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TABLE OF CONTENTS

BALLET OF NEW YEAR BELLS—By Charles Payzant ..... Cover  
 EDITORIAL ..... 6  
 THE DANCE OF VIRTUE—By Ruth Eleanor Howard ..... 7  
 ROSITA—By Lulu Case Russell ..... 8  
 ROSITA—Art Study ..... 9  
 CALIFORNIA IS "SUNNY" TO HER!—An Interview with Helen Patterson by Ruth Eleanor Howard ..... 10  
 DANCING IN HAWAII—By Dorothea D'Anton ..... 12  
 FLOYD PANTAGES—Art Study ..... 13  
 GIGOLO TANGO—A Dance Description by Ernest Belcher ..... 14  
 EARLY ORGANIZATION URGED FOR WEST'S ASSOCIATION ..... 16  
 HOLIDAY DANCERS OF CENTRAL EUROPE—By Charles Payzant ..... 17  
 THOSE WHO DANCE—Art Studies ..... 18  
 REALM OF THE DANCE ..... 20  
 MUSICAL MOMENTS ..... 22  
 RAG DOLL ADAGIO—Art Study ..... 23  
 IN THE SPOTLIGHT ..... 24  
 FOREIGN NEWS—Correspondence of George Sari ..... 27  
 COSTUME IDEAS—By Andree Malzacher ..... 29  
 TIME LIMIT EXTENDED FOR VOCABULARY CONTEST ..... 31  
 A SONG—Poem by Alice Lenz ..... 32

TABLE OF CONTENTS PHOTO—"Happy New Year" smiles 1928's youngest dancer—see Edwina Lorraine Fager, shown here in Hula costume.  
Photo by Evansmith, Hollywood

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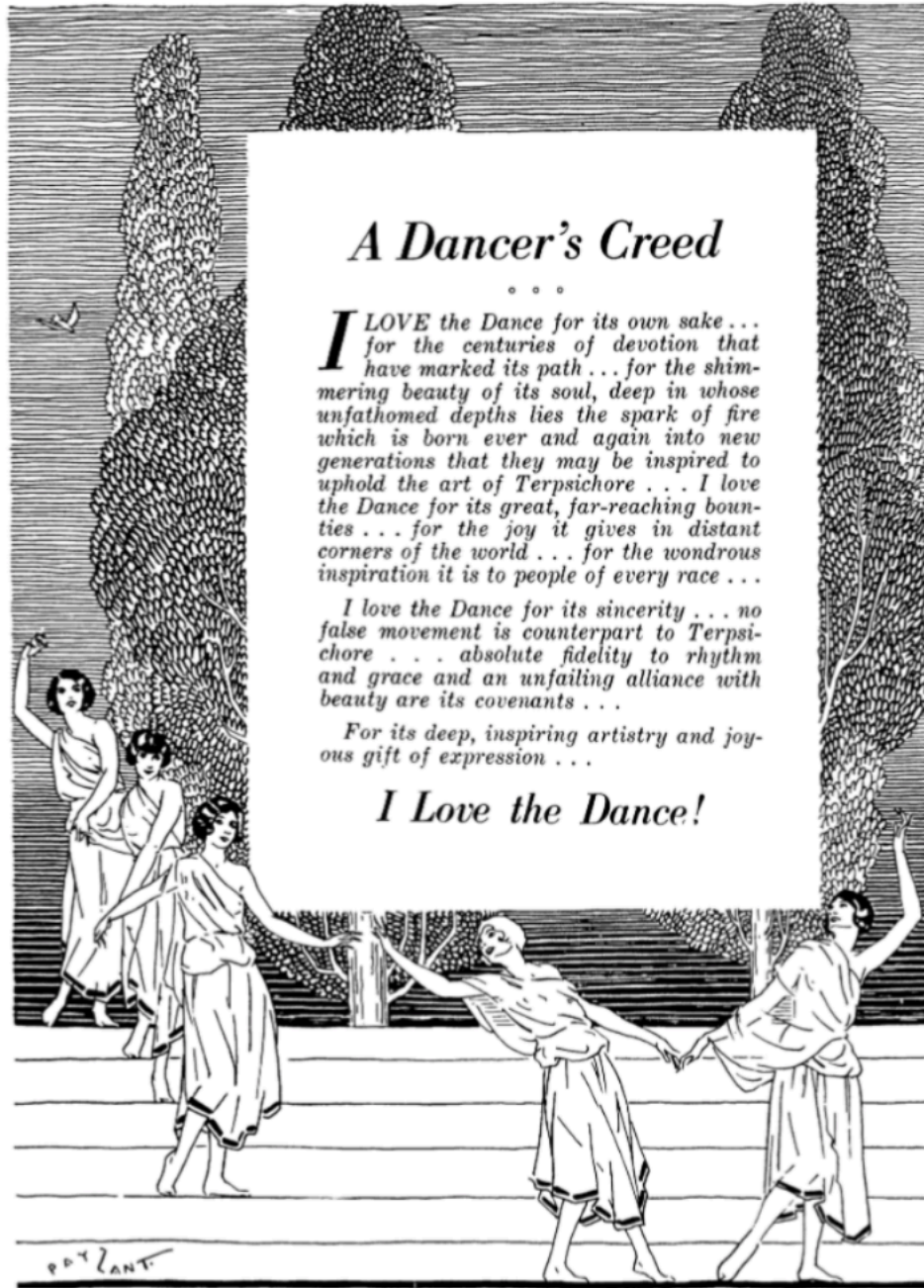
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## A Dancer's Creed

**I** LOVE the Dance for its own sake . . . for the centuries of devotion that have marked its path . . . for the shimmering beauty of its soul, deep in whose unfathomed depths lies the spark of fire which is born ever and again into new generations that they may be inspired to uphold the art of Terpsichore . . . I love the Dance for its great, far-reaching bounties . . . for the joy it gives in distant corners of the world . . . for the wondrous inspiration it is to people of every race . . .

*I love the Dance for its sincerity . . . no false movement is counterpart to Terpsichore . . . absolute fidelity to rhythm and grace and an unflinching alliance with beauty are its covenants . . .*

*For its deep, inspiring artistry and joyous gift of expression . . .*

### I Love the Dance!

# THE DANCE OF VIRTUE

*Sponsoring the Sun Dance is woman's reward among the Blackfeet Indians . . . .*



by  
RUTH ELEANOR  
HOWARD

**T**HAT virtue has its reward and that dancing, contrary to many suppositions, is held in high repute as most worthy of the arts by even the most primitive savages, is proved at the annual Sun Dance held each eighth sun of the buck moon — or July 8, by the Blackfoot Indians.

This tribe, together with the Bloods, Piegans, Crees, Sioux and Assiniboines, are said to be the most primitive Red Men in North America today, with the possible exception of the Crying Child band of Crees, who still roam the plains from the Montana border into the Peace River country, a distance of some five hundred miles. This latter band lives by gun and knife, and have, as yet, not signed a treaty with any white man.

The Blackfeet, however, are not considered savage in the sense that this tribe is, and, although they continue to live their primitive life, outside the reservations, they are not, unless drastically aroused, a menace to the Pale Face.

Their women, although often pitied by their white sisters, are in reality, exalted by the tribes as few white women ever are. For instance, in the matter of the Sun Dance which, although the most virile of tribal ceremonials, has never yet been put on by a man. Always one woman, whose character must be spotless, is selected for this great historic dance which is the highest honor that any Indian can achieve.

The legend of the Sun Dance is quaintly beautiful, as are many of the Red Man's myths. It seems that many, many years ago a beautiful Indian girl, called Feather-woman, awoke from her sleep just as the Morning Star

rose above the horizon. From her bed of prairie grass, just outside the lodge, she gazed intently at it, and as she pondered on its beauty, fell deeply in love with the unattainable god. Finally, she awakened her sister, and confided to her that none other than Morning Star should ever be her husband.

The people of her tribe ridiculed Feather-woman because of her absurd declaration, and in her extreme sensitiveness she avoided them as much as possible, wandering often long distances alone.

So it hapened that one morning she strolled alone to the river for water, and as she turned to retrace her steps, there stood before her a beautiful youth who spoke to her: "I am the Morning Star. I beheld you gazing upward at me, and knew that you loved me. I returned your love and have descended to ask you to go with me to my dwelling in the sky."

Feather-woman trembled in the presence of this god, and hesitatingly asked permission to bid her father and mother goodbye. This the youth would not permit, however, and, taking a rich yellow



plume from his hair and a juniper branch plucked from nearby, he bade her hold one in each hand and close her eyes.

Upon opening them again, Feather-woman found herself in the sky-country, standing before a great and shining lodge which Morning Star told her was the home of his parents, the Sun and the Moon. It was daytime, so the Sun was not at home, but the Moon welcomed Feather-woman as the wife of her son and clothed her in a soft robe of buckskin, trimmed with elks' teeth as befitted a bride.

Feather-woman and Morning Star dwelt contentedly in their lodge and soon a little son, whom they called Star-boy, came to them.

But one thing troubled Feather-woman and it was so earthly as to seem ridiculous. A huge turnip which grew near the Spider-man's home and which the Moon, although giving her a root-digger to dig up other roots, had instructed her not to touch. The Moon had said it would bring unhappiness to all if disturbed, but Feather-woman could not credit this, and her curiosity grew more and more unbearable.

Finally, one day, she laid her little son on the ground and dug under the great turnip until her root-digger stuck fast. Two large cranes, which were flying overhead, answered her prayers for help, and with the aid of a magic song, uprooted the turnip.

Gazing downward (for this was the very hole through which Morning Star had brought her to the sky-country) Feather-woman saw the camp of the Blackfeet far below her, and it made her home-

(Continued on page 28)

# Rosita—A Dancer from Spain

by LULU CASE RUSSELL

**R**OSITA on the stage—a glowing flame of life, ethereal, fragile, the essence of beauty and of color; Rosita off stage—a modest, beautiful child, enthusiastic, affectionate, lovable, deferential to the father and mother who adore her and who never allow her to go anywhere alone, not even to the United Artists studio where she is under contract to appear in motion pictures as soon as a suitable vehicle can be found for her. The fine old Spanish idea of chaperonage for an innocent girl comes like a breath from some old-fashioned garden into the fetid air of modern blasé youth.

Perched restlessly on the edge of an office chair, the glowing young loveliness of the dainty dancer flamed out like a splash of vivid color against the business-like walls of the room, as she answered eagerly and with alert intelligence the questions asked by her interviewer.

She was born in Madrid eighteen years ago, the only child of the famous dancers, Paco and Pilarica. When she was six months old, and the young mother could endure the long journey, the little family left Spain for Mexico, where they had numerous relatives. One aunt was a teacher of dancing in Mexico City, and it was with her and a grandmother that little Rosita was left while her father and mother danced in adjoining cities.

"When I was three years old," the little dancer said in her careful English, which at infrequent intervals is tinged delightfully with memories of her Spanish ancestry, "I loved to dance. My auntie had a class of young pupils who were to appear in a fiesta. Young as I was I greatly desired to dance, and my parents were anxious that I be allowed to show my steps. But my auntie was afraid that it might be said that she was favoring a relative, so would not suggest it. But someone heard of my knowing a number of steps, for my father and mother had taught me to dance as soon as I could walk, and my aunt was persuaded to allow me

to enter for a prize. Perhaps it was because I was so little and so cute," with charming naivete, "but I got the prize."

"What did you dance?" brought



the information, "The 'Jota,' the dance of Aragon, Spain—where my mother was born." To hear Rosita say "My mother" is a delightful thing, for to this spoiled darling of many nations, her mother and father are the most wonderful in the world, and in this age of youthful irreverence, this is worthy of comment.

Paco, her father, now added a bit of interesting information: "There is an old Spanish custom that indicates approval still in use at the bull-fights, of throwing hats into the arena or ring, depending on the form of entertainment, and when my little Rosita had finished her dance, the ring was filled with hats—she was almost covered with them," proudly.

When the revolution broke out against Madero in 1913, Paco and Pilarica were dancing in Orizaba, seventy miles away from Mexico

City, where their adored child was staying with her aunt and grandmother. There was fighting and shooting in the street where they lived, and when reports of the trouble reached the parents' ears they at once cancelled their engagements and hurried to Mexico City. After several close shaves the little family escaped from the danger zone and shortly afterwards, when the tempest had died down, the dancers came to the United States, leaving Rosita with her aunt. They got an engagement at Shanley's in New York, dancing there for six months, delighting patrons with the tango and other little-known Spanish dances. Later they danced their way into the hearts of New York society by way of the famous restaurants of Churchill's and Rector's.

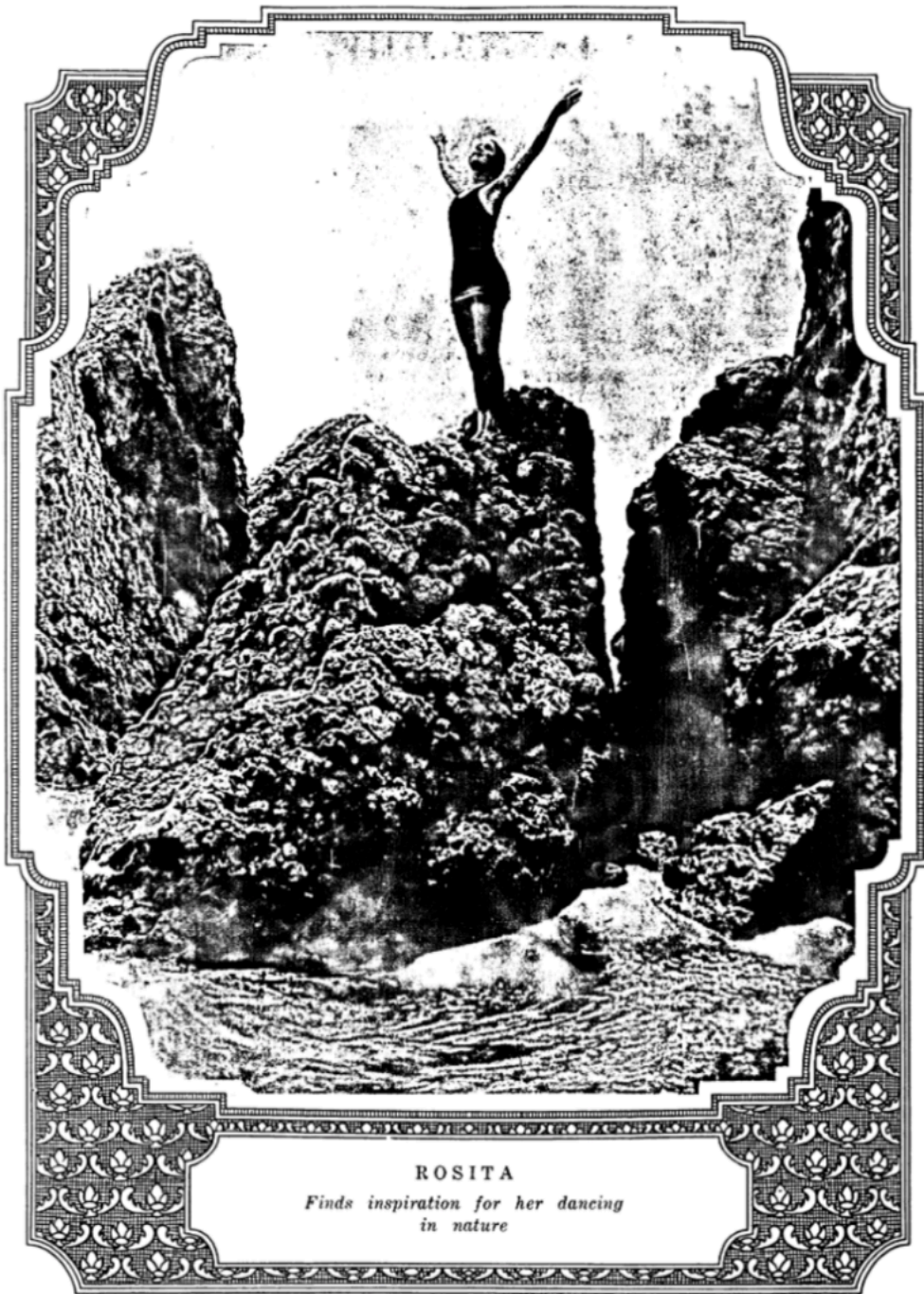
They sent for Rosita and when the tot appeared with them in their act, she became the rage. Mrs. Vanderbilt featured her at several of her smart functions, and the rest of the socially elect took her up.

The family's first vaudeville engagement in this country was on the Sullivan and Considine circuit, opening at the Unique Theatre, in Minneapolis, May 31, 1915. They did five shows a day! The first week they opened the show, but the second week they headlined it. Rosita's first appearance was at the Empress in Seattle.

After the Seattle premiere, Rosita appeared at every performance in cities that did not prohibit children working on the stage. When she was not allowed to dance, the child was discontented, almost sick, for, to this daughter of Terpsichore, music and rhythm are life itself.

"I was eight years old when my mother and father went to South America. That was a wonderful experience—we danced in all of the big cities and everywhere we were made much of. I danced the 'Jota,' and a gypsy dance called 'Jarrotin,' but the one I loved best was 'The Swan'—the same one Pavlova dances. She is divine," with a worshipful sigh

(Continued on page 30)



ROSITA

Finds inspiration for her dancing  
in nature

# California Is "Sunny" to Her!

Helen Patterson, Musical Comedy Danseuse, Looks at Life With Naive Delight

by RUTH ELEANOR HOWARD

ONCE upon a time, a very long while ago, a wondrously wise man said, "No man is a hero to his valet." A reverent world salaamed and said, "Of course he means no woman, too, for no woman can be what man, the superior being, cannot attain."

And so, the statement became a proverb, to be handed down through the centuries as applicable to all mankind, and throughout the eons of time not one has come forth to dispute it. Those there are who have been done homage by entire nations, jeweled rajahs and adoring clansmen, but always, sooner or later has come forth the proverbial valet in the role of the well-known fly in the otherwise highly respected ointment. Such was the case, at any rate, until I met Mamie, the dark-skinned, jovial soul who is to go down in history as the one who dared explode that age-old saying.

I went to the theatre in which Helen Patterson was playing "Sunny" to interview this vivacious little blonde who was imported for the role, but as I look back upon it, I think I would have learned more about Helen Patterson if I had interviewed Mamie. Not that there was anything wrong about the interview—it was simply too delightful to represent a good day's work. We soon became lost in a perfect maze of conversation which involved California (she likes it), bridge (she plays), swimming (she does), travel (she has), the Navy (her father's a Naval officer) and other formal inquiries which led to a most enjoyable but altogether irrelevant chain of subjects, until long after "half-hour" had been called and Mamie was becoming anxious.

Then it was that Mamie, as she lovingly shook out a fluffy, short-skirted costume, immortalized herself! "Honey," she said, "I've dressed lots of stars, but I don't ever expect to see another one like *her!* She's always just

like you see her—always *Sunny*—that's what she is!" And Mamie's face glowed with devotion as Miss Patterson addressed her—"We do have good times together, don't we, Mamie?" And I thought to myself—"No man is a hero to . . . ah! but here is a woman who, backstage, is every inch the heroine to her maid that she is to her audiences for whom she plays the lovable *Sunny!*"

I found Helen Patterson most unusual because of her naturalness, and as I watched the performance afterwards I couldn't help but marvel at the very natural—almost intimate manner in which she drew her audience to her—she danced, sang, acted just as if she might have been



*Sunny, lovable circus dancer, is a role peculiarly adapted to Helen Patterson, shown here in a costume from the musical comedy of that name*

talking to me up in her lovely dressing room—or to Mamie!

Her father, as I said, is a Naval officer, and so as a child Helen Patterson had the advantage of a close acquaintance with the most interesting corners of the earth. She cared little for school but adored dancing from the moment she was able to stand on her own tiny feet—and her career dates, almost from that moment. While she didn't do anything professionally until the last few years, she studied religiously, and each summer her mother took her to one of the big centers where she might have the advantage of the best dance training obtainable. So it was that at the time of the war, when her father went into active service, her mother decided that they should live in New York and Helen should study with Pavlova, who was then at the Hippodrome with her American ballet. Her first engagement was with Raymond Hitchcock in "Follow the Girl," and after that she played the Orpheum for two years over the Keith-Orpheum circuits, and was premiere danseuse in New York with Dillingham. Her last appearances there were with Harry Carroll, and she was signing for a new show in Chicago, when the wire came offering her the *Sunny* lead in California.

She arrived in Los Angeles just two weeks before the show opened, and in that time had to acquaint herself with the entire script, songs, dances and to promote a friendly interest on the part of the beautiful white horse which she rides in the production. It was at this juncture that Miss Patterson spoke of Maurice Kusell, but it was not until I later saw the production that I was to know the full meaning of the praise she lavished on him.

"I have studied with some of the most celebrated masters of this time, and yet I can truthfully say that I have never worked

with anyone from whom I could learn more. It was perfectly wonderful the way he took hold of this show and drilled the huge chorus which we have—but most marvelous of all is the fact that he can do each and every dance he calls for himself! No matter whose number it is—he can do it long before he ever asks anyone else to; Why, I study with him almost every day, now—and I wouldn't miss it for the world! It's one of the reasons why I'm glad I came to California!"

And later, when I saw the perfectly drilled chorus, the like of which I've never seen before, and Miss Patterson's own clever numbers, I knew whereof she spoke!

Helen Patterson loves her work—and her audience knows that she loves it the minute she steps on the stage. There's a certain exuberance about her that comes only from a sincere joy in what one is doing. I asked her if she never tires of a number when a show has a particularly long run and she does the same thing night after night and week after week—even month after month. But she only laughed her delicious, happy laugh and said, "Why certainly not—because I'd change it if I did get tired of it. But I seldom do, because I love each one of my dances and I look forward throughout the whole show to my dance numbers. Especially the high-kicking ones, and the eccentric dances. For instance now, I'm doing an eccentric specialty with Mr. Miller (Jim Demming in the play) and we both get such a kick out of it each night that we always come off laughing. That's why I like eccentric numbers, though—because they allow one some latitude and there is an opportunity to display one's own originality and aptitudes. But, I'm funny—do you know, I don't think I could do an eccentric dance in a crazy make-up with my hair skinned back and a terrible face? I like pretty costumes and then I love to dance!"

It was Mamie's turn then—and she added, "She surely does—why do you know she's almost always here at the theatre long before anyone else, just dancing around because she loves to!"

She is unquestionably a child of the stage, and yet, curiously

enough, none of her kin have ever been connected in any way with the land of make-believe. It is as natural to her as the everyday commonplaces of pri-



*Helen Patterson, musical comedy star, loves "high kicking" and eccentric dancing best*

vate life are to the rest of us. She is not stage-struck—never has been, she says, and I can readily understand it. There's just an unbreakable tie between her and all things theatrical. And yet there were none of the indications of stage-craft about her as she played the hostess there in her tastefully decorated dressing-room, clad in a lovely silk negligee. And as for make-up—she wore less than the average girl wears on the street, today!

"Sometimes," she confided to me, "I like to feel like a prima donna, and then, but only for a moment, I want to sing and sing only—but in the next instant I'm glad I'm in musical comedy, for it combines so successfully the three things I love—dancing, which is second nature, acting and singing, all of which I love!"

But Helen Patterson has a second love—and it's so entirely feminine that I was greatly amused when she confessed it.

I had seen it hanging on a hook and admit to more than one envious glance myself, and then she told me, "Next to dancing I love wearing a train! All day long I could parade about in a gown that has a long train, and when I have two adorable pages, as in this show, to carry it for me, I'm in the seventh heaven!"

But here are the two most curious things about this otherwise perfectly natural girl—she's never had stage-fright and she never looks at her audience! She modified the former statement by saying that she never had stage-fright on a stage, but that in a roomful of people, gathered about and looking to her for entertainment, that she has to fight a most surprising nervousness to keep from being a total loss! Yet before an audience she's perfectly at home, and has never, during her entire career, ever had the slightest qualm about going before her audience with the possible exception of the opening night of *Sunny* when she made her entrance on the horse who had been sinfully bribed with candy but was not yet entirely won!

And as for looking at her audience, she says that that is the factor which keeps her from having stage-fright. If she once looked them "square in the eye" she'd be in the same state of mind as in a small roomful of people—and that would not be conducive to a good performance.

"Instead," she laughed, "I just look at dear Mr. Bakaleinikoff, and he smiles back at me, and then I know all is well with the world!"



# DANCING IN HAWAII

WITH A DESCRIPTION OF THE REAL HAWAIIAN HULA  
by DOROTHEA D'ANTON

DANCING in Hawaii and the dances of the native Hawaiians are two entirely different subjects. So far as the dances in Honolulu, on the Island of Oahu, are concerned, given a short notice I promise to stage a pageant of national dances that will be acceptable to any audience. The participants will not be amateurs, but finished dancers wearing the costume of their native countries.



What removes them from the amateur class? That is easily explained. These people or their immediate ancestors left their native shores and migrated to this Paradise of the Pacific. Since we always prize most highly those things which are lost to us, they, in another environment, find the customs of the fatherland doubly endeared, and so they have come to keep alive the love of their native lands through the dance. Thus these dances of the folk-lore variety are taught from cradle days, because the different nationalities have their own social life and the fires of memory are kept brightly burning by the rehearsal of the dances and by having the children learn them.

There is a very thin line between the amateur and the professional. The frequent rehearsals during the various groups' social meetings have brought

these people to a professional status and for that reason, some of the most accomplished performers are men and women past the meridian of life. Their hearts are young, and, incidentally, they are not wrinkled and tottering. Of course we do not see age here as in other climes, undoubtedly because of the outdoor life and the social spirit manifested which brings music, song, laughter and dancing, the best tonics in the world, into play.

A program such as I mentioned was given at the Pan-Pacific Institute during the convention of that body of educators, brought to Honolulu through the efforts of Alexander Hume Ford. It was a pageant, consisting of dances from Japan, China, the Samoan Islands, the Philippines, Korea, Portugal, Spain, Russia, France and the Americans who gave the Charleston, Cake Walk, Indian Dances, and the Hawaiian Hula as typical of the U. S. A. This picture would have thrilled the heart of a Bakst.

The pageant was staged in the garden of the Pan-Pacific Institute, located in the heart of Manoa Valley. Towering majestic mountains formed a background, with tall coconut palms standing guard. These sentinels were flanked by gorgeous hibiscus, poncianas, bouganvilla, bananas and banyon, and the flowering trees of every color and description. Now vision the slanting rays of a declining sun that casts opaline lights on the Pacific Ocean, surrounding the whole and you have a faint idea of the stage setting; add to this picture the gorgeous coloring of the costumes and the lovely folk dances, with music furnished by

the native musicians using instruments peculiar to the countries from whence they came, and you will realize that the dancing on the Island of Oahu is something that cannot be duplicated anywhere else in the world.

However, I consider the Hula the most alluring of the folk dances. On the mainland it will never be the same as it is on Hawaiian shores, though. When there is a pageant the warriors of old Hawaii with their wonderful helmets and spears and gorgeous feather capes, escort the dancers to the place allotted for the performance. Usually they come in outrigger canoes from some point on the water where they have assembled, and land with great eclat. Their arrival is immediately followed by the pantomime and the Hula girls. Hawaiians have an unconscious grace and poise that is extremely captivating and is possessed by both men and women to the nth degree.



No embarrassment, no bit of amateurishness is displayed in any part of their pageants.

An authority on Hawaiian history has stated that in the old days the Hula was danced by girls who were dedicated to the temple worship of the Hawaiian gods. These temples were in the open air and the girls, who were similar to vestal virgins, were taught the chants and pantomime by priests. If a girl was suspected of con-

(Continued on page 26)



LLOYD PANTAGES

Son of the theatre magnate, Alexander Pantages, is making his mark in pictures. Since his recent dancing successes, he has signed with Fox and has just been signed by Pathe to play leads.

# THE GIGOLO TANGO

The Gigolo Tango was especially created by Ernest Belcher for Rod La Rocque and Ina Anson for the famous Cecil B. De Mille picture, "Gigolo."

Diagrams and Descriptions by  
MRS. ARTHUR PRINCE

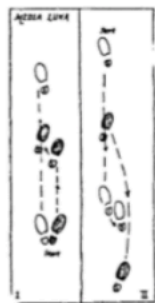


## MEDIA LUNA

From first position the gentleman steps forward on the right foot, forward on the left, then with a short, quick step brings the right directly behind and nearer to the left. The right knee bends, allowing the body to sink slightly (Diagram I).

From this position he steps back on the left foot, back on the right, and with another quick step brings the left over in front of the right and a little nearer to it. This time the left knee is slightly bent. (Diagram II).

To repeat the Media Luna the dancer starts again on his right foot.



## EL PASEO

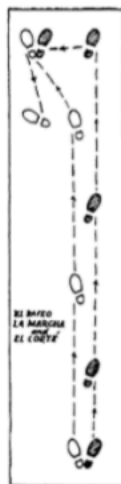
A walking step with *one* step to each bar of music.

## LA MARCHA

A walking step with *two* steps to each bar of music.

## EL CORTÉ

After taking four steps of La Marcha the gentleman steps forward on the right, to the side on left, quickly closes the right to the left, steps back on the left with bent knee, and keeping the right heel still in place, raises the right toe as far as possible from the floor. The weight is on the left foot.

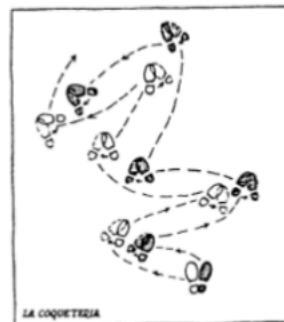


## LA COQUETERIA

This step consists of a series of pivot half turns with the lady and the gentleman dancing side by side facing in opposite directions. With each turn their position is reversed.



The gentleman starts by pivoting toward his left, at the same time stepping across with his right foot. He steps forward on his left and pivots toward the



right on the balls of both feet, steps across on the left toward the right, steps on right and pivots toward left. This procedure is repeated several times with each pivot varying in degree so that the step has irregularity.

## EL CRESCENTO

For this step the gentleman steps across his left foot with his right, over again to the left on his left foot and brings the right to a position just ahead of the left. Then he steps across his right with the left, over to the



right on the right and places the left just ahead of the right. The step is repeated, starting on the right each time.



## LE HUISTE

In this step the lady and gentleman are dancing side by side and facing in the same direction. It consists of La Marcha and pivot turns.

The gentleman takes four steps of La Marcha starting on the right. On



the fifth step he turns toward the right, on the sixth he turns still further, on the seventh he completes the half turn and on the eighth, which is



the left, he steps forward in the line of direction. The turns, of course, are of different degree for variation.

# Early Organization of West's Association Is Urged

More Opinions Wanted From Teachers in Other States

**N**OW—we're getting some action into the expressions for (may as well omit the *con*, for so far no negative opinions have been received) an Association of Dancing Teachers for the West—that will be Western in so far as it relies for membership upon those who are willing to stand up on their own two feet and recognize that the mere geographical boundaries which have separated the East from the West are not keeping thoroughly experienced and reputable teachers from this part of the country. There are, no doubt, just as many teachers in the West, in proportion to the number of schools, who are as well qualified both by training and by ability to conduct Normal classes as there are on the Eastern slope of the continent. For instance—this month comes the announcement that one of Los Angeles' most prominent teachers has been asked to go East to the D.M.A.C. convention next year and teach!

Let's not look upon our teachers as the "prophet in his own country" has always been looked upon—let's give credit where credit is due and take a certain amount of pride in trying to find out just how many well-known and capable teachers we have in the West who are worthy of forming the nucleus for a Western Association! The following opinions, aside from being a good cross-section of the views which are aired in this month's mail, present plenty of food for thought to those who have not yet expressed themselves: L. P. Christensen, Principal of Le Crist School of Dancing in Salt Lake City, Utah, says:

"The opinions on the question of whether or not a Western Association of Dance Teachers should be organized, are timely indeed, but they are not all sound. However, the one point of, 'Let's have one', is always in evidence, which, to my mind,

shows that such an organization is desirable and necessary.

"Of course there are a few of the Eastern teachers who are modest and efficient, with the incomparable Mascagno at their head. In the main, the Western teachers are amply able to instruct each other, and you know Mascagno, or anyone else, could be brought to us.

"The Western teacher has got to be careful and not grow too self-important. The trouble with nearly all organizations is that they become mushy, sentimental, and accept too many inefficient weaklings and carry them along, expecting the cause will be benefited by such nonsense, but the opposite results have always proven true.

"If examples are desired, investigate the National, state and city organizations for musicians and note their troubles. Even the Beauty Parlor operators and Manicurists have shown more wisdom, and the Doctors' organizations are, in the main, excellent models and worthy of imitation.

"My experience in various organizations have convinced me that the organization that requires efficiency is the truly helpful one, that ability and character and not who they have studied with counts, that eligibility should rest upon an unbiased and rigid examination, according to formulated rules.

"The organization that will fight for the enactment of sane laws regulating everything that pertains to dancing and its members as well, is sure to succeed.

"That something like this must be brought about by some dancing organization if the art of dancing is to be respected, its exponents prosperous and membership desirable and any part of a guarantee of character and ability, is self-evident to every thinker."

Mr. Christensen writes as one who is assured of his subject

and he makes his point clearly and conclusively.

Of interest to those who are fostering the idea of a Western Association is another letter from Henry Bishop of Butte, Montana, who wishes to reiterate a point brought out last month. "In writing this article I do not wish to give the impression that I am out for a debate; but I feel that I have a few more points in favor of my statement that 'all teachers desiring membership to the Association should not have to have completed a course of study under some recognized master.'

"I feel that it is a very great privilege and an honor to have had the opportunity of completing a course under some master; but I also believe there are a great many good teachers who are producing excellent results in their work who have not had that opportunity. They, no doubt, have received their instruction from good teachers or perhaps pupils of masters, but not the masters themselves. If the Association was to demand this course of study, then we would ask, 'who are the masters?' Where is the line to be drawn? I think that if the applicant for membership can show beyond a doubt that he or she has a correct knowledge of ballet technique and can pass an examination, given by the Association, they should be admitted to membership.

"Why can't we call a meeting of the Western teachers for next summer, and get together and organize our Association?"

In the salient points, Mr. Bishop agrees heartily with Mr. Christensen as evidenced by his plea for recognition of ability rather than to ask, "with whom did they study?" There is this much, of course, to be said in favor of this method of selection, and that is this: If this Association is to be democratic in spirit, as it most

(Continued on page 27)

# HOLIDAY DANCERS OF CENTRAL EUROPE



The folk dances of Central Europe are to a great extent, fundamentally alike, having come under the same hereditary influences which together with the intermingling of the peoples has tended toward similarity though the dance in each locality has developed an individuality of its own which is quite distinguishable by its movement, figure and holiday costume . . . .

Pictureque costumes, richly embroidered in brilliant hues, make the Czardás a colorful sight when danced by these Hungarian maidens, whose partners are arranged for the occasion in long flowing skirts . . . .



The Schupplatter dance of Saxony is jointly celebrated in the market-place by the inhabitants of neighboring towns. It is made an occasion of general festivity and the contestants are eagerly cheered on by crowds of their fellow townspeople.



The whirl of the Dance in Czechoslovakia. These people are ardent followers of the dance and the village green is a popular resort on holidays. The men are as proud of their highly embroidered vests and decorative hats as are the women of their bright dresses and gay aprons . . . .

# Those

**FLEURETTE LE DAE**  
 one of the Southland's  
 most talented dancers, who  
 is appearing professionally  
 this season

**Mlle. MARIO**  
 now in New York  
 doing professional work,  
 is a graduate of the  
 McAdam School in  
 Los Angeles

**DON LUIS ARNOLD**  
 a Spanish dancer of vivid  
 personality who brought honor  
 to his teacher, Eduardo  
 Cansino, in the "Loves of  
 Carmen" prologue

# who dance

**COUNTESS SONIA**  
 well-known to vaudeville goes  
 as a dancer of exceptional  
 charm  
 (Photo by Davis, Portland)

**GLADYS HOLDER**  
 student of the Holder Studios  
 of Music and Dancing,  
 Long Beach

**CAIRD LESLIE**  
 celebrated dancer  
 and teacher in the  
 Cornish School,  
 Seattle, in a Russian  
 Kopak number



**ERNEST BELCHER**, who possesses the title of "Dance Director to Movieland," conferred upon him by the Wampas in 1924, has in the past few weeks added three more pictures to the hundreds for which he has staged terpsichorean episodes.

The latest, just completed at Warner Brothers, was a dance episode for "Powder My Back," Irene Rich's new picture. Recently at the same studio, Belcher staged all the dance numbers for "The Jazz Singer," starring Al Jolson and soon to open at the Criterion. At De Mille studio Leatrice Joy and Niles Astor have just completed "The Blue Danube," the waltz numbers for which were created by Belcher.

**ONE** of the Joan del Mar pupils who has won exceptional favor wherever she appears is dainty Baby Jean Darling, said to be the youngest leading lady in the world. She won that title for her clever work in "Our Gang" comedies at the Hal Roach studios, under the personal direction of Robert McGowan. Baby Jean, who is only four years old, recently completed an engagement on the Orpheum circuit during which time she exhibited unusual prowess in a clever waltz clog, with triple taps. Her dance training and screen preparation was received under the careful tuition of Joan del Mar, head of the famous del Mar studios in Culver City, from which so many tots have graduated into lucrative stage and screen work.

In the picture shown on this page, the little actress-dancer is wearing a costume designed by Miss Del Mar for the Dutch Dance she created for Baby Jean's Orpheum engagement.

**THE** Holder Studios of Music and Dancing of Long Beach, enjoys an unique position as an institution in which both music and dancing in all of their phases



Baby Jean Darling, in a quaint Holland costume

is available to children. J. F. Holder, founder of the school, has made a study of children and insists upon a thorough analysis of the individual's aptitudes before instruction commences. Besides the Dancing department, which has recently been enlarged because of its natural growth and large enrollment for tuition in classic, toe, oriental, novelty, national and ballroom dancing with stage training as an adjunct, there are instructors for seventeen different instruments. Two bands characterize the school and one of them provides the music for the special Friday night classes in ballroom dancing for young people in their teens who enjoy a class lesson, followed by social dancing. Both the music and the dancing departments join forces each month in giving a recital in the school's auditorium.

**THE** elaborate Dance Revue and Recital presented by Adeline Leone McAdam, head of the McAdam Normal, Social and Professional School of Dancing at the Deauville Club, Santa Monica, on Christmas Day, marked the close of a most successful year for the popular McAdam Dancers. A varied Program of 28 numbers, each one of which was executed with the rare skill and brilliance for which these clever dancers are noted, was presented before 3000 enthusiastic members and friends of the Club. Although the Club House was the scene of much activity all through the day, this tremendous Program was the most enjoyable feature of the Holiday, as was evidenced by the deafening burst of applause that greeted every dance number presented from the beginning to the last tableau and curtain.

As a result of many successful appearances of the McAdam Dancers during the Holidays, the School has opened the new year with a greatly increased enrollment, and new classes have been formed in all types of work including Ballett, Ball Room, Acrobatic, Clog, Step Dancing, Stage and Screen work.

**A** DELIGHTFUL program featuring three artists from the Joan del Mar studios, was recently presented in Culver City by Miss del Mar. Madolyn Roselle, daughter of the teacher, danced a lovely number embodying the Egyptian idea, while Little Betty Bolen danced a fiery and vivid dance called Maria, which delighted her audience. Enid McBurnie, who is one of the most popular dancers of the district, danced the "Garden Dance" which was very beautiful.

**CAIRD LESLIE**, talented young American dancer, pupil and former assistant of Adolph Bolm, and now director of the department of dancing in the Cornish School, Seattle, was presented in dance recital Thursday and Friday evenings, December 1 and 2, in the Cornish Theatre.

One of the first American male dancers to go to the Russians for instruction in the art of ballet, Caird Leslie is an able exponent of their teaching, as his successes in this country with Adolf Bolm's Ballet, Intime, in which he was soloist in the Allied Arts productions in Chicago, and his long engagement as solo dancer in the ballet of "Hassan" in His Majesty's Theatre in London, prove.

He returned to Seattle about two years ago and established his own school of the dance, which a few months ago was consolidated with that of the Cornish School. In the recent recital, which was one of much variety and color, he was assisted by the advanced pupils. Chief among the numbers which received the applause of an enthusiastic audience were "Russian Gopak" danced by Leslie, and "Pierrot Deceived" in which he danced as Pierrot, and Gregory Gorbounoff and Doris Drentwett as Arlequin and Columbine respectively. "The Temptation of The Monk" (in the style of El Greco) with Dorothy Mitchell as the Gypsy, was notable also.

The Cornish School of the Dance has long been the mecca for serious students of the dance, and this year's enrollment under Mr. Leslie is no exception to the rule.

**BEN** and Sally, prominent Long Beach teachers, have arranged a clever dance, The Campus Hop, for The American Dancer. This dance, with illustrations will appear in the February number of the magazine.

**THREE** years as the terpsichorean star of "Rose Marie," has been the steady pace set by Hazel Goodreau, Los Angeles dancer trained by Ernest Bel-



G. Leidigh McFarlane, ballet master of San Francisco

cher. Still playing to capacity audiences throughout the East and Middle West, Miss Goodreau expects to continue in her rôle indefinitely. Just once during this long period has Miss Goodreau taken time off and that was to return to Los Angeles last summer to obtain some new dances from Mr. Belcher. Miss Goodreau was seen in the production of "Rose Marie" which played the Biltmore theater last year.

**A** CHILDREN'S ballet arranged by Arnold Tamon was presented during the holidays in various West Coast houses. Mr. Tamon, who is a well known ballet master in Southern California, not only arranged the revue, but provided all of the talent for it from among his own pupils.

Dorothy Ward and Andrew Samuels, clever adagio dancers whose skill and youth have made them popular, were featured.

**THE** Crosby Brothers, who received their training in the Earle Wallace Studios of Stage Dancing are a feature of the "Sunny" company. These Long Beach boys whose clever step routines won them an extended engagement over an Eastern vaudeville circuit have distinguished themselves in "Sunny". Their routines are unusual and they are cleverly executed.

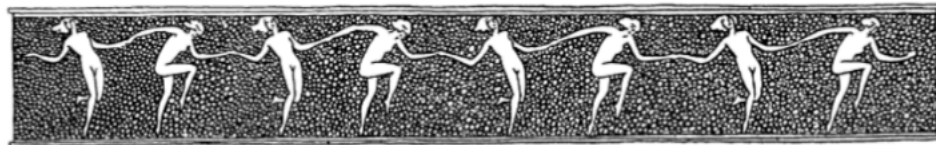
**THE** Ernest E. Ryan School of Dancing opens the new year with new classes. Mr. Ryan, who is district governor for California and Nevada of the Dancing Masters of America and demonstrator to the California Association Teachers of Dancing, heads this institution. The curriculum includes classes in ballroom dancing and deportment for adults, beginners, intermediate and advanced pupils, as well as special groupings for high school students, and a ladies club class in dance calisthenics and ballroom dancing.

The tap and step dancing department is progressing rapidly under the direction of Myrtle Evans of New York.

**WITH** Christmas parties for the ballroom department, rehearsals for professional engagements, teachers from out of town gathering new material, and regular pupils doubling on their private lessons during the vacation, the Norma Gould School is one of the busiest spots in the city.

L. E. Behymer recently invited a group of Miss Gould's professional pupils to present a thirty-minute act on the Gamut Club's Christmas benefit program. The following evening Ruth Cowper and Virginia Slaughter filled an engagement at the Jonathan Club.

**ONE** of the first to introduce the "health dancing" into Los Angeles were the Misses Lytell of the Lytell Studio of the Dance. These young women, who were formerly ballerinas of the Chicago Opera Company, hit upon the idea with great success. Their school, as do the others, also caters to professional dancers, but their specialty lies along the line of health dancing, and in the training of youngsters, not to be professionals, but to have the grace and poise that goes hand in hand with dancing.



# MUSICAL MOMENTS



THE pupils of Miss Catherine Jackson, one of the Southland's best known and most talented harpists, were presented on an interesting program in the concert room of the Hollywood Plaza Hotel on December 15th. Crystal Morris played "Lullaby" by Rogers, and "March of the Marionettes," also by Rogers; Martha Huscroft played "Cradle Song," by Robinson and "Last Rose of Summer," by Moore; Wilda Williams played "Traumerie," by Schuman, "Song of the Volga Boatmen," her own harp arrangement of the Russian Folk Melody; Marjorie Schlegel, "Marinetta," by Tedeschi; Jean Edwards "Prelude in C Minor," by Chopin and "The Swan" by Saint Saens; Betty Waugh, "Waltz in G Flat," by Brahms, "La Harpe Eolienne" by Godefroid and the accompaniment to her sister, Bonnie Waugh's violin solo, "Air de Mignon," by Thomas. Anna Huscroft, violinist, also played "On Wings of Song" by Mendelsohn, and talented Irma Kauffman played a splendid selection on the piano. The program, which was made doubly interesting by Miss Jackson's introduction to each number was concluded by two brilliant solos by the teacher, who graciously granted one or two requests for selections.

PHYLIDA ASHLEY and Aileen Fealy are scheduled for more of their two-piano recitals which have been so well received during the past season. Miss Ashley, who is a protegee of the renowned Paderewski, and Miss Fealy are each exceptionally brilliant pianists, and their novel two-piano renditions make their programs doubly interesting.

ADOLPH TANDLER'S orchestra made its appearance in a prominent spot on the Orpheum bill recently. The piano group, consisting of five women and a man, played Rachmaninoff's "Prelude in G Minor," Liszt's "Liebestraum" and Grainger's "Country Gardens." The audience signified its appreciation of this higher type of offering and the act will undoubtedly continue successful.

JASCHA HEIFETZ, inimitable master of the violin, appeared in concert in Portland during the month of November. With his able accompanist, Isidor Aschro, Mr. Heifetz presented a program that was exemplary of his exceptional genius and added to his already stupendous list of enthusiastic admirers, the total of all who were present in the Municipal Auditorium that night.

SOPHIE BRASLAU, golden-voiced soprano, created the furore she always does, upon her last appearance in concert in San Francisco on November 9th. At this time Miss Braslau sang many of her favorites and again won the admiration of her audience for the perfect qualities of her voice and fine poise.

MARY LEWIS, possessor of that wonderful voice which has so suddenly projected her and her native state, Arkansas, into the spotlight of fame, is to be heard on the Pacific coast in the near future. Several concerts will undoubtedly follow Miss Lewis' appearance in San Francisco at the Scottish Rite Auditorium on January 30th, and it is expected that her itinerary will include the Northwest and the Southland as well as San Francisco.

THE Music Committee of the Hollywood Bowl Association, which will advise with the board of directors and Raymond Brite, general manager of the Bowl Association on the choice of conductors, soloists and concert programs for the 1928 season, was appointed at a meeting of the board of directors. On the committee are many famous Los Angeles people.

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**RAG DOLL ADAGIO**  
*Final of the famous dance done by Matt Duffin and Jessie Draper*  
 (Photo by Evansmith)



IN THE SPOTLIGHT

**O'HANLON** and Zambuni, headliners on Pan time, are drawing sure-fire applause with their fine Argentine dancing. Their act is in two parts, the first, consisting of tangos and adagios, by the two leaders, and some snappy Spanish steps by Amata. They carry their own justly famous Gaucho Band, whose leader, Jose Moriché, Victor Record Artist, interpolates a song to his own accompaniment on the guitar. The second part is a dramatic Apache scene, telling the story of the murder by the Apache of his girl, his frenzied vision of his spirit doing a whirlwind dance and ending with his despairing leap from a window. The two principals do some great work in this act and their rendering of the Apache dance introduces some entirely new steps.

THE prologue to The Gaucho, just closed at Grauman's Chinese Theatre in Hollywood, was quite characteristic of the well-known producer. A lavish South American scene formed the basis for the singing, dancing and instrumental music which composed the act. Some of the dancers, all of whom were garbed in Spanish costumes, were exceptionally clever and some unusual acrobatic numbers were

combined with the usual Spanish work. The Marimba band, of course, presented a splendid selection of numbers, as did the Newsboys' orchestra—an original comic offering that is worthy of mention. Grauman's prologues are famous for their cleverness and originality, and this one was no exception.



Peggy Taylor, an Earle Wallace dancer who is doing specialties in Los Angeles theatres (Photo by Newberg)

**MARKING** the close of her San Francisco studio's first year, Muriel Stuart, renowned danseuse and protegee of Anna Pavlowa, presented her pupils in a charming program at the Community Theatre on November 2. A group of talented young dancers, Dorothy Pring, Myrna Little, Juanita Frances, Ruth Griffiths, Valerie Quandt, Helen Mills, Jane Dickhoff, Lulu Algar, Alice Rollenburger, Cynthia Dennett and Bernice Seymore Sellman, with Margaret Pyster as soloist, presented a suite of dances from the ballet "Chopiniana." This offering was one of grace and beauty, clearly demonstrating the skillful development of talent and wholly warranting the enthusiastic reception it was accorded. Others who appeared on the program in ensemble or solo numbers were: Betty Griffiths, Gwendolyn Budzien, Rudolph Abel, Dorothy Kilgore, Peggy Sweeny, Louenne Butler, Don Roberto, Dorothy Murphy and Donna Mary Park.

THE opening night of "The Merry Widow" at the Shrine Auditorium in Los Angeles proved the feasibility of reviving yesterday's operas. The voices in the production were exceptionally good, although the dancing, of the chorus lacked considerable drilling.

**SEVERAL** clever dancers are in the cast supporting Kolb and Dill with their En Route Idea, played over West Coast time with Fanchon and Marco. The usual Kolb and Dill slap stick, is, of course, present in the offering, but the attractively costumed, well-drilled dancers somewhat alleviate it. The soloist is especially good in an Oriental number which gets a good hand.

**BALLET** Caprice, playing Orpheum time, is an act that embodies considerable clever dancing done in turn and in ensemble by the three men and four girls of the company. There is a well-routined adagio, an appealing number done by a trio in Chinese costume, acrobatics, a tango, and several tap numbers which are winning applause wherever they are shown.

**A** NOVELTY stair case dance was a recent feature of an act at the Wigwam theatre in San Francisco. The Misses Elery and Cooper are the two dainty misses who executed the intricate steps and acrobatics which constituted the novelty, and their performance promises a bright future.

**PEARL** Regay, musical comedy and vaudeville star who was starred last year in "The Desert Song" during its New York run, and previous to that was featured in Rose Marie, made a brilliant return appearance to the land of her first conquests last month when Pantages featured her and her company. This celebrated dancer brought some smart new steps with her and won especial applause for her "Fan Dance," "Leopard Dance" and "Suggestion of Spain" which are her own original creations. With her company Miss Regay is touring the Pantages circuit. She is the possessor of a splendid voice and unusual dance talent.

**DANCING** Danny White is to be seen on the coast in the near future, according to advices from Kansas City, which state that he has been signed for an extensive Western tour under the auspices of Gus Sun-Ackerman and Harris. This dancing star will play practically all of the Western cities and wind up in September when he sails for Australia to open an engagement there.

**TED** Doner, California's own male dancer and feature of several local musical shows at the inception of his career here a couple of years ago, has returned to the coast to be featured by West Coast, it was learned. Doner, who has been dancing at the Winter Garden in New York with marked success, during the past season, has brought some new routines that are destined to be an instantaneous hit.

**SUNSHINE** Sammy, little colored youngster of Our Gang Comedies recently made his debut at the Orpheum in a clever dance act with his brother Charlie. The duo were routined by Bill Robinson, noted colored dancer, and Sammy's tap solo as well as the novelties introduced by the pair reflect credit on their illustrious teacher. Sunshine Sammy is exceptionally agile and displays considerable native rhythm in his work—the factor which has made famous jazz dancers of so many of his race.



DECEMBER NATURE DANCER IN CALIFORNIA Carmel dancers find inspiration in the marvelous scenic setting at Point Lobos, near Pebble Beach, on the Monterey Peninsula, for new and artistic interpretations of the dance

**THE** "Christmas Kiddie Revue," featured at Loew's State during holiday week, presented a clever and well-directed act.

Acrobatics, contortions, eccentric numbers, Black Bottom and ensemble numbers were done by youngsters between five and six years old and early teens. It was well costumed and well trained.

**THREE** acrobatic dancers, Helen Peck, Margaret McNeil and Ermingia Burwell, presented a number that created a distinct sensation at Pantages San Francisco theatre last week. A girlie revue, composed of talented and comely students of San Francisco's most prominent studios.

**DOLAN'S** REVUE has just been signed in New York for an extended engagement on Keith-Albee circuit. The dance act which is titled "A Melange of Dancing Bits," features Johnny Mack, Ethel Dunton, Al Ryan, Dolly Morgan and Shirley Janon.

**LOUISE** GLEN and Lowell Garcia received considerable applause at the Metropolitan theatre in Los Angeles recently, for a snappy adagio which they put over in good style despite their extreme youth. On the same bill several other juvenile dancers appeared, presenting a group of distinctive and well-routined dances.

**KATINKA**, Rudolph Friml and Otto Harbach's popular light opera, was the second of the series now being presented at the Shrine Auditorium in Los Angeles under the auspices of Al Malaikah Temple.

The same cast as featured the Merry Widow appeared in Katinka, and the dancing seemed somewhat improved.

Cora Bird was given the title role and Charlot Woodruff, prima donna, had an important part. Ralph Errolle, whose tenor voice is exceptionally fine, played leading male role.

## Dancing in Hawaii

(Continued from page 12)

duct unbecoming to a vestal virgin she was required to make sacrifices of flowers and gifts wrapped in *ti* leaves to the gods, and if the accusation was unjust, these little gifts retained their original beauty and freshness until the outer covering of *ti* leaves was stripped away by a priest, who acted as the ambassador of the gods (sometimes as long as three months elapsed before the priests touched the gifts). Then if the accused was guilty of an offense, the offerings lost their beauty and freshness when touched by the priest.

There are many Hulas. Hula dances are pantomime; the natives have lovely hand movements similar to those used by French pantomimic artists, and one of the hip movements is the same as that used by the French dancers in the famous "dance du ventre." In the main, the hip movement from side to side, shows the influence of Spanish ancestry. The pantomime is very poetic, a romantic wooing in which the maiden lures and then retreats in a most captivating manner.

I was fortunate in witnessing a Hula dance at an informal *lual* (Hawaiian feast) in which ten couples participated. I can only liken this to the spring song of the Mock bird of the south when he calls to his mate. It was one of the most attractive pantomimic or interpretative group dances I have ever seen anywhere. I was the guest of a French Hawaiian woman and was the only *Haole* (white) person present, but as a devotee of the dance and interested in the study of folk lore, my presence in no way restricted the alluring tableaux.

One of the prettiest Hula dances on the Island is the *Liluea*, which was dedicated to the beloved queen Liloukalani. The words of the song describe the beauty of the queen, while the dancer tells the story in pantomime. The movements, in the most attractive manner, describe

each part of the body (this is also called the Dance of the Human Body) and the number closes with the crowning of beauty.

I hesitate to describe the foot movement of the Hula. Many consider it a two-step, but it is really a reversed two-step, a drawing in of the foot from fourth to third position, using a slight turn of the heel outward and hesitation on the last count. To do this entire step you stamp the right foot on the first beat of the music; on the second beat do this reverse two-step with the left foot as was first described, counting 2-3-4. This is exactly opposite to any Spanish step, yet the hips of the dancer, moving in perfect harmony with the feet, are doing a glorified Spanish movement. This is a real Hula, and then, we have modified or commercial Hulas that are nice for the tourist. They are really pretty steps and with a colorful grass skirt are fetching to the *Haole*.

*Ti* leaves are used by real dancers of Hawaiian origin and are made fresh when needed, with *leis* and anklets of the flowers of the Islands.

Some of the group dancing done with gourds decorated and used effectively to beat the time, or as an accompaniment to the chants of elderly Hawaiian women (seated on the floor at one side of the dancers) reminds me of the beat of the Indians' tom-toms, but there is only a very slight similarity to the Indian steps.

As I have stated before, the Hawaiian dances portray both the Spanish and French movements with perfect rhythm and abandon. To the highest degree they pantomime the love thought and once one has seen the splendor of the moonlight and these Hulas danced



A D'Anton dancer in native Hula costume

by the natives, the many imitations which are too often "pepped up" to suit the fancy of blase theatrical managers, are of little interest.

As an instance of the great difference between the dances done by the natives here and the acts which are popularly supposed to be Hawaiian, I recall an interview with a most interesting Hawaiian woman who was one of the four dancers in an act given at the Columbia Exposition in Chicago. This is said to be the introduction of the Hula to the mainland, and the act travelled successfully over Europe, but on returning to Honolulu it was denounced by the missionaries and the dancers were heartbroken over the fact that their countrymen considered that they had dishonored the Islands.

The dancers in this act were in training five years. They used skirts of *Tapa* cloth for their costumes and the music for the dance was a chant while the beat of the tomtom furnished the time. The right hand tomtom made a tempo for the feet and the left hand a tempo for the hands. An imaginary idol was placed in one corner of the room. This imaginary God was decorated with leaves from the forest, which, it is said, when undisturbed remained fresh for three months. The dancers were given exercises in the use of the hands, feet, head and eyes, and each morning they repeated a prayer imploring the gods to be shown how to use these members of the body, and the expressions they should make. They were never taught a dance. When it came it was an inspiration.

In Hawaii, we have the tropical setting, music and the spirit of romance. That's why the Islands forever enthrall one with their wonderful panorama of sunsets, lunar rainbows, the soft tinkle of ukeleles and guitars and the Aloha spirit which envelops everyone and manifests itself in the pantomimic dances. Perhaps it is because of this perfect setting that dancing in its many phases is so very popular here—but whatever the cause it appeals to all.



Pavlova is now touring the British Isles. Dec. 15 begins her tour of Holland, Germany, Italy, and other Continental Countries.

Butsova returned to dance with Anna Pavlova during her London season. She has remained in London training her own troupe, and will appear in a London show early in the New Year.

Diaghileff Company, after their few weeks vacation, are now rehearsing in full swing and leave for their annual Monte Carlo Season.

London Dance Halls and Cabarets are doing "Yale Blues."

Yale Blues is so fashionable in London, all teachers are teaching it and newspaper competitions are general—at the Motor Show Ball at Olympia—the much talked of exhibition of the Heebie Jeebie was cancelled for Yale Blues. It is expected to be in vogue until the end of the dance season.

The Apollo Theatre in Vienna announces the first American Jazz Operetta called "Lady X" with Music of George Edwards.

Vera Nemchinova is causing much discussion in the dance world in Europe, saying she holds the world's record of 32 fouettes. She is to appear again this month at the London Coliseum with Anton Dolin.

Madame Cecchetti, the wife of Maestro Cecchetti, died Oct. 20 at Milano. Maestro, although looking older and much grieved at his loss, has taken up his

duties again at La Scala as Maitre de Ballet.

Annette Kellerman at the London Coliseum in her diving act gave a very good exhibition walse *Sur le point* (on her toes).

Berlin is looking forward to their much loved Tamara Karsarina next month. She has a very large following in Germany. Vladimiroff, who was with her in Sweden, it is rumored, has left to join Michael Mordkin for his American tour.

A dancer standing 6 feet 3 inches, hailing from Palestine, visited Vienna and gave a series of pure Folk Dances of the near East. Said to be inspired from the quaint ancient dance rites of the Jemenite Jews, he is the tallest man and first Jewish dancer seen in Vienna. (Adapted by name and said to be of Russian origin.)

### West's Association

(Continued from page 16)

certainly should be considering it is designed for helpfulness, one to the other, first, last, and always, and is to be a credit to the Democracy in which it is founded, then, by all means recognize *ability* above all else. If a nation in need had stopped to ask, "Who—where—what?" would we have had a Lincoln? And now,

today, the West is in as much need of emancipation so far as its mental dependence on the Eastern dancing teachers is concerned, as was the South in 1860.

Mr. Bishop is right, however—if there is to be action it must be started sometime and it cannot be fully engineered on a magazine page. Why not set a time, and a place and get together as many energetic teachers as possible to organize a Western Association of Dancing Teachers?

In the February issue of the American Dancer we will print more opinions on the advantage of forming an Association for the West, and in the meantime let's hear from those teachers in other states who, as yet, haven't joined in the discussion. Let's get everyone's views on the subject—and then let's get busy and organize the Association.

Write to The American Dancer and give your answer, yes, or no, to the matter of such an Association, and then state the time and place that a meeting would be most convenient for you.

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## The Dance of Virtue

(Continued from page 7)

sick. As she watched, the smoke of the campfire curled up towards her and the songs of the women as they went about their work, was wafted to her. As she returned to her lodge, she cried softly to herself until Morning Star, coming upon her, looked earnestly at her and said sorrowfully, "You have dug up the sacred turnip."

The Moon and Sun were also troubled to know the meaning of her sadness, and when informed were very angry that she had disobeyed them. They decided she must return to earth, and so Morning Star took her to the Spider Man, who let her down to earth by a web.

Feather-woman and her child were welcomed by her parents, but she mourned ceaselessly for her husband. Although, on many occasions, she climbed the highest hill and watched the glorious Morning Star rise, and held out her arms to him, beseeching him to take her back, his only answer was, "It is because of your own sin that you are forever shut out from the sky-country. Your disobedience has brought sorrow upon yourself and upon all your people."

Soon her unhappy life came to a close, and Star-boy, upon the death of his grandparents became an orphan without a kin in the world. Because of a great scar which disfigured his face, he was given the name Poia (Scar-face) and as he grew older and the scar more pronounced, his tribesmen abused and ridiculed him.

Finally Scar-face fell in love with a beautiful Blackfoot maiden, but her love could not withstand his disfigurement, and she told him that she would marry him only when the scar had been removed from his face. After consulting an old medicine woman who stated that the mark had been placed on his face by the Sun, and could only be removed by that great god, Poia resolved to endeavor to reach the abode of the Sun.

After climbing mountains, making his way through forests and wandering over track-

less prairies, he arrived at the Big Water (the Pacific ocean) and sat down on the shore to rest. After praying and fasting for three days he watched the



Sun sinking behind the rim of the ocean for the third time, and there before him, stretched a bright pathway leading to the abode of the Sun. Arriving safely at the wonderful lodge of the Sun, he hid until morning when the god was about to start his daily journey. The Sun did not know that the intruder was his grandson, but determined to kill him because he had come from the earth. Confiding as much to the Moon, she begged that his life be spared, and Morning Star also lent his voice to the plea.

Poia lived very happily in the lodge of the Sun, and on one occasion killed seven birds that were about to destroy Morning



Star, for which he earned the gratitude of all his relatives. For that reason Morning Star begged the Sun to remove the scar from Poia's face, which he did, bidding him return to the Blackfeet with a message stating that if they would honor him, the Sun, once a year in a Sun Dance, he would, in turn, consent to heal their sick.

The secrets of the Sun Dance were taught to Poia, who was given two raven's feathers to place in his hair and a robe of elk skin to be worn by a virtuous woman who should dance the Sun Dance whereupon the sick might be restored to health. Morning Star gave his son an enchanted flute and a magic song which would win the heart of the maid he loved, and the boy started to earth via the Milky Way.

After teaching the Sun Dance to the Blackfeet, he returned to the sky-country with his beautiful bride, there to remain happily while Poia travelled through the sky with his father, Morning Star.

So it is that to this day—vast numbers of these Indians foregather at an appointed spot (last year it was held on the Skunk Tallow Flats, two hundred miles north of the Montana border) pitch their tents and set about the business of the Sun Dance.

In the center of a big, open arena, the skeleton of the Sun Dance lodge is erected, but the edifice is not built until the hour of the beginning of the dance, a week later. It is a large, round affair, consisting of a wall of evergreens, and the preliminary work consists of putting up the poles which will support the evergreens.

The Camp Crier goes to the center of the arena at sunrise on the first morning and calls for some virgin woman to volunteer to put on the Sun Dance. He simply acts as a page for the dignitaries of the tribe, who, with the medicine man, sit grouped around him.

Usually some old man proposes a woman who the tribes have tacitly decided is worthy of this honor and when she accepts (it is an unwritten law that she shall) she walks to the center of the arena and pays forty horses to the

(Continued on page 32)

# Costume Ideas

by ANDREE MALZACHER



DOT

The frilled skirt and combination brassiere and suspenders of this novelty costume are of red and white polka dot taffeta. The two-tiered collar and cuffs are of white organdie, edged with red satin ribbon. Red and white short hose, red shoes, red taffeta panties and a perky red bow around her head lend the necessary finish. In one hand she holds a large red lollipop, and on each cheek glows a bright red spot of matching color.

KEWPIE

Fetching indeed is this dainty Miss in her costume fashioned entirely of taffeta ribbon. The headdress is a pink taffeta bow and the brassiere is of silver cloth edged with silver ribbon, tied in a bow on the shoulder. Band around the bodice and bow are of the taffeta also, edged with dainty silver ruffles. Silver slippers and taffeta bows on ankle and wrist, complete the costume.



SPIDER

A tight-fitting, flesh-colored bodice is the background for this costume which consists of strings of brilliant rhinestones which form a cobweb across the front of the bodice. Three runners from the end of the web are fastened to each arm, thus making a perfect web design when the arms are extended.

Chains of brilliants form the fringe which hangs from the trunks and the headdress is a close-fitting cap studded with brilliants

### Rosita---Spanish Dancer

(Continued from page 8)

and glowing eyes, "she has always been my inspiration. We opened at the Theatre Florida, a wonderful place, and received an ovation. The Latins love dancing—it is part of them."

"Did you have any favorites in your dance numbers?" was a question that brought a little laugh and an enthusiastic (everything Rosita says is enthusiastic) reply. "Yes, indeed—let's see—what were they?" adding, "You see, I have about fifty-eight dances that I love, but, of course, some I love more than others. One I always enjoyed was 'The Marquise's Hat.' I come on with a big hat-box, in which is a very grand and gorgeous hat. On my head I wear a very plain little cloche—I am only a poor little midinette, you see, on my way to deliver the beautiful hat and I think, 'Ah, if only I could have such a handsome hat—how nice I would look!' So I take it out, very carefully, making sure no one is looking. I put it on my own head—I am entranced! How wonderful I am! I play I am the grand Marquise—I dance, I abandon myself to joy! Then suddenly my foot hits the box—I stumble—I almost fall! When I recover myself I realize what I have been doing—I, a poor little midinette, have dared to place upon my head the gorgeous hat of the grand Marquise—I am covered with shame and confusion—yes, and fear. I hurry to put back the grand hat, and then I run—fast, fast—to get the hat to the Marquise who may be waiting furiously for the hat to go to some magnificent ball."

"Do you dance these interpretive dances in your vaudeville tours now?"

"In the big cities, yes," she answered, "but not so much in the smaller towns. They like better the Spanish dances and the toe dances. I make my Spanish dances a little bit American. I find my audiences like them better that way."

Before the family went to South America, they had danced all over the United States and on various circuits—Keith's, Delmar's, Interstate, Loew's. When they left for South America they sailed on

the *Saga*, the first vessel to go to South America from New York after Germany started her submarine warfare. They landed in Rio de Janiero and were waiting for another boat to take them on



to the Argentine when the influenza epidemic struck. For four days no one went abroad, the streets were deserted. There was no medicine to be had, and in the Hotel Avenida where the little trio were staying, there was no service. All business places were closed and it looked dark for the Morenos, but they were fortunate in escaping the dread disease, and shortly were allowed to board a British boat of the Nelson line. Their rejoicing was turned to dismay when they discovered there were four hundred cases of influenza on board! Landing in Buenos Aires, they found the epidemic raging there as well. It was nearly a month before the theatres were opened, but when they were, the Morenos were repaid for all of their travel and anxiety in the royal welcome they received from the hands of their countrymen.

In June, 1919, Rosita appeared in a single act, billed as "Viola Victoria," and created a furore. Afterwards the three of them visited the principal cities in Uruguay, Paraguay, Peru, Ecuador, Panama and Costa Rico. In Panama Rosita danced in the State Theatre, which had never before been opened to vaudeville, having always been reserved for opera and classic presentations. It was by order of the president of Panama that Rosita and her troupe were thus honored.

From South America they went back to Mexico, where they toured all of the principal cities, and in 1921 they again went to New York. They were booked for fifty-two weeks over the Keith circuit and given tremendous ovations at every performance.

It was while Rosita was dancing in Los Angeles that she was seen by John W. Considine, Jr., whose father, the older Considine, had first booked her father and mother. In the graceful, eager child the young production manager of United Artists saw motion picture possibilities, and when she had flitted from the stage he sought her in her dressing room and offered her a contract to appear in pictures. After several consultations with her parents she decided to accept.

"And now I am waiting for my chance to show what I can do," the girl sighed. "I want so much to be doing—I cannot endure inactivity. I love to dance and I know I shall love to act—but I shall always love dancing most."



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# Time Limit Extended for Entrants in Vocabulary Contest for Students

List of Prizes and Contest Rules Follow:

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1st Prize—For the Student having largest total of correctly defined and spelled dance-terms.

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### CONTEST RULES

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

### QUALIFICATION COUPON

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

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Address .....

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Student of.....

How long been studying?.....

Phase of dancing studied.....

Other schools studied in.....

In filling out and sending in this entrance coupon I expressly agree to accept the decision of the judges as final and fair.

In the event I do not receive the prize I do, or do not, wish to be notified

of my rating.....

SO numerous have been the appeals to extend the time limit on the Vocabulary contest, that it has been decided to grant an extension of sixty days—making the final date for submitting entries—March 10th, 1928, and the announcement and award of prizes—April, 1928!

This will give those who have been intending to enter but neglected to do so an opportunity to test their ability and those who have already entered will have an opportunity to extend their vocabularies.

For the benefit of new-comers it might be well to explain the aim and object of this test again. (Rules and regulations, together with list of prizes will be found in next column.)

This Vocabulary contest, started by *The American Dancer* at the suggestion of several teachers, is designed to determine the exact extent of technical dance-term vocabularies possessed by the average student. Of course you know what an *Arabesque* is, and you are equally as familiar with *pirouettes*, *pas de deux*, etc.—but how many are there?

That is the question—and the student who answers it by submitting the longest list of correct dance-terms, correctly defined and correctly spelled, will be given one of the valuable prizes which we are offering.

Three distinguished authorities are acting as judges—Norma Gould, Ernest E. Ryan and Guillermo del Oro—none of whom needs an introduction to those acquainted in dance circles.

The rules and regulations must be strictly followed—and those who conform and submit winning lists will be handsomely rewarded.

Enter now—the distinction of having won such a contest will be the opening of Opportunity's door!

Entrants from all parts of the country have an equal chance to win—so post your qualification coupons now—and look for your name among the winners in the April issue of *The American Dancer*!

## The Dance of Virtue

(Continued from page 28)

woman who put on the Sun Dance the year before. This is the stipulated price among the Blackfeet, and if the chosen woman lacks horses enough she can easily borrow them until she sells the dance to another woman the next year.

The Sun Dance itself is a culmination of many ceremonials and lesser dances which takes place during the week of encampment. There are dances of many sorts and kinds being done day and night to the mysterious chanting and weird tom toms of the Indian. During this time the Sun Dance woman fasts — partaking of no nourishment whatsoever and only a few sips of water at noon each day.

Just as the Sun reaches the meridian and is seen to be directly above their heads, the Sun Dance woman comes out of her fasting seclusion to start the dance. She is seated next to the Medicine Man, in the center of a group of former Sun Dance women. The members of the tribe, in single file, walk up to her, laying offerings of blankets, clothing, etc., at her feet, which are later put on the top of the Sun Dance lodge pole and left behind as an offering to the gods.

The braves who are to participate in the Sun Dance next come forward and, bowing down before her, she places a black line of paint around their faces and wrists as a blessing from her purity for the terrible tortures of the dances they are about to undergo.

The Dog Soldiers, fiercest of the troops, who have been riding wildly about as the lodge was erected, then dismount and form two lines from the entrance to the lodge, facing each other, and there they stand, each with a long, sharp knife raised in his hand. With bowed head the woman starts up through the line to the entrance to the lodge, where she takes up a handful of buffalo chips from a stone bowl and returns through the lines, depositing them at the other end. This must be repeated three times, until everyone has had an opportunity to cry out if they know she has lied. If such a person does cry out, the Sun Dance woman will be instantly cut to bits, the lodge

**A SONG**  
By ALICE LENZ

*A wild rose in my garden blew  
(Heart of my heart was she)  
Came a troubadour a-strolling  
(Lover of roses he).*

*Close by my garden wall he strolled  
(Heart of my heart was she)  
Strolled and sang—and my rose is gone  
(Lover of roses he).*

*The lonely garden is waiting—  
(Heart of my heart was she)  
Faded petals may backward drift  
(Lover of roses he).*

destroyed and all the ceremonies stopped, for the dance has been defiled.

Once having launched the Sun Dance woman retires to the seat of honor to watch the Sun Dance itself.

At this time the young braves, who wish to prove their metal through the Sun Dance and thus bring health, happiness and good fortune to the tribe for another year, enter the lodge and to the dolorous chant of the tom toms, growing wilder and wilder, they allow the Medicine Man to cut two deep gashes in each side of each man's chest. Through these gashes, thongs are run, which are then tied together and tied, in turn, to a long thong running down from the top of the Sun Dance pole. When all the dancers

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