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 Photo by Evansmith, Hollywood

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**O**F all lavish gifts Nature has bestowed . . . there is none more wonderful than the physical and spiritual grace which is the Dance . . . a grace that seems inborn in those rare and favored individuals whose mission it becomes to sow seeds of beauty in lives hitherto unfilled with the satisfaction of rhythm and expressionless for want of symbolic gesture . . . a grace that is inspired through devotion to interpretative art.

Indeed, this is a gift, equal, nay, more—akin to the presence of the birds and flowers and soft, green velvet carpets which herald the spring . . . for 'tis a union of spirit 'twixt nature and civilization, so closely interwoven that the Dance becomes the personification of Nature's bounties, painting a picture in which the season's glorious paens are lovely chords that knit the whole into a wondrous pattern.

## THE DANCING OF TSEWJE

by  
Ruth Eleanor  
Howard



**T**HERE is an old Chinese proverb which says a picture is worth ten thousand words. Certainly a picture of Tsewje would be worth any ten thousand words I might summon to conjure before you a vision of his gyrations done in the name of dance. Picture if you can a bit of quaint old Chinatown, hemmed in on every side by the crowding newness of industry and trespassed over by white men until even the sacred rites of the Chinese attract huge throngs who watch with amused smiles. Even Chinatown itself, after struggling vainly for half a century against the onrushing wheels of progress is divided against itself—the old and the new. The corner of Apablaza street, lined on the one side with quaint Chinese buildings from which sag old balconies, once the scene of many romantic adventures and now become sordidly commercial as even the Chinaman has joined the white man's race for the omnipotent dollar, and bounded on the other side by the Plaza with its lawn strewn with immigrants from many lands, presents a strange study in the effects of environment. The distinctly Chinese stores have taken on an Americanized look with their windows painted, in Chinese to be sure, but advertising none the less in true Western style, their wares.

This section is a network of narrow, winding alleys, whose ultimate destinations are as undecipherable as the thoughts behind the placid mask of a face which the old world Chinaman who sits peace-

fully smoking on his balcony presents to the world. Placid and peaceful to the world—placid and peaceful the features—but busy the eyes! He may be sitting stolidly there, smoking, his pipe and day-dreaming, he may be taking a childish delight in the sputter and boom of the giant firecrackers which dangle from his balcony, a live stream of fire at the nethermost end—and then, again, he may be that very moment planning fitting revenge against opposing tongmen whom he fancies wronged him.

Inscrutable—mystic, weirdly oriental and fascinatingly occidental by adoption—such was the Chinatown I saw on the day when Tsewje danced!

Tsewje's dancing, of course, made the occasion a veritable holiday, for he is the dragon by whom the Chinese celebrate and usher in their New Year.

Having recently seen the year 1927 fittingly observed by gay ballroom dancers who stepped and swayed to lilting music in the smart American cafes, it seemed appropriate that I

should, in turn, witness the advent of the year 2749 in Chinatown and thus see Tsewje, the great dragon, dance.

As widely diversified as are the customs, physical contour and yes, even the dates of these two countries, are the dances of China, the old world—and the new!

Tsewje is an immense dragon—fearful to look upon and yet somewhat fascinating in his holiday attire of a myriad gayly colored and handsomely embroidered shawls. These garments are sewn into one extremely long affair and finished with fringed edges. This forms the body of the dragon and his head is simply huge! It is colored green, red, white and black and he possesses a great mouth with large flapping lower jaw from which most impressive whiskers, done in red, white, green, blue and orange are suspended. His eyes are easily the size of a saucer and they roll about in his head in terrifying manner, ferreting out invisible devils and promptly putting them to rout with that destructive look.

In the center of Apablaza street was erected a wooden stand on which Tsewje was lying, more or less quiescent save for a few spasmodic trembles, and completely surrounded by spectators, mostly Chinese, who tugged and crowded at the ropes police had placed about the square. A weird symphony of drums and cymbals beat a mournful serenade to the tender ministrations of gaily costumed

(Continued on page 22)



# The Constant Stepper

(An Interview With Doris Hill, Paramount Player)

By JULIE LANG

**P**ETITE and red haired, is Doris Hill, a young player who made a niche for herself as a screen actress of ability through an abundance of natural grace.

We were introduced to Miss Hill in the gardens of the Paramount Studio in Hollywood. She appeared unbelievably young, and her upturned, frankly freckled nose, belied the seriousness of her blue eyes.

Miss Hill's arrival before the camera came at the end of a circuitous road of amateur and stage dancing, following a trail from Texas to New York through the middle west and thence to Hollywood.

"According to mother, I started dancing as soon as I could manage a few steps alone. Whenever the victrola was turned on, I would set up a howl until placed on the floor where I could go through my childish version of rhythm," Miss Hill reminisced.

"My first opportunity to dance before an audience came when I was seven. The yearly Christmas entertainment given by the school I attended in San Antonio, Texas, was the occasion. I was dressed as a fairy and did a solo dance with wand in hand. The applause did something to my soul; I can't analyse just what, but from that moment I resolved to be a dancer, to dance on a stage, to hear applause the rest of my life."

Miss Hill's career was not smooth or flowering. In the first place her mother did not look upon the career of a dancer as quite nice and would not send Doris to dancing school. This tiny red-haired child managed to see every well-known dancer that visited San Antonio, and they became her absent dancing masters. She would go home, turn on the victrola and try with the help of a long mirror to interpret

the steps of the artist she had watched.

"Whenever friends or my instructors at school asked me to dance for a social function, I was thrilled beyond words. I would plan my costumes and my own dances for each occasion. I received encouragement from everyone but my own family. Mother still opposed a professional career for me.

"The turning point arrived during my third year in high school. A new and very large hotel opened in San Antonio. We knew the manager very well. He planned to open a roof-garden, the first in San Antonio, and was looking for a few artists to supply the entertainment. He asked mother if he could include me as a solo dancer. His friendship won the battle for me. Mother trusted him and approved the hotel clientele and she compromised by accompanying me to work every night. Those months at the roof-garden were the happiest I can remember. My first recognition, my first success!"

When Miss Hill's parents moved to New York City some eight months later, her roof-garden career came to a sudden end. She went to school in New York and did not try to find work in the many places that city has to offer a dancer. The largeness and unfriendliness of everything frightened her.

In 1925 the family moved to

Los Angeles. Doris had a number of friends in this city and felt more at home than in New York. A newspaper was staging a contest for Miss Los Angeles of 1925 for the Atlantic City parade. Doris was entered by her friends. She did not win the title of Miss Los Angeles, but she did win second place, that of MISS PERSONALITY.

Her publicity attendant with this title brought her to the attention of Al Kaufman of the Metropolitan Theatre of Los Angeles. He offered her a dancing contract for a year. Miss Hill signed it eagerly, for she longed to dance again.

But once again her dancing career was interrupted, for six months later she was visited by an official of Warner Brothers studio. The result of his visit was a contract with that company to play the leading feminine role in "The Better 'Ole."

After the success of that picture, Miss Hill found work at the F. B. O. studio in a serial. Her contract with the Paramount organization was the next step on her upward climb.

Comedies have been the forte of this young player. She has appeared in "Tell It To Sweeney," "Rough House Rosie," "Figures Don't Lie," and she is now in the midst of a super-special comedy with W. C. Fields, Chester Conklin and Louise Fazenda. "Tillie's Punctured Romance," being made by Christie for Paramount release.

Only once in this list of pictures has Miss Hill been given an opportunity to dance and that was in "Rough House Rosie," with Clara Bow.

However, the training, gace and poise acquired by the professional dancer are priceless when she finds herself before a moving picture camera, she states.



DORIS HILL

A Paramount player who attributes much of her success to dancing, is shown here in one of her gorgeous dancing costumes.

# Loie Fuller, World Famous Dancer Answers Last Curtain Call

**L**A. LOIE FULLER! That name which once danced in gay electric lights just as the woman who so proudly bore it, danced her way into the hearts of entire nations—is now forever stilled—graven on a monolith which is another shrine to Terpsichore!

Forever stilled are the graceful billowings of her ceaselessly rippling skirts and draperies—the “new idea” in dancing which brought fame to La Loie almost over night.

Hers was a career of usefulness and beauty—a life that Terpsichore smiled upon with delight, for Loie Fuller was an unending satisfaction to the Goddess of the Dance.

And yet they say she did not dance! It has been stated that a mechanical device (oh! unjust criticism) would have sufficed equally as well as the lithe body of the American dancer in supporting the multitudinous drapes which made Loie Fuller’s “technique” famous. Perhaps ‘tis true, but breathes there a man or a woman who can gainsay that the soul of a dancer burned vividly within this exponent of a new art, that the creation of beautiful figures and the translation of such exquisite dance thoughts even through material devices, could emanate from any but a mind inspired by the spark of dance-genius?

So it has been with all pioneers, however, they who come

to scoff, inevitably remain to pay high tribute to those who first blazed the trail. Dancing, when Loie Fuller answered the call of the stage, was in a truly



embryonic state. There was old-world technique inspired by famous dancers of other lands, yet in America, Loie Fuller’s own country, there were none whom Fame could claim. Hers was a time contemporaneous with Isadora Duncan, and to these two

inspired dancers, both so recently departed, we owe much of the present day development of interest in dancing.

Ethereal—possessed of a passionate love of color and for rhythm, Fate marked her for a child of Terpsichore, but for many long years it seemed that the seers intent would be miscarried. She was born in Chicago, and at the age of two ascended residents of her native state by long and logical “lectures” on temperance. Her histrionic ability was thus developed at an early age, and she became thoroughly self-assured when on the speaking stage.

A friend undertook to teach her dancing but when she deliberately forsook the tutored routines to express her own thoughts in significant gesture, she was not looked upon as a budding genius, but rather as an obstinate child for whom teaching would be of no avail.

She continued to transport herself in dance within the confines of her own room, however, and so it was that Fate finally became mistress of Loie Fuller’s destiny and outlined a dance career for her!

She had been playing unimportant roles with a stock company and as an actress of more or less ability, had attracted the attention of a certain Indian officer who, upon his return to

(Continued on page 32)



**F** **i** **n** **i** **s**

# Benda—Maker of Masks

By RUTH ELEANOR HOWARD

**A** PAIR of eyes that look out from under the straight, dark brim of a Spanish sombrero—deep in meditation, focused, perchance on some object in the room which makes the mouth seem contemplative of a sentence about to be uttered—the handsome, regular features of Rudolph Valentino, long departed from this earthly sphere but strangely lifelike in silhouette against the sharp contrast of a



Mae Murray

shawl-like curtain. Such was the vision that intrigued me to seek more knowledge of the artist who had created such a wonderful portrait mask.

My quest soon ended in San Francisco with St. Ritus Benda, descendant of a long line of Polish artists. His story, simply told, is, nevertheless, an interesting one and a tale of merit rewarded.

“I, of course, was inspired to emulate my forbears,” he said, “and as a child I modeled and painted, crudely of course. You see, in Europe the system of education is far different than it is here, perhaps because the cost is so small that anyone who has the desire can have sufficient training to master the arts. That, no doubt, is the reason that the Europeans are more accomplished along diversified lines. In America, for instance, the cost of acquiring a masterful training for one career, practically precludes the study of kindred arts.

“However, I became interested in masks, and in my travels about the world I found that interest stimulated by the exotic masks of the orient, and the quaint, crude masks of the Phoenicians of

400 B. C. Study revealed that the use of masks in connection with the dance, has been more or less in vogue in Oriental countries, Java, Siam and Cambodia for centuries past. The Javanese mask, I discovered, is very heavy and cumbersome, and not at all practical for the American dancer. So, in developing my own, I made them much thinner and lighter. In order to accomplish this, instead of using the ordi-



Rudolph Valentino

nary papier mache, I pasted small pieces of paper in the mold, using very thin glue and only two thicknesses of paper.

“The evolution of the mask from the primitive to the esthetic or classical mask is an innovation and a most delightful departure from the former conception of the stage mask. My fame rests almost entirely on the portrait mask that I have recently perfected and I am really the inventor, or creator, of the life mask. They are made the same as the stage mask, only the eyes are not cut out. And then, too, these masks are used for ornaments only.”

Having had signal success in both lines, it is interesting to note that Benda would rather be known as a dancer and creator of exotic and beautiful dances

than as an artist, but the fame attendant upon his mask achievements, persists, and he is destined to share honors in both fields.

He continues, “You know we all like to have a hobby, and to mold something from clay with our own fingers, has a great fascination. I make these masks for people who inspire me—as for instance, Mary Eaton. Her features so much resemble an old Greek carving that I could not resist the temptation to make a mask of her. Of course Valentino’s characterization of the tango gave me the idea for his, and I was gratified to find that when I presented it to him he claimed to prize it above all others of his treasures. He said many times that his liking for it was attributable to its far departure from the stiff and formal bronze effects.

“Then there was Mae Murray, her husband, the prince, stated that in all of his travels throughout the capitols of the world, he had never seen anything more lifelike than the mask I did of the vivacious Mae in ‘Fascination.’ There was the joy of achievement in the making of this one, for I searched through every second-hand magazine store in San Francisco until I found an old print of her in this early picture. She’s just the same Mae Murray now that she was in the Follies.

“The mask I made of Lady Diana Manners, as the Madonna in the Miracle, is encased, she

(Continued on page 26)



Florence Reed



Lady Diana Manners



Ruth St. Dennis

# The Ballet Is Color Music

By CATHERINE JACKSON

TO the artist whose very life is color, every thought and emotion can be quickly and accurately expressed in color symphonies.

To the novice or the layman in art, this response comes more slowly, perhaps, except with those people who are gifted with a naturally keen enjoyment of color harmony and its attendant moods and emotions.

Ask yourself some morning why you inadvertently choose a red dress to wear on a stormy day, or why, on such a day, your spirits are so depressed that only the drabest clothes seem appropriate. It is probable that in the first case reaction to the gray skies of nature is either to deny the mourning she has effected, or in the second instance, that you are, willingly or unwillingly, brought into harmony with the mood of the day.

Many persons are unconscious of the effect of color upon their moods until some definite experience proves the importance of choosing the right color for their purposes. I have heard a famous pianist relate how, as a student, a very important performance was ruined for him by the selection of the wrong necktie. Conscientiously hating the tie, he had forced himself to wear it, as a mild sort of discipline, but it proved a very poor time for curbing his response to color, since when he found himself at the piano, he could think of nothing but his distasteful neckwear, and, as a consequence, could not perform even creditably. Needless to say, a complete lack of inspiration marked the occasion.

Had color no nobler purpose in the life of a public performer, it would at least, serve greatly to put him at his ease. This condition is, with most artists, the first requisite of a brilliant and satisfactory acquittal of the business at hand, whether it be music, dancing, acting or oratory. Here again, personal preference is the first consideration, yet there are other general suggestions for those who would ask fundamental principles.

Nile green is generally con-

sidered to be a calm color it is conducive to poise and clear thinking. Yellow is considered by many to be "lucky" because of its spiritual quality. Orange is



stimulating, ambitious, striking, as is also red, although the dominant quality of red to most minds is restlessness and daring.

Blue is a virtuous color, always suggesting faith and trust, while the softer shades of violet are for the sweet and demure. Brown is a truly sombre color, while it may be rich in red or golden glint, it still expresses inaction, or like autumn, "falling leaf and fading tree." Gray, sophisticated and cold, is for the very old who but wait to die, or for the very young, who have not yet begun to "live," at least it gives that impression.

Gold—ah! here is a color to conjure with. Proud, aloof, it defies description of purpose since it is so complete and changeless. The substance from which it takes its name and whose color it imitates, is the very measure of all human acquisition. It defies criticism as it is indifferent to approval. Custom and avarice have granted it first place, and it will always attract the eye as no other color or combination of colors can hope to do.

Even the nations have adopted certain colors for their own. Dresden china is distinguished partly by its own peculiar shade of blue. The combination of pale

blue and pink, especially in the designing of dresses and costumes, is considered essentially French—very daring, and sophisticated. A part of the great and incomparable charm of Mlle. Geva, who at the time of writing graces the dancing stage in Balieff's "Chauve-Souris," is the unique and beautiful costumes done in rose-pink and a fascinating blue which has all the piquance of a robin's egg blue and yet the soft witchery of "powder blue." The popular interpretation of Russian characteristics is in the combination of all bright colors, always the darker shades, dimmed perhaps by time, but never tending toward delicacy or indefinite purpose. Given only scarlet and navy blue, most clever designers can create a Russian effect in costumes or scenery.

In Spain we have the vivid red that annoys the object of the national sport, the black of the señoritas' hair and eyes, the red of the flower that adorns her dusky hair, and black of a Spaniard's intense, jealous rage! All this may be but a novelist's illusion—yet to the average mind, it represents the national characteristics in color. In China, one notices the gold encrusted mandarin coats, the wide variety of Chrysanthemum colors and that odd, vivid, almost indigo blue that in a Chinese motif seems to blend with every other color.

Japanese dolls are generally dressed in red kimonos, gaily printed with rose and green designs. The temperament of Italians demands expression in reds, blues, greens, and yellows, sometimes a bit dusky and worn, but color nevertheless, that seems to blend with the sun-tanned complexions, and above all, color that expresses the unfailing joy in life that is their greatest national heritage.

Why should not music, "the universal language," have a color counterpart? Not only a relation to color, which many people feel and have so beautifully and clearly described in writings, which are, unfortunately, too little known and sponsored but a complement-

(Continued on page 23)



A HULA GIRL

Bernice Ahi, a popular vaudeville player in a characteristic pose from her famous Hula dance.  
(Photo by Davies, Portland)



An Open Letter From Nisa Loruld  
Now Touring the Far East

Manilla, December 18, 1927.

**D**EAR FRIENDS: There are so many things to do and see every minute of the day and night that I never seem to get a chance to do all that I have planned. I just can't begin to express myself in regard to even a small portion of my trip so far. Everything I say and write back to the folks at home seems to so inadequately express all that I am trying to tell them about, that I have just about given up all hopes of being able to convey to them even one half of all that I see, do and feel.

I shall try to hit as many of the important "high spots" in this letter to you as I possibly can. So, going back (a long ways, it seems) I shall start with Japan and tell you of the things which I think will be of the most interest to dancers.

I was most fortunate in Kobe in witnessing a Japanese production which was truly beautiful and quite remarkable in its way. The company was composed of about thirty-five or forty people and five very beautiful and characteristic scenes of Japan were represented. There were dance numbers corresponding to each of these different scenes—all different, but each quite beautiful in its way.

The main theatre in Kobe is the Shochikuza, and that is where this performance was given. The admission price was one yen and fifty sen, or, in other words, about seventy-five cents United States money. I know it will be as surprising to you as it was to me, to know that a number of the Japanese are quite clever classical dan-

cers. Two of the scenes were absolutely American or European in character and atmosphere. The lighting effects were simply beautiful and the scenes very attractively painted on large canvas drops.

I also took in a number of dramas performed in the native theatres. These theatres are most uncomfortable, it being necessary for one to either choose the cheaper part of the theatre and sit on a long bench, crowded with many others and with no back upon which to lean, or else to part company with your shoes and go into one of the many little stall-like compartments which line the sides of the theatres. Here you sit on the floor, which is covered with a straw pad called a Tatami.

The plays were, to me, quite interesting, although of course I couldn't understand a word of what was being said. I'm afraid, tho, my companions, who



were always Americans, didn't exactly share my enthusiasm and probably felt like shaking me for inveigling them in for such entertainment.

The costumes, the make-up and the lighting effects in these dramas were always splendid. There were villains and heroines that looked as if they might have come out of story books.

Generally about three fairly long sketches comprised a performance. For instance, maybe two tragedies and a comedy or vice versa.

I spent about a month in Japan and while there I was fortunate enough to learn several very pretty Japanese dances from one of the girls in this company. I was also lucky enough to pick up some beautiful second hand ceremonial kimonos and a gold brocaded obi. (That is the sash that goes around the waist.) Besides these, I annexed to my wardrobe a Japanese wig, parasol and some dancing fans. The whole time I was there I lived in a Japanese home and learned many interesting things in regard to Japanese customs, daily life, etc.

I enjoyed several motor trips across country to Kioto, Nara, shot the rapids of the Houzu River, fed the sacred deer in the parks of Nara, visited many dirty and moth-eaten looking temples and shrines and! and! and!—I could go on for the rest of the night, but that is enough for Japan.

It is different, however, in China. SHANGHAI!!! What a place it is! They call it "The Paris of the Orient," and I guess it well deserves its name. En-

(Continued on page 28)

# The Campus Hop

By BEN and SALLY

**T**HIS late new dance by Ben and Sally, popular Long Beach dancers and teachers, was created especially for THE AMERICAN DANCER. Illustrations were posed by Peggy and Yondelle of the Ben and Sally studios. The Campus Hop is best suited to slow fox trot time.



Fig. I



Fig. II

**I**  
**THE PENDULUM**—Two measures. Balance forward on left foot with deep-bended knee, count 1, 2, balance back on right foot, count 3, 4, repeat all.

**II**  
**PROGRESSIVE HOP**—One measure. Hop forward on left foot, count 1, back on right foot, count 2, repeat forward and back three times.

**III**  
**THE PROGRESSIVE HOP**—One measure. Hop forward on left foot, count 1, 2, hop forward on right foot, count 3, 4, and follow with four counts of pendulum hop, repeat all three times—four measures in all.

**IV**  
**THE CAMPUS HOP**—Four measures. Hop on left foot four times, progressing to right, two counts, then on left foot, progressing to the left two counts, then repeat all, starting with right foot.

**V**  
**THE GETE**—Two measures. Hop forward on left foot, count 1, 2, lifting right foot in rear, hop on right foot, two counts, lifting left foot in rear, repeat all.

**VI**  
**SPANISH HOP**—One measure. Couple progressing sideways to right, hop on right foot, count 1, taking large step to left side, count 2, drag right foot in to left foot, count 3, hop on right foot, lifting foot, count 4, repeat all.

**VII**  
**HOLLYWOOD TOUR**—Four measures. This is executed the same as the Campus Hop, except for one complete turn made to left and right.



Fig. III



Fig. IV

# Crinoline and Curtsies

*A Vivid Contrast Between the Dancers of George Washington's Day and Those of Our Own!*

**S**OFTLY echoing down memory's corridors come dimly reminiscent strains of music . . . in a stately, candle-lit ballroom the First President of these United States is celebrating his birthday at a ball given in his honor. The courtly figures of the minuet afford mild enjoyment for the noble ladies and gentlemen who have gathered in respect to George Washington, the Father of his country. Their eyes are bright with joyousness and their steps, though rhythmic, are decorous, for in the year 1777 one must not betray too much enthusiasm—'tis not good taste.

The full, trailing skirts, huge puffed sleeves, tall, white wigs and simple elegance of the men's attire, however, merely serve to enhance the grace with which the movements are executed. Not the least effective of the figures, is the gentlemen's courtly bow followed by the curtsy which these Colonial ladies have learned to do so demurely and so appealingly.

Thus seeing, for a brief instant, this scene of long-ago, one cannot but be impressed with the wide variance between the modes of Washington's Day and those of our own—not alone in the matter of dress but in the matter of dancing, and through dancing, social etiquette.

Undoubtedly the new freedom of dancing as it is done in ballrooms today has done much to establish the equality of the



sexes, and certainly it has established a much more refreshing and natural type of enjoyment. No longer does one see the stilted, repressed smiles

## GRANDMOTHER'S VALENTINE

By WYNNE WADDELL

*Wrapped in tissue paper it lay  
Just as Grandmother put it away  
In that dear, forgotten yesterday;  
A heart-shaped  
Valentine.*

*A bit of lace, tied with ribbon  
blue,  
The heart with cupid's dart  
pierced thru;  
A verse of love that would e'er  
be true,  
Grandmother's  
Valentine!*

*It breathed of youth and of gay  
romance,  
A lover, handsome and tall, per-  
chance,  
It told of smiles, of a maiden's  
glance,  
Did that old  
Valentine.*

*Love's symbol, alike for youth  
and sage,  
A tear-stained missive, yellowed  
with age;  
A lace bit from memory's page,  
Grandmother's  
Valentine!*

which were the acme of expression in dear Martha Washington's time, but wherever a group of dancers convenes, there one finds gaily bobbing heads and brightly smiling faces, with lips that often hum a tune as the feet keep pace with captivating music.

Perhaps at no other time is the progression of the dance so noticeable as in this month, when St. Valentine's parties are made to serve a double purpose, by honoring the birthday of Washington in the costume motif. These colonial costumes, however, are becoming less and less popular as one year succeeds the other, for both boys and girls feel that early Puritan repression when garbed as were their forefathers. And indeed the bouffant frocks of the women, sometimes supported by hoops

which are a relic of times so recent as our Grandmother's day, hamper the modern types of ballroom dancing.

Imagine, if you can, a decorous Colonial lady attempting the Kinkajou, much less the recently departed Black Bottom or Charleston! Shades of George Washington—'twould be a sight that might well be expected to shake the very foundations of our country!

And so, of necessity, they spend the evening in dancing the Minuet, graceful and quaint and faintly aromatic of lavender and moth-balls, or the Virginia Reel, slightly more rollicking (if dances of that time ever could be so described) but none the less musty and faded.

A few of these suffice, however, for the boys and girls of today are too "syncopated" to permit of long evenings spent with such old favorites. And there is the very reason why many people feel certain that the old-fashioned dances will not be revived to last for long. To be sure, they have been repopularized in the past, but just consider the period in which they were brought back! The minuet, of course, was first introduced into Paris, about the year 1650. There is no dance which has the sentiment and poetry of the exquisite minuet—



"Dance of Little Steps." It is all that its name suggests—the embodiment of rhythm, courtly etiquette, grace of motion and  
(Continued on page 30)



THE MINUET

Margaret Case and Sada Hindman, of the  
Norma Gould Studios, Los Angeles

# TALENTED TEAMS

**KOFF SISTERS**  
of Santa Monica, Mary Louise and Jacqueline, in a classic pose.

**IN NEW ORLEANS**  
These clever dancers, Madge Taylor and Wilbur Gleason, pupils of the Haines and Morton School of Dancing, are popular.

**EIGHT YEARS OLD**  
Billy Bemis and Vivian Mitchell, pupils of Miss Lavergne, Glendale, in a pose from their "Value Blue"

# WHOSE WORK DELIGHTS

**CAMELLA SISTERS**  
Professionals who are pupils of the Rosal Balla School, Los Angeles.

**EVAGENE JEANETTE**  
and partner does spectacular work which always brings applause

**ADAGIO TEAM**  
in vaudiville on the coast. Andrew Samuels and Dorothy Ward, pupils of Arnold Tamon.



TO take care of the increasing growth and demand of her Spanish school of Dancing, Trinidad Goni now has Pauline Becker associated to take charge of advanced ballet technique, character and plastique dancing classes and private lessons.

Miss Becker is well known to Los Angeles and northern audiences, having appeared in many productions as premiere danseuse. She has studied extensively the Italian and Russian Ballet, which, combined with Trinidad Goni, foremost Spanish teacher and dancer, makes her studio the mecca of students who wish to specialize on European dances.

Trinidad Goni announces the beginning of Spanish dancing classes under her personal supervision, open to all grades, including beginners, intermediate and advanced pupils.

**FRANCES BERK-OVA**, talented violinist who was recently heard in concert in Los Angeles with the Philharmonic Orchestra, is scheduled to make another appearance in the Southland in the near future. Her rendition of many difficult selections proved her musicianship and rare genius for expression, the latter quality manifesting itself in a most delightful and distinctive individuality.

Miss Berkova's next concert is being widely anticipated, for the charm of her playing has been greatly acclaimed.

**TWO** well-known California singers, Mme. Maria Caselotti and her daughter, Louise Caselotti, are appearing as leading coltura and mezzo respectively of the Havana Opera, opening this month in Cuba. The talented mother and daughter appear together in "Carmen," one as Micaela and the other as Carmen, while Mme. Caselotti sings in "Rigoletto," "Lucia di Lammermoor," "Traviata," "Boheme," and "Barber of Seville," and Louise Caselotti in "Aida," "Gioconda," "Trovatore," "Norma," and "Favorita."

**THE** new Charles Wakefield Cadman opera, "A Witch of Salem" has attracted considerable publicity to the eminent Western composer, and many offers of brilliant contracts for the presentation have already been received. "A Witch of Salem" was given its world-premiere in Chicago last year, and has, since then, been given world-wide attention. The Western premiere, which is scheduled for March in Los Angeles, will be the forerunner for a fulfillment of many interesting contracts concluding, it is expected, with a return engagement in Chicago.

**BREON** and Darrow, well-known Hollywood teachers, presented some clever dance numbers at the 233 Club program given at the Breakfast Club recently. The first was a ballet, "Dance of the Hour," which displayed exceptional talent on the part of the dancers and won instant approval. Another ballet, "The Torch Dance," was also well-received as was Theres Allen's number, the original Doll Dance.

The Dance of the Hour was later presented at the Opera Reading Club in Hollywood by pupils of Breon and Darrow.

These popular teachers recently opened beautiful new studios in Hollywood which are causing considerable comment because of their beauty and completeness.



Andreas Pavley in his "Fire Dance," which was inspired by a Mexican Legend, the origin of a fire-spitting mountain. A most unusual flame effect makes the number realistic.

**CARMA WHITE** and Ruth May Friend, of Berkeley staged "The Romance of Light" at the Mark Hopkins Hotel in San Francisco, recently. The presentation was gorgeously costumed to portray the various stages of natural night. In "Dawnlight" the Dancers of Light wore beautiful shades of gold and formed interesting patterns with their flowing sleeves. Dawn was portrayed by Carma White, and she wore a huge gold sparkling headdress, representing the rays of the sun. This number, with the beautiful light-effects, was from a painter's point of view, an inspiration. There was a succession of movement creating a beautiful series of pictures that Maxfield Parish might find inspiring.

Miss White was also fascinating in her interpretation of Pale Moon. This number was an interesting contrast, for Pale Moon, in a costume of white leather, danced to her spirit lover, Chief Big Nite, who was tall and stately in his dark brown Indian Chief Costume. This role was played by Harold Spaulding, who appeared at the Hollywood Bowl recently in the Indian Ceremonials. Number after number vied with its predecessor for honors and when the lavish revue was finished one took away a gorgeous picture of graceful dancers and beautiful costumes with the decision that discrimination was impossible.

**MARGARET HEFFINGTON'S** first recital is soon to be given by way of a prologue which she is staging for one of the Los Angeles theatres. Miss Heffington is using 150 of her talented pupils in this presentation, including students from the infant classes as well as adults. Her pupils are busily engaged perfecting their act for this opening, as well as working on a Ballet and some chorus numbers which their teacher expects to show in some of the theatres when completed.

**Correction**

Some of our readers are under the mistaken impression that the Aggravating Waltz, by Fannie May Bell, description of which appeared in the December issue of The American Dancer, was adopted by the California Association Teachers of Dancing. The caption stated that this is "a new step introduced at the convention of California Association Teachers of Dancing in San Francisco last September." The step was introduced at that time, but owing to a difference of opinion, the dance was not sanctioned in the form in which *The American Dancer* printed it.

**THE** Ernest E. Ryan School of Dancing of Los Angeles is attracting considerable attention amongst the professional talent this season. Always a leader in ballroom dancing, the addition of the Tap and Step dancing department under the instruction of Miss Evans of New York, is proving a remarkable asset to the school. Miss Evans' phenomenal success in teaching is due to her splendid training under New York's finest professional schools. All classes are instructed in limbering and stretching, musical comedy dancing, tap, step, buck and wing, soft shoe, and acrobatics.

Iris Hostetter, Beatrice Holbrook, Audrey Clark, and Rosamond Swanson are appearing locally in spectacular routines in triple and syncopated taps and character clogs. All classes are limited and pupils are graded according to their ability as a dancer. New classes are opening both for children and adults, starting the week of Feb. 13th.



A group of Muriel Stuart Dancers who recently danced at the school's recital in San Francisco

**MR. L. E. BEHYMER** was guest of honor at the beautiful Dance Recital presented by Adeline Leone McAdam, head of the McAdam Normal School of Dancing, on Dec. 22nd, when scores of pupils of the various classes appeared in a delightful program of 28 dance specialties. Mr. Behymer expressed his pleasure particularly at the work of the baby classes, small tots two and one-half to four years of age, declaring many to be future premieres whom it will be his pleasure to direct in years to come. The McAdam School has been established on the coast for over 15 years, and for the past eight years has had the honor of being under the direction of Mr. L. E. Behymer, world famous impresario.

Miss Hazel Moore, graduate pupil of the school and assistant instructor, and Connie Jean Darling, popular McAdam dancer, both of whom have filled numerous professional engagements during the holidays, were chosen to represent the school in the Tournament of Roses parade New Year's day, appearing in the beautiful prize-winning float of the American Green Cross.

Dorothy Crooker and Jane Anderson, who have won fame and recognition, are two more popular McAdam dancers, who have just finished a successful tour of the West Coast Theatres under Fanchon and Marco. Miss Crooker, beautiful and talented dancer, with her partner, Carlos, charmed audiences recently with their exhibition Tango at Loew's State Theatre and are now preparing for an extensive eastern tour.

**MME. JOHANNA GADSKI**, world-known soprano and celebrated opera star, sang in Scottish Rite Auditorium in San Francisco on January 29th to an enthusiastic audience. Mme. Gadski arranged her program to include many of her auditors' favorites and the response was immediate and sincere. She had not been heard in San Francisco for over six years.

## The Dancing of Tsewje

(Continued from page 7)

attendants who hovered ever near with fans.

On every side firecrackers popped incessantly—and when their fiery spatter came too close



to Tsewje's cloth-covered body, a vicious wag of his huge tail betrayed a pair of sandalled slippers firmly implanted on the flooring, about a quarter way amidships!

Restless—giving vent to his fiery temper and with that terrible look striking terror into the very hearts of any devils who might be near, he lay in state on his improvised platform for almost an hour. Then, fearful to behold, this strange creature seemed consumed by his own wrath—and rising gradually he tossed and threw his grotesque head about until it seemed 'twould be twisted from his body. Raring up, with his head thrown high in the air, while the enchanted throng threw fire-crackers at him and the music became more wierd and wild in tone, Tsewje seemed himself a devil incarnate.

His long, writhing body seemed to be summoning all of the strength obtainable for the slow, long march which was to come. Finally this dragon started his laborious descent down the improvised steps at the

front of his platform, and wriggled and twisted his way to the ground. Once down, the dance was on—and then Tsewje proved himself, right then and there, the winner of any world's endurance contest!

Prancing around, his long sinuous body heaving up and down and twisting right and left, the dragon danced—darting here and there with surprising agility when devils seemed lurking in some unsuspected corner. With head high in the air and then again grovelling on the ground, he made his way 'midst the ceaseless biting of the fire-crackers.

The terrific strain on the men who hid themselves under the dragon's robes and danced thus, was indicated by the anxious-faced Chinese who followed the beast about, fanning them at every opportunity.

When Tsewje wheeled around to give all a front view, it was apparent that his "crew" consisted of two very tired and very hot Chinamen who were attired in white satin suits, with leggings of the Chinese colors and brightly colored sashes. As the dance progressed relief shifts were sent in, and the former dancers retired to a corner where they regained their breath for a moment before taking turns again. Their path was strewn with fire-crackers and it seemed that the dancers' sandalled feet must be scorched from walking on the exploding missiles. The man in front did queer, mincing steps which, although termed 'dancing,' were never learned in a dancing school and the unfortunate zealot who manned the tail pranced about in a crouching position which looked anything but comfortable.

Finally Tsewje, through some unseen force, communicated that all devils who are a general menace had been routed, and that the celebration might continue in that section. Whereupon his human propellers made their way to a long strip of matting which was hastily laid, and flattening themselves out, shed "Tsewje" without seeming to rob the dragon of animation. There he lay, with his gruesome head staring straight ahead, and his jewelled eyes catching the giant of the sun and seeming to

throw fire at all who gazed upon him.

In the meantime a hasty conference was held and a tall, serious-faced Chinaman stepped into the center of the square, raising his hand for silence. Followed an impressive deliverance of what I should term "a silent poem," for although his arms and face and sometimes his legs went through the most harrowing picturization of grim tragedy, his voice was heard only once or twice when, with great effort, he seemed to say, "Wa-a-a-a-a."

The offering was greeted with silence, which evidently was a mark of approval, for no one



seemed disturbed that there had not been a demonstration of appreciation, whereupon the actor retired with face impassive, to his corner.

Next, two very young Chinese boys, clad in black satin, took  
(Continued on page 26)

## Ballet Is Color Music

(Continued from page 12)

ing, ont to the other, of color and music.

Thus far, color in its relation to music as an interpretative medium has had but a few experimental expressions. These have taken form in the color organ and the use of colored lights projected upon a screen or curtain, during the playing of music in theatres and other places where such equipment is available.

In the development of this index of color complementing music, several different theories of texts have been evolved. One is that the sound of certain keys (related series of tones), represent to some ears, a very definite single color. This idea has not been universally adopted because of the difference of opinion as to which colors shall be definitely assigned to different keys.

Another, perhaps more practical interpretation of music by the use of color, is the translation of the mood emotion of the music into its corresponding color counterpart to be seen and heard at one and the same time.

In the production of this effect, the ballet is not only charming but convincing and logical. We have the charm of harmonious color, with grace of form—and rhythm, that fundamental element of music that appeals to all ears and on whose structure all music is built.

without it there is a decided contrast between the color of her face and the legs, arms, neck, or shoulders. Incidentally, it will cover any blemishes on the skin.

QUESTION: I am hoping to try out my new dance soon, and would like to have your advice on what make-up to use. I have dark brown hair, brown eyes and a sallow complexion.

Larry James

ANSWERS Your name sounds masculine and my answer is based accordingly. Use grease paint 6-A and powder 7-R. Shadow the eyes with brown lining and accentuate the cheeks with Under-rouge 4.

Note—Mr. Factor is glad to answer any make-up questions for teachers, professionals or amateurs who will address him care of the American Dancer.



## THE ART OF MAKE-UP

CONDUCTED BY MAX FACTOR

QUESTIONS—Dear Mr. Factor: Will you kindly advise me as to the shade of powder and rouge for day-time make-up? I have large grey eyes, dark brown hair, and a rather sallow complexion.

M. R.

ANSWER: You can use Rachelle powder, and a Raspberry shade of Rouge. You can obtain the utmost brilliance from your eyes through the use of grey eye shadow. Apply this lightly over the upper lid.

QUESTION: How should a child of five with dark curly hair and very rosy cheeks be made up for the stage? Her eyes are blue and her skin is inclined toward the olive tone.

Also, is there any way of making fat cheeks look longer and not so broad?

A Reader

ANSWER: This child can use grease paint Number 4-A and powder Number 6 for a straight youthful make-up. Shade the eyes with a blue-green lining, and use Number 18 dry rouge on the cheeks. Care should be taken to see that the make-up is properly applied. One should remember that the best results in make-up are obtained only when very little make-up is used. A make-up should appear as natural to the eye as the skin itself.

To answer your second question, simply apply the rouge close to the center of the face. Begin at the highest part of the cheekbone and work the rouge inwards towards the nose.

QUESTION: What can a dancer use on her legs to make them appear natural? Also, what can be used to cover freckles on the back?

Betty H.

ANSWER: You may use a liquid whitener for both the back and legs. Apply this with a stroking motion and rub until dry. This is very easily removed with soap and water. Every dancer should use whitener, as

Who shall be the first to take perhaps a Brahms symphony, loved by many musicians as the highest typical example of their art, and bring to its hearers the complete visual joy of interpretation by a properly costumed ballet.

The practical arrangements should present no great problem in this prolific age. The use of changing lights on costumes designed to reflect color, or the use of several groups of dancers, each group with its own separate purpose in the presentation of a true color symphony, could be made to clearly portray music pictures.

Many beautiful symphonic works have been immortalized by the exquisite and intelligent dancing of Maude Allen.

How great will be the honor of the one who brings to thousands the hidden beauty of the great classics and modern works through our natural love of color and rhythm!

The ballet is the natural expression of color music that will open new vistas of enjoyment to many who have heretofore felt a certain lack of charm in the conventional presentations of inspired concert music that is in reality a "thing of beauty and a joy forever."



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IN THE SPOTLIGHT

FROM the ten tiniest tots who counted out their steps, to the beautiful young women who are advanced students, the pupils of Mlle. Lavergne, popular Glendale teacher, won instant approval at the huge benefit which she staged for the Elks in Glendale during the Holidays. The costumes of the dancers were unusually beautiful and the lighting effects were par excellence. Scores of pupils of this Glendale school participated in the program which ended with a pantomime portraying despair, appeal and then joy. Mlle. Lavergne, herself danced one number which was enthusiastically received.

\*\*\*

A SPLENDID act now playing Pantages time is "Revelations," featuring Milton Bronson. The five girls who comprise the company do some clever specialties, exhibition waltzes in gorgeous costumes and a military dance. A clever contortionist emerges from a sea-shell and Milton Bronson himself does some good Russian steps. The finale of the act, a wooden soldier number by the whole company, made a splendid showing.

IVY DEE, popular dancer who has been making a name for herself with Will Morrissey and Midgie Miller at the Kit Kat club in Culver City, is leaving short-

Pageantry

—an article scheduled to be written for this issue by a prominent playground worker, has, of necessity been omitted from the current number, but will appear, with photographic illustrations in the near future.

ly for a lengthy tour. Miss Dee is a featured specialty dancer whose sensational acrobatic and exceptional high kick dances have brought her into prominence rapidly in coast theatrical circles.

She has been a favorite with "Little Nelly Kelly," "Lady Be Good," the Fanny Brice revue and Will Morrissey's "Exposures" as well as in many prologue presentations.

Her tour will be on the Keith-Albee-Orpheum circuit, and she will be the featured solo dancer with an elaborate act.

LOUISE PULITZ, who has been widely heralded as a prodigy in the last few years,

played with the Philharmonic Orchestra in Los Angeles on January 15th. Miss Pulitz, although very young, played a double concerto with the Hollywood Bowl Orchestra two years ago, after she had won the young artist's contest. Her playing with the Philharmonic Orchestra was forceful and musicianly and she displayed rare fineness of feeling and a talent that is akin to genius.

\*\*\*

BARNETT and Clark, doing a tap dance specialty on West Coast time, are among the best juveniles seen recently. They inject plenty of pep into their offering and show some distinctive new novelties.

\*\*\*

PAUL KIRKLAND, playing Pantages time, gets a big hand each performance for his ladder dance and for a comedy balancing number which never fails to get a laugh as well. The eccentric dances which he does are unusual and exceptionally snappy.

\*\*\*

EARLYNE WALLACE and Jno. Launa won hearty applause for their adagio offering at Grauman's Egyptian recently. The dainty Earlyne made a nine-foot dive from a pedestal into the waiting arms of her partner to the tune of thundering applause.



The Del Oros, Premier Spanish Flamenco Dancers now playing the Pacific Coast assisted by Orchestra Tipica Argentina.

"THE CIRCUS" at Grauman's Chinese Theatre is—just that! It is one of the most spectacular and entertaining prologues shown in Los Angeles for some time. Sid Grauman, always lavish in his presentations, has excelled even his own best works in the staging of The Circus. The prologue might well be considered a first class show in itself—well worth the price of admission to witness it alone. There are many famous actors and actresses and many circus people of nation-wide prominence who make the ring the very entertainment which is always anticipated when posters announce the advent of a circus. There is singing and dancing galore and much pantomime in this offering which gives 1928 something very difficult to live up to if the standard is to be maintained.

\*\*\*

NAUGHTY MARIETTA and The Prince of Pilsen, proved the chorus at the Shrine Auditorium greatly improved. There were several very good dance numbers in each of these productions, and pert little Beth Llaemle, neice of the celebrated Carl Llaemle, who danced and played a small but prominent part, shows rare promise. Eva Olivotti also showed some exceptional dance talent in the Prince of Pilsen, when, in her role of Sidonie, Mrs. Crocker's French maid, she executed some clever steps and did some very creditable eccentric work with Miss Llaemle and also with Roland Woodruff. Roland Woodruff, it might be said, was the outstanding male dancer of the performance and his steps were very good indeed.

\*\*\*

PEARL REGAY is playing the leading feminine role in "A Connecticut Yankee" at the Mayan Theatre and in this role her dancing as well as her splendid voice will have an excellent vehicle. The fiery dancer who was the sensation of the New York productions of Rose Marie and the Desert Song, is doing some very original numbers in this production which have been arranged for her by Maurice Kusell, who also plays a leading role.

IVAN BANKOFF, who is to be one of the features of the forth-coming prologue at the Carthay Circle Theatre, heads a retinue of well-known enter-



IRIS HOSTETTER  
A clever tap dancer of the Ernest E. Ryan School of Dancing

tainers for whom Jack Laughlin has scoured this country and Europe. To satisfy his desire for talent that is both outstanding in reputation and sensational in performance, Laughlin has engaged the Twenty Bavarians, a troupe of singers, instrumentalists and dancers, Vita and Roberts, Thirty Song Birds, Funny Billie Moody, Frank Shannon, Ardine and Joby and a gorgeous new ballet.

THE Dance of the Totem Pole is a feature of the prologue to Rose Marie, recently shown in Los Angeles. This number was cleverly done by a group of exceedingly pretty girls, who, in cleverness of performance, rivalled the musical comedy chorus who covered themselves with glory for the dance.

BAILIEFF'S CHAUVE SEURIS has opened Los Angeles' eyes to something entirely new and wonderful in the way of dancing. The most perfectly adapted cast and the distinctly novel routines combined with exquisite dancers make this offering nothing short of a sensation. Destined to make dance history in this country, the European group have been playing to capacity houses during their run and are expected to "pack them in" wherever they show on the coast.

\*\*\*

"HIT THE DECK," a brand new musical comedy now playing in Los Angeles at the Majestic Theatre, is brimful of clever dancers and dancing. The chorus is well-drilled and comely and the routines are snappy and perfectly executed. The eccentric dancers in the cast give the production considerable "spice" and show some real ability.

\*\*\*

VIRGINIA FLOHRI, popular radio vocalist whose voice has won her so many thousands of friends in a short period of time, is to appear in Los Angeles during February with the Philharmonic Orchestra. Miss Flohri has already made two appearances with this organization and the signal success of these occasions is responsible for her third return. She has become widely in demand for radio and concert work, often singing once or twice a week in San Francisco and as many times in Los Angeles in the same week.

\*\*\*

A MOST unusual and attractive presentation was the recital which Coc Martin, of Los Angeles, gave in the Beaux Arts Auditorium of that city early in December. Miss Martin, who is a singer of note, arranged her program in a most novel and effective way, embodying the pantomimic charm for which the dance has long been cherished, with colorful and imaginative lighting effects. The costumes, as well as the setting, depicted the mood of the song and the clever pantomime, which was the work of Norma Gould, made each number doubly interesting and appealing.

## The Dancing of Tsewje

(Continued from page 22)

their places in the center of the square, and gave a creditable exhibition of a duel. When this was finished a parade formed in which tiny Chinese boys and girls in Mandarin suits and older men and women, carrying either the American flag or the flag of China, surrounded a standard bearer who bore a pennant that was gorgeous to behold! Glittering in the sunlight with millions of iridescent beads and vivid embroidery, it was by far the most beautiful piece in the display.

First marched the "musicians" with their kettle-drums and doleful cymbals, and then, came the flag-bearers, followed by Tsewje, who had again laboriously aroused himself to perform his annual duty in behalf of China.

Picturesque indeed was their parade down through the streets of Chinatown, touching, in their journey, the fringed edges of American commercial districts where office people watched intently the solemn rites of the New Year.

In front of many doors of Chinese establishments a red string had been hung, on which were a piece of lettuce; a red paper wrapped around one or more American greenbacks; and a tangerine. The lettuce is to feed the dragon, the red paper and fire-crackers drive away the devils from the doorstep and the tangerine is the Chinese symbol of good luck, serving also to quench the monster's thirst.

He danced long before these doorways which yielded a varied harvest, dispelling for a twelve-month all traces of the devils which bring poor health, family troubles, business difficulties and other unpleasantness. Then, the queer processional marched onward.

Always in evidence, however, is that vivid contrast of the old and the new! And even Tsewje's dance, as consistently old-world as any of the ritual, succumbs to the customs of the new in the use of American green-backs tied to the string which awaits the dragon, and used to reimburse the tong who stage the dance.

In quaint relief against the gaunt, serious faces of the older

men and women and the wide-eyed unbelief of the little children, is the laughing, tolerant manner of the younger Chinese, American-educated and now American-made! They participate in the dance to a certain degree, wearing official badges on their well-tailored American clothes and lending a certain American-gained initiative to the production of the ceremonial.

This is the year 2749—and although Tsewje has danced through many generations and struck terror to the hearts of many a Chinaman with his wierd and fitful writhings—one cannot help but wonder how many more years he can survive, for the placid-faced Chinaman who wears silk clothes and sits on his balcony smoking a long-stemmed pipe becomes less and less in evidence with each succeeding year—and with each graduating class from our public schools there will be more and more of the smiling, open-faced type of Chinese who respect the doctrines of their forefathers but have learned to think for themselves in this land of the free.

Poor Tsewje—as he gradually flattens out on his matting after his annual day of toil, little does he suspect that each time may be his last dance!

## Utah Association Reports on Work

THE Utah Association Teachers of Dancing held its quarterly meeting at L. P. Christensen's studio, Sunday, January 8, 1928, re-electing Miranda Matson president, Ruth Carol Evans vice-president, and Mrs. L. R. Christensen secretary and treasurer.

Besides the election of officers, the members voted a work period each meeting, in addition to the autumn institute, as suggested by F. A. Jackson.

The secretary read a letter from the city commission, thanking the teachers for their splendid cheer week program, saying they knew of no other city in America where the teachers jointly presented their pupils, building a well-balanced and artistic entertainment, where the

## Benda---Maker of Masks

(Continued from page 11)

writes me, in a shrine, built especially for it in her London home."

Benda, the dancer, has a flair for discerning just what will be most unique—most breathtaking and exotically beautiful, and now Benda, the sculptor and



Nazimova

maker of masks, bends that same genius to his selection of subjects to satisfy this fascinating hobby. That he makes them startlingly lifelike is to be seen by the illustrations appearing with this article, and when reproduced they appear to have been done in oil. His ability as an artist is self-evident, but his ability to choose interesting and unusual subjects is sheer genius.



Mary Eaton

teachers, pupils and parents mingled together with expressions of good will, nor a city where the teachers are harmoniously working to promote better dancing and at the same time developing a better understanding and appreciation of better dancing.

The cheer week spoken of above is a very unique activity in the life of Salt Lake City. During this cheer week, concerts, dramas, pageants, carnivals and dance exhibitions are given by the public schools and by various civic and private organizations, every afternoon and night, free to the poor people of the city, and ending with the immortal oratorio "Messiah." The artistry, magnitude, scope and detail, attained and maintained in these performances, would be a credit to any city in America.

Cheer boxes are also lavishly distributed to the poor.

Such is the significance of the cheer week and the harmony of the people of Salt Lake City, Utah.



Correspondence of GEORGE SARI

Serge Diaghileff has offered for sale several of his old Ballets because of financial difficulties.

For a two week season next May the Vienna opera will come to Paris with its artistic choruses and leader, Herr Schalk.

London Theatres this year are as full as ever with Xmas Fairy Plays and Pantomimes, mostly devoted to children, with their usual spectacular ballets.

The Albertina Rasch Girls have now taken the place of the famous Gertrude Hoffman girls in the hearts of the Parisian public. The Rasch girls are appearing at the "Moulin Rouge."

The Yale Blues, which is now so popular, was screened and shown at the London Coliseum recently. Most of the photography of the feet was taken from underneath a glass floor.

The Kinkajou is the latest importation here from America, termed in Paris "The Wild Cat Dance." The Dolly Sisters gave a special demonstration of the "Dirty Dig" but the Yale Blues still holds its own.

Hilda Butsova, after trying for two years, has had to return to Pavlova. This time, though, never to leave; she has given her word to Madame to stay with her until she really does retire. Butsova has been with Madame for the past 14 years.

Madame Pavlova, although feeling ill after her English tour, would not give up her Continental Tour because of her love for her Art and Members of the

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

By ALBERT H. LUDWIG

### Committee Appointments

The president of the California Association Teachers of Dancing, Mabel Hasse, of Stockton, recently appointed the following committees:

#### Finance Committee

Mr. George Seigler, Stockton; Miss Julia Kramer, Los Angeles; Mr. E. R. Sweet, Oakland.

#### Advertising and Press

Mr. Albert H. Ludwig, Oakland; Miss Lillian Payne, Los Angeles; Mrs. Jean Froude, Hermosa Beach.

#### Examination and Applicants

Mr. Ernest E. Ryan, Los Angeles; Miss Marian Bell White, San Francisco; Mrs. Helen Peddicord, Coronado.

#### Emblem Cuts

An attractive emblem cut for members to use on their stationery, announcements and programs as an identification of membership in the C. A. T. D. is now ready

Company, but she left the day previous to the Company to see a Specialist before her opening in Amsterdam.

News has reached me that she is now well and able to carry on her six months tour.

A well-known English Dance Teacher who has recently been on a visit to America and California dance Schools, is adopting the limbering and stretching exercises used so much over there and most of the English Dance schools approve of this American method.

Czechoslovakia has recently passed a law (which Austria and Germany are also to pass in the near future) prohibiting the use of old classical tunes and melodies to manufacture modern Jazz tunes. Something like a sensation is caused in Europe by this news, also that it is probably for protecting old tunes. A general consideration will come up before the next international copyright conference or before a competent committee of the League of Nations.

for distribution. Every one who has seen this cut is pleased with it. The cost is very small. For complete information regarding same, write to Albert H. Ludwig, Treasurer, 640 14th Street, Oakland, Calif.

### Become a Member

Every bona fide teacher of dancing in California, who is not a member of the C. A. T. D. should enroll. To stay aloof from others in your profession makes of you a recluse, shuts you off from beneficial association with others of good character and likable personalities, who are united in an endeavor to improve conditions and relationships of teachers.

The social contact alone is worth the admission, whatever it is. As you owe a duty to your country so do you owe a duty to your profession. Join.

The California Association Teachers of Dancing will meet in Los Angeles in September, the opening day to be the fourth. There will be three or four days of intensive work with interesting sessions for the teachers and much entertaining for the out-of-town visitors. A good time is guaranteed everyone—and much benefit is to be derived from the contacts made during the convention.

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### As a Dancer Sees Orient

(Continued from page 14)

tirely cosmopolitan, one sees the strangest sights there imaginable. I think almost every nationality in the world is represented within the confines of Shanghai! The streets and sidewalks are narrow and crowded thru the business district, and the traffic is hopelessly congested the greater part of the time.

Ricshas (or Rickshaws, both are correct) dart in here and there, automobiles of every make, European and American alike, wagons heavily loaded, pulled by five, six, seven or eight Shantung coolies, all contribute their share towards a general Bedlam.

At the time I left there was only one first class "Nite Club" in Shanghai. However, there was another scheduled to open within several weeks of that date. And in about six months time another is due to make its appearance. The first one mentioned is the "Little Club" and the place where I worked for two months. The next that was due to open is to be called the "Plantation," and will have an American negro orchestra and entertainment. The Little Club has an Hawaiian orchestra and American girls for entertainers. The new club which is expected to open in about six months, is to be built on the very spacious grounds of the Majestic Hotel and will be presided over by Whitey Smith and his orchestra. Whitey Smith has made quite a hit in the Orient, and he and his band are a featured attraction. He plays every night in the famous ball room of the Majestic Hotel (which is the hotel of Shanghai) and also for Sunday afternoon tea dances. On week-days he plays for tea dances at the Astor House, another hotel run by the same concern but more centrally located.

The Russians are terribly looked down upon throughout the Orient, and the very fact that a person or thing is Russian is sufficient to keep it from being of the decidedly better class.

There are a number of moving picture houses in Shanghai, the Embassy on Bubbling Well Road being the most popular. An En-

glish stock company played there for a while, called "Our Cabaret." Lord Salisbury's Players, another English stock company, were playing in Shanghai at the time I left and were meeting with fair success.

Besides the places which I have just described, there are about thirty or thirty-five dance halls of varying degrees of respectability numbered among Shanghai's places of amusement. These are open as late as from three to five o'clock in the morning. They have two and three "shifts" of girls working as professional partners for unattached "gentlemen" who wander in in search of amusement. In some of the places the girls are Japanese and half-castes, and in others they are Russian. One cannot help but feel sorry for them, poor things, their hours are so long, and I can't imagine the rest of their lives can be much more attractive than their work.

While in Shanghai I attended a Chinese theatre. It is, in many ways, similar to the Japanese, only it is minus the lovely lighting effects that delighted me so in the Japanese plays. The Chinese costumes, tho, are simply exquisite. These are heavily embroidered in lovely colors and many different ones are worn during a performance. These Chinese shows run for hours and hours but the popular hour for arriving is generally about 10 or 10:30, then one sits on very uncomfortable seats until 1:30,



when the show finally comes to an end.

There is now a Chinese motion picture company making Chinese pictures for, of course, their own consumption. One cannot imagine, tho, quite the kind of work they turn out.

Well, my hand is nearly paralyzed, so guess I had better close for this time. I have had a wonderful visit here in Manila, but will have to tell you about Manila in my next letter. I am leaving here in a few days for Siam, with many letters of introduction to members of the Royal family in Bangkok, so should have some interesting news for you from there. Will try to write much oftener after this.

Always sincerely,

*Nisa Gould.*



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## Colonial Costumes

Designed by Andree Malzacher

### 1. COLONIAL

This dainty lady of yesteryear wears a quaint frock of green taffeta and gold lace. The taffeta is fashioned into a very full skirt fastened at the back by old rose velvet flowers. The gold lace is effectively used for the underskirt upon which the taffeta is draped—and also for the bouffant sleeves. The old rose velvet band around the neckline ties at the back in a demure Colonial bow and a white silk wig and gold slippers complete the costume!

The gallant gentleman who is her partner wears a costume made of elaborate silk brocade. The coat and tight-fitting, knee-length pants are deep mauve in coloring as befits a gentleman of high station. The vest is of a tan material and the revers and garters are of rich black velvet. White hose and black shoes with huge gold buckles and collars and cuffs of lace complete this costume.



### 2. LA COQUETTE

A clever blending of the old with the new, is this charming ballet costume of all silk maline. The skirt is of orchid, shading from the palest orchid tints to the deep, rich purple at the bottom. The bows on the skirt and on the shoulder are of light yellow net and the bands are held by tiny rosebuds. The bodice and headband are of orchid satin, which makes a pleasing contrast to the blonde wig of the wearer.



### Crinoline and Curtsies

(Continued from page 16)

elegance of costume! This dance continued in varying degrees of popularity, throughout the seventeenth century, sharing honors with the quadrille (which became the Virginia Reel when introduced into the colonies) the cotillion and the contra-dances, or "country dances" as they came to be known.

But just as a country's music becomes truly martial in spirit during war-time and more sentimental in tempo and tune during peace times, so do the dances of a community reflect its general trend. And in those days when repression was the rule and the acme of speed was "as fast as a horse can trot," there naturally was a very different type of merry-making in popular vogue.

Quite different, though, that period from our own motor-driven age, when every person has some sort of mechanical conveyance of which the meanest is capable of fifty miles an hour or more.

Is it illogical that the boys and girls of today prefer the dances which are more syncopated, more rhythmic and set to faster tempo? Their entire lives are lived at a faster pace, for even the government has set ahead the days by inaugurating "daylight saving time."

Quite as characteristic as our present flare for jazz was our

forefather's devotion to the old-time contra-dances—and who would rob their period of its quaintness by endeavoring to transpose it into our own?

So—we look back upon those other days and watch the dances which our venerable George Washington loved only second to cherries, and then carefully draw the curtain, content with our present-day waltzes, fox-

trots and one-steps, for, after all, they are expressions of our own era, and what is the dance if it is not rhythmic expression?

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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

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THE winners of *THE AMERICAN DANCER'S* Vocabulary Contest for students will be richly rewarded for their efforts. Someone is going to be given a six months free course in any phase of dancing they desire, another will receive a handsome make-up kit from Max Factor, and still a third who has burned the midnight oil to show just how much he or she knows about the dance, will receive a pair of satin slippers!

These prizes, combined with the satisfaction of having won a coast-wide contest of this sort, make the effort well worth while. It's not too late to enter now! Start your list immediately—and send us the completed list with each dance term correctly spelled and correctly defined! The prizewinners will be announced in the April issue of *The American Dancer*. This is final—there will not be another extension of time granted.

Many lists are arriving daily, and while it is wise to send them early so that they can be carefully tabulated, priority will not count in issuing prizes. If there are two winning lists for first prize, both will be awarded the prize regardless of whether one might have been the first to be received and the other last. Merit is the basis upon which rewards are made.

Entrance blanks must be filled out and sent in, however! Start on your list now—even the time extension does not allow time to waste!

### Loie Fuller in Last Call

(Continued from page 10)

England had ordered sent to her a lovely Hindu robe of finest white silk, as a token of his esteem. Upon receiving it, Loie Fuller was at her wits' end to know just how the exquisite material might be employed to advantage, but being an American woman and of a practical turn of mind, she robed herself in its silky folds and stood before her mirror, turning this way and that in the hope that her reflection might give back some inspiration.

It did—but not in the way she anticipated! The sun was streaming through the window of her room, and as it did so, prismatic colors played across the garment, reflected by the mirror! Enchanted, Loie Fuller stood for a moment before the glass and then, as if guided by an unseen force, she swung into a rhythmic symbolism of her delighted thoughts, thus creating a beautiful dance of colors!

Rapturously contemplating the vision she had made, Loie Fuller recognized the dawn of a new type of dancing, and while the inspiration was fresh upon her, she hastened to evolve the necessary lighting effects for a presentation of her newly discovered art. A brother of the dancer was an electrician of exceptional ability, and he conceived the way of playing kaleidoscopic colors on the figure of the performer by the single electric torches which, standing on each side of the stage, were the day's only "footlights."

The great American dancer's first success was achieved in Paris. Opening in the Follies Bergere with her soon-to-be-famous Serpentine dance, she was the sensation of the season. That was in 1893, and the following thirty-five years were rich with triumph and high honors. She danced in London, in New York, in her own Chicago and toured the United States many times with her spectacular new art.

It is a harsh criticism against dance-lovers in America, that this fine artist was verily a prophet unrecognized in her own country, and she went across the ocean, unheralded, unsung

and unknown to conquer the very city which is the heart of all things artistic.

During the latter part of her life, Loie Fuller was associated with Isadora Duncan in her school in Paris, and later she engaged in the production of "wordless plays" and beautiful ballets. The past few years had been spent at Neuilly, where the celebrated artist had established a school, and from time to time she presented her most accomplished pupils at the London Coliseum in scenes which she arranged.


Loie Fuller's own last appearance was at the London Coliseum in 1926, when she presented her Shadow Dance to a delighted audience who acclaimed her the same inimitable artist she had always been.

Gifted along many lines, highly artistic, passionately fond of rhythm and particularly susceptible to color, Loie Fuller's was the soul of a dancer. By her all-too-short life-time on this earth, she gave to the world what no one else has ever given—an appreciation of rhythm and color combinations which revolutionized dancing in particular and stagecraft in many ways.

Her going leaves a void in Terpsichore's present Hall of Fame which it may take generations to fill, but her long and useful life spent in the further-

ance of dancing as an art has immortalized her and blazed the way for many a young dancer to achieve success.

Loie Fuller is gone—and, although her name will no longer be an electric beacon to attract huge throngs to lay honors at her feet, it will persist in reverent memory among the countless thousands to whom she was an inspiration!



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Los Angeles, Calif.

THESE are actual photographs of permanent waves given by Irene Johnston, using the Eugene-oil, Frederics Vita Tonic or Nestle methods.

(Dancers who mention this advertisement will be given a professional discount of 25% on permanent waving at the Irene Johnston Studio).



DOROTHY WARD, talented young dancer who has been featured in Fanchon and Marco revues, is noted for her lovely ringlet curls—the creation of Irene Johnston.



To set the wave  
we use and  
recommend  
**Setagène**

A light, delicate  
spray that dries  
quickly and keeps  
the hair beautiful

**IRENE JOHNSTON**  
**LOS ANGELES' LEADING PERMANENT-WAVE SPECIALIST**  
*503 Fine Arts Bldg*  
*7<sup>th</sup> near Flower*  
TUCKER 9487