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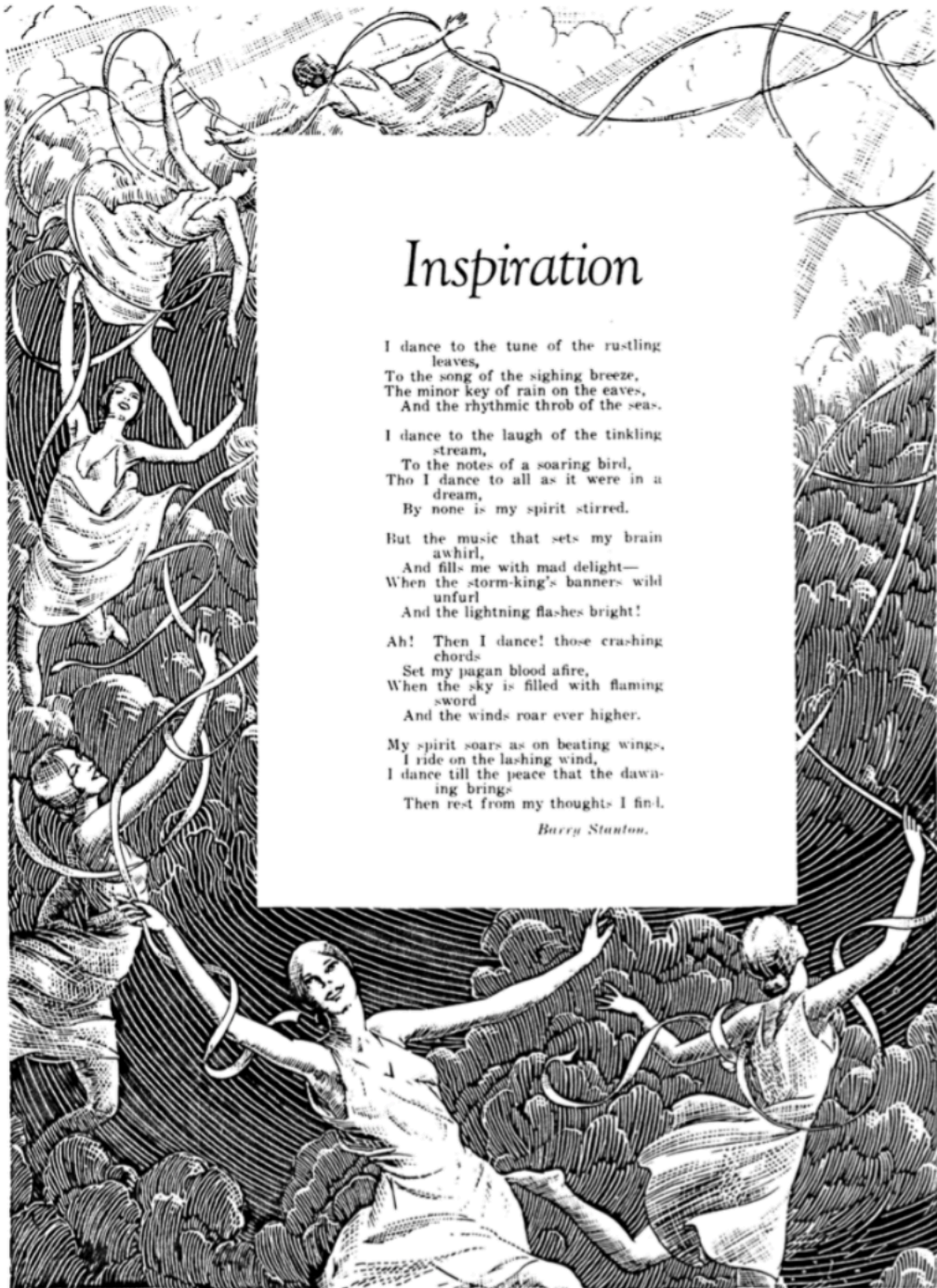
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Inspiration

I dance to the tune of the rustling
leaves,
To the song of the sighing breeze,
The minor key of rain on the eaves,
And the rhythmic throb of the sea.

I dance to the laugh of the tinkling
stream,
To the notes of a soaring bird,
Tho I dance to all as it were in a
dream,
By none is my spirit stirred.

But the music that sets my brain
awhirl,
And fills me with mad delight—
When the storm-king's banners wild
unfurl
And the lightning flashes bright!

Ah! Then I dance! those crashing
chords
Set my pagan blood afire,
When the sky is filled with flaming
sword
And the winds roar ever higher.

My spirit soars as on beating wings,
I ride on the lashing wind,
I dance till the peace that the dawning
brings
Then rest from my thoughts— I find.

Barry Stanton.



An interesting group from a ballet staged by G. Leigh Macfarlan of San Francisco

TABLE OF CONTENTS

EDITORIAL.....	6
A CLEVER DUTCH DANCE— <i>Art Study</i>	8
A DELIGHTFUL "SCANDAL"— <i>By Caleb F. Howard</i>	9
AMERICAN BALLET WILL VISIT JAPAN NEXT YEAR— <i>By Anita Spizer</i>	10
THE DANCE SUBJECT HAS MANY ASPECTS— <i>By Jai Marchon</i>	12
MILES AND JAI MARCHON— <i>Art Study</i>	13
THE YA, YA— <i>Dance Description by Cortez and Peggy</i>	14
FAMOUS DANCERS BID FAREWELL TO STAGE— <i>By Dorothy Dolly</i>	16
BEHIND THE BROADWAY FOOTLIGHTS— <i>By M. E. Smith</i>	17
AMONG THE PROFESSIONALS— <i>Art Studies</i>	18
REALM OF THE DANCE.....	20
MUSICAL MOMENTS— <i>By Catherine Jackson</i>	22
Mlle. Praeger— <i>Art Study</i>	23
SPANISH DANCES OF OLDEN DAYS REVIVED— <i>By Ruth Eleanor Howard</i>	24
C. A. T. D. CONVENTION BRILLIANT SUCCESS— <i>By Betty Carue</i>	25
BEACH STUDIO IS SUCCESSFUL— <i>By Barbara McKay</i>	26
MUSIC IN WAX— <i>By Thomas Stricker</i>	27
FOREIGN NEWS— <i>Correspondence of George Sari</i>	28
THE ART OF MAKE-UP— <i>By Max Factor</i>	32

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—Camera Study by Phillip Newberg.

THE LOLLIPOP

Helene Perry and Dorothy Nolen, pupils of Peggy Gene, in a very clever Dutch number now playing in vaudeville



A Delightful Little "Scandal"

BY CALEB F. HOWARD

IN "The Redeeming Sin," latest Vitaphone special soon to be released by Warner Bros. Studio, Dolores Costello plays the part of a Parisian dancer. The fair Dolores, usually the very picture of demure sweetness, in this production is featured as a dancer in a cafe of the Paris underworld—a fiery creature of volatile passions, none the less sweet, perhaps, but filled with the tempestuous spirit that is the natural accompaniment of the Apache origin.

The stage experience of Dolores Costello, when she was a dancer with George White's "Scandals" stood her in good stead during the production of "The Redeeming Sin," but it is admitted by studio attaches who were concerned in the making of this great talking picture, that Miss Costello's dances show a wonderful improvement over those she formerly did on the stage.

Playing opposite the star, in the leading male role, is the popular Conrad Nagel, and other important members of the cast are Georgie Stone, Lionel Belmore, Philippe de Lacy, Warner Richmond and Nina Quartare. Howard Bretherton directed the filming of "The Redeeming Sin" which was scenarized by Harvey Gates from a story by L. V. Jefferson.

Although Dolores Costello took up training as a dancer to further her ambition for a stage and screen career, it may literally be said that Miss Costello danced her way into stardom on the screen—in fact, the incident looks like a trick of fate. It happened that Jack Warner, while in Chicago, having missed his connections to Hollywood,

passed the time until the next train by attending a performance of George White's Musical Comedy, then scoring a hit in the Windy City.

The beautiful blonde girl and her brunette partner, who did an interesting dance, drew his attention and immediately struck him (being a connoisseur of screen talent) with their charming and screenable personalities. He arranged for a screen test, and soon after that had signed Dolores and Helene Costello to Warner Bros. contracts.

Strangely, Miss Costello may look farther back to her start in pictures than most of those generally considered screen veterans, for during the reign of her father, Maurice Costello, as king of filmdom with the old Vitagraph Company, she and her little sister, Helene, were often seen in pictures with him. Dolores usually played as a boy. From four to nine, when her mother put her in school, Dolores often acted before the camera with Helene, who recently played opposite Lowell Sherman in the Warner Bros. production of "The Love Toy." She says she doesn't remember a great deal about her father's work then, as when he played with his daughters it was always in his natural capacity as a father and they were only at the studio during the time that the scenes were actually being filmed.

She remembers on one occasion she took the part of her father during his boyhood. At this time Maurice Costello was probably the most popular male star in pictures. "I heard of daddy's great popularity, of course, but I didn't think it any-

thing extraordinary for he was my very ideal of handsome, gentle, generous manhood. Then, pictures were merely incidental in my life. Now they are everything. I never imagined in those days that I could ever become as absorbed and interested in them as I am now. I guess the 'movie bug' has, after all these years of exposure, crept up and bitten me for good!"

One of Dolores Costello's most vivid memories is of the occasion on which Norma Talmadge, then about 18, played her grandmother, an old, grey-haired, decrepit woman. Her great admiration and regard for Norma Talmadge dates from that time when "she was the most wonderful character actress and did all sorts of screen parts." Dolores' early picture experience included a most interesting trip around the world. Starting from the East, they visited the countries of the Orient, making movies as they went. One of their thrills was making friends with a little bear while they had tea with an Indian Rajah in the Royal Zoological Gardens in Bombay. They were received wonderfully everywhere they went, and arrived home laden with curious and interesting gifts, the souvenirs of many strange personalities and exciting adventures. Thus, at an age when most children have never wandered from their own little section of town, Dolores had mingled with, and received the homage of the most polished and exclusive societies of the world.

Most of Dolores' childhood, however, was spent at home with her mother under the instruction
(Continued on page 31)

AMERICAN BALLET WILL VISIT JAPAN NEXT YEAR

By ANITA SPIZER

HERALDED as the bringer of an American ballet to Japan, Gladys Hight, director of the school of that name in Chicago, recently toured the Orient looking for the possibilities of bringing a troupe of her dancers to Japan next year.

While touring Japan, Miss Hight made a careful study of the dances of that country. The following is an extract from one of her letters pertaining to terpsichore in the East.

"The Kabuki drama is at the present time the most popular stage art in Japan. Unlike the Nodrama, which is of the court, it deals with every day life of Old Japan (Sewamono) and music-posture plays (Shosagoto).

"The latter at times are simply dance dramas. I saw one recently at the Kabuki-za theatre in Tokyo. It was called Bashi-bari or the dance with the club. The story is a most simple one. Matsubei, the master, ties the hands of his two servants to long clubs (really a pole about eight feet in length) to prevent them from drinking in his absence. As soon as the master is gone, the servants manage to get some sake (nice wine) and dance as they feel the effect. The master returns and a comic climax ensues.

"The character of this 'club-dance' is quite interesting from our point of view because, unlike most Japanese dances, there is a great deal of tumbling and many steps which resemble Russian 'floor-steps.' They manage to roll about with their hands strapped to the poles and are considered by the Japanese most remarkable. To quote from the program: 'The marvellous handling of the club by the artist and almost incredible way he dances with his hands tied, is undoubtedly one of the wonders of the present day Kabuki.'

"So much has been written about the Bugaku or Ancient Court Dances, that I do not believe I can say much of unusual

interest. The Bugaku dancers are the oldest of any known in the world. For a thousand years the actions, costumes, and instruments have been kept the same, as they are handed down from father to son through the generations.

"Many are the types and costumes of these dances. One dance called Hassen is costumed in a rich sea-green robe which hangs loose below the knees and is embroidered with fish, a silk net robe entirely covers this. The dancers weave about waving their large sleeves and one is made to think of the sea.

"A lovely dance which is performed at the enthronement of a new emperor is the Gasechi. Five girls dressed in sealing wax skirts and trains with a design of a green tree on the back, compose this dance. It is supposed to have originated when Emperor Temmu, year 673, was playing on his Kato (like a flute). A cloud rose from the mountain and a goddess danced upon it to his tune. This and many more of the Bugaku will be danced this November at the enthronement of the new emperor in Kyoto.

"I considered myself most fortunate in being permitted to visit



GLADYS HIGHT
of Chicago, with teacher and pupils in a Geisha School in Tokyo

a large school for the Geisha in the capitol of Japan. Foreigners are not admitted and when I found I was not only to be accepted but that a special class had been arranged for me I was indeed delighted.

"You know the Geisha girl selects her own vocation just as our girls do. If she wishes to become a dancer she registers at a Geisha Society and there obtains money for her education and wardrobe. Here is where the great difference between our girls and those of Japan begins.

"In America the student is generally fortunate enough to have her education in music and dancing paid by her parents, leaving her quite free when she has attained a position. But the Geisha girls come from the poor classes (the rich, aristocratic girls not being permitted to enter Geisha schools or do any manner of work), and therefore must pay all their earnings as quickly as possible to the Geisha Society. They are not permitted to remain in debt but are hounded and, as their salary is extremely small, difficulties arise and generally lead to sad endings for the Geisha. When she gets old she has nothing saved because of the 'system' and she has little chance and often drifts to the Yashiwara.

"The studio which I visited was a typical Japanese house. Just as everywhere in Japan, one removes their shoes and in this house it was necessary to enter through a tiny door on one's knees. The teacher sat in Japanese fashion in front of a shoku (low table) and played upon her samisen as she continually sang the action of the dance. I sat upon the floor, my legs bent under me, until I was sure I would never be able to stand upon my feet again. Tea was placed before me as soon as I entered, which is customary everywhere in Japan.

"The classes stepped upon the shouju (a platform about 8 by

10 feet and raised one foot above the floor), about ten girls in each group. This seems a small space but, as there is so little action in Geisha dancing, it is quite sufficient. The first dance they performed for me was the "Noriai-bune" and was done with towels folded length ways and held in various positions. This is from a Japanese comic opera, "Tokiwasu," and I must say not very interesting.

"The next dance was called 'Kakube' and fans were used. Ten girls took part in this dance and their movements were delightfully graceful. They made many tour de basques and were corrected by the teacher many times as their turns were not sufficiently smooth.

"Some times they were corrected for not arching the back and this surprised me, for only in this respect was their technique at all like ours. Their toes turn in to the extreme and their backs have no suppleness. In fact, in one dance where they dropped to the knees and make a slight back bend, one girl toppled over because of her stiffness. Every one giggled and I am ashamed to say I did also. Soon after I saw tears in the eyes of a few of the girls; I believe this was to show their repentance.

"There were more than fifty girls attending classes the morning I visited. Those not performing sat upon the Tatami (straw mats) and observed the others. These classes continued all day but were interrupted by the newspaper men who came to take my picture with the Geisha.

"They asked my impression of the Japanese dances and it is difficult to say anything for they seem more interested in our dances and have no conception of what is meant by acrobatic dancing. When I told them I would bring a group of acrobatic dancers to Japan next year they all seemed extremely happy. I then had to teach the Geisha a few 'American Steps,' as they were so anxious to learn and I must say that they were most apt pupils."

In her next letter which was from China, Miss Hight said that she was just able to get away from Chefoo. She continues: "The Nationalists have



GLADYS HIGHT
in Japan, with the great Daibutsu of Kamakura in the background

a disagreeable habit of keeping their pistols pointed at you whenever they see you." Several Northern Chinese very helpfully told her to let the Nationalists know that she was an American, as their hostility is directed to a great extent at the English. This, Miss Hight found a little difficult to do, as she does not speak Chinese and the "ruffians" were not patient enough to learn her sign language.

While in Japan Miss Hight made arrangements for bringing her ballet upon a tour in that country next year. She found things too unsettled in China to make any definite plans. In her last letter she said that it was impossible to think of Peking as a stopping place on the tour and was on her way to Shanghai and Hong Kong, which she hoped to find more quiet. She also was planning to visit Manila.

In speaking of the Chinese trouble, Miss Hight writes, "The papers have already carried the news of the latest trouble in Chefoo, but it is not well with China yet. In fact, I do not believe the man has yet been born who can reorganize China.

"I am glad to be able to get away even on such a boat as the Leesang, which has no wireless, and am not complaining even though I am in a cabin with three Chinese."

Miss Hight has left a trail of her tour in the papers of Japan and China. Every article mentions the fact that she will bring a ballet to those countries next year. She has clippings of press notices that have appeared in the Japan Advertiser of Tokyo, written in English, the North China Star, also in English, a Toyko paper written in Japanese and many others. Most of the clippings carry her photograph. The Japan Chronicle made a very interesting comment upon Miss Hight's plans in a column under the heading of "Ballet for Japan." The article begins "We shall soon have to be arranging exchange artists just as they arrange exchange lecturers. Mr. Ray Comstock has just been to Japan considering whether New York would be pleased with a Japanese ballet, and now we have Miss Gladys Hight, who conducts the Gladys Hight School of Dancing in Chicago, looking around to see what chance there is of Japan proving to be worth a visit by one of her ballet companies." After a discussion of the success and plans of Miss Hight the article continues: "Ballet, of course, appeals more and more to Japanese audiences, and this makes Miss Hight's project one that can be contemplated as possible. In these days the foreign community in Japan can hardly make it worth while for an expensive show to come visiting; but when it is one that draws a Japanese audience as well, the case is different.

"When Miss Hight has been in Japan a little while she will be able to make some interesting comments on the attempt of the police to suppress modern dancing as something that leads to 'dangerous thoughts.' Perhaps she might start something in Japan that would disarm criticism. Her own school in Chicago teaches dancing to small children, to business people who hope to recover their grace, and to aspirants for the stage."

Perhaps, as this article proposes, as a result of Miss Hight's project, an exchange of dancing artists could be arranged with Japan it would soon spread to other foreign countries. This exchange would lead to a better

(Continued on page 32)

THE DANCE SUBJECT HAS MANY ASPECTS

By JAI MARCHON

MANY times I have been asked to give my definition of dancing and each time I have had to explain that while I could define dancing as regards its physical nature, it was impossible to include dancing in its entirety in one statement. Its multiplicity of forms and infinities of interpretations, not to mention its significance and relation to the other arts, show that it is too enormous a subject for simple classification. Being without limitation, it is as undefinable as an abstract divinity. We all appreciate it from one or more angles, a technician its mechanics, an artist its pictorial beauty, a poet its essence, a musician its rhythm, a philosopher its significance and others in various ways. But there are certain aspects, inner mysteries that only dancers learn. When someone asks and sincerely wants to know what dancing is I tell them to dance themselves and they will find out. To dance with the body, mind and spirit one will learn to know and appreciate life—*for dancing really is life.*

I am also asked about what a dancer should study. And when I suggest a course I am usually asked why so many things. There are not so many things—only dancers usually confine themselves to learning technique and routines without wondering if there is anything else to dancing. For the unimaginative performer who repeats someone else's routine of steps this may be all right. But for the inventive artist, the creator, I am sure he will be interested in learning all there is to know. The more knowledge we have the better are we equipped to express ourselves. Dancing is expression. As an art it is related to the other arts; hence the progressive student studies music, sculpture, painting, drama and literature, as well as technique.

Music is really more than a related art. It is an essential part of dancing, containing besides rhythm the emotional and intellectual elements. Music tells you how, when and where to move. An obvious truth and yet dancers generally ignore it, disregarding even rhythm as well as theme. Great artists follow their music just as singers do their words and melodies. The fault, I think, lies with the instructors more than with the pupils. If the latter's attention were drawn more to the importance of music there would be more satisfactory results. Not that I believe that necessary, but rather that they should learn to listen and appreciate music and become rhythmically alert. The average person is unaware of rhythm until his attention is called to it, just as he is tone deaf until his ear is trained. The successful instructor is the one who knows and can explain music in dance terms.

Sculpture is closely related to dancing. The same laws of composition, line and balance govern each art. Good examples of sculpture teach us many things. Balance for one thing, compositional symmetry for another, posture significance, mental reactions and so on. Statues may be in arrested motion but still convey the idea of progressive movement. Dancers who understand the principles need not move very rapidly and yet give the impression of great velocity. Repose can be studied more effectively from statuary than in any other way. New hand, arm and body positions and perfection of carriage can always be found in good examples. The ancient Greek artists must have been dancers themselves, or else had a complete understanding of dancing as an art. Many modern sculptors would do well to study dancing. The body may be all right in any pose but there are certain poses that are more

beautiful than others and these both the dancer and sculptor should learn, for art should aim at perfection.

Painting enables us to understand color. It is of prime importance to creative dancers who design their own costumes and settings. Besides learning color harmonies they should inquire into its psychology and meaning. Using the wrong color or shade will often ruin an otherwise perfect performance. Knowing how to draw and paint enables one to put on a perfect make-up, whether it be regular or fantastic. Color is not an absolute necessity to dancing since the latter may be done in black and white silhouette and still be charming. But there is no doubt that color does add warmth, richness and flavor to it and should be included whenever possible for a perfect result.

The advantages to be gained by studying dramatics I need scarcely mention. It is necessary to know gesture and pantomime in order to present a character, express a mood or tell a story.

For the student with an urge to create, I cannot recommend too emphatically the value of reading good literature. Increasing his knowledge widens the scope of an artist's ability. We all receive external inspiration and usually it comes from something we have read. Reading stimulates the imagination. Dancers will find value in fantasies and histories of romantic empires. The advanced student should study the psychology and philosophy of dancing. Books and articles on music appreciation, art, travel, stagecraft, photography, costumes, jewelry and kindred subjects are all of value. Many dancers I meet know little beyond their routines and tricks. The genuine artists, however, are all progressive thinkers with finely developed minds. It follows that those who would be-

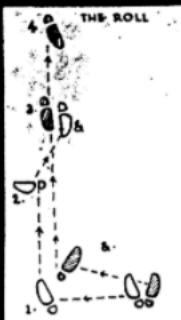
Continued on page 32



NATURE IS THE STAGE

for Miles Marchon and Jai Marchon, prominent Hollywood exponents of the art of dancing

THE YU YA



The Yu Ya
 The Yu Ya is a new ballroom dance composed by the famous exhibition dancers, Cortez and Peggy, currently featured in the production "A Night in Spain." It is a non-sequence dance and the figures although quite novel and interesting do not have to be routine. The music has been especially arranged by Paul Whiteman. (Victor Record No. 21304B—O. Ya Ya—Foxtrot.) [Illustrations posed by the composers, Cortez and Peggy.]

The Yu Ya Roll 1
 This step is somewhat similar to the two-step and for the man's part is executed as follows:
 Take one step directly to side on left foot (ct. 1) close right foot up to left foot (ct. &), step forward on left foot, turning slightly to left (ct. 2). On count 1 of next measure take a long step on right foot to side, i.e., in line of direction, close left foot up to right (ct. &) and take another step back on right, completing turn on count 2.
 While dancing this step the body rolls continuously from the waist as follows: To left side, forward; right side, back, etc.



2. The Cross
 In closed position facing each other both cross left foot over right foot (ct. &) touch right toe to side (ct. 1) pivoting slightly to face left. Then make two stamps of right foot in front of left foot passing right foot to left and transferring weight to right foot on second stamp (cts. & 2). Repeat as desired, the lady moving backward, the gentleman forward.



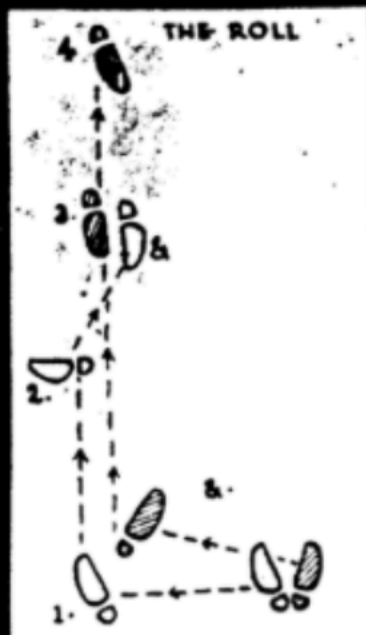
3. The Stamp
 Man's part: Take a long step directly forward on right foot (ct. 1). Without raising the toe quickly stamp left heel in place (ct. &). Stamp right heel in place (ct. 2). Repeat, beginning the long step with left foot. The woman's step is converse.



4. An Exhibition Figure
 Take position as in illustration but with feet together. On count 1 step to side on right foot. On count and, swing left foot across in front of right foot striking the heel on floor. On count 2 step on left toe well across right foot as in photo and quickly step to side again on right foot. Then swing left foot back past right foot, striking heel as before, and then step on left toe, taking weight and another quick step on right foot to right. This step is a continuous movement to the right, the left foot alternately swinging forward and backward.



PHOTOS BY
MYERS
 SAN FRANCISCO



THE

Y A Y A



The Ya Ya

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The Ya Ya Roll 1

This step is somewhat similar to the two-step and for the man's part is executed as follows:

Take one step directly to side on left foot (ct. 1) close right foot up to left foot (ct. &), step forward on left foot, turning slightly to left (ct. 2). On count 1 of next measure take a long step on right foot to side, i.e., in line of direction, close left foot up to right (ct. &) and take another step back on right, completing turn on count 2.

While dancing this step the body rolls continuously from the waist as follows: To left side, forward; right side, back, etc.



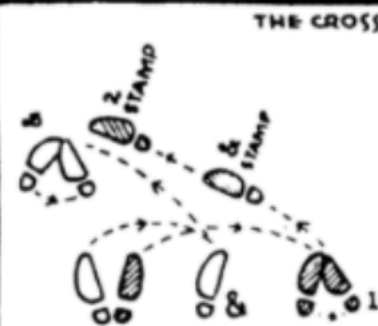
executed as follows:
 Take one step directly to side on left foot (ct. 1) close right foot up to left foot (ct. &), step forward on left foot, turning slightly to left (ct. 2). On count 1 of next measure take a long step on right foot to side, i.e., in line of direction, close left foot up to right (ct. &) and take another step back on right, completing turn on count 2.

While dancing this step the body rolls continuously from the waist as follows: To left side, forward; right side, back, etc.



2. The Cross

In closed position facing each other both cross left foot over right foot (ct. &) touch right toe to side (ct. 1) pivoting slightly to face left. Then make two stamps of right foot in front of left foot passing right foot to left and transferring weight to right foot on second stamp (cts. & 2). Repeat as desired, the lady moving backward, the gentleman forward.



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Man's part: Take a long step directly forward on right foot (ct. 1). Without raising the toe quickly stamp left heel in place (ct. &). Stamp right heel in place (ct. 2). Repeat, beginning the long step with left foot. The woman's step is converse.



PHOTOS
BY
MYERS
SAN
FRANCISCO





4. *An Exhibition Figure*

Take position as in illustration but with feet together. On count 1 step to side on right foot. On count and, swing left foot across in front of right foot striking the heel on floor. On count 2 step on left toe well across right foot as in photo and quickly step to side again on right foot. Then swing left foot back past right foot, striking heel as before, and then step on left toe, taking weight and another quick step on right foot to right. This step is a continuous movement to the right, the left foot alternately swinging forward and backward.



FAMOUS DANCERS BID FAREWELL TO STAGE

By DOROTHY DOLLY

EDUARDO CANSINO has left the stage! Eduardo Cansino has opened a dance studio in Los Angeles. Startling statements. The first means a loss to the theatre-going public and the latter is one to which Los Angeles can point with pride. For after traveling the breadth and width of the United States as well as Europe, the great Eduardo chose the City of the Angels as his ideal location for a dance studio. Most certainly another link in this city's chain of honor.

The life of Eduardo Cansino is as vivid and interesting as his dancing. Born into a family noted for their dancing ability, little Eduardo seemed predestined to fame. His father, Antonio Cansino, is the head of his famous studio in Madrid and was instructor of his family. While as children, Elisa, sister of Eduardo, and he traveled with their father, appearing as two little boys, at his professional engagements. Elisa continued dancing with her father, she was his professional partner when only twelve, while Eduardo studied at his father's school. He was given a diploma to teach Spanish dancing, which is required in Spain, when but sixteen years old, and this vocation he followed for a short time, teaching in his father's school.

Mrs. Stuyvesant Fish, who had seen the Cansinos dance, offered them a six months' contract to dance at social functions during the New York season. Elisa and Eduardo accepted the engagement and came to the United States, hoping for recognition but never dreaming of the country-wide success which was some day to be theirs. They soon discovered that their authentic Spanish costumes were not what the Americans had been accepting as Spanish costumes. Eduardo, sensing this, changed his suit to one which the Americans expected and which they had been declaring Spanish. The Cansinos were

successful from their first performance, they were constantly in demand, and when their contract with Mrs. Fish had expired, they found that they could sit back and take their pick of the any number of contracts that were being offered them.

They accepted an engagement with a revue on Broadway which heightened considerably their ladder of success. They then accepted a twelve-tour contract on Keith-Orpheum time and their acts on these circuits brought them before the public from coast to coast. The Cansinos and Spanish dancing were becoming synonymous.

The fame of the Cansinos had not been limited to the United States. They are in as great demand in Europe as in this country, and as a rest from their strenuous routine they accepted short engagements during the summer months in London, Paris,

and all the dancing centers abroad. They recently completed a tour of Australia which lasted for seven and a half months.

It was while playing in Los Angeles that they were offered an engagement dancing in the prologue to "The Loves of Carmen" and they accepted gladly for their one desire had been to settle in Los Angeles and establish a dance studio in which to pass their art on to others. The studio was opened and became the success that was predicted. Pupils were plentiful, and, what was better still, real talent was being unearthed. For nothing pleases a professional more than to discover and develop an exceptionally talented pupil. The studio was popular and Eduardo Cansino was happy, content that he had finally been able to materialize his cherished dream of a permanent settlement in this land of sunshine.

But—it was too good to be true. A contract that had been signed before the establishment of the Los Angeles studio became due and the Cansinos were called back to the stage. They were forced to close their studio and embark on another tour, but they did so reluctantly, promising that they would return the moment that the contract expired. They would return—return to their studio—return to the happiness of passing their joy in dancing on to others.

Their final tour was ten months in the consumption. It took them from coast to coast stopping at the large cities along the way. They went to New York on Fanchon and Marco and Keith-Orpheum time and returned on Publix. As they stopped at the different cities for one week, the Cansinos satisfied their desire to teach by conducting classes for teachers along the way and today many teachers can now boast of hav-



EDUARDO CANSINO

Continued on page 12



BROADWAY WHISPERS:

THAT Bernice and Emily, the perfect cartwheelers of the new "Scandals," are making their first professional in this show.

THAT Nitzza Vernille, with Charles Collins and Samarov's Gypsy orchestra, has been clicking in the larger of the Keith houses around the country.

THAT there is some talk of Ziegfeld reviving the old "Midnight Frolics" on top of the New Amsterdam theatre. The tables may come back, too.

THAT Princess Watawasso, Indian vaudeville star, has returned to the western reservations to organize an all Indian unit for vaudeville for next season.

THAT Ruby Keeler, vaudeville's tap dancing star, has been signed by Florenz Ziegfeld to add her specialty to Eddie Cantor's new show "Whoopee," which will open in September.

THAT Jeanette Hackett will again do the costumes for Harry Delmar's second edition of his "Delmar's Revels," which will open on Broadway in September.

THAT Busby Berkley who staged the dances for "Present Arms," and is now doing Earl Carroll's "Vanities" will also look after the ensembles in Philip Goodman's "Rainbow."

THAT Mitzi, having finished her tour with the "Madcap," has sailed for a vacation in Europe. She has renewed her contract with the Shuberts and will have a new vehicle in the fall.

THAT Tamara Geva, last season's dancing star of "Chauve Souris," has been signed by Florenz Ziegfeld and will be featured in his new production, "Joan of Arc."

IN MEMORIAM

It is with deep regret that we recount the sudden passing of M. E. Smith, who, in the past year, has endeared himself to thousands of THE AMERICAN DANCER's readers from coast to coast.

Mr. Smith was associated with the dance and theatrical world for well over fifteen years, during which time he made many friends in the profession.

"Behind the Broadway Footlights" has become one of the outstanding and most widely anticipated features of the magazine and his apt comments and up-to-the-minute news will be missed by all our readers, as he will be missed by all his friends.

To his widow and daughter, the staff of the AMERICAN DANCER wishes to express heartfelt sympathy.

THAT Harland Dixon, eccentric dancer, having finished his tour of the Keith houses, is playing in the Boris Petroff revue, "Monte Carlo" at the Capitol theatre.

THAT Thelma Lewis, a chorus girl in the "Greenwich Village Follies" who was promoted to the principal singing role in that revue, has been engaged by the Shuberts for "Chopin."

THAT Phyllis Lift, the blonde dancer in "Rosalie," had to go back to Canada because her visitor's permit expired. Having convinced the Government at Ottawa that her glorifying should be continued, Phyllis is back again in "Rosalie."

THAT Nils T. Granlund, famous radio announcer known as "N. T. G." has been producing some of the best "flash" acts seen in vaudeville and cabarets this season. Granlund is a judge of beauty and who knows but what he will some day step in Flo Ziegfeld's shoes and keep glorifying the American girl.

THAT Naomi Johnson, who has been a show girl with "The Three Musketeers," will desert that role to become a principal with Earl Carroll's "Vanities." This may start a war between Ziegfeld and Carroll since the former has accused the latter with pilfering his beauties.

THAT Aida Ward, prima donna of "Blackbirds of 1928," has been presented with the bonnet that the "Original Blackbird," the late Florence Mills, wore in her success "From Dixie to Broadway." Miss Ward was the understudy for Miss Mills in the latter production.

THAT for the past year Carlos and Valeria, adagio dancers with the "Greenwich Village Follies," have not spoken to each other except through a third party, although they have continued doing their dancing turn during that time. Carlos will stage the ballets in the forthcoming Shubert revues.

THAT twenty-one musical shows are now in rehearsal for the coming season; among them being "Whoopee" with Eddie Cantor, "Ziegfeld Follies," "Vanities," "Joan of Arc," "Ups-a-Daisy," "Just a Minute," "Happy Anna," "Good Boy," "Rainbow," "Un Bon Gracon," "A Night in Venice," "Animal Crackers," with the Marx Brothers, "This Year of Grace," "The Red Robe," "The Dagger and the Rose," "Chopin" and new vehicles for Fred Stone, Leon Errol and Helen Ford, as yet unnamed.

AMONG THE



BETTY McCLUNEY, talented pupil of the Abbott School of Dancing appearing in one of the Abbott Revues.



VIVIAN TERSIP a clever tap dancer who is doing an original microphone number on the Orpheum Circuit. Photo by Newberg.



LENA AND ROBERTA in "The Kiss," professional pupils of the McAdam School of Dancing.

PROFESSIONALS



MANYA a well-known vaudeville dancer, playing Eastern circuits, for whom Earle Wallace has arranged some clever routines. Photo by Newberg.



JESSIE DRAPER one of Ethel Meglin's Wonder Kiddies, in a difficult back-bend.



PAULA AND FAQUITA with Chikita in Dreamy Spain. Featured dancers with Lerdo's Mexican Orchestra now on Orpheum tour.



NORMAND ALEXANDER, originator of the Danceograph, is completing plans for the establishment of branches in many important cities throughout the United States. He plans to found an organization which will give normal courses in the Danceograph teaching, thereby affording a large number of teachers the opportunity to avail themselves of his method in an adjacent city, without the necessity of travelling great distances to one central point for the work.

Enrollments in the Danceograph Studio which Mr. Alexander has established in Los Angeles have been most gratifying in response to the special opening offers which he made.

MR. WALTER WINDSOR, prominent New York stage director, and well known on the Pacific Coast for his presentations for Pantages, has leased the top floor and roof of the Forum Theatre in Los Angeles for what promises to be one of the finest and most comprehensive schools in the country. Mr. Windsor is renowned as the teacher who trained Dorothy Gulliver and Jeanette Hoff.

CARAVEFF, famous tap dancing star, recently visited Los Angeles, playing for a week at the Metropolitan Theatre. During that engagement the versatile performer thrilled his audiences with new and startling tap work, even to dancing with splendid success on linoleum. The fact that this feat proved a success was entirely attributable to the unique tap dancing soles that he wore, according to Caraveff. He insists that the fact of his wearing Morgan's aluminum tap

dancing soles enables him to achieve a clear and distinct tone which is different from the usual sound. In fact, so precious does he consider his shoes on which these soles are mounted, that he carries them with him, under his arm, during all of his travels. The neatly wrapped package is as much a part of Caraveff's personality as is his smile.

Lillian Newman, head of the Newman School of Dancing, is being congratulated over the enthusiastic manner in which her Kiddie Revue, presented at the West Coast Theatre during Greater Movie Season, was received. The act was billed as



BETTY JEAN KOSTER
talented pupil of the Putnam School of Dancing

The Lillian Newman Kiddie Revue on Fanchon and Marco time. Twenty-five versatile children presented a variety of artistically staged ensembles in musical comedy, tap and toe ballet that would do credit to old-time troupers.

A cleverly arranged acrobatic group, featuring Lilvee Strong, Betty Calder and Bernice Wink, thrilled the audience with their daring accomplishments. Nip-ups, walking-overs, cartwheels, splits and stomach rolls were mere incidentals in the difficult feats done by the young artists.

Another noteworthy number was the Bowery Clog in which Lilvee Strong "brought the house down" with her comedy dancing and pantomime.

The Lyon twins, Merle and Bruce, demonstrated their ability to use their hands as well as their feet in a novelty boxing skit. The boys, accompanied by Charleen Hilton and Lilvee Strong, were also featured in a snappy soft-shoe quartet.

Charleen Hilton, petite toe dancer, executed difficult double turns and emboite back bends in her toe specialty.

La Vern Whyatt and Dorothy Keane were a pleasing and skillful team in their soft shoe number.

The dance program was interspersed with vocal and banjo solos by Kermit Holven, "the boy with the golden voice."

Mrs. Newman has conducted the Lillian Newman School of Dancing in Long Beach for the past ten years. She specializes in classic, toe, national, tap, acrobatic and ballroom dancing. The school has grown to such capacity that it now occupies the entire second floor.

MANY new classes have been formed at the Marcella Rey School of the Dance, this month, those proving most popular are the Tap and Acrobatic. All students desirous of the stage as a profession are realizing the necessity of being versatile. And it is the public's demand for more speed in conjunction with accentuated rhythm, that has brought Tap dancing to the front.

Miss Rey, upon her return from many successful seasons in New York, chose Hollywood as the most artistic and active territory. The decided growth and progress of her school has been proof enough of her judgment.

Her aim is to train all students as though they were to be professionals, in this way giving them that finished touch and style, represented by her method of training. No matter how simple or how intricate a step may be, she requires that it should be "danced" and not executed. The duller exercise or technical combination must express the idea of joy and animation, as though it were the loveliest dance creation in itself. In this way, style has already been accomplished, the student is ready to make his or her debut before the public.

Some interesting programs were given by artist pupils of the Marcella Rey School of the Dance during the latter weeks of September.

The 22nd they were presented at the Athletic Club; the 26th in Sawtelle for the Soldier's Home, and the 28th for the Hollywood Eastern Star. The programs consisted of "Song of India" (Adagio) by the Tones, a dainty toe number by Evelyn Gillette, and the Marcella Rey Collegians, a fast stepping Musical Comedy team of four girls.

MANY Juvenile and Professional dancers of the McAdam Normal and Professional School of Dancing who have been filling summer engagements, are now returning to the School for extensive training. Fae Conne, who has just completed a three months' circuit engagement through the West and Canada with Fanchon and Marco's Great White Way

production, has returned to continue her Normal and Professional training. Petite Cathleen Bessette, clever child artist who has been a featured soloist with Fanchon and Marco for the summer, Lucille Lee, with Publix Theaters, Grace Seabrook, clever stage and screen favorite, who has filled numerous summer engagements, Josephine Verela and partner, clever Argentine and Spanish dances—and scores of others have resumed their training after a very successful summer season.

Little Nona Arlynn, popular McAdam baby Screen Star who



MME. BEATTIE
of Beattie School of Dancing

has appeared in scores of pictures, has just completed a featured part in Bebe Daniels' latest production, "Take Me Home." This clever little tot has been a pupil of the McAdam School since 2½ years of age.

Miss Dolan, Captain of John Tiller's London Specialty Dancers, for 2½ years with the Duncan Sisters, Topsy and Eva Co., is introducing in the School some clever professional road specialties in Soft Shoe, Clog and Novelty dances which have never been produced in this country before.

The Spanish Dancing Department of the School has grown in favor during the past year. Among the many Spanish dances introduced in the summer classes were the popular Jarabe, La Jota, Vals Aragones, El Garotin, Bulerias, Zafarrancho, and Spanish Tango. These Dances, together with many other authentic Spanish numbers, will be especially featured this season.

PEGGY TAYLOR and Victor Banks, professionally known as "Peggy and Vic," pupils of the Earle Wallace School of Dancing, have just signed a contract with Joseph E. Howard, for an Orpheum tour and are opening soon in one of his New York productions.

Earlyne Wallace and John Sanna, another team whose success is attributed to the training received at the hands of Earle Wallace, "The American Ballet Master," are just closing their starring engagement with Publix in Chicago, after having successfully toured the circuit under contract to William Morris. They are going from Chicago to the Capitol Theatre in New York and then into productions.

Doris Loomer, another of Earle Wallace's most talented proteges, has just been signed for a Publix unit.

ERNEST E. RYAN, delegate from California to the Dancing Masters of America Convention in Detroit last month, and head of the Los Angeles School of Ballroom Dancing which bears his name, presented the Eastern members with luscious California oranges which were sent by the Chamber of Commerce as an invitation to the organization to hold their 1929 Convention in Los Angeles.

Although most of the delegates in attendance expressed the desire to visit the Pacific Coast for the next convention, when the matter was put to a vote, the Californians lost by 3 votes. The decision was made, however, to bring the convention to Los Angeles in 1930 and plans are already being made by many teachers on that basis. Pittsburg was the city which defeated Los Angeles in the balloting, and will be host next year to the visiting members of the D. M. A.

MUSICAL MOMENTS



FROM Boston comes Helen Ka'e Wickes who plans to present for concerts some group of musicians and lecturers. Mrs. Wickes was for eight years manager of the Alber-Wickes Booking office and should, we believe, be well equipped with experience for her work here.

By CATHERINE JACKSON



Among the groups she is presenting are a violin quartette, a trio of harps, a trio of harp, flute and cello, and a trio of voice, violin and piano. Several of these artists combined to give a private auditing to the representative at the Hollywood Plaza Hotel recently.

The harp trio opened the program with four varied numbers. Miss Ruth Basten of Columbus, Ohio, sang two German lieder and some English songs, the trio of flute, cello and harp gave a miniature program of numbers for the combination, and to close the program, Miss Basden sang Gounod's "Ave Maria," with accompaniment of harp, flute, and cello. The concert was evidently and avowedly enjoyed by the rather large crowd that was attracted to it from the lobby of the Hotel, and we will hope for its future success.

The combination will probably be known as the Tramonti Concert Ensemble, owing to the fact that two of the harpists were pupils of the late Enrico Tramonti. The harpists are Catherine Jackson, Emma Hopkins and Jeanne Edwards. Mr. Martin Rudermann, flutist, and Miss Marian Mathews, cellist, were repeatedly remarked for their tone and technical efficiency.

EDITH FORD KENDALL (formerly Edith Ford Pla) will have a busy season this year. She is teaching voice production for the movietone, and has in her class a number of prominent motion-picture players. The attractive and unique "log-house" at 1026 West Second Street is a rendezvous for the musician and artist friends of Mr. and Mrs. Kendall and lends itself admirably to the studio atmosphere. Many times during the course of the day, curious passersby raise the stirrup-knocker on the front door and ask to be admitted to this odd house that expresses so much originality and independence.

THE last concert but one of the regular series of Bowl programs, presented as soloists a local artist, Rosalie Barker Frye, contralto. Mrs. Frye "covered herself with honors" and in consequence was literally smothered with beautiful bouquets and baskets of gorgeous flowers.

THE death of Enrico Tramonti on August 10, has robbed the musical profession of one of the greatest harpists of all time. One might almost say the greatest, since the modern development of the harp is so far in advance of all former accomplishments.

He was known as "the Paganini of the harp" and was for twenty-five years soloharpist of the Chicago symphony orchestra.

During his life he enjoyed more popularity, both professional and personal than has been the lot of any other harpist. His exquisite musicianship and amazing technique brought new beauties to the harp as a solo instrument, and his virtuosity as an orchestra player, gave the harp a greater importance to the symphony ensemble. His pupils who are so bereft, all endeavored to emulate his beautiful style, and thorough knowledge of the harp and its possibilities. To have been his friend was a privilege, to have been his pupil, an honor.

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SPANISH DANCES OF OLDEN DAYS REVIVED

By RUTH ELEANOR HOWARD

IT was Kipling who so aptly remarked that "Mollie O'Grady and the Colonel's lady" are pretty much the same under the skin—and the same observation seems to apply to most countries as well as their inhabitants. Take for instance Spain. When I made a pilgrimage to Trinidad Goni's studio to hear all about her recent trip to gay Seville, Madrid, Barcelona and other colorful cities in her native Spain, I subconsciously prepared to be thrilled by weird tales of a far-away land that is totally different from our "Estados Unidos" that I'd scarce believe their authenticity. Not so the story which charming Senorita Goni recounted, for although I sat enthralled for an hour or two, it was at the revelation that things happen in other countries much as they do in our own—and that the mere fact of Spain's inhabitants being foreigners to us, and our being foreigners to them, does not in the least matter when it comes to expressing tendencies and marking progress.

First of all, I asked the usual questions about the dances in Spain, knowing that Senorita Goni went to study and spent five hours every day in intensive work in some of the studios. Imagine my surprise when she replied in that delightful *latinized* English which is a dialect all her own. "Why, Spain is reviving her oldest dances."

Immediately I thought of Henry Ford, with his various fiddlers and country dances, his jigs and reels and the like, and wondered if far-away Spain was going back to its Mothers' or Grandmothers' day, just as we have done in certain sections. And sure enough, she further enlightened me that this was exactly the case, by quoting an amusing incident which occurred while Senorita Goni was studying in Madrid. After her lessons she spent the time with her

mother who still lives in that city, and on one occasion was entertaining the older woman with a demonstration of what she had learned that day. The dance was known as "En la Cava" and impressed Trinidad Goni as being a particularly quaint and attractive number. But to her surprise her mother watched part way through, and then, arising from her chair, began to do the dance with her daughter. Senorita Goni stood aghast, for her mother, so far as she knew, had never studied dancing with any seriousness. Reading her amazement, the Senora explained that En La Cava was one of the most popular dances of the day in which she had been a young girl, and that it was danced at all festive occasions.



TRINIDAD GONI
just returned from Spain

Then Senorita Goni showed her mother the manuscript of the music, with the costume sketched on it, and she agreed that the dress was an exact replica of the style which was accepted when the dance was in vogue. The dress was very full and had a long train which gave a most effective flare during the dance.

Senorita Goni brought twenty-five of these *new-old* dances back to America with her. But she did not bring them in the form that most of her students expected—they are in the original manuscript written off by the teacher with whom she studied. This one custom appealed to her as being most quaint since she has lived in America so many years and become entirely accustomed to the usual question, "Where can I get the record for this?—or, 'do you know who carries the sheet-music for this number?'" Not so in Spain—the music is written, by hand, by the maestro who gives the dance, and when it has become popular to the extent that printing is warranted, he discards that arrangement and originates another! Most of these manuscripts have a picture of a dancer, drawn free-hand in one corner of the first page, and colored, so that the dancer to whom the number is given will know just what type of costume is authentic for such a presentation.

Trinidad Goni found Seville most interesting upon her return. She extolled the beauties of the city at great length, and appeared to have thoroughly enjoyed her sojourn there. It was while studying in a prominent studio in Seville that she had a most interesting experience with a teacher from the United States.

The lady came to the studio to inquire about lessons, but being unable to speak the language, was finally brought to

Continued on page 29

C. A. T. D CONVENTION BRILLIANT SUCCESS

By BETTY CARUE

THE 1928 Convention of the California Teachers of Dancing, held in Los Angeles September 4, 5, 6, and 7, was not only an apparent success, but it marked the fulfillment of many of the ideals which the pioneers in the organization have so staunchly strived toward!

Not only in point of size (this was the largest gathering which the C. A. T. D. has yet sponsored) but in the spirit of the affair, was it so eminently successful. Teachers came from far and near to indulge in an exchange of ideas and work that, if continued over a period of years, is destined to make this organization one of the strongest of its kind.

Every teacher felt his or her responsibility toward the rest, and as a result while classes were being conducted on the ballroom floor, there would be two or three "private lessons" in progress in far corners of the room. No one refused help and no one hesitated to ask it for fear that it might be an admission of weakness.

The staff of teachers featured at the California Association Teachers of Dancing Convention was in itself outstanding, embracing, as it did, those foremost in each branch of the work.

Miss Hulda Hanker presented four interesting dances: Senorita Trinidad Goni, recently returned from Spain, taught many of the numbers which she learned in her native country; Norma Gould gave a number of her famous dances and Mr. Carl Curtis demonstrated tap dancing in its newest and snappiest terms. In the Ballroom Department, Ernest E. Ryan and Mabel Hasse each gave the work that they brought back from the Dancing Masters of America Convention in Detroit; Miss Mabel Rockwell taught the Rendezvous Glide; Rose Moore gave some "extra ballroom combinations" and Fanny May Bell demonstrated

her "Wobbly Walk" and her "Cortez Waltz" (an illustrated description of the latter number appeared in the September issue of *The American Dancer*). Mlle. Prager taught musical comedy, and Mrs. Helen Peddicord and Mrs. Lillian Payne each gave interesting ballet work. Mrs. Payne's number, "Thistle-down Ballet," was demonstrated by her beautiful young daughter, Lenore Payne, and then the class was taken through the intricacies of the dance.

"Baby Dances" proved to be most interesting, and the classes of Carolyn Putnam Crawford and of Alice Zwillingler were both crowded. Miss Zwillingler gave some clever pantomime to be used in classwork with tiny tots.

Many of the unscheduled events proved equally as worthwhile as those which were anticipated, among them Mr. Carl Curtis' demonstration of foot exercises. Mr. Curtis, in a brief talk during one of his classes, urged the teachers to equip themselves with capable foot exercises which would overcome and circumvent such common foot ailments as fallen arches, etc. He pleaded with the teachers, in behalf of their pupils to give each class foot exercises in order that the students might derive the fullest advantage from dance training.

Mr. Curtis, who is head of the Carl Curtis School in Los Angeles, is a new member, but his keen interest in the work and his desire to be of service, made his presence known and appreciated by all who attended the sessions.

Miss Norma Gould also gave a talk in which she emphasized breath control as one of the most important features of a student's training. Miss Gould said in part that breath control consists of "taking an action through which breath can be contacted." She demonstrated a means whereby, with the

tongue pressed against the tip of the lower teeth, a contact is established with the pelvis, so that, when one commences by blowing instead of taking in breaths, a proper balance between the seven great centers of the body, is achieved.

Miss Gould also made the point that proper breathing will control the nerves, and that stage-fright can be overcome in this way. The specific method, as Miss Gould demonstrated it, is this: "Press the tongue against the lower teeth; press the lips closed, thus bringing about a sustained blow for eight counts; then quickly 'sniff' as a tiny baby would."

According to Miss Gould this method will instantly restore one's breath in cases of stage-fright, or if breathless after practice or from dancing. She closed her talk by saying that "we are too much concerned with our muscles than with our nerves."

The Business Meeting was distinguished by the signing of the corporation papers, which were promptly dispatched to the capitol, and the election of officers. This latter event proved to be at once a decided surprise and a very great satisfaction to all of the members, for only two changes in personell were made, i.e. George Siegler of Stockton became Sergeant at Arms, and Carl Curtis was made First Trustee. The installation of officers took place at another meeting, with Leo B. Glines, of Oakland, officiating.

The visiting members and their hosts had little time to think of the Fall term about to open, for no sooner were the daily sessions finished, than they rushed back to headquarters to prepare for the evening's round of entertainment. The first night they were taken to the Hollywood Bowl where Adolph Tandler's Little Symphony was being presented with a Norma Gould

(Continued on page 30)

BEACH STUDIO IS SUCCESSFUL

By BARBARA McKAY

DANCE by the Sea. Intriguing? Yes! Just imagine dancing in the cool, soft drifting sand and the ocean playing an accompaniment with its swelling, bounding, crashing white-caps. Nature—the true, pure, inspiration of the dance—in all her wild exultant self—an ideal altar for the worshippers of Terpsichore.

Such is the setting for the Long Beach Studio of Ben and Sally. Teachers of Successful Steppers. Their location in the beach city has attracted many students and teachers who wished to take advantage of the opportunity of simultaneously securing a vacation with dancing instructions. A brisk, invigorating swim in the dashing Pacific Ocean before or after an hour or so of instruction is bound to prove animating and an inspiration which dancers are not loath to observe and grasp.

Ben and Sally Phelan are the director and business manager, respectively, of the Ben and Sally Studio. Both are well known dancers, having been a famous dancing team before they decided to establish a studio in which to pass their art on to others. They have been in Long Beach scarcely three years and yet have grown to be what they estimate is the second largest school on the coast, employing five assistants.

The studio has the very latest in the line of equipment to aid them in the teaching of every type of theatrical dancing. Ben and Sally are especially known for their modern jazz technique which many of their pupils are using to a good purpose today. As far as it is known, this studio has under its tutelage more boys studying ballet than any other school west of Chicago. This, as any of the profession will testify, is a distinct achievement for there is a dearth of good male dancers and they are nec-

essary for teams and choruses. The boys turned out by this studio have won a name both for themselves and their school which is creating a reputation for the success of their male dancers as well as the female.

A large and unusual number of teachers have been students of the Ben and Sally Studio, taking a normal course under the expert faculty. The teachers, to a great extent, enroll in the summer normal classes, at which season their own schools are closed. Instead of taking a vacation they come to "Dance by the Sea" and receive some valuable information and instruction. This past summer's enrollment in the Summer Normal Classes has been unusually heavy. The students-for-the-summer declare in a chorus that the work they received was entirely different from anything received before and as one they all made reservations in the same class for next summer. This enthusiastic and whole-hearted approval of the school's methods by teachers, reputed to be the severest critics



LENORE AND KOVERNOFF
in a difficult Adagio pose



BEN PHELAN

of their own art, is a tribute to the thorough method and delightful personalities of the youthful Ben and Sally.

For the length of time that they have been in Long Beach and for the size of the city, the school has had remarkable success in the extremely great number of their pupils who are now out working. A few of the Ben and Sally Successful Steppers who have made a decided hit lately are: Lenore and Mickey, who appeared in Fanchon and Marco's Tassel Idea and Collegiate Idea; Lena Critchfield, Warner Brothers' Hollywood Theatre; Ada Broadbent, featured at Roxy's Theatre in New York; Jo Barrow and Patsy June Leeper, Fanchon and Marco's Opportunity Idea; Dancing Dandies, composed of Nelson, Bunce, and Hoffman, Orpheum; Rose Marie Carter, doing a specialty in Fanchon and Marco's High Up in the Air Idea; Freda Harlin, appearing in Fanchon and Marco Ideas; Dan and Darleen Daniels, Fanchon and Marco's Tap Idea; Lucille Iversen, specialty in Fanchon and Marco's Oriental Idea; Stanley Rupp, West Coast Vaudeville, Dagmar and Kovernoff, Oliver Morosco's Morning After and Fanchon and Marco's Diving Venus Idea; Marjorie Robinson, Fanchon and Marco's Kiddie Review; and Miles and Kover, around whom it is said Fanchon and Marco built their super presentation The Oriental Idea. The Ben and Sally Studio has the distinction, of which they are justly proud, of having the lead in three successive Fanchon and

(Continued on page 29)

MUSIC

CONDUCTED BY



IN WAX

THOMAS P. STRICKER

THE chief aim of the editors in the development of this magazine is to aid its readers, particularly those interested in the dance, in perfecting their talent to the highest possible degree. Technique is a matter of schooling and arduous application to practice—the rules are simple—it is merely a question of certain physical requisites and the will to learn. But the mental atmosphere and the attendant state of psychic animation or lassitude are matters that rest largely with the individual. Some are capable of making progress along these lines, and some are not. Perhaps therein lies the secret of success or failure in lines of artistic endeavor. It is often very difficult for the instructor, straining every faculty to give a comprehensive and comprehensible understanding of the physique of the dance to pupils, to attempt the still greater effort of implanting a feeling of the soul of the dance in them. And in dealing with a class the subject can only be treated pedantically, and this subject is one far too delicate and intimate for such treatment. In fact, it is doubtful if real interest and initiative in it can be stirred by anything short of the overflowing of highly authentic and keenly felt enthusiasm, given forth at a point of white heat.

There is a vast difference between an artiste and an artist. The artist possesses, in varying degree, virtuosity—oftentimes to the extent that the public in general is misled and acclaims a genius. And the fall of these geniuses of the moment is usually as rapid as the rise, for their work is but the shadow of true art.

The artist must be, in addition to virtuoso, an aesthete; and this implies a knowledge and appreciation of all things beautiful, particularly those things that on the surface do not seem to be too pertinent, too closely connected with the artist's medium of expression. For it is the translation, objectively, of reactions inwardly experienced, from one field to another, that marks the real artist.

Isadora Duncan translated ancient Grecian poetry and sculpture into the dance. Being aesthete as well as artist, Isadora Duncan fully appreciated and understood the rhythm of Greek art. The poetry and sculpture of the Greeks were, in their turn, translations into those mediums from the dance in life. It remained for Isadora Duncan to translate their rhythms back into the original form.

Thusly Mallarmé translated that lovely symbolization of the caprices of sex from dance-steeped Grecian mythology into modern poetry; and Claude Debussy translated it from poetry into music; and Vladimir Nijinsky translated it back into the form of the dance again. Mallarmé's poem, and Debussy's music are perfectly blent in Nijinsky's dance, completing a cycle of expression.

The dance, being the most beautiful actual expression of life, is the source of inspiration for artists using other media. They interpret the dance of life in poetry, prose, stone, bronze and pigments—each one's work coloured by the nuances of his own peculiar genius. And the dancer brings the dance back to life again, richened and melowered by its wanderings through

the imaginations of these many artists.

The art form most closely allied to dancing is music, and until fairly recent times only program music has been considered danceable. Program music is, of course, the most easily translatable because it is the most objective. Its translation is immediate and direct, a visualization of tonal rhythm. It is an elementary form of artistic thaumaturgy that charms all mankind, doubly charms in fact, because of the simultaneous representation of two art forms, synchronized by an identical rhythm.

One has no difficulty in immediately recognizing the swan in Saint-Saens melody. Its rhythm flows easily into physical action. An audience may follow all its movement quickly and closely. Nothing strains the imagination of any member of the audience. Music, plus dancer, plus costume—the most simple observer may obtain an approximation of a complete reaction. Pavlova saw fit to apply her great art to this little piece, and made of it a perfect gem. Its simplicity made it understandable to all who viewed it and it became one of the most popular of her interpretations. It is a mark of Saint-Saens' genius that he was capable of being so greatly inspired by such a simple subject; and it is equally true of Pavlova. Because a musical composition has an easily identified subject, simply treated, does not imply a lack of artistic merit. Such music, to be sure, cannot be ranked with César Franck's Symphony in D Minor, but that does not invalidate it as an expression of artistic genius, or prevent

(Continued on Page 30)



During Diaghileff's London season he offered 4 new creations, one taken from Valasquez' famous painting, "Las Meninas," arranged to Faure's Pavane Ode, and Opollo Musagettes, composed and conducted by Stravinsky, which I have already mentioned, and the fourth, "The Gods Go a Begging" to Handel music, arranged and conducted by Sir Thomas Beecham.

More than 1000 dancers were present at the second German dance convention held in Essen last month. The Convention insists that a dancer must undergo 4 years' study before certificate can be granted, and they have approached the Government authorities to include in the teaching program of every state and municipal school dance gymnastics.

Central Europe is under the sway of German influence of dancing, the delegates of the German dance are Mary Wigman, Dr. Emel, and Valerie Kratina.

Germany is to have her own Dance Theatre.

Mary Wigman's English debut was a great event last month in the dance world of London. "A Witch Dance," and "Monotony" were her most successful numbers.

The Art of Mary Wigman is unlike that of the late Isadora Duncan and the Russian Ballet; it conveys much of the modern German outlook on dancing.

The most effective dance in Musical Comedy since the famous "Totem Dance" of Rose Marie, is the Deep Sea Dance,

arranged by Max Rivers for the musical version of Edgar Wallace's "Yellow Mark," recently seen in London. The rise and fall of eight lines of girls with their arms interlocked represented the rise and falling of waves, thus giving the dance its name of "Deep Sea."

Madame Bekeffi, a former dancer from Moscow, who was seen in the Miracle in the States with such success, has paid a visit to Vienna, where her dancing disappointed the critics.

The new dance for the coming season is invented by Major Cecil Taylor. He is the 60 year old president of the Imperial Society of Dancing Teachers. It is called the "Tile Trot" and it consists of five steps—the Prowl, the Cat's paws, the Cap, the double Cap and the Natural Turn—done to speeded up Tango, Tempo of 34.

Major Taylor, to safe-guard his film right, had the dance filmed before giving a demonstration to the Committee in London.

The Tile Trot is a "cat on hot bricks" dance and is based on those movements and looks very much like a Tango, but quicker.

Ina Claire is to return to Ziegfeld fold and, incidentally, to Musical Comedy. This fall she is to play the name part in the musical version of Nell Gwynn. So at present Miss Claire is busy, taking a few dancing lessons in Paris to get into practice.

She has kept up her voice, whilst playing on the legitimate.

Josephine Baker, the Negress who became so popular in Paris within the last two years that

dolls, perfumes and lotions were named after her, has returned to Paris, after her success in Vienna. Having fixed upon no definite show, she has gone to the Hague, Holland, where she has scored another big success in the Revue "From Mouth to Mouth."

This is Miss Baker's first appearance in Holland.

Renoff and Renova, who have recently been dancing with much success in the prologue at the Paramount theatre and Gaumont, have now gone to dance in London.

I last saw them at Loew's State Theatre, Los Angeles.

The famous Dolly Sisters, although for some time they have not appeared on the stage here in Europe, draw a nightly crowd at the Casino, in Deauville, where they play at the tables with stakes that make even the rich gasp. Their last appearance was for charity in Cannes.

Albertina Vitak, the celebrated American dancer, has been in London, taking a few lessons with an old Cecchetti pupil.

Miss Vitak, when dancing in London a few years ago with Chester Hale, was daily seen studying here at the old Maestro Cecchetti Studio.

When Madame Ida Rubenstein produces her Ballets at the Paris Opera in October, the role of premiere dancer will be taken by Madame Nadejda Nicolaeva.

Witzel

Photographer

* * *

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Spanish Dances of Olden Days Revived

Continued from page 24

Senorita Goni, who consented to interpret for her. After a few moments, the stranger asked, "Are you American?" Senorita Goni replied that she had been born in Spain but was now living in America. After another pause, the American vouchsafed, "I am so-and-so of Seattle and you are Trinidad Goni of Los Angeles, aren't you?" Somewhat surprised, Senorita Goni readily admitted her identity, but inquired as to how the stranger knew who she was and from whence she came, when they met in such a foreign country. From under her arm the Seattle teacher produced a copy of The American Dancer Magazine, by way of reply, and said, "I saw your picture in The American Dancer and recognized you by it!" Which proves two things: that the world is small, after all, and that the American Dancer's circulation is large!

In Seville, according to Trinidad Goni, the popular dances are "Las Sevillanas" and "Las Malagueñas"—and they are danced everywhere.

Another custom that impressed Senorita Goni, is that of teaching every Spanish girl her native dances. Thus the "folk-dances," in which this country is so sadly lacking, are faithfully preserved from generation to generation. In Spain these girls do not go to dancing schools, however—the teachers are engaged to come to the home and teach them—and the lessons are given several times each week, depending on the wealth of the family. The dancing schools are for the professionals—and they study each day. This does not mean a lesson a day—but it means consistent study all day long, in studio after studio, for there is no jealousy among the teachers, and the students go from one school to another just as pupils in the public schools of America go from one class-room to another.

The cafes and ballrooms of Spain are very little different from those of Paris or London or New York. They employ, for

Beach Studio Is Successful

Continued from Page 26

Marco Ideas appearing at the Loew's State Theatre and later to go on tour. This is a record of which not many studios can boast. The High Up In the Air, Oriental, and Tap Ideas, three consecutive presentations, featured Ben and Sally dancers.

All of the dances done by the Steppers of this studio were created by Ben and Sally. Further yet, every professional dance given is created by these artists and created especially for the dancer. Each pupil is treated individually and dances to suit

the most part, American orchestras and use many of the American dances. Senorita Goni did say, however, that while some versions of the ballroom tango seem to be popular, she did not see the Argentine Tango being danced on an extensive scale. But, in keeping with the tendency to revive old dances, the cafes are fostering a custom which is becoming most picturesque. The women guests, who are, of course, in formal evening attire, suddenly retire to an ante room, where they discard their decolette evening gowns to reappear in gorgeous costumes of the period whose dances are being portrayed. Then, with their partners, they go through the graceful movements of yesterday's popular steps.

A dance which is popular among exhibition teams, she says, is called "New York to Paris" and embodies practically all types of dancing. Adagio, however, is conspicuous by its absence, and acrobatics are seldom seen. "Tap" dancing, which is so popular in this country right now, is known as "English dancing" in Spain, and is fast coming into its own.

So—Henry Ford started it here, and now, according to Senorita Trinidad Goni, Spain is reviving her grandmothers' dances and proving that human actions, and reactions, even as they pertain to dancing, are very much the same the world over.

his particular personality is the objective of these teachers. Every dance created has in it something that is entirely different and this is undoubtedly one reason why the performances of the Steppers of this studio "click" with audiences and producers.

One feature of the Ben and Sally Studio which is new to dancing schools is a school paper. This paper, called "News of the Studio," is published twice a month and is distributed to the pupils of the studio and sent to all the students who are on the stage so that they can keep in touch with the doings of their school. This organ serves to create a social spirit of co-operation among the students both at the school and on the stage, instilling them with a feeling of fraternity which is essential when the students graduate to the stage and must mingle with others of the same profession.

Such, then, is the record of Ben and Sally, Teachers of Successful Steppers, who commenced their teaching careers just three years ago with little more than an extraordinary amount of irresistible ambition and a keen appreciation of the opportunities which a city by the sea could offer them. Today they are acknowledged successes by all of the profession for which thanks are entirely due to their youthful enthusiasm and their great talent and teaching abilities. And "Dance by the Sea" has proven to be the attraction for all dance lovers who look to Nature for their divine inspiration.

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C.A.T.D. Convention Brilliant Success

(Continued from page 25)

ballet. Huge busses from the Carl Curtis School were put at the disposal of the program committee for each evening of the Convention, and the guests were thus transported to Hollywood's beautiful outdoor theatre. There they sat under the stars, entranced by the loveliest of music and a gorgeous dance presentation in which Miss Gould herself appeared. The costumes were beyond description—rich, in a lavishness of color that was positively breath-taking and artistically attuned to the setting in which it was presented.

The following evening, Ernest Ryan invited the members of the California Association Teachers of Dancing to be guests at his ballroom on Figueroa Street, and from there they went to beautiful El Patio Ballroom on Vermont Avenue as the guests of Mrs. Payne.

The next night the Carl Curtis busses were assembled at the Ernest Ryan School early, and promptly at seven o'clock they whisked away—bound toward the beaches, where the members visited all of the prominent ballrooms. The climax was reached, however, when the California Association Teachers of Dancing assembled at the Lafayette Cafe, in formal evening attire, for the annual Dinner Dance. Mabel Hasse, who was reelected to her third term as president of the C. A. T. D. addressed the members, and Robert Shepherd, celebrated musician and husband of Pearl Keller, presented each of the guests with a copy of his new song, "Sweetheart," which he wrote and dedicated to his wife.

On Wednesday, September 5th, The American Dancer Magazine was host to the members of the California Association Teachers of Dancing at a luncheon at the Alexandria Hotel. Places were laid for fifty-three, and a most delightful time ensued. All of the officers of the Association addressed the assemblage, as did many of the other important guests.

When the guests introduced

Music in Wax

(Continued from page 27)

anyone, from the lowest degree of development to the highest, from thoroughly enjoying it.

Simple as many of the little morceau commonly used by dancers may seem to be, they will mostly all stand greater knowing. There is a decided difference between the rendition that Pablo Casals gives The Swan, and what might be casually played by a studio pianist or a variety house orchestra. But if one could hear Casals' rendition frequently; dance to it, come to know, and feel, and love every phrase of it—in short, become one with it, it could be danced perfectly and beautifully to any reading that would indicate its rhythm and tempo.

It is in just this connection that this department has been added to The American Dancer, for never before has it been possible for a dancer or a student of the dance to know intimately and be directly inspired by great music truly and greatly rendered. The phonograph in its present state of perfection offers possibilities of development to the dancer that the greatest dancers of history were denied. A Taglioni, an Ellsler, a Genée, a Pavlova could not have practiced daily to music made by the greatest musicians of their days. What would any one of them have given to dance at will to the music of the greatest symphony orchestras of the world?

themselves, it was discovered that the group included teachers from Portland, Oregon, Salt Lake City, Utah, Chicago, Illinois, and Syracuse, New York. All were members of the California Association Teachers of Dancing and all had come to Los Angeles for the express purpose of studying with the famous teachers who are members of the organization.

The convention closed with the vote that next year's meeting be held in San Francisco and all expressed their avowed intention of being present and of bringing as many new members into the fold as possible!

What dancer could ever weary of completing the beauty of Stokowski's most marvellous version of the Beautiful, Blue Danube, his Tales from Vienna Woods, or his reading of the Valse des Fleurs, which is such sheer loveliness that it hurts.

Could one fully know and appreciate the Twenty-four Preludes in one hearing—or ten? And yet a very fortunate person might hear great artists play them in concert ten times during a life time. The Chopin Preludes can be heard a hundred or a thousand times and be appreciated and loved more on each hearing, and it is possible to hear them that number of times today, played by one of the greatest geniuses of the piano-forte, Alfred Cortot!

Through the medium of a modern phonograph, and the perfect records obtainable, there is no reason why anyone so inclined cannot absorb the very essence of music. There is no reason why any dancer cannot pulsate harmoniously with the greatest music of the world, be it Stravinsky's Blood of Spring or a Mozart Minuetto.

So this will be the function of Music in Wax—to acquaint and enthuse our readers about the phonograph in its modern state, and by so doing increase their knowledge and love of music—thereby aiding them to a greater perfection in their art. In the November issue a definite policy will be inaugurated and a start will be made to cover the best that exists in this field. We are in no way beholden to any phonograph company and our criticisms and selection will be at all times the result of impartial judgment. Only those things that are thoroughly worthy and estimable from our point of view will be mentioned. Subjects for the next issue will not be mentioned in advance because of the frequent issues of new records. Letters from readers offering suggestions or asking more explicit information than space forbids giving will be welcomed.

COSTUME and DANCING BELTS

Made to Measure
GENEVIEVE PUTNAM
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A Delightful Little Scandal

(Continued from Page 9)

of special tutors. She might have accompanied her sister Helene to the Convent of Ladycliffe-on-the-Hudson had her mother felt she could part with both of her children at the same time.

A few years later, she and Helene secured an engagement in George White's Scandals which opened at the Apollo Theatre in New York, in a dancing sister act.

Their mother gives an interesting account of how Dolores secured this engagement with George White. "Dolores, having made an appointment with Mr. White, prevailed upon me to accompany her, and I must admit that I was inspired to go primarily by the hope that possibly I could obstruct her appointment. It was not that I wanted to put a ban on a theatrical career for Dolores, it was merely that I felt that at this time she was too young to undertake the difficulties of a stage career. When we reached Times Square I attempted to divert Dolores, but she insisted that we go to the theatre where the Scandals were rehearsing and where she could have her interview with Mr. White.

"That interview was very brief, Mr. White merely said, 'So you want to start rehearsal now, Dolores, or would you rather wait until tomorrow?' Dolores, in a panic of awe, said, 'I'll wait until tomorrow, Mr. White.'"

Of course, she soon overcame her fears and danced her way into the hearts of her audiences. Later on, in Chicago, came the meeting with Jack Warner which brought her and her sister Helene quickly to Hollywood, where they played small parts in "Bobby Hair," directed by Alan Crosland, who has since directed most of Dolores' starring pictures.

It was shortly after this that she was selected for the feminine lead in "The Sea Beast," opposite John Barrymore, a role to which she was so ideally suited that her immediate rise to popu-

larity was phenomenal, even for Hollywood. Shortly afterward she created the title role in "Mannequin," Fanny Hurst's \$50,000 prize story for Paramount.

Winning added fame, she was elevated to stardom in "The Little Irish Girl" and has since played with John Barrymore in "When a Man Loves" and has been starred in "The Third Degree," "A Million Bid," "The Heart of Maryland," "Old San Francisco," "Glorious Betsy," "Tenderloin," "Noah's Ark," and "The Redeeming Sin," the last five being specials.

Dolores Costello has justified all the faith placed in her. She



DOLORES COSTELLO

has that appealing sweetness that screen fans have been asking for. It is no wonder that a nationally known critic has called her the greatest find in five years, she has an individual quality of her own.

The public hears every day of people who have become famous overnight because of some spectacular performance in either a play or bringing to the world some new invention. And the story that usually accompanies it tells of years of hard struggle and effort in order to attain a final goal. It is once

in a great while that one flashes to the horizon without those early trials and tribulations, but nothing in the annals of any business or profession has equalled the career of Dolores Costello, the young player who arrived in Hollywood less than three years ago and is now a star of first magnitude. From almost obscurity to international fame and critical laudation has been the experience of Dolores Costello in this short period of time. She is rated by critics and theatre owners as one of the most popular and most talented actresses on the screen today. The future is an assured thing so far as Dolores is concerned.

Miss Costello is a winsome little miss, weighing a hundred and fifteen pounds for her five feet four inches of height, and her blue eyes are a pleasing complement to her pale golden hair. She recently moved into a home in a new section of Beverly Hills with her mother and sister.

Warner Bros., who discovered her, have signed her on a long-term contract covering a period of years, at \$3,000 a week. There is no doubt her popularity will keep on increasing with each picture in which she appears.

PHILIP NEWBERG

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



Dear Mr. Factor:

I have a little girl who is just starting to do professional work. She is not yet ten years old, but we have a permit for her, and she is appearing quite regularly. I am very much afraid that the make-up will spoil her complexion, and that her skin will be rough and unsightly by the time she is sixteen. Is there any way that I can prevent this? What make-up do you recommend, and how should I care for her skin? She is a blonde, with a very delicate skin, blue eyes and dark eyelashes.

Answer: Make-up properly applied will not harm the skin. Some of the most lovely complexions are had by professionals who have worn make-up a great many hours each day for years and years. The secret of a good complexion, from an external standpoint, is cleanliness. Keep the face thoroughly cleansed of all dirt, dust and oil exuding from the pores. A blonde child of ten years, as a rule, does not require any great amount of make-up. You might be able to use a regular dry make-up. Apply a tiny bit of cold cream and wipe it off with a soft cloth. Then powder and apply dry rouge to the cheeks. Pencil the eyes a little to accentuate them, and rouge the lips. If she dances use liquid whitener on the arms and legs. She should use blondeen dry rouge, flesh powder, light lip rouge, and a black dermatograph pencil.

American Ballet Will Visit Japan

(Continued from page 11)

understanding between the different countries, and who can tell but that it might be the basis and beginning of World Friendship? For was it not a famous philosopher who said "You cannot hate a man you understand"?

WHAT'S WHAT

The Mills Shoe Company, manufacturers of theatrical footwear, announces the addition to their line of aluminum tips for tap dancing, and also wooden soles, at a price which has been heretofore undreamed of! The processes used are a Mills invention, and the success of the soles and tips is assured by the long line of Mills previous triumphs.

A clever little designer has just opened a shop in Los Angeles for the creation of street and theatrical wear, practice rompers, gym suits, and other articles of professional and student apparel. Her name? Jean Macias—and she's just brimful of ideas and talent.

Max Factor is now located in his beautiful new Hollywood Building—a place that is well worth a tour of inspection! Designed and decorated in true Hollywood style, this new make-up shop is easily one of the show places of the cinema city.

The Dance Subject Has Many Aspects

(Continued from page 12)

come important contributors to their art will gather all the information they can and use it to help them win their laurels.

A dancer's education runs throughout the day, if you but perceive it. Everything we see or do can be interpreted in terms of the dance. Dancing may be revealed in everything, if we but look for it. For dancing is rhythm and rhythm is life.

Famous Dancers Bid Farewell to Stage

(Continued from page 16)

ing studied under the famous Spaniards.

But now that is all over. The tour is completed, the contract has expired, and the Cansinos have drawn a sigh of relief and plunged into the re-opening of their studio. Elisa has returned to Spain and Eduardo is established in Los Angeles with his wife and family, whole-heartedly entering into the duties of teaching. So determined had he been that Los Angeles would be his permanent home, that Eduardo Cansino retained the studio in which he had launched his school all during the time he was on his final tour. And now that he has returned and is at liberty the cherished studio of dreams is once again opened.

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