden with its colorful effect. The turlatan skirt of rainbow hues seems to blossom from the bodice of orchid metallic cloth. Garlands of flowers curl themselves over the shoulder and are half hid in the folds and billows of the skirt. Another garland wreaths itself around the head, finishing with charming simplicity this quaint, yet clever costume.



COLUMBINE

Pantomime

(Continued from Page 7)

thing real and vital, and to endow it with ecstatic life on the screen which registers "screen personality."

Pantomime is of course the basic quality of screen acting. Hence it goes without saying that the dancer, whose every movement and subtlety is an expression or symbolism of thought and speech, is remarkably fitted for the silent drama of the motion picture. The fundamental art of both are identical in their requirements.

Many a screen star has lost a role because of inability to dance, and on the contrary, many a struggling actress has been enabled to elevate herself by virtue of her knowledge and talent acquired as a student of the dance. And it seems that at some time in her career it is certain to fall to the lot of a screen star to enact a role of a dancer. Just such an instance occurred in "The Jazz Singer," the Vitaphone special which I directed recently for Warner Brothers. May McAvoy plays the leading feminine role opposite Al Jolson in the production. She was the unanimous choice for the leading feminine role but at the last moment the question popped up as to whether she could play it. For the role is that of a musical comedy star and nobody could remember ever having seen her dance on the stage. When Miss McAvoy herself was called in however, she declared that she had been studying dancing for the past three years. "You see," she explained, "I lost a wonderful opportunity once just because I hadn't considered it essential, so I immediately began a course of study to remedy that fault."

My experience with "The Jazz Singer" recalls another point that I think worthy of considerable thought by students of dancing. A large proportion of the motion picture output is made up of stories which contain chorus and dancing scenes. Ernest Belcher who has worked with me on many of these provided the personnel and staged the chorus and dancing numbers of "The Jazz Singer." I think he will agree with me that many of his students have been offered screen opportunities well worth consideration. And I know of one instance recently where a dancer of unusual promise was offered a contract because of the promise she showed in screen chorus work. However, she re-

fused, choosing rather to continue her dancing career. Some day I hope she will reconsider her action, for I am positive that she has the possibilities of a great screen actress. Perhaps she is wise in her choice for the technique which she will develop as a dancer will continue to increase her opportunities should she later decide to give her art to the screen.

The ancient Greek's love of the Dance is clearly pictured by the Homeric bard in the eighteenth book of the *Iliad*.

"There, too, the skilful artist's hand had wrought

With curious workmanship, a mazy dance,

Like that which Daedalus in Knossos erst

At fair-haired Ariadne's bidding framed. There, laying each on other's wrists their hand,

Bright youths and many-suited maidens danced."

"Now whirled they round with nimble practised feet,

Easy, as when a potter, seated, turns A wheel, new-fashioned by his skilful hand

And spins it round, to prove if true it run:

Now feately moved in well-beeeming ranks,

A numerous crowd, around, the lovely dance

Surveyed, delighted; while an honoured Bard

Sang, as he struck the lyre, and to the strain

Two tumblers, in the midst, were whirling round."



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Old Spanish Days

(Continued from Page 13)

Other numbers, typically Spanish, followed, among them a Spanish waltz by Marian Breslin, a Spanish Fan Dance by Jeanne Knipper, Senora, by the ensemble, Santiago by Wee L'Anna and a waltz, Sobre Las Olas by Marian Breslin and the bridegroom, Russell Lewis.

The numbers were interspersed with vocal serenades and the entire affair bore unmistakable attributes of an early-day festival. As the evening wore on, more performers put in an appearance, and Juan and Eulaylia gave a couple of clever duets and Blanca Flor and her company contributed several singing and dancing acts.

So . . . once again were the scenes and the romance of the old days recalled. Once again, to the crowds, was the history of the past, "Old Spanish Days" presented, and the hospitality for which these early Californians have long been remembered, was revived in a way which proved Santa Barbara to be the same charming hostess of earlier years.

In this, her annual three day fiesta, one of California's oldest cities re-created the dances of her forefathers that they of many lands and other generations might know and love those gay and easy-going

pioneers of the Golden State. For by its dancing is any civilization known, and especially in the carefree audacity of the Spanish dancer accented by the staccato of castanets, is the fire and enthusiasm which characterizes California hospitality, best exemplified.



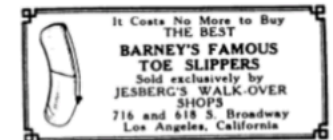
LAWRENCE NAVARRE, A PAVLEY-OUKRAINSKY DANCER

A Dancer's Heritage

(Continued from Page 22)

first and third acts of the gigantic production and in the second act becoming again the gypsy with that inexplicable fire of genius burning within her which caused her to dance with wild abandon and exceptional grace. Then . . . again to the sombre robes of the other part made miraculous by the contrast.

Mlle. Maria Cherer-Bekefi will again be presented by Morris Gest and Max Reinhardt in their forthcoming return of the *Miracle*, and following this engagement she hopes to open a school of dancing in Los Angeles where she may train her own corps de ballet and perpetuate the name Bekefi as only she is capable of doing.



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Javanese Dance Masks

(Continued from Page 8)

called in Java are also exceedingly popular among the natives. They are crudely made of cowhide and wood and are wierd little figures whose shadows are reflected on an improvised screen or curtain and made to attain terrific heights. One hundred and twenty of these Wayongs constitute a set and they are always accompanied by a Dalong, or showman, who obligingly shuffles with his feet when they go through dance movements and speaks for them when words become necessary.

Another quaint practice is the human Wayong, or the Wayong Topang as he is called in Java. This man is an exceptionally high type of actor and dancer for with his form perfectly rigid he can appear to operate on a string just as the inanimate puppets do, and he travels with his Dalong who shuffles his feet and reads the text at the opportune times.

But neither of these entertainment facilities equal in quaintness the Dance Mask for which Java is noted. Nor could any exceed in number the different masks which are necessary to run the gamut of human emotions. Then, too, it is necessary to have both male and female characters, for the Javanese women do not often dance and any female parts must be played by a man suitably masked.

A young dancer who recently toured this country with Mme. Sorel frequented many negro shows in New York. The result was Paris and the whole continent had gone crazy about his dance the "Heebie Jeebies" a mix up of the old blues but said to be more suitable as a ballroom dance than either the Charleston or the Black Bottom.

"OUR NELL"

—a feature article scheduled for this issue is being held until the October number of *The American Dancer*, awaiting the valued expression of a prominent educator.

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