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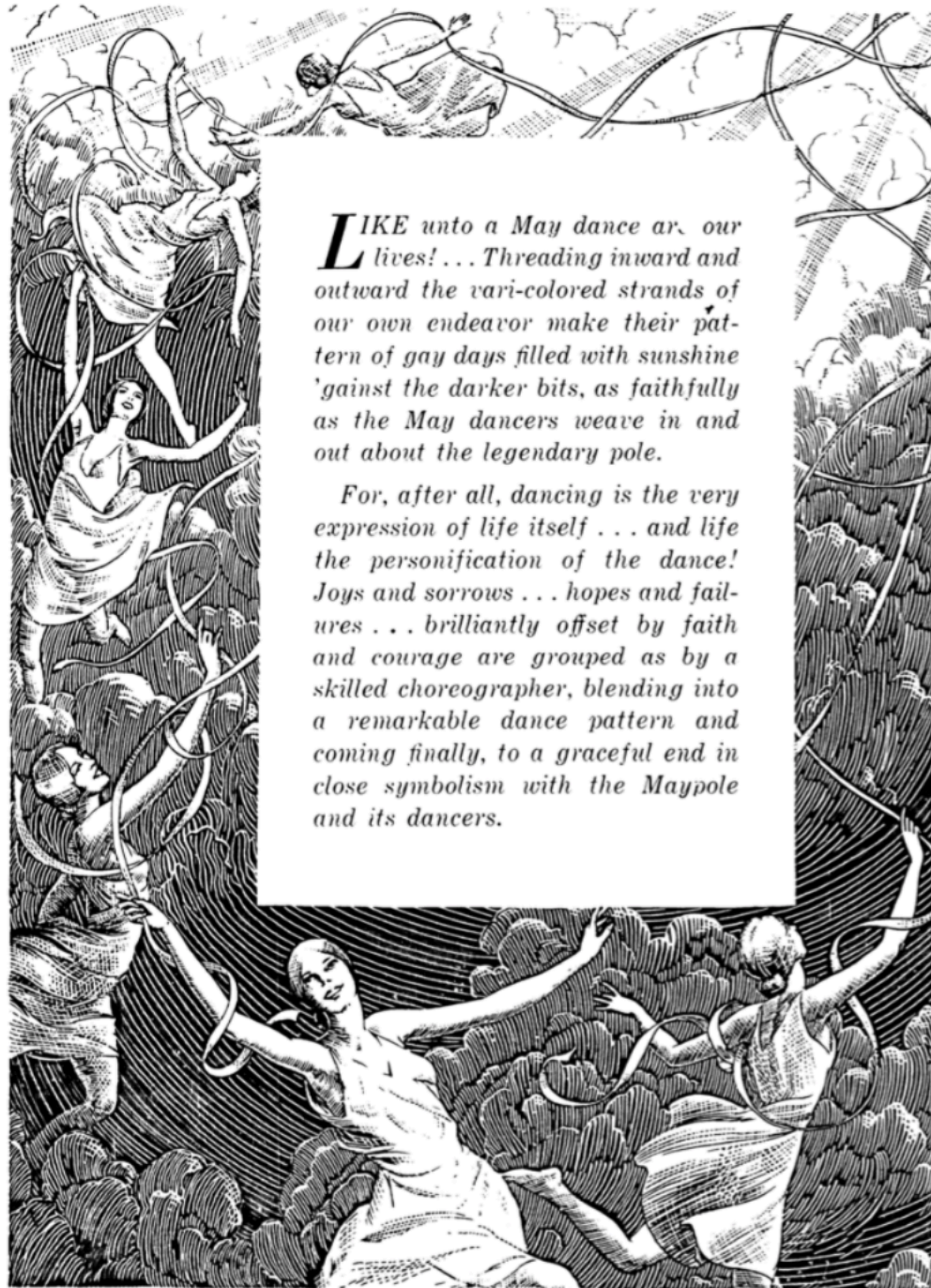


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For, after all, dancing is the very expression of life itself . . . and life the personification of the dance! Joys and sorrows . . . hopes and failures . . . brilliantly offset by faith and courage are grouped as by a skilled choreographer, blending into a remarkable dance pattern and coming finally, to a graceful end in close symbolism with the Maypole and its dancers.



TABLE OF CONTENTS

THE THREE GRACES—By Charles Payzant.....	Cover
EDITORIAL.....	6
GEORGE SARI—Art Study.....	8
MR. AND MRS. CAVEMAN—A BOY—By Ruth Eleanor Howard.....	9
SOUND ORGANIZATION FOR THE PROFESSION—A Suggestion by Robine Ball.....	10
"MUSICAL COMEDY IS THE FIELD"—Says Oliver Morosco.....	11
SHOEING THE STARS.....	12
VIRGINIA SLAUGHTER—Art Study.....	13
THE DREAM WALTZ—Dance Description by Roy Randolph.....	14
THE ART OF MAKE-UP—By Max Factor.....	16
ON LIGHTLY TRIPPING FEET—Art Studies.....	18
REALM OF THE DANCE.....	20
MUSICAL MOMENTS—By Catherine Jackson.....	22
IN THE SPOTLIGHT.....	24
PEASANT DANCES OF THE OLD WORLD—By Charles Payzant.....	25
HAWAII THE DANCING MAIDEN—By Irene Conley.....	26
HULA EXERCISES—By Dorothea D'Anton.....	27
BEHIND THE BROADWAY FOOTLIGHTS—By M. E. Smith.....	28
FASCINATING COSTUMES—By John Gram.....	29
FOREIGN NEWS—Correspondence of George Sari.....	30
NEWS OF THE C. A. T. D.—By Albert Ludwig.....	30
WINNERS OF VOCABULARY CONTEST.....	31

TABLE OF CONTENTS PHOTO
Paul Toien, Pupil of Pavley-Onkrainsky in Los Angeles

THE AMERICAN DANCER, MAY, 1928

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M. J. Ward, 1007 Flatiron Bldg.

NEW YORK REPRESENTATIVE
M. E. Smith, 2379 Creston Ave.

RUTH ELEANOR HOWARD, *Managing Editor*

CHARLES PAYZANT, *Art Editor*

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GEORGE SARI

former Los Angeles teacher and pupil of Enrico Cecchetti, who is dancing this season with Diaghileff's Ballet in France and Italy

"M^r and M^{rs} CAVEMAN - A BOY"



*The Earliest Vital Statistics
were broadcast through Dancing*



by
RUTH ELEANOR HOWARD

THAT dancing is the oldest form of expression, even antedating, by countless years, speech as a means of making oneself understood, is the conclusion of scientists who have been busily engaged in excavations and the study of those primitive races who survive in far distant corners of the world.

Time was (and still is among certain savage tribes) when, lacking the ability to express in understandable language, a welcome to a foreign tribe, or to make known to them that their presence was not desired, primitive man was forced to rely on pantomimic dance to portray his thoughts and feelings. As a result, he became most proficient in his mimicry—evolving lengthy dances, which, though designed to welcome his guests, must certainly have wearied them with watching and made them long for the feast that was so graphically depicted; or, worked himself into such a frenzy of anger at their invasion that his very threats, expressed in pantomime so vivid and realistic as to strike terror in their very hearts, put them promptly to rout.

It is difficult for us, sitting at our cozy breakfast tables and reading in the morning paper of births and deaths, inventions and invasions, disaster and progress, to conceive of a time when news was not broadcast. And still more difficult, undoubtedly, to recognize that the dance might, at any time, have served the purpose which our newspapers of today fulfill. Yet, such was the case—for it was by his dance that one knew whether a savage rejoiced or mourned. Quite definite routines announced to the village at large the birth of a son, and the merrymaking was participated in by all around, while other dances spread the disconcerting news that

the new arrival was a daughter. It is still the custom, among many primitive peoples, to perform a dance of welcome for the new arrival on this planet but, in almost all instances, the celebration is much more marked and lasts a great deal longer when the child is a boy. A bit of subtle etiquette developed from this habit, among certain primitive Persians who welcome all baby boys with performances of dancing boys. Some sympathetic tribesman, in the early days, felt keenly the disillusionment of the parents unto whom a girl was given, and hit upon the tactful plan of circulating a ruse to the effect that the infant was a boy, so that the guests might assemble, the dancers

that when the news finally leaked out, at some later date, the interest would have abated and little or no attention would be paid to the family.

Every occasion was marked by its dance, and every dance expressed the thoughts and feelings which that particular instance inspired. The coming of a drought was marked by passionately pleading dances to the god of rain, accompanied by great sacrifices to induce him to open the heavens and send forth a downpour. The dancing would keep up for several days, and if it pleased the deity, the braves would finally be rewarded by a thorough drenching for themselves and their crops. These pleadings were done in pantomime, as were the dances of thanksgiving for nature's bounty.

It will be difficult for the boys and girls of today who pilot and ride in the automobiles that line the shore-line when the moon is full, to appreciate the part which dancing played in the wooing and winning of their primitive forbears. It was, however, the logical means of imparting the love message—for, lacking adequate powers of speech and being equally ignorant of "air mail," telegrams, auto rides and smart ballrooms in which to dance, the tribes practically all used the pantomimic dances to display their charms and tell of the advantages of wedlock. On these occasions, the men would portray their hunting prowess, display the number of scalps they had obtained, picture the thoroughly modern and up-to-date grass hut, with hot and cold running water (depending on the day) singing its way down to the river or



entertain and the merrymaking progress. Thus the chagrined parents were saved the necessity of making announcement that their child was a female, in the belief

(Continued on page 17)

Sound Organization and Greater Recognition for the Profession

A Suggestion for the West's Association

By ROBINE BALL

EVERY teacher of dancing who has given the matter thought will concede that the Profession needs more than organization and legislative protection. We all admit that at present the *spoken word* is our only authority. Opinion is divided as to who are the masters. As long as this difference of opinion exists an association strong enough to force enactment of laws governing Schools and Teachers of Dancing will never be possible.

There are hundreds of sincere, earnest teachers striving for recognition of the profession, but they lack an accepted standard of qualification upon which to organize. There are charlatans in the profession because an association strong enough to keep them out does not exist. Thoroughly equipped and qualified teachers are essential in this as in any other department of education, and until an organization of these teachers makes its presence felt charlatanism will continue to exist.

If an association capable of meeting the real needs of the profession is to be organized, a written technique must be accepted as a standard of qualification for membership. Such an Association would have the power to compel public recognition of merit.

Fifteen years ago, one of our number saw the vital need of a *written* dance technique, and last year put into print the complete *science of dance movement*, and called it

DATE SET FOR MEETING

"I would like to see the first meeting of dancing teachers who are interested and desirous of organizing such an association held in Salt Lake City, which would be a central meeting place in my estimation. Why not every teacher who will be there at a given time, say July 9th, send his or her name to your magazine, or to some individual, and see how many respond. I will be there and am willing to be of any service possible."

So says Henry S. Bishop, of Montana, who has been kind enough to send us his expressions about an Association of Dancing Teachers for the West for previous issues. *The American Dancer* will be glad to receive the names of any and all teachers who are interested in establishing an association for the West, and who will meet in Salt Lake on July 9th. We will publish in the next issue, the list of names received, or those who do not find Salt Lake City convenient, may nominate another meeting place and time, and we will be glad to publish the suggestion. The meeting would, of course, be held where the majority chose to be. Send in your names at once.

THE DANCEOGRAPH

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in the dance. Because of this definition the dance can be, and is written, and the action proved. In *dance writing* the *elements* are as words to language composition.

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The *Danceograph* is natural to the American teacher. It's simplicity and accuracy, and the speed with which it can be mastered, appeal to the American mind.

Once this technique is acquired, imagination and reason are entirely free to create and express.

ORGANIZATION

I believe that the *Danceograph* is the standard of qualification upon which a strong Western Association can be founded. This organization is composed of teachers whose aim is:

- Recognition of the profession
- A standard of qualification
- Sound organization
- Legislative protection

Under my plan, a diploma, issued by the *Danceograph Dance Art* organization would qualify the holder for membership in the Association. It seems to me that the teachers of dancing in the Western States are given, through the *Danceograph*, a means of establishing the strongest Association of Dancing Teachers ever known, one capable of compelling the recognition to which the profession is entitled.



Musical Comedy Is the Field

Supplies Certain Finish to the Training, Says Oliver Morosco

By RUTH ELEANOR HOWARD

DANCING is absolutely necessary to stage training in my estimation," said Oliver Morosco a few days ago, "not only because it reduces and keeps one slender, but because it gives one a musical comedy education and supplies a certain finish to the training."

As we sat in the lovely new studio of the famous producer who has just announced the opening of a school in Los Angeles' Wilshire district, he recounted to me many instances of the successful musical comedy careers men and women with dance training had achieved under his guidance. Many an

Greenwood, whose salary, under the Morosco banner far exceeded the popular conception of a high-priced movie star's weekly remuneration.

It seems that the elongated Charlotte was doing a skirt dance in the Winter Garden when Oliver Morosco saw her. During the number she spoke a few lines, and her manner of reading them, combined with her cleverness at dancing, attracted the professional eye of the producer. He made her an offer which was immediately accepted, and the next the world knew of Charlotte Greenwood was in the *Tik-Tok Man of Oz*. In this play she justified Mr. Morosco's first reaction to her, and showed that unmistakably, her natural aptitude, to which he modestly attributes her entire success, could be as readily bent to dramatic work as to dancing.

It was Oliver Morosco who wrote *So Long Letty*, and it was Charlotte Greenwood who, under his careful guidance, was prepared for the leading role and opened as a distinct sensation and during the following eight years in which she played from one coast to the other, immortalized "*Letty*." She still is singing her "*So Long Letty*" song on the *Orpheum*, where her length and her charm continue to be a great drawing card. Her next sensation, as everyone remembers so well, was "*Linger Longer Letty*," and there again the clever Charlotte distinguished herself.

These musical plays were written in conjunction with Elmer Harris, but Mr. Morosco developed and superintended the entire production, including the dancing. It was the dancing in the shows, combined with their laughable lines and amusing situations, that made them the hit of their time, and so no other producer is, perhaps, so well qualified to discourse about the benefits of dancing to a stage career than is this veteran of the theatre.

"If an actor or actress can read the lines intelligently, this training combined with a certain amount of good dance training and some singing, qualifies him



LEONORE ULRICH

or her for most any role," he declared. "The opportunities and the salaries are far greater in musical comedy, as a general rule, than they are for those who merely dance, and for that reason I heartily advocate a musical comedy preparation. One might just as well be prepared to fill a larger niche when the opportunity presents itself."

On the other hand, Mr. Morosco believes that dramatic training is essential for dancers—even for those who do not wish to converse with their audiences or otherwise broaden their scope. "Just as dancing gives us all a certain grace of movement and an ease in walking and standing which is seldom acquired through other methods, the dramatic training gives the dancer a certain poise and command of any situation that it

(Continued on page 27)



OLIVER MOROSCO

interesting tale of the "finding" of a present-day star and his or her subsequent rise to fame, was unfolded, not the least among them the story of Charlotte

Shoeing the Stars

Long-Distance Fitting of Dancing Shoes Is Quite a Feat

FITTING shoes to a dancer, would seem to the layman to be a tedious and exacting task, but judging by the numbers of them who buy their professional shoes in Los Angeles regardless of their own whereabouts, this is evidently an erroneous idea. Imagine telephoning from New York—"I want a pair of dancing flats sent airmail at once to the Blank Theatre, please," and being able to wear them with comfort when they arrive!

This is just what a great many of the most famous dancing stars are doing, however—and they have been doing so for sometime now! In fact, as W. E. Morgan, well-known Los Angeles shoeman and originator and manufacturer of the famous Morgan's aluminum soles and heels for tap and clog dancing, names over the list of famous people whom he has shod for years, the number whom he has never seen personally, almost equals those who visit him for fittings. Take Grace Edler, for instance, since 1926, she has been wearing shoes which Mr. Morgan has fitted to her—always at a distance of at least two thousand miles! Then there's Miss Cassidy, Bud and Buddy, Bill Robinson, Goodie Montgomery, Peggy O'Neil and Karavaeff. The latter usually wires for his, a recent order reading: "Please send by Special Delivery and C. O. D. a pair of oxfords with aluminum soles, size six C, to B. F. Keith's Theatre, Washington, D. C. They are great. Regards. S. Karavaeff."

Among the stage folk who play Los Angeles and plan to buy sufficient shoes for a tour at that time, are many interesting people such as Billy Farrell and his Daddy, who are playing Orpheum time. Daddy Farrell is now seventy-six years old, and yet he executes the most intricate steps and otherwise proves that he is as spry as many of the younger dancers. On their last trip to Los Angeles, the old gentleman was fitted with special soles for his work. Then

there is Bessie Love and Flynn O'Malley, who have had many pairs of shoes fitted to their famous feet by Mr. Morgan either in his former location at Burns



Karavaeff Telephones To Los Angeles For His Theatrical Footwear

Shoe Store in Los Angeles or at present in his College Boot Shops.

Of course many of these people, like Karavaeff, place their orders from a distance because they want the special aluminum soles and heels which Mr. Morgan manufactures and which are not obtainable elsewhere. This is due to the fact, that his soles are an eighth lighter than others and are fashioned of a special aluminum composition with glass.

It takes a rogue to catch a rogue, you know, and the same is evidently true of professions

A DANCER'S GIFT

By T. FREEMAN

*If I had Aladdin's lamp, and knew
That a wish would bring me a
gift for you,
I'd ask for you, rhythm, as previous a thing
As the gold and search that the poets sing.
Rhythm of body, and mind and heart,
To make moving and thinking
and loving an art.
And, oh, if I had that lamp and ring,
I'd ask for myself the very same thing!*

on a higher plane, for certainly none other than a step dancer himself could have originated the process by which these Morgan heels and soles for tap and clog dancing are made.

Having been a dancer, Mr. Morgan was more interested in making a sole that would have a clear, sweet sound and give the gradations of tone which are wanted, than most shoe manufacturers are. He understood, from his own experience, the advantages of tone in putting over an act. So, over a period of years, he worked on his idea, until it was sufficiently advanced to make practical an experiment. Then followed a long and weary search for a foundry who would make them according to specifications, for the Morgan formula called for glass to be mixed with the aluminum. This, everyone said, was impossible, and finally it became necessary for the inventor to install a small foundry of his own where he could make the soles to his satisfaction. The finished product is a light weight sole which, because of the glass in the composition, has a clear ring and gives a resonant sound easily carried to all parts of a theatre. In fact, the difference has been noted by professionals who experienced difficulty in putting over their tap numbers in certain theatres, undoubtedly due to the acoustics. Such an experience was related recently by a couple of boys who each had their shoes soled with the aluminum toes and heels on the day before their last in Los Angeles. The act, so they admitted later, had been very poorly received throughout the week, and they were terribly discouraged. Their first encore, however, came on the night they gave a performance with the new soles, and the next night was even more successful. "It's because of the tone," they said, and all who had witnessed the change expressed the same conviction.

Of course since that time many novelties have been work-

(Continued on page 31)



VIRGINIA SLAUGHTER
Pupil of Norma Gould in Her Own Dance interpretation, "The Moss"

Camera Study by Philip Newberg

THE DREAM WALTZ

(Dedicated to Leatrice Joy's latest Pathé - DeMille picture, "The Blue Danube," and introduced at the Wampus Frolic and Ball at the Ambassador Auditorium, Los Angeles, February 25th).



ILLUSTRATION ONE
The Beginning of the Dance

Starting with the gentleman's left foot, take two series of waltz steps forward or in a circle, finishing with a corté and half-turn, or "Flirtation Dip," as in illustration two.



Illustration Two



Illustration Three

Coming out of the Flirtation Dip, the gentleman's weight is on his right foot, his left foot extended in front. His partner's weight is on her left foot, with her right foot extended forward, as in illustration three. This step may be repeated to suit the dancer's taste.



Illustration Five

While the dancers are in the same position as in illustration four, the gentleman places both his hands on the lady's waist and lifts her to a sitting position on his shoulder. While on his shoulder, the lady takes her right heel, extending her leg parallel to her body, as her partner slowly turns in a circle, as in illustration five.



Illustration Four



Illustration Six

As her partner finishes his circle, she slips from his right shoulder in the same position with her left knee, as in illustration six.

They waltz off the floor in this position, as he has her in a perfect position which does not interfere with his leg motion.

Originated and Illustrated by ROY RANDOLPH and JEAN DARLEN
Screenland's Popular Dancers

Art of Make-up

Gold-Bronze or Silver Body Make-up Is Now Possible

By MAX FACTOR

THE matter of grease paint has occupied our attention almost exclusively in previous articles, but there are other problems, particularly for the dancer, which must be given equal consideration. Most important among these is body make-up, and through my close contact over a period of a great many years with the theatrical profession, I have been continually confronted with the numerous difficulties of this type of make-up. The greatest problem and most persistent, I believe, has been the use of gold and silver, the two most desirable colors and the two most difficult.

For many years the matter of make-up for the body was a difficult one from every angle. First of all, and perhaps the most vital to the professional dancer, was the problem of a make-up which would not rub off. No doubt there is, within the experience of all present-day dancers, the humiliation of not only having the make-up rub off, but of having one's costume literally covered with it. Male dancers suffered more acutely from this embarrassment, for their costumes are more often dark and are therefore prone to show the streaks and spots. Since this difficulty has been overcome, their performance is, of course, of a higher quality, and I think that the development of the new liquid body make-up is perhaps more highly appreciated by the spectacular dancers than by any other performers.

During the filming of "The Thief of Bagdad," this problem presented itself time without end. Those who saw this great spectacle will no doubt recall that the production called for the crawling in and out of large vases, and the scaling of walls. This was done many times, but always with the same result—great streaks wherever the body touched. Everyone was in despair, consultations were held again and again and still no solution was forthcoming.

It was then that the necessity for surmounting the obstacle was made apparent to me, and when

I was called upon to solve the problem, I was accorded the absolute cooperation of Douglas Fairbanks and his associates. They were more than pleased to give my new make-up a test and, of course, planned a very rigid one for it. Words cannot express the delight we all felt when it proved successful, and officials and actors alike joined in expressing their enthusiasm.

There was still the problem of make-up for the body in colors, however, and it seemed a serious one. For years, if a production called for a negro, it had been necessary to go in search of just such a person. If a Nubian Slave or an Arabian was called for, it became necessary to stain the body with walnut stain or Bole Armenia. This type of make-up did not prove satisfactory inasmuch as, after its repeated use, the skin would break out or become blistered, and even though this eruption healed, there remained a white blotch wherever the eruption had been. It took a number of years for these blemishes to disappear. This was, indeed, a very unpleasant experience, and a very serious problem for the performer to face. One can readily understand why there came to be a universal dread of applying this make-up to the body.

After spending many hours in scientific research, I was rewarded with the discovery of the injurious ingredients, and since that time I have developed a colored make-up which can be used without fear of harm to the skin. Pure food colors are used exclusively in it, and the performer can apply this new make-up, which comes in many colors, to the body as often, and wear it as long as he finds it necessary, without danger.

The development of the new body make-up is greatly appreciated by the Motion Picture producers. It means not only a saving of money, but also of time. The hours and days which were heretofore spent in searching for the proper type, can now be spent to much better advantage, as it is only necessary, today, to use

one of their players whose ability is recognized and, by the use of the new body make-up, bring forth the character desired.

Another remarkable feature of this new development in body make-up is the fact that it hides blemishes. This method is a distinct contrast to the methods of the past, which caused skin eruptions, for today's body make-up is truly beneficial to the skin, affording nourishment which it is seldom given otherwise.

Water scenes are now being taken successfully, whereas, in the past, this was impossible. Also, any color can be obtained which will enable a dancer or actor to harmonize himself with the color scheme of the setting.

The rapid development of new ideas for the elaborate and gorgeous prologues given at the various theatres throughout the country, has brought additional problems in the matter of make-up. "Something different"—"something new" is the thought of every producer of today. In the past, the play was the thing, but it is not so today. Make-up plays a very important part in the success of a production. The idea utmost in the producer's mind is to make each production more elaborate and spectacular than those before.

There perhaps has been a time in the lives of every professional when color went far toward making a success of his or her performance. While it has always been a known fact that color means much, the realization has never been so great as it is at the present time.

Let us take for instance, the color red, in a particularly bright shade. It denotes life, is stimulating and ambitious. Green is a rather quiet color, sending forth just this feeling. Blue is a color of virtue and suggests faith and trust, while the softer colors such as the pastel shades are for the sweet and demure. Gray, for instance, throws out a cold feeling.

I could cover many pages on

(Continued on page 23)

Mr. and Mrs. Caveman

(Continued from page 9)

ocean, and offer other mimetic evidences of his qualifications as a husband. The girls, on the other hand, who were of marriageable age, would dance in another group, clad in their newest and prettiest of grass skirts, further bedecked in sweet smiles and multitudinous beads, employing the rhythm of the dance to call attention to their sylph-like figures and exceeding grace. Those of the bachelors who finished the dance, which verged very nearly on an endurance contest, were looked upon with awe and admiration by the waiting maidens, and they, having proved their eligibility, might choose whichever girls they most desired to lead to the altar. A rather short and limited acquaintance it seems to us, but then, as some say, dancing is an index to character, perhaps these first ascendants from the monkey, were cleverer with their analysis than are we, today. So throughout life, the celebrations were purely terpsichorean, every occasion, be it ever so slight, being the occasion for a great tribal dance.

It was only fitting, then, that Death should have his dance, and upon the departure of one of the members of a clan, the forces were again marshalled for several days vigorous dancing in a desperate attempt to keep away the evil spirits who must, at such a time, hover near.

Even today, one who is familiar with the various types of dancing which mark these numerous occasions in savage life, can tell, upon witnessing in a strange land, certain dance routines, what the problems of the tribe are. If crops are poor, he knows it instantly—if rains have been too plentiful and floods are feared, their meaning is again perfectly clear, and if it be a birth, marriage or death, there is no mistaking the crude but able pantomime of the primitive man who lacks other means of expression save through the natural rhythm which he has discovered within himself and the use of his arms and legs.

Fear, of course, has much to do with the dancing of many of the ancients. Through fear of consequences for some mis-

deed, they would stage elaborate dances, intended to pacify and amuse the particular god who was, for the moment, outraged, and to regain his favor by entertaining him. This emotion is the basis for the much-discussed devil dances, wherein medicine men and others strive to eliminate the evil spirits which have taken possession of one of their group and caused him to fall ill.

Originally an expression of simple emotions, the dance came, in time, to take on a definite form and to become the accepted symbol of all religious and social sentiments. Processional dancing came to be a definite form of the art, dedicated to religious purposes while group dancing and solo dancing marked the social events. Dancing in couples is purely a Western invention, and it is one which would certainly have horrified the quaint aborigines who did their dance either in solitary splendor or en masse. It is interesting to note that evidences of prehistoric dancing are found in crude paintings on the walls of caves unearthed in various parts of the country, showing that as early as the stone age, man danced to express his yearnings for food, drink or sociability and to terrify his enemies by his characterization of ferocity.

Even earlier than the use of instruments was the employment

of dancing as a means of expression, and about the same time as the advent of Terpsichore into primitive man's life, came the desire to emit queer sounds as accents to his steps. This later became singing, but not until speech was developed. It has been proven that as many as 6,000 years ago, purposeful dancing showed a longer pre-historic development than any other habit.

The mimetic dances were, of course, the most ancient for they served a definite purpose in the life of the tribe, and afforded any individual a means of expression to another. It has been said, however, that this fundamental has been developed, through generations of use, by man into such specific uses as walking, running, dancing, etc., solely as a matter of economy. It is native to the human race to conserve energy, and by employing rhythm, or co-ordinated movement, this end is accomplished. So it happens that pantomimic dancing came first as a means of expression—even before speech.

And believe it or not, some ancient gossip at the very root of your family tree, learned the news of neighboring tribes by watching, from ambush, their pantomime and dances, even as you, when riding on a street car, read a fellow passenger's paper by glancing over his shoulder!

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RUTH ANN FOWLER
Artist pupil of Margaret Hoffington, in a characteristic dance interpretation

MARGARITA
Eight-year-old daughter of Eduardo Canino, is following in her father's footsteps



AIDA BROADBENT
A Belcher pupil, who is now the premiere at the great Roxy Theatre, New York

TRIPPING FEET



BEN AND SALLY
Popular Long Beach teachers of successful steppers, in a familiar pose



ELIZABETH DOBINSON
Artist pupil of Evagene Jeanette, is appearing on many programs in and about Los Angeles

BLOSSOM WILSON
Head of the school which bears her name and teacher of musical comedy and acrobatic dancing





REALIZING what acrobatics are to the theatrical profession of today, the Blossom Wilson Theatrical Dancing Studio, is including acrobatic dance training with all its musical comedy classes. Limbering, stretching, high kicks and the like are included.

"The theatre audience of today demands more than mere formations and routines," said Miss Wilson. "They demand something sensational. Therefore, the properly trained acrobatic dancer finds little difficulty in securing attractive engagements. Of course, to become an acrobatic dancer, one must first have the technique for dancing and be a dancer. Acrobats who can merely perform tricks without this technique, lack the gracefulness, poise and rhythmic expression which we deem so necessary, and they become mechanical in the execution of their tricks."

"The Blossom Wilson School is equipped to teach acrobatic dancing and the student is thoroughly trained in the famous Blossom Wilson American technique of dancing, which means that he or she is able to execute with utmost precision and professional snap, high kicks, splits, back bends, limbering, etc."

Blossom Wilson has developed many of the foremost dancers of the stage and screen. She is, first of all, an artist and a dancing mistress with a thorough knowledge of the human anatomy. Dancers trained by this popular teacher in acrobatic, musical comedy, classical and tap are outstanding for their distinctive professional finish and the artistic rhythmic interpretation of their original routines.

G. LEDDIGH MACFARLAN, well known ballet master of San Francisco who has been out on tour with his successful act, the Macfarlan Russian Re-



EDNA LUCILLE HARVEY
A Breon & Darrow Pupil

vue, is returning to his studio to reopen with classes in dancing, specializing in the interpretative style of work, with classical steps. His studio, aside from being a paragon of professional proficiency, will include classes devoted to the dance in its cultural aspects, with classical and interpretative work for those who wish to acquire grace and poise as well as a means of expression combined with healthful recreation.

Upon his return to San Francisco, Mr. Macfarlan will prepare another act.

SYLVIA SYDNOR, who joined the Brewster Pomeroy Revue a year ago, has been playing big time ever since, and is achieving marked success in New York City. She is a pupil of the Abbott Dance Studio and received all of her training in that school. Ninette, her younger sister, is now studying diligently with Mrs. Abbott, in the expectation that she will be able to join Miss Snyder in the near future. Ethel Abbott was chosen chairman of the Dancing Department of the Eisteddfod this year and many of the Huntington Park pupils of the school have been entered in the yearly contest.

THE pupils of the Evagene Jeanette School have been displaying marked ability at special performances arranged by their teacher, and are much in demand by clubs and organizations of the city. Many of the advanced students in the school are filling professional engagements in local and suburban theatres and are being used for the elaborate prologues which the circuit houses feature.

Miss Jeanette's dancers appeared at Sycamore Grove at the Missouri State Picnic recently and are scheduled to present a program at the Moose Hall in the near future.

GEORGE SARI, a former Los Angeles teacher who is now spending some time with his revered master, Enrico Cecchetti, in Italy, has been engaged for the Diaghileff season of Russian Ballet in Nice, France. The season in France with the Diaghileff Ballet is the first engagement which Mr. Sari has accepted since his arrival in Europe, several months ago.

CARMENCITA, popular Spanish dancer and protege of the Trinidad Goni School of Dancing, has been signed for an extensive Eastern tour. Another popular pupil of the school, Teresita Villagran, is winning by her colorful dancing, the reputation of being one of the Southland's most successful dancers. She recently gained laurels for herself and teacher in the Ramona Pageant.

Many other pupils of the Goni School of Spanish Dancing are winning recognition by their skillfully developed talent and when even they appear they are enthusiastically received. Senorita Goni, the teacher is, herself, well known for her characteristic and original ability and her services for staging programs are very much in demand. Those which she arranged recently for the University of Southern California and for the Western Ebell Club, were heartily applauded and enthusiastically commented upon.

Teresita Villagran, Marian Gatton and Jessie Gordon Durr, advanced pupils of Senorita Goni, have been appearing with the famous Jose Arrias Orchestra as specialty dancers and will continue their engagements for some time.

DAGMAR and Kovernoff, two of Ben and Sally's Successful Steppers, are the featured dancing team of the latest Fanchon and Marco idea, the Diving Venuses, which played Loew's State Theatre in Los Angeles recently. The unique stunt of performing adagio lifts in a tank of water, which is the origination of this pair, proved quite a sensation. The audience realized the difficulty of performing these tricks on a solid floor, and were thrilled by the beauty of the work in the tank.

Ben and Sally have been receiving inquiries about their school where dancing by the sea is a feature, from all parts of the United States, Canada and even the Hawaiian Islands. The fact that pupils are able to study Ben and Sally's modern technique while enjoying the cool breezes of the Pacific, appeals to those who endeavor to combine their summer vacations with work.

ARTIST pupils of the Breon and Darrow School have been appearing on several programs recently. A beautiful ballet was presented in the Hollywood



RUTH HELEN DAVIS

High School a few weeks ago, and the same program was repeated at the Hollywood Masonic Temple a few evenings later. Another interesting program was given for the American Legion in Hollywood, and these are to be followed with many other presentations in the next month or two. Breon and Darrow pupils are very much admired for their professional work and have been accorded enthusiastic receptions wherever they have appeared.

CLEVER dancers of the McAdam Normal and Professional School of Dancing were a distinct attraction of the All Star Flood Relief Benefit Performance staged March 23rd at Oxnard, under the auspices of the Oxnard Woman's Music Club. Artist pupils of the school taking part included petite Grace Seabrook, 12-year-old child genius who has won distinction in scores of Fanchon and Marco productions; little Ardis Mav, acrobatic marvel; Gladys Neill and Jessie Ivie, professional Oriental and acrobatic soloists. Miss McAdam personally presented her dancers in a brilliant professional act of seven numbers which scored a tremendous hit and shared equal honors with the celebrities who appeared. Prominent among those who contributed to the program were Carrie Jacobs Bond, famous composer; Marjorie Dodge, operatic soprano; Alma Real, Mexican prima donna; the Or-

pheus Four Quartet; Calmon Luboviski, noted violin virtuoso, and Burr McIntosh, well known star of stage and screen, who was master of ceremonies.

Miss McAdam also presented a charming program at the Virginia Hotel, Long Beach, March 16, featuring little Nona Arlynn, creased to such an extent that it has been necessary to open several new classes. Toe technique for beginners and advanced pupils, unusual Spanish and Russian solo and group numbers, Interpretive and Novelty Acrobatic Dances are being featured, with special training arranged for the four baby classes. Much interest is being shown in the Hotel Hostess Courses, and the special private coaching for public speakers and singers.

Teachers Normal Courses are open throughout the year and many teachers of dancing and playground directors are taking the year courses while many are already enrolling for the special normal course which has been a feature of the school for the past 16 years. Scores of diplomas have been issued teachers, stage and screen artists.

Among the artist pupils of the school who are now filling important professional engagements are Frances Nash, novelty acrobatic dancer, who has signed a 10 week's contract with the Will King Co.; Dorothy Crooker, beautiful and talented professional artist, who appeared last week at the Metropolitan Theatre; Connie Jean Darling, charming Oriental soloist, who has been filling club engagements in Los Angeles and Long Beach; Raleigh and Montez, exhibition and Spanish Dancing team, who are filling a three weeks' engagement at the Virginia Hotel, Long Beach; Veloise Felt, clever little song and dance artist, and Ardis May, specialty acrobatic dancer, who are in demand for numerous engagements during the spring months.

ANNETTE DE FUCCIO, a versatile young artist of New York city, has been winning applause for her broadcasts over Radio WNYC of violin selections and tap dancing. An unusual combination, but a clever one and one that is undoubtedly "going over big."



LA TRIO EOLIENNE were presented at the Orange Women's Club and the Santa Paula Women's Club in March. Both concerts were booked by the Professional Arts Guild and were considered to be the most delightful and instructive programs to be presented at these clubs in many seasons. The happy combination of harp, violin and 'cello, is further enhanced by the musical congeniality of the players, one with another. Their artistic triumphs have been very gratifying to the manager of the trio and they have received attractive offers for the trio to tour the middle west.

The Wilshire Crest Presbyterian Church engaged La Trio Eolienne for two services on Easter Day.

ROSALIE BARKER FRYE, contralto, has recently affiliated with the Hollywood Conservatory. Mrs. Fry has for the past three years been soloist at the First Presbyterian Church, Hollywood. Her many friends, both social and professional, will be benefited by her having opened a teaching studio in Hollywood.

THE recent piano concert of Guy Bevier Williams at the Biltmore Hotel was one of the finest to be heard in Los Angeles this year. Mr. Williams is a truly great artist who assumes no mannerisms nor eccentricities. He is under the very splendid management of Mae Norton O'Farrell.

MAY BOOTH, contralto and artist pupil of Jessie Weimar, was heard recently and with great pleasure at the Hollywood Opera Reading Club.

By CATHERINE JACKSON

THE concert by La Trio Eolienne on March 27th at Harvard Auditorium was enthusiastically received by an audience very gratifying both as to size and importance. The program included modern works by Tournier, Renie and Fabre as well as classic and romantic works from Bach, Gounod, Rachmaninoff, Tchaikowsky and Rubinstein. The Professional Arts Guild, under whose direction the concert was given, are planning a number of splendid appearances for this concert trio for next season.

THE Professional Arts Guild presented Curtis Crellin, tenor, and Nina Herschel, pianist, in recital at the Beaux Arts Auditorium on March 14th. This concert presented only extremely classical works, while a second concert, to be announced later, will offer modern and romantic material. These very sincere artists present only the best in music and their concerts are of interest to musician and layman alike.

A NEW trio to be called the Thamyris Concert Group has been organized by Maria Gerdes, pianist, Flora Meyers Engel, soprano, and Joseph Jean Gilbert, flutist. Their first concert will be given at the Beaux Arts Auditorium on April 23rd.

LAVERNE C. FLEETWOOD, Hollywood's most prominent exponent of the Dunning system of piano teaching, presented her twelve-year-old pupil, Leona Mignon Prost, in recital at the Hollywood Plaza Hotel on Tuesday, March 30th.

THE membership of the Hollywood Opera Reading Club has grown to such proportions as to require the El Capitan Theatre for its meetings. This splendid organization is under the direction of Dr. Frank Nagel and boasts one thousand members at the present time.

At the April meeting Dr. Nagel will present Wagner's "Die Meistersinger." Dr. Nagel at the piano will give an analysis and explanation of the opera. The principal roles will be sung by Nelle Gothold, May Booth, Ivan Edwards, Pinery Selby and Mr. Louis. A miniature "Chorus" will be supplied by the singing of Alice Forsythe Mosher, Lillian Farquhar and John Cline Montielti.

IORETTA PENFIELD, a delightful singer who has been coaching with Grace Wood Jess, gave a private audition to Miss Jess and her friends in the auditorium of the Cummock School of Expression recently. Miss Penfield's programs are "costume recitals" whose charm is heightened by unique and extremely artistic pantomime. She is a pupil of Grace Wood Jess. The writer has seldom been more delightfully entertained.

MR. JACQUES LE GUENE, of the "Artist's Melting Pot," presented Joseph Edmiston, pianist, in recital at the "Melting Pot" studios on Saturday, March 31st. Mr. Edmiston will accept pupils through the "Artist's Melting Pot," and will teach in their studios on Saturday during the coming season. Mr. Edmiston will be heard soon at the Hollywood Plaza Hotel.

The Art of Make-up

(Continued from page 16)

just the subject of color, but I only wish to mention a few in an effort to make clear the thoughts and desires of the producers in developing colored make-up. They so well realize, after many years of experience, that color is the very expression of the play at hand. It helps to bring the audience closer to the feeling the performers are making every effort to portray. They, too, realize that bright colors bring out the best there is in the performer. It gives inspiration.

There isn't a day passes but what I am called upon to develop some new color; vivid reds, greens, and peculiar shades of blues which some one of the numerous producers wish to use in an effort to develop a spectacular effect in their production.

Fanchon and Marco are the greatest producers of spectacular prologues, today, and as a result their needs are numerous. There is scarcely a day that they do not call upon me for something entirely different in the way of body make-up. Sensational effects are their aim, and we are able to work out startling new colors and combinations that dazzle an audience and even surprise the performers themselves. These producers are geniuses in creating extraordinary stage settings, and it is essential that the motivating spirit of an "Idea" be carried out even to the performers. In such cases as theirs, colored body make-up is indispensable.

This new make-up was used entirely in such large productions as "Thief of Bagdad," "Ben Hur," "Sea Hawk" and many more too numerous to mention.

There is the question of gold-bronze and silver make-up for the body. This, for years, proved a very serious matter, due to the fact that it penetrated and clogged the pores, stopping all porous respiration and thus causing serious illness to many and in several instances, death. Still the producers were desirous of obtaining the metallic effect through make-up in many of their most stupendous productions.

Again, the matter of color manifests itself. Gold is the greatest color of all. It gives the feeling of proudness, something to be re-

spected and it attracts the eye as no other color can or ever hope to. And yet it has been the very color most feared. Undoubtedly, a great many who are reading this article, have long had the great desire to cover their bodies with this most entrancing color, but always held back due to the great fear of its impending dangers.

One occasion, which I can cite, in which the terror of gold was justified, occurred during the production of the Thief of Bagdad. An actor named Sam Baker, who had been wearing the gold make-up for fifteen minutes, began to sway. He commenced to feel very ill, and those about him saw that there was something wrong and hurried to his assistance. Cognizant of the great danger of gold make-up, the diagnosis was quickly made, and men began scrubbing him as rapidly as possible, in order to remove the injurious coloring. This danger was so well known that it was with great fear that a performer would consent to use this type of make-up, and finally the terror of what disaster might occur upon its use, became so widespread among producers and performers alike that again I was called in for consultation.

After making a careful study of the question, I realized that there was nothing but the regular gold-bronze or silver powder that could be used to bring about the desired effect. So the next thought was to develop a method whereby the body could be protected before applying this paint. From that point I worked, and so evolved the method which is now in common use, whereby gold-bronze and silver can be and are worn without any fear of dangerous results to the wearer.

The test of my method proved satisfactory, and Noble Johnson wore the bronze make-up in the filming of the Ten Commandments, and wore it at one time for eighteen hours without any harmful results. For the production of Peter Pan a great many girls were made up according to this method with the silver and gold and it also proved most successful. The Mack Sennett Studios have used this type of make-up by method in many of their Technicolor scenes which have been produced in the recent months.

There is one act over the Fanchon-Marco route known as the

"Jade Idea," in which the bronze make-up has been used for over sixteen weeks applied twice a day without harmful results. Ten acrobats were made up in gold for three months in the prologue of "Bardelys the Magnificent" at Carthy Circle Theatre. These are but a few instances of the use of bronze and silver make-up.

The method which I have developed is indeed a very simple one and one which I am very desirous of divulging to the profession so that those who are called upon to apply this particular type of make-up may know that they can do so without fear of bodily harm.

Apply first a heavy coating of my liquid body make-up No. 5 or No. 5½, rubbing it in well and allowing it to dry. Then take some gold bronze, which you can obtain at any paint store, and mix it with glycerine until you have a thick batter. Apply this on the body with the hands or with a brush. It is very easily removed with soap and water under a shower. The gold which we have found to be the best and which most of the above mentioned people have used, is the Fuller's AA Pale Gold-bronze.

This method, as you will see, allows the body to breathe and still be covered with the bronze or silver make-up which is so desirable. Safety is assured the wearer, for with this, as in other types of make-up which I have developed, I take keen delight in working out formulas that are non-injurious to the skin and which will be most simple, most effective and most practical.

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WITH plans calling for a visit to one of the world's motion picture studios where visiting teachers may see a motion picture in actual production—the Earle Wallace Summer Master Class conducted annually at Los Angeles is creating more interest than ever this year, especially since the announcement that the course would include three hours of intensive training daily instead of only two hours as in past years. The additional time will be given over to the very latest ideas and correct fundamentals of tap and acrobatic dancing, presented under the tuition of John L. Root (tap) and Frank Tupper (acrobatic), who hold their positions as associate teachers with Earle Wallace, the American ballet master, through the reputations they have established nationally, as authorities in their respective lines. One hour daily will be devoted to the famous Earle Wallace Americanized ballet technique, and another hour daily to the ten professional routines which will also be presented personally by Earle Wallace.

Sessions of the Earle Wallace Master Class will consume the entire forenoon, giving the afternoon free for pleasure or practice. The month of July is particularly pleasant in Southern California and in direct contrast to the sweltering summer heat of the East.

APPEARING at Grauman's Egyptian, Hollywood, recently, were Hoff and Hunt, a couple of extremely clever and graceful adagio dancers who include an original apache dance

THE students of the Ruth Helen Davis School of Drama and the Allied Arts have been successfully appearing in "The Little Princess," by Frances Hodgson Burnett, author of "Little Lord Fautleroy."

This charming play, based on the fascinating story of Sara Crewe, has been sponsored by the Parent-Teacher Association, and presented for five consecutive Saturday afternoons at the following High Schools: Los Angeles High, Virgil Intermediate, Franklin High, John Muir High, and Fremont High.

This successful school, which is operated in connection with the Belmont Theatre, located at Vermont and First Streets, will open its spring term April fifteenth. Unexcelled opportunities are provided for all students to make public appearances.

"The Supreme Victory," a play by Ruth Helen Davis, in collaboration with the late Ella Wheeler Wilcox, which was produced in Boston and New York, is now in rehearsal for a big production in the theatre. Fifty children from the Ruth Helen Davis School will participate in the acting and dancing.

Frieda Mueller Sterling, the principal, announces a violin scholarship, which has been awarded to the music department of this school by Mrs. Kate Crane Gartz, a well-known philanthropist, who is deeply interested in the advancement of music in California.

Miss Davis feels that it will be a great honor that Madame Lilli Petschnikoff, brilliant violin virtuoso and internationally famous concert artiste is to head the violin department of this new and progressive school.

THE audience at the Carthay Circle are being thrilled by the spectacular dancing of Vina and Arthur. They have seen many adagio teams, but none as clever as this pair. The principle reason for their success is this—they are constantly perfecting their work under the watchful and artistic eye of Mr. Tamon. They have spent many long hours on every little movement and the result is a harmonious, artistic picture at every move of their technically trained bodies.

Tamon has developed many wonderful adagio dancers; with Vina and Arthur among the best.

AN act that deserves the big hand it gets is appearing on Orpheum time under the title of Ida May Chadioier and her six dizzy blondes. The colorful and original scenery and clever curtain effects are a relief from the usual stereotyped settings and the blondes are not hard to watch. Especially commendable is their stair dance and they are well drilled and timed. Ida May herself is full of pep and is particularly good in a snappy tap.

ENGAGED as premiere danseuse at the famous Roxy Theatre in New York city, Miss Aida Broadbent has left Los Angeles for an indefinite stay in the East. Miss Broadbent, for five years a pupil of Ernest Belcher at his Los Angeles academy, is said to be one of the most finished dancers developed in this city. For the past two years she has been prima ballerina of Fanchon and Marco revues, appearing in leading cities of the west.

PEASANT DANCES OF THE OLD WORLD



These little girls of the province of Hesse, in Germany, get a great deal of enjoyment from dancing, in spite of their heavy rough shoes. The most conspicuous part of their costume is the tiny cap tied to the top of the head.



The peasants of Sardinia have a dance which is somewhat less active than those in vogue in this country. It consists mainly of rocking slowly back and forth in time to the singing of a traditional chant or the music of an accordion. It is necessarily somewhat of a solemn affair.



In Austria, the maidens who take part in the "Millers Dance" have to be of fairly sturdy proportions in order to cope with some of the more energetic figures of the dance, such as "The Star," shown here.

Hawaii—The Dancing Maiden

Subtle Interpreter of All That Is the Charm of Hawaii

By IRENE COWLEY

DANCERS like to think of Hawaii as a carefree maiden with music in her expressive dark eyes; her slender body, lithe as one of the palm trees silhouetted against the southern sky, breathing the very spirit of Terpsichore.

Sometimes she dances serenely in the moonlight on the beach at Waikiki, silver gleaming in her raven hair, the while a beach-boy lazily strums his guitar. Sometimes she dances lightly in the sunshine, while the curling breakers add a madcap chorus at her feet. Yet again she disguises herself as Pele, goddess of the volcano of Kilauea, and writhes in a dervish of crimson anger, her cloak a blanket of flaming lava as she whirls before the gaze of the amazed spectators looking down at her.

In her dance you see all the past of Hawaii, the exultant joy of native feast cooked in heated stones beneath the soil; the awed worship of the gods and goddesses that ruled the destinies of the ancients; all the mystery of tabus, ceremonials and rites that accompanied plantings, harvestings, births, marriages and deaths; the uniqueness of the rare grass hut and the native pounding his daily poi by hand; and always one sees expressed the tranquil, happy-hearted temperament of a people that are children of an indulgent nature.

In her dance you see the beauty of the flowering trees of Spring—the sapphire jacaranda showering cascades; the regal, flaming poinciana tree over which Hawaii seems to have spread her crimson cloak; the winding miles of radiant hibiscus hedges with their riot of salmon pink and rose-hued blossoms; and the golden shower tree with its flowers of primrose yellow.

In her dance you see the hauteur of the snow-capped mountain, Mauna Kea; the grace of the verdant cliffs of Molokai; the dignity of sculptured Iao Valley on the Island of Maui; the warmth of the tropic beauty of the Big Island, Hawaii, with its ferns as high as

The trip to Honolulu and three months' study of Hula dancing under the able guidance of Mme. Dorothea D'Anton, noted authority on the dance, which *The American Dancer* is offering FREE to all who obtain the required number of subscriptions was selected as a fitting reward for this effort because.

Honolulu, the enchanted land of romance, is the Western mecca of *evrythone*—both old and young long for the time when they can bask in its tropical sun, imagination fired by the strumming of ukeleles as grass skirts sway to their rhythm. The Hula, in any form a fascinating dance, is so widely divergent that one must have first-hand acquaintance with its various interpretations, and in no other place that we know, can a student acquire so thorough an understanding of its intricacies than by these private lessons with Mme. D'Anton. Native exhibitions will be arranged for the winner, and Mme. D'Anton plans not only to impart a fundamental knowledge of the dance, but to train this fortunate pupil for stage presentations upon her return to the mainland.

Then, too, Honolulu is of the West—it is the most picturesque of all Western spots, and it is fitting that a magazine, dedicated to the service of Terpsichore throughout the West, should choose to further an acquaintance with our own neighbors. A glorious vacation is always a welcome reward for work well done, but we felt that the winner, or winners, of this contest were worthy of a good time combined with an opportunity to improve their native talents and to carve a niche for the future. For that reason, *The American Dancer* chose to send the fortunate one or ones, on a palatial liner, affording the most luxurious surroundings and impeccable service, midst delightful fellow travelers, to that enchanted isle where three months may be spent in happy good times combined with earnest endeavor.

trees and its Rainbow Falls dazzling in the sunlight.

Finally, in her dance, you sense the flowing rhythm of the rich Hawaiian language, so easy to learn with its seven consonants and five vowels. Already you are familiar with dozens of expressive words which you use naturally, just as you will use much of what is Hawaiian—naturally.

Her dance, then, is the subtle

interpreter of all that is the charm of Hawaii.

Between her and the mainland of California stretches the smiling southern route from Los Angeles over whose gentle curves the white liners sail with the leisurely, gliding motion of the dance itself, and on whose spacious, sun-warmed decks stroll travellers in the age-old seach of beauty.

And from the moment they leave the Los Angeles Harbor, nothing but beauty is theirs. There is the beauty of the friendliness aboard the great white liners, the informality that comes with deck sports, dancing to the strains of excellent music, swimming in the Pompeian pool, bridge tournaments, charming conversations in the comfortable deck chairs, with warm breezes racing alongside all the way. There is the beauty of the lemon-colored tropic moon, emerging from the Southern sea to ride across the sky. There is the beauty of the long, luxurious, restful days on an ocean route which is affirmed by mariners to be the smoothest for its length in all the Seven Seas. There is beauty in anticipation of those volcanic islands that lie in mid-Pacific, fished out by an ancient god eons of years ago.

While, on landing, there is the beauty of the slender, honey-colored Hawaii herself, dancing down to meet you at the dock, a perfumed, flower lei ready to be placed around your neck as a symbol of her affectionate welcome to her flower-strewn, amber-hued shores.

TESTIMONIAL FOR ISADORA DUNCAN IN OCTOBER

S. Hurok, the well known concert and operatic impresario, has just issued an announcement that he is planning the world's greatest dancing festival as a tribute to the art of the late Isadora Duncan. It is announced that this festival will last six days and will be held during the week of October 8th. At this writing the place has not been selected, but in all probability Madison Square Garden will be the scene if all plans mature.

Musical Comedy Is Field

(Continued from page 11)

is well to possess," he pointed out.

In the modern school, according to Mr. Morosco, naturalness is the keynote of the training—there are few, if any gestures, for he maintains that the day of flinging one's arms heavenward in a moment of great stress is distinctly passe—and that even though our lives are considerably accelerated by the advent of fast motor cars and airships, our emotions are not flouted and are much less visible. "Naturalness" is the trend of this new school, and it strives for a technique among actors and actresses that enables them to engage in the most vital situations with a manner so much like yours and mine, that we will be moved to share their feelings.

"Repose" is another essential as he outlined the requirements of a well-rounded stage training, and a most interesting quality it is, for to my mind it is merely the ability to command attention by one's absolute quiet and poise—perfect self-control and its attendant arresting effect on others.

Not one of these people who preaches much but practices little, is Oliver Morosco, for he does not advocate anything which he, himself is not master of. Dancing for instance—there is no branch of the art which he has not studied, and he offered an exhibition of tap dancing and a few ballet steps, as proof of his proficiency.

It is, of course, Mr. Morosco's aim to give the students whom he accepts in his new Los Angeles studio, every type of training which he deems necessary, and to that end he has engaged the well-known Carl Sibbert as vocal teacher, and Stanilus Povitch, of New York, to teach the modern methods of musical comedy dancing as well as all other forms. "All types of dancing are essential if one is to make a success in musical comedy," the producer claims, "although after once having acquired the technique of the various branches of the art, one must rely on the director's judgment as to which is best for the indi-

(Continued on page 32)

Hawaiian Hula Technical Practice

By DOROTHEA D'ANTON

STAND with heels together, toes out in the first position of dancing. Do not spread the knees.

Place the fingers on a bar



straight in front on a line with the chest. Do not move the shoulders.

Count one, pushing the abdomen front; on second beat throw the right hip out to the right side; on the third measure push the back out; on the fourth throw the left hip to the left. Do this movement three times, hesitating on the right side on the fourth time around.

Reverse, the back pushes out on one; left hip on two; abdomen on three; right hip on four.

Practice until the movement is smooth, not jerky and without effort.

Hands are most important. Use the time-worn figure eight for practice. Write an eight with alternate hands on the sky, on the earth, in front with extended arms, to either side. This old timer has worked transformations with hands that have seemed impossible.

Another old friend practiced faithfully will make your hands look like bits of chiffon luring the onlooker in an invitation to the dance. Place a handkerchief in

either hand, lightly between the thumb and middle finger. Wave these handkerchiefs alternately, then together in half circles to the right and left keeping the arms on a line with the chest.

The Hawaiians are very smooth dancers. They have the appearance of floating across the floor. These dancers have been dancing from earliest childhood and age does not make them tire. They retain the lovely spirit and wonderful movements as long as they live. The very young children, youths and maidens and their elders, dance with the joy and abandon of the Springtime of life.

Foot Movements

1. Step to the left stamping the foot lightly on one, on two draw the right to the left in third position, on three the heel slightly out, hold the fourth count.

2. Step from first position of the feet into fourth front using a half circular move; on the second count, step to fourth position back still using the half circular move; on the third count draw the foot into third position; on the fourth beat hesitate with heel slightly turned out.

Combination Movement

Holding the arms on a line with the chest straight in front describe half circles using the hip motion and step movements. The hands and eyes and head follow



the foot in the combination work. Faithful practice of these will be very helpful when you begin the study of the much abused Hula dancing.



BROADWAY WHISPERS:

THAT Moss and Fontana, celebrated night club dancers, have decided to go their different ways.

THAT Eleanor Brooks has signed with Ted Lewis to take the place of Bobbie Arnst.

THAT Bob and Muriel Johnson's dancing at the Club Lido is causing some very favorable comment.

THAT Jeanette Hackett, with a company of ten, in a new dance feature, is another important Keith booking.

THAT Earl Carroll will soon have another "Vanities" in rehearsal but no bath tub scenes will be incorporated.

THAT Janet France has just finished a successful western tour and will open on Keith time very shortly in a new skit called "Toot Sweet."

THAT Manual and Vida, now at the Lafayette Cafe, Hollywood, expect to have their New York premiere this coming fall before accepting European offers.

THAT Albertina Rasch has been swamped with offers for troupes of girls and is making even staid old London forget the famous Tiller aggregation. She has room for about two hundred new girls for these troupes.

THAT Eleanor Ambrose, widow of the famous Maurice Movet, has called off her engagement to her dancing partner, Charles H. Sabin, Jr., and will not glide to the altar with her \$250,000 feet any more. Eleanor says her career comes first now. She and Sabin, who will continue as her partner, sail for Europe May 1, to fill engagements there.

THAT Ted Lewis and his band have again opened on the Keith circuit but minus the services of Bobby Arnst, the shapely dancer.

THAT Una Fleming, of Ernest Belcher's school, is a made-to-order partner for Joe Niemeyer, who monkeyshines in a top hat.

THAT Isadora Duncan's sister, with a group of her pupils, will appear here in a concert at the Manhattan Opera House toward the end of May.

THAT "Rain or Shine," the Joe Cook musical comedy, has the Russel Markert's "American Rockets," the "Chester Hale Girls" and Tom Nip's troupe, all making favorable impressions on the audience. In addition to this large chorus, Trini, the famous Spanish Dancer, continues to score with her work.

THAT Harland Dixon, the eccentric hooper, is finishing up a full seven year contract.

THAT Frankie Bailey, who was a famous dancer about a quarter of a century ago, is thinking of staging a come-back.

THAT Ann Noulette, the dainty dancer, almost froze to death Palm Sunday trying to show the town the newest in Spring clothes.

THAT Jean St. Jean, featured dancer of the Frivolity Club, was one of the two honored guests at the ball of the New York District Reporters.

THAT Michio Ito, Martha Graham and several other well known dancers will appear in a concert at the Manhattan Opera House the latter part of May.

THAT Jack Manning, who will teach the Dancing Masters' tap routines this August in Detroit, is preparing to spring some new ones on the teachers.

THAT Harry Delmar has taken his "Revels" revue, which had a long run at the Shubert Theatre and boiled it down to a vaudeville act, which he has booked over the Keith circuit for a long run. He carries a company of twenty-five and has been booked through Charles Morrison.

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Silver metal cloth forms the bodice of this gorgeous costume, while the voluptuous skirt is of ostrich feathers in pure white—making a striking gown modeled along Spanish lines, but distinctly different because of its silver and whiteness. The comb, which is worn in the hair, is heavily studded with jewels of many colors, as well as diamonds, and the ear-rings and other jewelry match. The fan, which is carried in the hand, is also of ostrich, exquisitely patterned with small colored feathers, and boasting a jewelled handle.

Gram



THE ART of MAKE-UP
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Monsieur Herriot has been offered for the Luxembourg or Rodin Museum a portrait of the late Isadora Duncan painted by Carrier. This painting was sold by Miss Duncan in days of hardship and recently discovered in a dealer's shop by Madame Yorska, a friend.

The Dolly Sisters, who are great favorites here in France, were given a great ovation recently at a concert in Cannes. This was their first appearance since the serious illness of one of the sisters who was reported as dying.

February 12, the ballet, "Songe d'une Nuit d'été" arranged by Lois Fuller just before her death, was given here at the Opera House Nice. At the rise of the curtain the music was drowned by the hissing and whistling of the gallery, but the ballet continued and was one of the successes of the evening. So great is the success of the Fuller ballets here that they have given several special demand performances besides those scheduled.

The latest craze in London is an ice ballet which started at the yearly circus at Olympia, and many theatres are bidding for future ice ballets so most dance students are eagerly learning to ice skate.

The London night clubs have received such old-fashioned dances as "the polka," "the barn dance" and "the lancers." The announcement of "take your partners for the polka," has created that party spirit which was so needed at most night clubs.

Europe is getting its share of famous American dancers this year. Here on the Riviera Nina Payne has been dancing whilst

Ruth Page is to dance in Berlin under the management of Mr. W. K. Varney.

An American dancer with a curious name doing curious dances is causing quite a stir in dance circles in London, England. Calling herself "Angna Enters" a sort of disease of dancing, she does one dance lying on her back on a sofa and another while playing the piano. Miss Enters gave her first European performance at the St. Martin Theatre, London, assisted by a pianist and dresser only, lasting two hours.

John Alden Carpenter, the composer of the American ballet "Skyscrapers," given at the Metropolitan two years ago, is now in Munich, Germany, to produce his ballet at the State Opera.

This is an honor for an American composer as the Munich organization is one of the best in Europe.

Only just over two years ago a young colored girl came from 63rd street New York, in a negro review to the Champs Elysées Theatre, Paris. Today she is the idol of Paris. Josephine Baker. The negro dancer's rise to fame is one of the sensations of Paris. Paris has almost gone into mourning because she left to appear in Vienna. Every paper for weeks has been full of regrets. Josephine, arriving in Vienna, was forbidden to appear. After weeks of discussion (which meant much publicity), a consent was granted.

Miss Gaiatry, the Hindu dancer, is also an equestrienne, having won the race from Paris to Cannes, 1000 kilometers, in 13 days, Miss Grossi second and Miss Cody of America third. Now Miss Gaiatry is dancing here on the "Riviera" Ses Dances Nues.

PHILIP NEWBERG

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NEWS of the



By ALBERT LUDWIG

The California Association Teachers of Dancing will hold a meeting in both Los Angeles and San Francisco the first Sunday in May. An election for the purpose of choosing demonstrators for the September Convention will be held on this day.

President Mabel Hasse of Stockton is making plans to attend the Convention of the Dancing Masters of America, in Detroit. Miss Hasse will return in time to preside at the California Association Convention.

Teachers of the C. A. T. D. are urged to send items of interest to Albert H. Ludwig, Chairman of Publicity, 640 14th Street, Oakland, Calif., so that due publicity may be given them.

Miss Hasse will appreciate any suggestions for the welfare of the association and its members. Send your ideas to 531 East Main Street, Stockton, Calif.

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Vocabulary Contest Winners

Names Announced — Awards Made

HERE they are! Following is a list of the winners in *The American Dancer's Vocabulary Contest* as selected by the judges, Norma Gould, Ernest Ryan and Guillermo del Oro.

Those competing in the contest for these valuable prizes were admonished through the written instructions printed in each issue, to send in the longest possible list of dance terms, correctly spelled and correctly defined. Many of the lists were lengthy, but, upon checking them over, the judges found them to be copied from the glossary of various books on dancing, and the mere fact that words of another language were translated into English did not constitute a definition. In such instances the words were not allowed for credit. Neither were such words in general usage as the French 'a', etc., considered—for they are not 'dance terms' and the contest specifically insisted upon terms pertaining to the dance.

The prizes will be awarded immediately, and those who competed in the contest and have not received their entries, may have the lists returned if stamped, self-addressed envelope is sent.

The lovely photograph of Alice Marvin which appeared on page 13 of the March-April issue of *The American Dancer* was a camera study made by Philip Newberg of Los Angeles, a photographic artist whose devotion to the dance has made him a specialist in this line.

Those who made the best showing when all of these deductions were made, however, are:

ELZA HOUDA, 4269 Lexington Avenue, Hollywood, California.
Winner of First Prize—Six months—tuition with Winfred Churchill.

DOROTHY MORENO, 2226 Ewing St., Los Angeles, California.
Winner of Second Prize—Make-up kit from Max Factor.

JANE ALEXANDER, 604 Holly St., Portland, Oregon.
Winner of Satin Ballet Slippers from Mills Shoe Company.

radically, the order is easily executed.

"Shoeing the stars is a fascinating business, for each one's requirements are distinctly individual and whether their purchases are made by mail or in person, there is a very definite personality about a dancer's shoes which must be catered to," says Mr. Morgan, and he certainly should know, for the College Boot Shops is a rendezvous for professionals and he has been shoeing them for many, many years.

Shoeing the Stars

(Continued from page 12)

ed out—spurs have been made by Mr. Morgan of the same composition to take the place of the steel spurs which are much too heavy to dance in, and also aluminum soles with jingles in the toes instead of in the heels have proven novel and entertaining.

And that's why Los Angeles has become a shoe-mecca for professionals, also explaining why when across the continent, they buy by telegraph and telegraph and dispatch their shoes, air-mail, to Mr. Morgan to be fitted with aluminum soles. Of course, since these soles are hand-cast and not dye-cast, he can reproduce any last which has once been made, and unless the style of the sole is changed

NEXT MONTH

The American Dancer is to have the honor of publishing the first and only interview with A. Leo Staats obtained since his arrival in the United States. This celebrated master of the ballet of the National Opera of Paris has told Guillermo del Oro his life story, and it appears in most interesting detail in the June issue of this magazine.

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Musical Comedy Is Field

(Continued from page 27)

vidual. For, after all, the director looks at the performer through the audience's eyes, and it is not uncommon for him to see a presentation in an entirely different light from the actor or dancer. Of course, too, there are always some who seem unable to take direction, who insist upon doing what pleases them, regardless of their proficiency. Just such an instance is within my own experience—that of a girl who is an exquisite toe dancer, but who dearly loves tap dancing and, although she is only fair in this type of work, insists upon doing it. To her detriment, of course, because an audience can not share a performer's indulgence in her own whims."

Among the countless stars that Oliver Morosco has developed, are the names of many who were originally dancers and whose ability to execute a few clever steps has done much toward bringing them fame. There are such famous names as Leo Carrillo, Marjorie Rambeau, Lenore Ulrich, Roberta Arnold, Lewis Stone, Edmund Lowe, Marshall Neilan, William Desmond, Fay Bainter, Eddie Cantor, Charles Ruggles, Selma Paley, Charlotte Greenwood, and Frances White on the roster of Morosco proteges who have achieved fame and fortune (the latter being gauged by their salaries which run well into the four figure mark). The last six of these were dancers and, for the most part, continue to win plaudits by their nimble steps.

Today there is a lamentable lack of young juvenile and leading men and women, according to Oliver Morosco, and his aim is to train those of the younger generation who have talent and show promise, for a place on the speaking stage or in musical comedy work. For that reason he is embracing in his school all branches of the work, such as dramatics, music and dancing, including, in fact, "everything but Shakespeare and Grand Opera," to use his own words. The students will be taken from the school for parts in his own productions whenever they show

sufficient development, although this is evidently not a long, slow process, for Mr. Morosco considers six months training ample for sufficient background to enable a student to accept an engagement. His work is all given in rehearsal form, so that stage-fright is very nearly eliminated and stage presence is developed from the start.

"It is surprising," Mr. Morosco said, as we closed our interview, "how few chorus girls there are who are qualified to go any further than 'the line.' Isn't there any way they can be awakened? In a recent production of mine, I used sixteen girls and sixteen men in the chorus and, out of all the girls, there were only two who could read a part—be it ever so small! They were given parts and the rest remained in the chorus!"

And that is an instance of why he advocates a well-rounded training, for he believes that when the opportunity presents itself, one should be ready to grasp it. As it happened, the two girls whom he mentioned were eager to study and learn, and they worked long and hard to perfect their parts in the particular play they were then in, with a view to obtaining recognition for future productions. They were rewarded, for both are now playing in Los Angeles theatres, while no one knows what has become of the chorus girls.

In looking back over our conversation, it seems to me that the qualities which Mr. Morosco was most insistent upon were personality and ambition—and beyond that he deems constant application and hard study the elements of success.

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