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WHEN RESPONDING TO ADVERTISEMENTS ON THESE PAGES

It is interesting to know where an ad is seen!



**B**ORN of a sincere love of the dance and a keen appreciation of its beauty, this magazine came into being just twelve months ago! Dedicated to Terpsichore as chief among the arts, it embraced music and drama in the belief that an understanding and appreciation of the triad increases the joy to be derived from each.

If, in this time, it has been our fortune to develop a deeper understanding of the dance, a greater harmony and appreciation of rhythm, not only as foremost of the arts, but as a vital, soul-inspiring factor in our lives—we are content.

To have enriched the experience of others by bringing them into close acquaintanceship with the dance, is to have rendered a service of which we may be proud, and it is in the hope that we have so fulfilled our mission, that we rejoice on this anniversary! "To have joy one must share it—happiness was born a twin" has oft been quoted, but never has its moral been the goal of more sincere effort.

Twelve months have passed—and again we come to pay homage at the throne of Terpsichore—to whom we pledged allegiance. This time, however, we come not in anticipation and wonderment at what the future holds, but proud in the knowledge that we have redeemed our promise and firm in the conviction that *The American Dancer* has justified its existence and is worthy of the place it is privileged to occupy as the only dance publication in the West. This past year—the first in *The American Dancer's* history—has been one replete with interest and rich in friendships and experience—destined to bear fruit throughout the years to come. So—we enter on our second year saying with the poet—

"I AM NOT FIGHTING MY FIGHT  
—I AM SINGING MY SONG!"



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# THE THIRD GIFT

*Beauty she had,  
Riches she had, then—  
Fame sought her out*



By SUSAN BISHOP

*The Story  
of  
Dolores Del Rio*

TO some the Gods are good from the very beginning; others struggle all their lives for just one little ray of sunshine. In the former category comes Dolores Del Rio. Surprising how, having everything she wished for, all things within her reach, she should turn to the movies, accept the severest criticism from her friends and relatives, as well as to substitute an exacting life for one of ease and comfort.

Dolores del Rio went to motion pictures from the exclusive society of Mexico City. In private life she is Senora Dona Dolores Asunzolo de Martinez del Rio, the only daughter of Don Jose Asunzolo, a wealthy land and mine owner of Mexico. Having lived in Mexico City all her life, her beauty and talent had opened every door of the city's society to her, her presence was demanded at all prominent gatherings.

She made her debut in amateur theatricals in Mexico City in 1920 at a benefit for the Hospital for Incurables. With the same enthusiasm and sincerity displayed in all of her screen work, Dolores danced with no thought of the resultant praise of those present, but only with the thought of her art and with thankfulness for her ability to help those not so fortunate as she.

But the applause was such that it was impossible to believe that it was extended to her merely because she was Senorita Dona Dolores Asunzolo, the only daughter

of Don Jose Asunzolo. Her heart sang in knowing that she had something which she could offer to others—something to give in payment for her wealth and beauty, talent and good fortune.

That was seven years ago. Shortly afterwards came her marriage to Jaime del Rio, and their honeymoon, spent in Europe. Even at that happy time, she was willing to sacrifice her pleasure to the work before her; she could not forget that she had within

her the power to give enjoyment to others, so she spent many hours in studying dancing with some of the masters in Paris and Madrid. This entailed strenuous work and she sacrificed much to her ideal, for she knew that the gift that had been bestowed upon her could only be used to the best advantage by perfecting it with study and practice. In doing this she was appropriating time that had always been given to society, which, due to the wishes of her husband and her parents, she could not forsake.

Upon her return to Mexico City, every spare hour was put into practice and study. No request for her to appear in public was rejected, and she danced in many amateur theatricals. For each performance it was necessary to have something new for her audience, for it was always made up of the select few, and they were not easily pleased.

"Although I loved to dance, there were times when it seemed that I could not continue my studies. If only it had been possible to leave society and devote my entire time to perfecting my dancing, I should have been happy, but to have carried out these desires would have been to incur the displeasure of, not only my husband and parents, but of my friends, as well," confided Miss del Rio.

"There were times when I felt that my ambition was but a  
(Continued on page 31)



# Let's Dress Up

The Objective of the School Pageant

By RUTH I. PRICE

THERE is scarcely a human who has not, at one time or another, felt the urge to "dress up," to strut magnificently the magic boards of make-believe, brandishing a terrifying wooden sword or declaring sonorous phrases calculated to make the hair of the audience rise in horror.

This histrionic desire is inborn in practically every human being, but in most cases it is permitted to wither away from lack of nourishment, thus depriving the child of great advantages in character building, for, properly directed along well-thought-out and scientific channels, the latent desire can be developed toward the attainment of many ends, not necessarily in the actual direction of the theatre, but in moulding the character of both the mass and the individual.

In education today, there is a growing realization of the necessity for "play-forms" and the pageant and festival offer a wide field for such activity. Instead of being suppressed, this desire in the child to mime and strut can and should be encouraged for it may be directed in such a way as to assist in grasping the spirit and fact of certain studies, in inducing a love of beauty and color and harmonic arrangement, in the co-ordination of mass action, in the appreciation of music and movement as applied to his (the child's) own actions.

The pageant is the most logical outlet for these aspirations, being

practically unlimited as to cast and dove-tailing with numerous portions of the curriculum, besides forming a novel and exciting diversion which cannot fail to arouse the greatest enthusiasm in the minds of the participants and all those connected therewith.

The essentials of pageantry are movement, color and music, re-enacting through its action some phase or legend of history. Obviously, the fundamental expression of a pageant is movement, and movement is most adequately expressed through the dance, the universal language of all peoples throughout all ages.

However, let us examine more thoroughly the machinery involved in the production of a pageant in the school. Every locality is so rich in history and tradition that the one difficulty in this direction will be in choosing the most adaptable and expressive story for production.

The resources of the entire school can be called into play in

one way or another, engendering a spirit of fellowship and *esprit de corps*—a feeling of working for the common good and individual responsibility involved in attaining the common goal.

Having chosen a subject, the story and the causes leading up to the particular incident, may be studied in detail, creating a rather welcome diversion by opening many by-paths for study—costumes, customs, modes and manners of living, their work and play and quite likely that will entail considerable research into their seasonable festivals.

The composition of the book of the pageant will call upon his knowledge of English grammar, prose and verse, and the writing of this may well be made a project for class study.

The field of the fine arts offers ample scope for the ingenuity of the students to design the stage sets for the pageant, to plan the general color scheme and the details of color grouping and to sketch attractive posters for publicity purposes. In like manner the crafts will be called upon to serve in the construction of such stage properties as may be needed and to work out any problems in artificial lighting if such is used. The fashioning of the costumes will be a problem for the department of domestic arts to handle and this may provide an incentive for the study of authentic historical costumes as well as a project for the practical

(Continued on page 28)



Frances Davies, Felix Yazolivo, and Ruth Macfarlan, of the Macfarlan Professional Ballet, San Francisco

# Brief Biography of A. Leo Staats

Ballet Master of the Opera of Paris

By GUILLERMO DEL ORO

THE career of Leo Staats, present Maitre de Ballet of the Theatre Nationale de l'Opera or just the "Opera," as it is more familiarly called, is the story of a lucky chance meeting followed by a lifetime of study and hard work, and culminating in arrival at the highest post possible for a dancer in France to attain.

Descendant of an old Dutch family on his father's side and of a family who for generations have been Mayors of Nantes, France, on his mother's side, Leo Staats is by birth a Parisian. His childhood ambition seems to have been the career of a jockey for even at the tender age of five little Leo could always be found at the training field for race horses and was in the seventh heaven of delight if allowed an occasional ride.

When about seven years of age, a former Premier Danseuse of La Scala of Milan, Mlle. Biancelli, became very much interested in him as she thought he had the necessary qualities for a dancer. Warning young Staats to say nothing to his parents, Mlle. Biancelli undertook to teach him the first steps secretly. Soon, however, he made such progress and showed such promise that she went to his parents and asked them to register him at the Conservatory of the Dance at the Opera.

His parents at first refused, but Mlle. Biancelli at last prevailed and Leo Staats was registered and a short while later accepted.

His first teacher was the famous Ballet Master Merante, who predicted a brilliant career for the young Staats provided he was willing to apply himself and work hard. After a time with Merante he studied under Vasquez who was for a long period Premier Danseur at the Opera, and then studied with M. Hansen, a later Maitre de Ballet at the Opera.

At the age of sixteen Leo was suddenly called on one night to take the place of his teacher



A. LEO STAATS  
Maitre de Ballet

in the ballet "La Maladetta," which he did with great success. A short time later he produced his first ballet, "Ici l'On Danse" with music by Robert Brussel, and in which the young Leo danced a hornpipe and scored a decided hit.

Two years later he was appointed Premier Danseur Noble et Caractere and at the age of twenty-four he was made First Master of the Ballet, holding the distinction of being the youngest man in the history of the Opera to receive that title. All of his spare hours were spent in libraries containing books on dancing and the theatre, or in visiting theatres at which foreign artists were playing. The result is an amazing knowledge of the technique and characteristic style of every nationality and type of dance. Robert Prunieres, the celebrated art critic of the Journal des Debats, spoke truly when he said, "Leo Staats is really a living encyclopaedia of the dance."

Personally Leo Staats is an

exceptionally keen and witty conversationalist and, although somewhat of a tyrant in his classes, his ever ready willingness to help a student who is slightly slow to grasp a step, executing the figure over many times himself if necessary, and his encouraging example, coupled with his modesty as regards his own achievements, make of him a figure at once loved and revered, in his own schools as well as at the Opera.

Beside his duties as Ballet Master at the Opera, Leo Staats has found time to study and obtain a diploma for medicine, and from 1910 until 1924 he was responsible for the artistic direction of all plays produced at the Theatre des Arts in Paris. His name is intimately associated with the greatest composers, among them Saint-Saens, Massenet, Stravinsky, Messager and many others.

Staats has produced and devised numerous ballets, as well as revues for the Folies Bergere and other well known music halls in the principal cities of Europe. Some of his better known works including "Javotte," a ballet in three acts with music by Saint-Saens; "Naimona," with music by Lalo; "La Peri," by Paul Dukas, who said that at last he had been allowed to realize his musical dream; "La Nuit Ensorcelee," with incidental music by Chopin and costumes and decor by Bakst, and many others. He is planning soon to produce another ballet prepared by himself and Bakst just before the latter's death.

In the light of so many and such brilliant successes it was only natural that when the great Roxy Theatre was built in New York by Mr. Rothafel, Leo Staats should be chosen to direct the ballet presentations. That the choice was a wise one has been amply proven by the tremendous ovations given the dancing numbers staged there.

It has been the privilege of

(Continued on page 23)

# A PENNY'S WORTH OF PEPP

*Petite Ann's Feet  
just can't keep still*



RUTH ELEANOR HOWARD

IF I were asked to name one who, above all others, seems to me to be the very incarnation of a dancing spirit—who possesses that verve and animation combined with an instinctive grace and rhythm—the very essence of the dance when it is truly “joy unconfined”—I should say, “Ann Pennington.”

I have met lovely and gracious creatures, who possess in varying degrees one or more of the components of the dance, but so far I have not encountered another who so completely embodies them all—about whom I would say, “she is the dance!”

Wandering back stage at the Loew's State Theatre in Los Angeles, I waylaid her maid, and requested an interview with the long-heralded Ann. Expecting to be ushered to the star's dressing room with much impressiveness and granted a stilted interview consisting of bromidic answers to time-worn questions, I waited. But alas, I had reckoned without Ann—for in less time than it takes to tell it, a tiny, costumed figure came flying across the stage—long, dark hair, waving down her back and that flashing, enchanting smile that makes brave men bolder! Glancing stageward I counted all the dark-skinned chorus busily engaged “black-bottoming” for an audience already anxious with anticipation of their piece de resistance, and deduced that this meteoric mite must indeed be the dancing star whom I sought.

Her naturalness of manner and her alive-ness, entirely put to rout all the well-planned questions I had routined and I felt my once “keen” idea for an interview with the sparkling danseuse, entirely dissipated.

After a moment, during which time she suggested, “Ask me some questions and I'll try to answer them,” we began to talk and she told me of her love of dancing above all other things, and how she'd always been more or less stage-struck.

“Even as a child,” she said, “I was crazy to go on the stage—dancing, of course, and I used to dance for my own amusement from the moment I was big enough to walk.

“It was in Philadelphia,” she continued (and at this juncture I tried to picture this scintillating Ann, she of the dimpled knees, in Quaker garb and sighed to think what joy would have been lost to the world), “and as soon as I was old enough I went to Professor Wroe's Dancing School and studied regularly. Oh! I loved it! But the happiest moment of my whole life was the night of my first public appearance!



“There were several of us, and we were billed as Wroe's Wonders. I wasn't the least bit self-conscious or worried with stage-fright, because you see, dancing, to me, is just like eating for other people! That ghastly nervousness was to come later, when speaking parts fell to my lot, but never so long as I could keep my feet moving in the rhythms of the dance! From that time on I played continuously—and it was ‘play’ indeed. Dancing has never been work for me—and there is never a time that I don't thoroughly enjoy my turn—really getting more of a ‘kick’ out of it than my audience does, if the truth were known.”

Her plans for the future are rather unsettled as yet, but of one thing she's sure, she would like to remain in California. Fanchon and Marco succeeded in signing her for the week's personal appearances at Loew's State Theatre, but she declines to go out over the circuit, because she says, “this is a vacation trip and I'm making myself take a rest.”

“This is really a vacation for me, though,” she added, as she looked about her. “I know so many people, and everyone is so wonderful, that I don't feel as if I was working at all. In fact, the only thing that ever savors of work to me, about my dancing, is the knowledge that I have to make so many shows a day, and be right on the dot about it, too.”

Her cue came while we were talking, and like a streak, she dashed lightly from the wings, landing, so it seemed to me, in one single leap, squarely at center stage, with her tiny hands

(Continued on page 31)



DORIS LA GROSSE  
A Popular Terpsichorean of Vaudeville Fame

(Photo by Davies, Portland)

# A Ballroom Varsity Drag

Described and Illustrated by ALBERT H. LUDWIG and JEAN MORRIS

DESCRIPTION FOR THE MAN,  
PARTNER THE  
COUNTERPART

MUSIC—  
VARSITY DRAG  
"Good News"



Figure 1



Figure 2

FIGURE 1—Open or Tango  
Position

Step left foot forward, count 1; draw the right foot to heel of left foot, count *and*; step left foot forward, digging heel into floor at the same time; count *and*.

Step right foot forward, count 3; draw left foot to heel of right foot, count *and*; step right foot forward, count 4; slide right foot forward, digging heel into floor at the same time; count *and*.

Step left foot forward, count 5; draw right foot to heel of left foot, count *and*; step left foot forward, count 6; slide left foot forward, digging heel into floor, at the same time; count *and*.

Step right foot forward, count 7; draw left foot to heel of right foot, count *and*; step right foot forward, count 8; slide right foot forward, digging heel into floor at same time; count *and*.



Figure 1 With Cross Step

FIGURE 2—Open Position

Step left foot forward, count 1; draw right foot to heel of left foot, count *and*; step left foot forward, count 2; slide left foot forward, digging heel into floor at the same time, and also at the same time bending knee and body forward; count *and*; step right foot well to the rear; count 3; drag left foot up to right foot (keeping weight on right foot) count *and*; step left foot down quickly in place; count 4; step right foot down quickly in place, count 4.

This step may be repeated to suit the dancer's taste. Then repeat Figure 1.



Figure 3

FIGURE 3—Open Position

Step left foot forward, count 1; draw the right foot to heel of left foot, count *and*; step left foot forward, count 2; slide left foot forward, digging heel into floor at the same time; count *and*.

Step right foot back, count 3; draw left foot to right in-step, count *and*; step right foot back, count 4; slide right foot forward, digging heel into floor at the same time; count *and*. (Left foot remaining raised forward).

This step may be repeated to suit the dancer's taste. Then repeat Figure 1.



FIGURE 4  
Semi-Open Position

Facing left, step left foot forward, count 1; draw right foot to heel of left foot, count *and*; step left foot forward, count 2; slide left foot forward, digging heel into floor at the same time; count *and*.

Facing right, step right foot forward, count 3; draw left foot to heel of right foot, count *and*; step right foot forward, count 4; slide right foot forward, digging heel into floor at the same time; count *and*.

Repeat this figure. Then repeat Figure 1. Figure 1 may also be done with a rear cross-step.

End of Figure 3



Figure 4

# Hawaii Is Calling

The American Dancer's Free Trip to Honolulu Opens Opportunity's Door

THE free trip which The American Dancer is offering to all who obtain a given number of subscriptions to the magazine, is procurable by any and all—man, woman and child!

At least one person is going—and more than one will be sent if they qualify! If you have always longed to visit the Islands—always wanted to experience the thrill that comes with the first glimpse of the tropics—to know the wonderful language of those soft southern nights, and the caressing splash of the sparkling waves—this is your opportunity! And then if you've always wished that you could study Hula dancing with one who is an acknowledged master—with one who has lived among the natives and acquired their technique—who is capable of fitting you for a vaudeville try-out upon your return at the end of three months—you cannot afford to lose a minute!

The trip which *The American Dancer* is offering to those who obtain a certain number of subscriptions to the magazine, is literally the opportunity of a lifetime to those who are earnest in their desire for study and for travel.

There is nothing else necessary to qualify you—the getting of subscriptions is the only factor in this contest. And all those who turn in the required number of subscriptions may go.

Arrangements have been made to send those who get these subscriptions on the palatial liner, City of Los Angeles, sailing from Wilmington on August 11th. All expenses of the trip will be paid—and your tuition with Mme. D'Anton is free!

There is an opportunity for you to earn this trip yet—preference does not count, for all who get sufficient subscriptions can go!

Start taking subscriptions today, and then begin planning your trip! Delegations will meet the boat when you arrive and Mme. D'Anton has arranged fitting entertainment for those who go!

"There is a splendor in the moonlight  
Down Honolulu way—"

TROPICAL moons are more beautiful than moons in other latitudes. They somehow lose that scintillating brilliant gleam found in a colder atmosphere, and acquire a softness conducive to romance and a wooing of the goddess of rhythm. Reason quickly takes a back seat, routed and dethroned.

Honolulu is conceded to have a moon peculiarly her own. There is something tender in the dreamy love light that drenches the sands of Waikiki. The beaches are filled with swimmers of every age, everyday mortals one would say—but we know they are ageless for they have emerged from the shell of conventionality. The world is ever young when we have the Waikiki moon with us. Listening to the silvery tinkle of the Uke and the call of the steel guitar while the moonlight shimmers on the white sands of Waikiki, the years slip away like a discarded mantle. We call to our friends, "Wiki wiki to Waikiki (hurry to Waikiki)."

There is a magic in the Hawaiian moonlight. One of the gifted poets of the Islands has enriched the world with a volume of inspired lyrics which he calls Kanaka Moon. Another is staging a production under the title of Hula Moon, which promises to be the most interesting conception of Honolulu life that has ever been given as a theatrical attraction. Drenched with the dreamy love light of the wonderful moon, we are thrilled with the creative thought which expresses itself in the dance or music and the sister arts.

There is an old Hawaiian legend that Hina, who dwelt in a pink coral palace under the sea, loved a legendary Hawaiian chief and forsook her under-seas home for Love's sweet sake;

(Continued on page 32)

WHEN Nature aids human ingenuity, and vice versa, perfection is assured. Nature has done her utmost to make Hawaii the place of langorous beauty that it is. She has done her best to see that in the summer there are cooling trade winds sweeping across the Islands to such an extent that snow is often glimpsed on the tips of her volcanic mountains. She has been lavish in her gifts of palms and exotic flowering trees. She has given a rich earth for the production of fruits and other foods, and has seen to it that the waters about the islands teem with a thousand species of edible fish. She has produced a race of happy-hearted, bronzed people, with perfect physiques, who flash smiles of welcome to every visitor.

There is not much that mere man can do to improve on such a condition.

But also nature has provided an ocean pathway to this favored land—a pathway from Los Angeles to Hawaii which mariners have declared to be the smoothest ocean route for its length in all the Seven Seas.

Which is where human ingenuity takes a hand and profits from that happy circumstance. For upon this route from Los Angeles direct to Honolulu there sail luxurious, man-made liners which are argosies of gaiety, youth and laughter. The smoothness of the route makes possible many activities which mean enjoyment on an ocean voyage. There is the gaiety of deck-sports aboard these large, white liners; nightly dancing to lilting dance music while the southern moon gleams on the tranquil waters; charming acquaintance-making on breeze-swept deck, or in music salon, library, and gymnasium; gay breakfast-parties in the sumptuous dining salon; and a luxurious let-down and relaxation after busy months just passed, as the white liner glides over the sun-shot waters

(Continued on page 32)



SCORE another bulls-eye for the dancing studio, for now it has become the very necessary adjunct of the field of dramatic arts. One would never have thought that the dance and drama would mix, yet this state of affairs has come to pass. Not in the sense that the dance itself has invaded the sacred realms of the drama, but it has become so important that the younger generation of actors and actresses who are striving to make a name for themselves in the dramatic world have recently been giving more serious thought to dancing than ever before, and all because of the fact that a very young actress who had been given a part in a recent intellectual play was found taking a course in ballet and interpretive dancing from a well known master. There was no need for her to be nimble of foot in this particular role, yet there she was each day working like a trojan to perfect herself in the various steps and movements; taking seriously the instructions from the master as to the use of the arms, the hands, etc., and repeating time and again the necessary expression to be used with these movements.

As the dance studio has long been identified with musical comedy, the operetta, vaudeville and burlesque, it is natural that there should be some questions asked as to why the dramatic performer should invade the dance studio, but it did not take very long to find out that this particular artist was studying to get grace and poise and that these could not be obtained through the usual routine of an acrobatic school or a gymnasium and that ballet and interpretive dancing was not the dull routine

that one must go through in a gym or limbering school.

Since it is generally known that a graceful person can adapt themselves to any position with an ease that makes it appear just a natural motion, the leading lights of the dramatic world are giving more serious thought to the benefits obtained through a course of ballet or interpretive lessons. The managers, themselves, are taking an interest in what effect this course of dance training will have on the artist we have mentioned before. There is no doubt that she will gain poise and gracefulness through her dancing, for she has selected teachers who have made reputations along these lines.

Perhaps it is rather far fetched to say at this time that the leading dramatic schools will soon add a course in dancing to their curriculum, but such a thing is not far off, for each day it becomes more known, through articles by beauty editors and others, that to be graceful and have the correct poise there is no better way to gain both than by a course in dancing and the wise mothers are sending their small daughters to the various studios, and in many cases they are attending them also to reap the benefits of the best exercise that a body can get.

And now the dance studio, which has so long been looked upon as being unnecessary in our everyday lives, looms up as health's best ally and takes another step toward the top of the ladder of usefulness.

THE best announcement that dancers have received in a long time is contained in the following, sent out by the P. A.

(Continued on page 29)

## BROADWAY WHISPERS:

Paulo and Paquita, Spanish Dancers, are among the new bookings on the Keith circuit.

Leonard Sillman and Imogene Coca, revue dancers, have been signed for a tour of the Keith circuit.

The Mendell Dancers, including Miss Rose and her pupils, gave a dance recital at the Town Hall on April 21st.

Virginie Maurel, who played Easter week at the Roxy Theatre, is a student of music as well as a charming dancer.

"The Command to Love," with Mary Nash and Basil Rathbone heading the cast, left here for Los Angeles on May 14th. It ended its run at the Longacre Theatre here on April 21st.

A Folk Dance Festival was held in the Seventh Regiment Armory by the English Folk Dance Society on April 14th. Many Universities were represented by teams who gave exhibitions.

Anna Robenne, an exponent of the classic ballet, gave a recital at the Forty Eighth Street theatre on Sunday, April 15th. In spite of postponements of her previous recitals, the attendance showed there is still a lively interest in her work.

Miller and Lyles, colored comedians, celebrating their twenty-fifth anniversary of the partnership between them, were honored by a reception and ball in Harlem. All of Broadway, including members of their show, "Keep Shufflin'" were present.

Doris Humphrey, who looks after the interests of Ruth St. Denis and Ted Shawn here, gave a programme of dance diversions at the John Golden Theatre April 15th. The outstanding feature was her new ensemble study "Color Harmony," in which she has developed the theme of evolution with the three primary colors as subjects. Special music was used in this number.

# "THESE TALENTED



**THE DEL OROS**  
Premier Spanish Flamenco Dancers who have recently returned to San Francisco from Eastern engagements.



**RUTH DOHERTY**  
popular Seattle teacher and dancer, who is to present her pupils in recital soon.



Valerie Quandt, Cynthia Deunett and Dorothy Pring, three talented Muriel Stuart Dancers who were a feature of her Spring Recital in San Francisco recently.

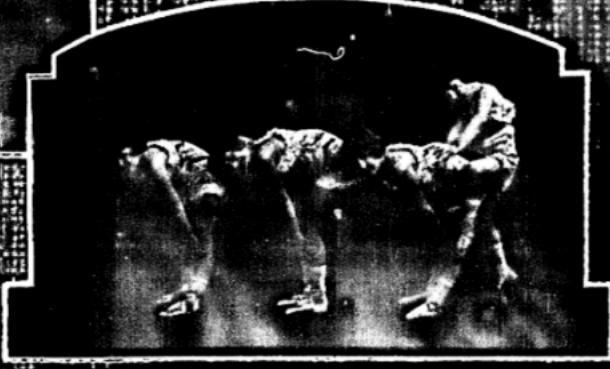
# TERPSICHOEANS "



**TRINIDAD GONI**  
Spanish dancer and teacher, who sails June 2 for her native Spain, where she will study throughout the summer.



**SYLVIA WELLING**  
Who does some very fine toe and acrobatic numbers in one of the Abbott Revues.



**GLADYS HIGHT DANCERS**  
These clever youngsters are a feature of her "Ballet Unique"—an annual recital which she stages in Chicago.



**THE PUTNAM STUDIO OF DANCING** will present their annual recital at the Hollywood Woman's Clubhouse on the evening of May 25th, with an elaborate program embracing all types of dancing taught in the school. The talented pupils who will participate in solo or group numbers are: Ruth Nagel, Anna May Durren, Betty Clark, Violet Syracuse, Virginia Lee Paterson, Virginia Moss Cruze, Dorothy Stoloss, Jean Menzies, Helen and Beverly Parish, Cecilia Tyrell, Peggy Kiskaddon, Maria Nasha, Audrey Savage, Mary Morton, Gladys Caldwell, Ruth Francis, Yvonne Pelletier, Jean Peterson, Betty Pierce, Ada Boyd, Betty Jean Kostor. The latter is a five year old infant prodigy from Santa Ana, who executes the intricate steps of the waltz clog without the slightest difficulty and with distinct individuality.

Then there will also be Janet Wallace, Blossom Oreck, Miriam Segal, Jean Pierson, Lorraine de Lude, Patsy Miller, Mary Ann Deane, Marjorie Streeter, Doris Hill, Maxine Tagg, Betty Jean Finkelberg, Peggy Steinmell, Vivian Burton, Vera Priester, Irma and Margaret Reinman, Dorothy Jane Evans, Betty Logan, Marietta Clempett, Betty Lee Newling, Betty Jane Wrenn, Dorothy Jane Newson, Gloria Hershey, Jean Tuck, Josephine Reynolds and Sally Lee Whitney.

There will be a number of clever tap and acrobatic numbers as well as lovely ballet presentations arranged by Mrs. Maude Putnam and Miss Eleanor Putnam. The Putnams are students of the Belcher School, and are conducting their studio as authorized representatives of the Belcher technique.

**GLADYS HIGHT**, well-known Chicago teacher, has arranged a lavish ballet to be presented on June 3rd and 4th at the Eighth Street Theatre. Her



St. Ritus Benda, in His Most Famous Characterization, "THE BLUE GOD"

production is entitled the Ballet Unique of 1928, and is an annual attraction, featuring the most talented pupils of the school. The settings are distinctly beautiful and the costumes on these occasions are truly gorgeous.

This Ballet Unique is in two parts, the Children's Ballet, being the "Story Book Ball," and the Adult Ballet, "The Love Goddess."

Miss Hight's ballets always play to capacity houses on the two nights that they run in the Windy City.

**SEÑORITA TRINIDAD GONI**, noted Spanish dancer and teacher, who is leaving Los Angeles on May 26th, to sail from New York on June 2nd on the steamer Paris for Spain where she will spend her summer vacation studying, presented a program on the 16th, in honor of Don Pedro San Juan, renowned conductor, who is to be heard this summer in the Hollywood Bowl. The affair was given in Music Arts Auditorium by the Reacrativo Espanol Club, and the program, which was headed by Senorita Goni herself, included numbers by the following artist pupils of her studio: Jessie Gordon Durr, Marian Gaton, Teresita Villagran, Chillita Ess, Edna Harvey, Lawrence Shuey and Violet Beddingfield.

During Trinidad Goni's absence, her studio will be in charge of Teresita Villagran and Chillita Ess, artist graduates of her school. While in Spain Senorita Goni plans to visit her native state, as well as to study with all of the important masters. She will return to Los Angeles late in August to reopen her studio. Pauline Becker, head of the technique department in the Goni school, will continue her classes in ballet technique and plastique throughout the summer.

**JOHN FREDERICK** and Marian Dabney, who are teaching the smart new ballroom steps at the Ambassador Hotel's Coconut Grove, in Los Angeles, commenced their second season at the institution the first of this year. Among their clientele are numbered many celebrities of stage and screen who depend upon this gifted team to arrange suitable dances.

**THE Ruth Doherty School of the Dance** moved the first of April to beautiful new studios, occupying one entire floor of the building in which it is located. Private studios, extensive dressing room facilities and a spacious auditorium are among the features Miss Doherty has arranged. Classes have been reorganized and rehearsals have begun for the Fifth Annual Dance Festival to be given at the Metropolitan Theatre in Seattle on June 9th.

Walter Rasmussen and Gloria Seiter recently finished a week's engagement at the 5th Avenue Theatre and have been dancing the past week with the Fanchon and Marco Revue at the Broadway Theatre in Tacoma. These children do a clever adagio number and will be seen along the Coast this summer.

**THE Lillian Newman School of Dancing**, in Long Beach, combines with the natural advantages of a California climate and the opportunities for outdoor study the year 'round, complete instruction in the art of dancing to supply the increasing demand of Hollywood for exceptional talent. Her curriculum includes a thorough foundation in the Classic and Ballet work as well as acrobatic and tap work, the four qualifications which experience has proven are necessary to film success.

Miss Newman spent last summer in the East comparing her work in all of the professional schools and taking a post-graduate course with Ned Wayburn. "Thus," she says, "the students of my school are receiving the benefit of professional tap and acrobatic work, right here in Long Beach, without the expenditure of an Eastern trip. They may also have health gymnastic work, including bar work and limbering exercises which have been okeed by some of the finest orthopaedic physicians in the country."

**RUTH HELEN DAVIS** School of Drama, Music and Allied Arts, which Miss Davis conducts in connection with the Belmont Theatre at Vermont and First Street is fast establishing itself as one of the leading schools of the arts in Los Angeles.

Students are receiving excellent training in drama, dancing, voice and make-up. An important part of the dramatic training is daily observance of professional rehearsals in the theatre. Opportunities are given to students to appear in one act and full length plays.

Shakespeare's birthday was fittingly observed with selected scenes from "Twelfth Night" and "Romeo and Juliet."

The children of the school have just completed six public performances of "The Little Princess," under the auspices of the Parent-Teacher Association.

The adult students will present "Mice and Men," a three act play, at the Santa Ana Ebell Club on May 27th.

Ruth Helen Davis' versatility as actress, playwright and director added to her academic credentials, including special work in drama under Professor George P. Baker of Yale, eminently fit her for heading a dramatic school, the aim of which is "Mens sana in corpore sano" ("A sound mind in a sound body").

The dance department is headed by Miss Jo Reve, famous danseuse recently of the Chicago Opera Company. Miss Reve has signal success with children and grown ups, develop-

(Continued on page 28)



Lillian Newman dancers enjoy a rest on the ocean wall at Long Beach, California, after a morning's rehearsal

**THE opening of the new Warner Bros. Theatre** in Hollywood early in the month was a very gala affair, the stage presentation being acclaimed as one of the best prologues yet produced on the Coast. Larry Ceballos has excelled himself and offered a dancing production which is extremely well arranged and includes some of the best dance numbers we have yet seen. Daphne Pollard and Harry Kelly are the principals and both do extremely good comedy dances. Sally and Ted are distinguished by their original adagio, while Paul and Richard Dinus contribute some splendid acrobatic work. The highlight of the entertainment was provided by Joyce Murray, who offered a toe tap dance which was the hit of the show.

**NORMAND ALEXANDER** has recently opened a studio in Los Angeles in which all phases of dancing are taught, including the new branch which is called Vitallic, and is the scientific application of dance dynamics, or health dancing. The school is already functioning under the direction of a well trained faculty of teachers, and classes are formed in every branch of the work.

It is Alexander's plan to establish a Danceograph National School, and his present quarters will house the institution until the completion of new buildings. Along with teaching, this new school which he proposes to establish in New York, Chicago and Los Angeles, there will be complete facilities for productions, costuming, publicity and a general dance education department.

As soon as the three national schools are established, Alexander's attention will be devoted to the production of a drama, which is already danceographed and which will portray in pantomime the history of America. Fifty-two dancers, who will be chosen from the three schools, will be used in the ballet.

# MUSICAL MOMENTS



By CATHERINE JACKSON

## THE SONG OF THE HOLLYWOOD BOWL

(THE SONG UNIVERSAL)  
Words by AHMAD SOHRAB

Sing to me! Sing to me!  
Spirit of the heavens high!  
Play for me! Play for me!  
Breves of the azure sky!  
Songs beyond the sunland gate,  
Banish far all shadowed hate,  
Reign within and set me free,  
Come to me! Come to me!

Nations with your love inspire,  
Bring to me, bring to me,  
Gold and myrrh and frankincense;  
Tributes brought by land and sea,  
Sleepers with no thought of life,  
Hark! Awake, awake, arise!  
Put aside this useless strife,  
Seek to win the Spirit's prize!

Turn your ears to gleaming stars,  
For a single hour keep still;  
Those my notes are golden bars  
From beyond the moonlit bill.  
Sing to me! Sing to me!  
Spirit of the heavens high!  
Play for me! Play for me!  
Breves of the azure sky!  
Songs beyond the sunland gate,  
Banish far all shadowed hate,  
Reign within and set me free,  
Come to me, oh come, oh come!

A NEW song by a composer too splendidly trained and active to be "new" in a musical sense, is the "Song of the Hollywood Bowl," by Mr. Raymond Shyroek, concert violinist. Together with Mrs. Shyroek, he is director of the Shyroek Studios of Music in Hollywood.

Coming of a family of musicians, Mr. Shyroek's first teachers were his own father and grandfather. Later he was placed under the tutelage of Heinrich Hoemel in Minneapolis, Ludwig Becker in Chicago, and, eventually, his studies took him to Germany. In Berlin he studied violin with Micheal Preuss and composition with Hugo Kaun and in Prague with Stefan Suchy and Vitislav Novak. His orchestral experience with opera companies and symphony organizations forms an imposing enumeration too lengthy to be included here. He is, however, at the present time, a member of the Philharmonic Orchestra in Los Angeles and of the Hollywood Bowl Orchestra.

No more authentic explanation of the song can be found than in the words of the composer himself. I quote from Mr. Shyroek's letter which accompanied an inscribed copy of the string composition, at once expressing and appreciating the spell of the Hollywood Bowl:

"It is, of course, the 'Spirit of the Bowl,' who sings: the 'Spirit' visualized as a wondrous woman of heroic mold. Her angels, three, sound a fanfare on their trumpets, arresting the attention of the world. The muse of music strikes, in the third measure, an introduction of arpeggio chords on her harp. The 'Spirit of the Bowl' lifts up her arms in ecstasy to the heavens and sings"

NEWS of the recent marriage of Edith Ford Pla and Newton G. Kendall will be of interest to Los Angeles musicians. Mrs. Kendall has been a very successful teacher of singing in Los Angeles for a number of years, and Mr. Kendall is a prominent attorney. Mrs. Kendall is the daughter of the late Enoch Ford, whose memory is revered by the older generation of musicians as a teacher of violin and piano and a composer of great versatility and the sister of Mr. Louis Ford, whose work in the Persinger String Quartette has won him a place of high honor in chamber music circles.

ROBERT SARGENT, director of the Shrine Chanters, recently went with the Al Malakah Chanters to Miami, Florida, where they sang before the National Shrine Convention. A few days before leaving for the East, Mr. Sargent presented his pupils of the music department of Belmont High School in "The Gondoliers," by Gilbert and Sullivan. He was assisted in the production of the opera by Mrs. Sargent, Altha Montague Elliot and Joseph Jean Gilbert. Mr. Sargent, who is head of the music department at Belmont High, is also tenor soloist at the Wilshire Boulevard Christian Church and at B'nai Brith Synagogue.

THE recent concert by Constance Balfour, soprano, and Davis Brillhart, accompanist, attracted a "capacity house." The music room at the Biltmore Hotel was entirely filled with friends of Mme. Balfour and Mr. Brillhart. Mme. Balfour sang to especial advantage in the English songs. Her very clear and altogether comprehensible enunciation and diction made these songs very delightful. Mr. Brillhart's accompaniments were delightfully artistic and in splendid balance at all times. He produced an especially fine effect in Richard Hageman's "Do Not Go My Love."

GEORGIA WILLIAMS, concert violinist, will give a recital at the Artland Club, on Monday evening, June the fourth. A number of special interest will be the Handel Sonata for two violins and piano to be played by Miss Williams, Mr. Calmon Luboviski and Miss Eunice Landrum. Invitations may be secured at the Artland Club.



## THE ART OF MAKE-UP

CONDUCTED BY MAX FACTOR



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

QUESTION: I am a blonde, with brown eyes and not much natural color in my cheeks and, unfortunately, my cheek bones are very high. What shall I use for theatrical make-up and can you suggest a rouge for street wear?—V. B.

ANSWER: You can use Grease Paint No. 2 and Powder No. 6, Lip Rouge No. 2 and Blonde Dry Rouge. No. 7 Blue green is the best for your eyelids. To overcome prominent cheek bones, apply rouge on highest point and blend in a V shape. Blonde rouge is also very good for street wear.

QUESTION: I am only twelve and am studying dancing here in Fresno. I would like very much to know what kind of make-up to wear when I dance in recitals where they have footlights. My hair is brownish and my eyes grey. I am a boy.—S. D.

ANSWER: You should wear Grease Paint 2-A and Powder 7-R. Shadow your eyes lightly with No. 3 brown lining. Use Raspberry rouge on cheeks and medium lip rouge. All must be applied lightly to preserve your youthful appearance.

QUESTION: Freckles are my problem. I have red hair and blue eyes and an unusual amount of freckles. Can you tell me how to make up to conceal them? Also if there is anything I can put on to keep them from showing up when I have my picture taken?—G. G.

ANSWER: You can conceal freckles to a great extent for photographic purpose with the use of Panchromatic make-up. You may use the Female Brunette

## JOURNEY'S END

By ALICE LENZ

I would go a-smiling o'er a sea of blue,  
Sailing on a fairy ship builded just for two;  
Only one I truly love—so gentle and so wise—  
With me shall ride the sunset and the pale moon's rise.

Only one who loves me—only one I love—  
Sharing happy dream days as far away we rove—  
Glimpsing distant golden shores as steadily we'll sail,  
Seeking peaceful harbors should the Storm King wail.

Sailing ever onward—one I love and I—  
Seeing the shore lines vanish and the red sun die,  
Sailing down the moon's trail—  
Silver, gold and blue,  
To rest on quiet waters in the "Port of Dreams come True."

Panchro Set which is sold by all drug stores in Hollywood.

QUESTION: My partner and I are working up a negro specialty dance and would like to know how we can make ourselves look as much like the real thing as possible. She is very blonde and I am a brunette. Her eyes are blue and mine are brown. I have a rather ruddy complexion. Can we make up our hands and arms or do we have to wear gloves? And will it come off every night?—C. M.

ANSWER: We have developed make-up that will make you appear so natural as a negro that the audience will not know whether you are made up. Obtain my Numbers 16 and 17 Grease Paint and No. 19 Powder and apply them lightly and you will soon see for yourselves why this is true. For your hands and neck use Liquid Body Make-up in either No. 16 or No. 17. It will come off easily with soap and water. Line your eyes with black and it will be in keeping with the make-up.

QUESTION: In applying for a movie try-out is it best to go already made-up and if so, what should anyone who is medium brown in hair and eyes and with rather high color, wear? I have been told that my mouth is too large to photograph well, so how can I make it look smaller?—L. S.

ANSWER: With the new developments of film and lights there is nothing finer for Motion Pictures than Panchromatic Make-up. You may use the Female Brunette outfit and you will have all the necessary colors and items. This sells for \$2.00 a set at any dealer in Hollywood. To overcome any trouble with your mouth, it will be necessary for you to come to my downtown store at 326 South Hill Street, from which place you can receive definite instructions without cost.

QUESTION: Should soap and water be used to remove metal make-up from the

## Brief Autobiography

(Continued from page 11)

the writer of this article to witness presentations by all the great ballet companies in various parts of the world and I believe that after seeing the ballets coached and directed by Leo Staats in New York, that the American girl who is a serious student can with proper training raise the ballet to heights undreamed of in the past.

Leo Staats, his leave expired, has returned to the Opera and his school in Paris, but we have his promise that sometime within the next two seasons he will come to the West, to California, and then will the students of the West, among whom there are undoubtedly so many potential artists, have the opportunity of studying with one of the world's great masters.

body? And is there any special kind of soap which you recommend for this purpose? Is warm or hot water best, or does it "cook it on"?—T. O.

ANSWER: Soap and water is the best to remove gold, silver and bronze, except in cases where it has been waterproofed. In that case, Liquid Make-up Remover is the best. Any soap that lathers well is satisfactory and just slightly warm water is best.



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# Fascinating Costumes

Created and Drawn by JOHN GRAM

*This novelty costume is bizarre in coloring as well as in effect. The flowers on the trouser leg are of gold appliqued on, and the headgear is tightfitting, with rhinestone bulbs protruding from black quills. Long black quills are used to complete the effect. The bodice, or in this instance, jaquette is composed largely of velvet in the same color as the background of the unique sleeves and trousers. The sleeves fit tight about the hand, ending between the fingers in a half-glove effect. Pearls and black jet are used for the ornament, and rhinestones are used on the slippers which turn up at the end.*

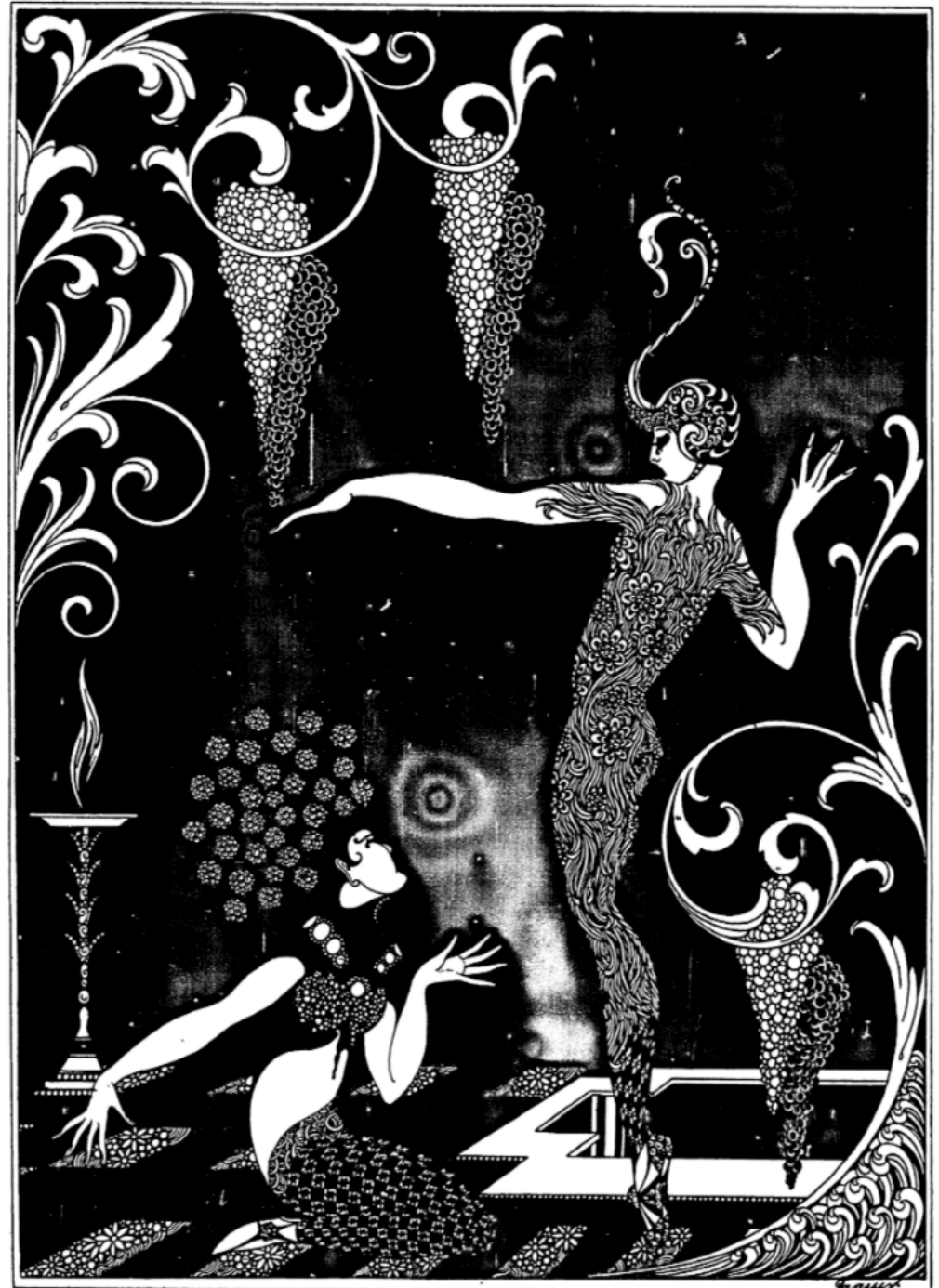


*This dancing frock is of tulle. It is most effective in black or gray, picoted in silver. The girdle of satin is fitted tight over the hips, and the bodice is embroidered with rhinestones and silver. It comes very near not having any back at all, and wouldn't, except for the jewelled ornament which joins the two sides.*

## BEAUTY AND THE BEAST (on the next page)

The dancing figure is wearing a beautiful costume fitted tight to the body. It is of long embroidered or painted jade green leaves. The flowers are in orange color, the centers being embroidered in rhinestones. The lower part of the costume is designed in checks of green and orange. The shoes are all in jade and rhinestone. The headgear is very unusual in its effect of a serpent, all in jade green and rhinestone with the head of the serpent in the same stone. The background is of black velvet.

The kneeling figure is dressed in a costume of black and silver embroidery. The breast plates are of unusually beautiful design in diamonds and sapphires. The shoulder design is a large sapphire surrounded by diamonds. The head gear is black with top pattern in different colored stones which give it rather an interesting effect. The girdle is embroidered in silver.





## IN THE SPOTLIGHT

THIS season has been a very busy one for the McAdam Normal, Social and Professional School of Dancing and scores of the McAdam Professionals have been in demand for stage and screen productions. Numerous calls from the Orpheum and Pantages, Fanchon and Marco circuits have proven the ability of McAdam finished artists. On April 25th, Miss McAdam presented her clever dancers in 12 delightful novelty numbers for the Veterans at the San Fernando Hospital at the special request of Mr. Burr MacIntosh, noted Stage and Screen celebrity who acted as Master of Ceremonies.

Nona Arlynn, one of the McAdam Baby Screen favorites, who has taken part in 18 productions, was seen at the Million Dollar Theatre last week in the "Good-Bye Kiss." Kathleen Besette, formerly a baby pupil of the McAdam School, who has just returned from a successful professional tour through Canada, and who will be remembered as the child wonder dancer who traveled 4 seasons on the Orpheum circuit with Harry Carrol, has just returned to the School for special intensive training under Miss McAdam in preparation for her future brilliant career.

The McAdam School will hold special Vacation classes for children in all types of Dancing, Acrobatics, Stage and Screen work. Miss McAdam is now arranging Professional Kiddie Acts for Summer engagements, featuring many of her clever little artist pupils and many new talented pupils who are entering for this special training.

The McAdam Normal School will hold its 16th annual Summer

Normal Course as usual, from June to September. The regular Graduate Diploma Courses are open throughout the year, teachers find this training invaluable. Several local students from Hollywood, Santa Monica and Long Beach have recently registered for the year course and also teachers from Japan who wish to introduce the American dances and the McAdam Scientific System of Instruction in their own country.

THE University of Southern California during the Summer Session of 1928 is offering some very distinctive work in Dancing. Clogging, athletic and character dancing will be included in the elementary and advanced courses, as well as a general survey of natural dances.

Courses in Natural Dancing will consist of fundamentals, the technique of groupings, dance interpretation, and presentation of dance dramas.

Miss Ruth I. Price, who has been on the staff of the University of Southern California since September, is exceptionally equipped to present this work. She is a graduate of the Teachers' College, Columbia University, having specialized in Dancing there, at the University of Wisconsin, and at the Denishawn School of Dancing. She has also studied with Bird Larson and Louis Chalif.

The Department of Physical Education at the University of Southern California is not only featuring dancing during the Summer Session, but has excellent lecturers in other phases of the physical education program, thus affording exceptional opportunity for special study.

EARLYNE WALLACE and John Sanna, the talented adagio team who are proteges of Earle Wallace in Los Angeles, opened at the Oriental Theatre in Chicago, on May 20th. They were booked for the East by the William Morris Agency, and opened there for Balban and Katz. Three other Chicago houses are included in their engagement for that city, and upon its completion they will play Indianapolis, Detroit, and St. Louis. Following this they will make a complete tour of the Publix circuit. The pair have been billed up and down the coast as America's Youngest Adagio Team, and their extreme youth makes their finished performance doubly pleasing.

ON Saturday night, May 26, Norma Gould presented eighty five of her dancers in "Pierro of Many Lands," at the Windsor Square Theatre. The presentation depicts the dreams of this lovable character as he sees himself dancing through all ages and in every land.

In addition to numerous classic and character numbers created now for this production. Miss Gould arranged varied native dances to give fire to the program. As usual, she made of her annual program a finished production with amazing costume and lighting effects.

Julius Bierlich's Symphonic Ensemble provided the musical accompaniment and Marjorie Dougan designed the costumes. Miss Gould was assisted in the directing by Margaret Case and Sada Hindman, members of the school faculty.



MURIEL SHERIDAN  
TALENTED DANSEUSE

Camera Study by Philip Newberg

## Realm of the Dance

(Continued from page 21)

ing in her students spontaneity, naturalness and creative ability to express themselves through the joyous medium of the dance. "Dancing," says Miss Reve, "is absolutely essential to the student of drama. Grace, poise, and bodily control so necessary to the actor, are best developed through dancing. A graceful carriage and sense of rhythm are other benefits gained from a study of dancing."

THE annual Children's Society Vaudeville will be presented by the pupils of the Pearl Keller School of Dancing at the Philharmonic Auditorium on Saturday night, June second, at 8:15 p. m., one performance only.

About three hundred children will take part in the recital and the entire performance has been created and is directed by Pearl Keller.

The proceeds of this recital will be given to the Homeless Children's Fund of the Native Sons and Daughters of the Golden West. Last year this organization was presented with a check for \$900.96 derived from this annual benefit performance.

Tickets may be secured after May 26th at the Philharmonic Auditorium.

## Let's Dress Up

(Continued from page 10)

construction of the garments.

The judgment of the supervisor of music in the school will necessarily be relied upon for the proper selection of music for the production. Since one of the most important functions of music in the pageant is to unite actors and audience, a considerable spirit of enthusiasm and reciprocity may be encouraged by the teaching of songs which will be used in the play. Thus an appropriate spirit for the thing and a proper attitude may gradually be developed among those who may be spectators rather than participants.

A large part of the action of the festival or pageant will probably be made up of dances typifying the spirit of the performance. This employment of the dramatic and play instincts which are fundamental in childhood is an obviously desirable means to an end. Here again an opportunity presents itself for the study of folklore, religious festival and symbolic ritual. Much of the aesthetic effect of the pageant will be gained by the proper use of the dance, by effective grouping and massing of the dances and by the type of dance used. This "most universal of the arts" can be relied upon to furnish a means of satisfying the elemental instincts of responsive

feeling for rhythm and the desire for pantomime expression. Ideally, the class work in the gymnasium should be given up to the study and practice of such dances as will be needed in the performance.

The modern play movement in all phases is one of the greatest factors in the social training of the child. It offers experience in which the participants acquire a knowledge of a wide range of forms and a skill in producing them. The school pageant is an excellent means of unifying interests of all children in the school, and because of the possibility of using groups, there are the resulting factors of proper training in leadership, responsibility and followership.

Co-operation of the individual for the good of the group and loyalty to group decisions are not the least of the qualities to be gained. It is to be expected then, that such social training will carry over into adult life when the child takes his place as a useful member of the community.

So, by all means, "let's dress up," but let us do it constructively.

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## Behind the Footlights

(Continued from page 17)

of the Neighborhood playhouse. It says in part:

"Costumes while you dance is the theory upon which clothes are being built onstage for the participants in the three orchestral dramas that marked the renaissance of the Neighborhood Playhouse on May 4, 5 and 6 at the Manhattan Opera House.

"And the promulgation of such an idea ought to be grand news to dancers, who, after having worked out steps and final plans, are often, just before the performance, rammed into a costume that requires one of those distressing last minute changes in the whole performance. The Neighborhood Playhouse, however, innovator in so many things, has made it a hard and fast rule that its dancers and pantomimists shall not be so hampered. The ensemble of thirty who will interpret Bloch's symphony "Israel," Debussy's "Nuages" and "Fetes," and Brodin's "On the Steppes of Central Asia" combined with the "Prince Igor" dances, is having its trappings fitted as the individual moves."

Surely thus is dressmaking lifted from a sedentary occupation to one of arabesques and whirls and plunges.

The season for dance recitals has opened in full and the reviewers are busy afternoons and evenings attending the large list of scheduled events. Professionals making last appearances before sailing for Europe head the list, while dancing schools are not far behind.

Sara Mildred Strauss presented her recital, without music, at the Guild Theatre on Sunday,

April 29th. The idea of a silent recital does not appeal greatly to the New York audiences and therefore Sara does not come in for the serious attention of dance lovers.

La Meri, a former novelist, presented her dances at the John Golden Theatre on Saturday afternoon, May 5th, to an enthusiastic gathering.

Vestoff-Serova held her recital at the Town Hall on the evening of May 5th.

Anna Arnova held her recital at the Temple on May 11th.

The Neighborhood Playhouse presented Michio Ito, Martha Graham, and other noted dancers in three performances at the Manhattan Opera House, May 4, 5 and 6.

THE admiring friends of Mme. Anna Robenne filled the Gallo Theatre on Sunday evening, April 29th, and made her last recital in the City one of the best that she has experienced. Mme. Robenne and her partner, Anatole Viltzak, received enthusiastic applause on their every appearance and it could easily be discerned that the audience was very friendly to both.

The work of the Chester Hale Ballet, whose names were not in the program, drew generous applause from the audience and three of the girls in a toe number came dangerously close to stealing the honors of the evening from the principals.

Mme. Robenne has sailed for Europe, where she will fill engagements previously booked, and expects to return here in the fall.

GRAVILOV'S Ballet Moderne opened a three weeks' (or more) season at the Gallo

Theatre April 9th with a benefit performance for the Big Sisters Society.

In the first week's program two novelties were introduced, "Her Majesty's Escapade" and "Manhattan Holiday." In speaking of his plans Gravitov said, "Next year, I think maybe we stay much longer and establish a repertoire theatre." And with the interest being shown the classic ballet recitals this may all come true very soon.

Sara Mildred Strauss, exponent of Greek and classical dances, gave a recital on April 29th and, due to cancellations of other recitals, had the field to herself.

The committee on the Dancers' Theatre is planning a co-operative festival of dance artists to raise further funds for the future temple of Terpsichore that Robert Edmund Jones is drawing plans for.

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Serge Diaghileff's Russian Ballet, after the Monte Carlo season, opened a season in Paris, at the Sarah Bernhardt Theatre, during the month of May. Nothing is yet fixed about their London season this summer.

Josephine Baker, the negress movie and dance star, has settled down to a long run of success in Vienna now, after being banned, much to the disappointment of the Hakenkrenzless, the extreme Nationalists.

The little old man with his eyes filled with tears who waited at the Station to greet Anna Pavlova on her recent visit with her company to Milan, was none other than her old faithful master, Maestro Cecchetti.

The proposed international dance conference which was to have been held in London, England, has been postponed for a year, owing to the time it is taking to link all countries together and not wishing to omit any.

The decadence of the art of dancing in Italy is the cause of much discussion. The bringing of Maestro Cecchetti to the State School of the Scala Milan was the first move to restore Ballet and they are about to open another State School in Rome.

It is very much rumored that Ruth St. Denis is to dance in London, England, this summer. The London public is looking forward to seeing some of her ancient dances of the East. Miss St. Denis can be well assured of a great reception after such a long absence from the British Capitol.

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August 11th is the sailing date!

Berlin is at present being invaded by dances from all over the world, the latest is Original Religious Mexican Dances brought by the Mexican composer, Don Antonio Gomezanda.

At the time of writing, Madame Rubenstein is busy with two young composers and a Russian painter, "Alexandre Benoit," preparing nine absolutely new Ballets, specially written for her; also D'Annunzio is writing for her a new play to add to her drama repertoire, called "Sainte Catherine of Sienna"; her first performance will be given at the Paris Opera, sometime this summer.

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There are many Spanish dancers but one who will stay long in memories of the European public is Argentina. It is rumored she is to visit America.

Ida Rubenstein, the creator of Sheherazade with Diaghileff Russian Ballet in 1910, and later deserting the ballet for dramatic art after Gabriele D'Annunzio offered to write a tragedy, has announced she is to have two troupes, one Dramatic and the other Ballet, which marks her return to Ballet after many years.

A feature of a leap year Ball in London was the silent dance arranged by "Prof. A. M. Low." The dancers wore ear phones and danced to music played elsewhere, unseen by the spectators. In the near future we shall be able to see Fox-trots and Tangos danced in the same room without interference, by the means of these ear phones. If this is to be in vogue is yet to be seen.

Her Majesty, Queen Mary of Great Britain, has paid a great honor to Operatic dancing by graciously consenting to be patroness of the Association of Operatic dancing of Great Britain which was founded by and has, as its president, Madame Adeline Genée.

It is hoped this is the first move to provide in England, as in Russia, a State Ballet School.

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The Third Gift

(Continued from page 9)

day-dream. I could picture myself, rosilily enough, as a great dancer, bringing happiness to thousands, but there were times, also, when I thought I was merely one of a throng, within a thousand miles of my goal."

Dolores del Rio recalled herself with a start, having spoken so freely.

I could not refrain from asking her if in her dreams she had anticipated the hard work that became so much a reality when the opportunity came.

She smiled at this, and answered with a question—almost a question to herself, "I wonder if I would have had the courage to go into it had I known what was ahead of me?"

But one day brought another and each day was filled with activity, and there was little time for thought of a change, until one night, nearly three years ago, Edwin Carewe was visiting in Mexico City. He was invited to the home of Don Eduardo Iturbide, a well known banker. Dolores del Rio was also a guest that evening. For the entertainment of their friends, the hosts turned their library into a cabaret, and in the course of the evening Miss del Rio was called upon to perform one of her Spanish dances. The setting was beautiful and Dolores fitted in perfectly, in mood, as well as in appearance, with the surroundings. She hurled herself into the dance, and her audience was amazed as well as delighted with her performance. Mr. Carewe did not hesitate to tell her that she would be marvelous in pictures.

A screen test justified Carewe's expectations, and the great problem of removing the many objections of her parents and husband was the only drawback to her acceptance of the contract which was offered her, but Dolores' splendid courage would not let her refuse, although she knew that in following this line of reasoning she would cause anxiety and suffering to those she loved.

Then came Hollywood and the strenuous days before the camera, the disappointments and fear of failure, but even failure could not retard the ability of this beautiful actress, and her consequent suc-

A Pennyweight of Pep

(Continued from page 12)

and feet beating time to the syncopated music and body swaying gracefully.

When she returned, breathless and aglow with the enthusiasm that responds to thunderous applause, I questioned her about the new dance she is reputed to

cess is screen history of the highest order.

"Didn't you feel that your dreams had really come true after you had made that wonderful picture 'What Price Glory,' I asked.

Her smile answered my question in the affirmative, but she added, "I can visualize many dreams for the future."

Then we talked of her latest picture, "The Red Dancer of Moscow," in which she appears opposite Charles Farrel of "Seventh Heaven" fame. This picture must surely have represented one of her rosiest dreams, for it had always been her visionary desire to dance for the multitudes, to translate her art into the lives of many people. Dolores is the red dancer in this sequence, and her spirited dancing reveals sincerity and marked ability as a dancer.

On her the Gods have bestowed riches, and beauty, and they also endowed her with courage, but like all who find themselves at stardom's door, it was her persistence and faith in herself, coupled with endless hours of hard work, that really brought fame to her.

"My First Public Appearance" Letter

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YOU have just read Ann Pennington's account of the thrill she derived from her first public appearance. Did you enjoy yours, or were you literally "scared to death"? Miss Pennington frankly states that she wasn't the least bit nervous when dancing, but that in later years, when she was given a speaking part, she suffered acutely from stage-fright, or at least, it's first cousin.

Your experience is interesting—and it may be interesting enough to win \$10.00 cash for you.

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have come to California to introduce. "Penny" it is called, and she had been doing it with great success since her arrival.

"There are no new rhythms," she answered, "and so I don't like to say that anything is a strictly 'new' dance, for really it cannot be anything but a revision of old steps and different combinations of those which are prevalent already. The Black Bottom, of course, was new because it was done off-beat, and that, in itself, made it a new rhythm. But I would say, Penny isn't a new dance, technically speaking, for I guess there is nothing new under the sun."

Dancing in motion pictures she loves, but musical comedy work does not appeal as strongly to her for she experienced her first nervousness not long ago in New York when she opened there in a show in which she starred, but in a role that required both speaking and singing. Although Ann Pennington, as usual, was a big hit and literally "stole the show," the idea did not make such a big hit with her, and she doesn't anticipate a repetition of it.

Either the motion pictures, in dancing roles, or the stage, for specialty dances, will claim her exclusively in the future. And how wise she is, for if ever there was a dancing type—it is Ann Pennington—she who is rhythm from the rippling wave of her long dark tresses, to her famous dimpled knees!

### Hawaii Lures

(Continued from page 16)

to the charmed land called Hawaii.

Here the traveller finds magic and beauty awaiting him. With new-found friendships made *en voyage* he explores the palm-dotted islands. On Oahu is the historic Pali over whose sheer cliff Kamehameha I and his army drove the ten thousand battling, courageous Oahuans to their death in the peaceful valley below, where now stretch miles of pineapple plantations. On this same island, in the famed, warm waters of Waikiki Beach, the traveller enjoys the swimming, surf-riding and outrigger canoe riding, emulating the skilled Hawaiian. Here, too, are the more familiar sports of golf, tennis, and motoring—rendered all the more pleasant by the cooling trade winds that fan the cheek and ruffle the hair.

An overnight trip away lies the "Big Island" of Hawaii, whither the traveller voyages aboard the same white liner that bore him to Oahu. Paradoxically, the more tropical Hawaii possesses the two mountains Mauna Kie and Mauna Loa, which have been known to cap themselves with snow even in the middle of summer. Kilauea Volcano perches on the hip of Mauna Loa, and the chances are even that the goddess of the Volcano, Pele, will be flamingly active, or docilely silent.

Fascinating above all else is the Hawaiian himself—swarthy, ebony-haired, lithe and hospitable, his white teeth flashing as he helps you master the tricky surf-board, or presents you with a perfumed lei of friendship, or plays his languorous music on the moon-silvered beach, while his sisters dance the graceful hula on the firm, white sands.

When at last you do tear yourself away from the charm which is Hawaii, and a crowd comes down to wave goodbye and to sing "Aloha Oe" as the liner starts back across the Pacific, you'll feel an unexplainable tug at your heart and a lump in your throat because your glimpse at poetry has been so brief, and that you are returning once more to a land of prose.

It has just been called to our attention, that the name of Grace Gage West, prominent Stockton teacher, was omitted from the report of the C. A. T. D. convention in San Francisco which appeared in the September issue of *The American Dancer*. This is regrettable since Mrs. West is one of the pioneers in the Association, and on this particular occasion she presented two demonstrators whom she had costumed and brought from Stockton. Her work was splendid and enjoyed by all who took the course.

### Hawaii Is Calling

(Continued from page 16)

bringing with her, in a calabash, her greatest treasure. The care she bestowed upon her calabash aroused the jealousy of her lover to such a point that he opened it to find out what it contained. As he lifted the lid the moon flew out and reached the blue sky almost instantly. The lovers implored the treasure to return to their keeping but the moon smiled and joined a rainbow in the most chummy fashion.

"See! See! The world was made for two," cried the young Hawaiian chieftain. "The moon has been lonely and went to join a rainbow." Ever since that time we have had the lunar rainbow—and 'tis said that true lovers who sit neath the light of the moon and listen will hear her croon a soft love song when the ukeleles strum neath the shadow of the palms that slant toward the jade sea at Waikiki.

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ter, who first introduced and made prac-  
tical the motion picture camera in  
connection with the teaching of stage  
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