

THE AMERICAN DANCER

July

v. 2
Jan. - July
1928-29

25 cents

LIBRARY
MAY 1929

Dancers in All Parts of America

Are Daily Sending in Their
Names for the

Data Book of Dancers

Which Will Be a

Roster of American Dancers

Dancers, Teachers, Professionals - - - use the coupon on this page to furnish us with the information

There Is No Charge for Listing

o o o

If You Wish to be Included

with other famous exponents of
the art of dancing, write today!

*Your Prompt Co-operation Will Facilitate
the Publication of This Record*

Mail the Coupon to

The American Dancer

422 South Western Ave., Los Angeles

DRexel 4846

COUPON

Name

Address

Vocation

Type of Work

Birthplace

Birthdate (optional)



A DIRECTORY OF PROMINENT DANCE STUDIOS

LOS ANGELES

LOS ANGELES

LOS ANGELES

The Art of
NORMA GOULD
All Phases of the Dance
Send for Catalog
118 N. Larchmont Los Angeles

LYTELL STUDIO OF THE DANCE
"A Private School of Dancing"
VELMA LYTELL SELMA LYTELL
Classical Ballet, Toe, Grecian, Pantomime
Character and Oriental Technique
and Dances Taught in Classes
Children of All Ages Accepted
Ballroom Dancing Recital Given
546 South New Hampshire
Washington 7846 Los Angeles

Sweem Studio of Dancing
BALL ROOM DANCING
As It Should Be Taught
All the Latest Steps
718 So. Alvarado DR. 9109
Los Angeles

ARNOLD TAMON
Classic Ballet—Dance Studio
1885 Georgia St., Los Angeles
WEatmore 6762
140 N. Brand, Glendale
Glen. 5306

Alexander's Danceograph Studios
Now! You can study with Normand
Alexander, creator of the "Danceograph"
The new American scientific technique,
Danceograph Training in every type of
Dancing—for beginners, professionals
and teachers.
1249 1/2 W. 6th St. Phone MUtual 0862

ERNEST E. RYAN
SCHOOL OF DANCING
1500 S. Figueroa St. Phone WE. 5917
Announces New Classes in
Tap, Clog, Buck and Soft Shoe and
Ballroom Dancing for Children,
Adults and Professionals
Enroll Now

RUTH HELEN DAVIS SCHOOL
of
DRAMA, MUSIC, ALLIED ARTS
(affiliated with The Belmont Theatre)
Faculty of Celebrated Artists
Children a Specialty
Register Now Spring Term
Frieda Mueller Sterling, Principal
122 1/2 S. Vermont Phone DRexel 0861



MARGARET HEFFINGTON
SCHOOL OF DANCING
Belcher Technique
Pasadena
106 South Raymond
Wakefield 5131
Los Angeles
599 W. Avenue 26
Capitol 6340

EVAGENE JEANETTE
CLASSICAL, TOE, ACROBATIC
and NATIONAL DANCES
715 Bixel St. ME. 2721

ERNEST BELCHER
SCHOOL OF DANCING
SEVENTH ANNUAL
TEACHERS'
NORMAL COURSE
July 2 to 30, Inclusive
Information on Request
634 West 15th St.
Phone WEatmore 9052

ABBOTT DANCE STUDIO
One of the Oldest Established
Schools in Los Angeles
Class and Private Instruction for
Children and Adults
in
Russian Ballet Technique, Toe,
Character, National, Acrobatic,
Musical Comedy and
Tap Dancing
Pupils Enter Any Time—4 Branches
Classes Day and Night
1244 Innes Ave., Near Sunset
Phone MUtual 1612

SENORITA
TRINIDAD GONI
Spanish Dancer and Teacher
Ballet Technique
Under Tuition of Pauline Becker
Classes Now Forming
408 Music-Art Bldg. MU 5319

THIS DIRECTORY

includes prominent schools of the West whom we are glad to recommend to those planning to study in these centers. Further information about the schools listed here, may be obtained by writing to

THE AMERICAN DANCER PUBLISHING COMPANY

422 South Western Ave.

Los Angeles

DR. 4846



A DIRECTORY OF PROMINENT DANCE STUDIOS

LOS ANGELES, CALIFORNIA

LOS ANGELES, CALIF.

LOS ANGELES, CALIF.

McAdam

NORMAL—SOCIAL—PROFESSIONAL SCHOOL OF DANCING
 First Normal School on Pacific Coast Scores of Graduate Teachers, Stage and Screen Artists
CHILDREN A SPECIALTY
 Ball Room, Ballet, Toe, Spanish, Oriental, Acrobatic, Tap, Song and Dance Novelty Acts
 McAdam Marvelous Kiddies on Stage and Screen
 332 S. BROADWAY TUCKER 9340

BREON and DARROW

School of Individual Training

Ballet, Grecian, Oriental Character, National Ballroom and All Branches of Stage Dancing
 Special Physical Culture Classes for Adults
 Sunset Blvd. at Vine St.
 Tel. GRanite 3079

AMBASSADOR HOTEL SCHOOL OF DANCING

MARIAN DABNEY
 JOHN FREDERICK
 Children and Adults
 PHONE FOR APPOINTMENT
 DRexel 7000

Andreas Serge PAVLEY—OUKRAINSKY

Special Summer Courses
 And Regular Classes All Year Long
CLASSES FOR CHILDREN
 Hattie Exercise Records on Sale
 School Catalogue on Request
LOS ANGELES BRANCH
 4157 W. FIFTH STREET
 Telephone DUmkirk 0689
 62 E. Jackson Blvd., Chicago, Ill.

Oliver Morosco School of the Theatre

Drama personal director
 MR. MOROSCO
 Voice CARL SIBBERT
 Few Openings in Limited Day Classes
 1142 Wilshire Blvd. WA. 6355

MACK BISSETT'S THEATRICAL SCHOOL OF STAGE DANCING

(Tap, soft shoe, cloj., Varsity Drag)
 Announces
MISS FREDA BERKOFF
 of the internationally famous Berkoffs, in charge of all classes in Ballet, Acrobatic, Russian, Oriental, Character Dancing, etc.
 232 South Hill St.
 Music Arts Bldg. MUtual 4494

Every Dancer Needs Acrobatic Training

To attempt competition in the open field of professional dancing without the limberness acquired only thru careful acrobatic training is like attempting to compose a song without knowledge of music the able to hum the melody.

In other words, a dancer without acrobatic training, in this modern age of the dance, is only partially trained, and in Musical Comedy, Vaudeville and Motion Picture Theatre Presentations and Prologues will fall by the way-side when placed in competition to the dancers of the NEW AMERICAN SCHOOL who are thoroughly trained to artistically apply their acrobatics to either ballet or tap routines.

America is leading the World of Dance. Which means professional dancing is advancing more rapidly than ever before in its history. AMERICAN DANCERS in Europe are creating a sensation and Europe is now adopting the AMERICAN TECHNIQUE.

EARLE WALLACE DANCERS are not only thoroughly trained in ballet technique, but in the new modern EARLE WALLACE AMERICANIZED TECHNIQUE that actually qualifies a dancer for big time professional engagements. You lose no time when you study with EARLE WALLACE, and if desired you can specialize in either MODERN BALLET, SENSATIONAL AEROBATICS or INDIVIDUALIZED TAP ROUTINES.

Professional Classes Both Day and Evening the Year Around
 Special Classes for Business Girls, Young Men and Children

Annual Master Class for Teachers, Professionals and Advanced Students
 Three Hours Daily, Including Ballet, Acrobatic and Tap
 July 2nd to 28th, Inclusive

EARLE WALLACE Studios of Stage Dancing
 1025 WEST SEVENTH STREET
 LOS ANGELES - CALIFORNIA
 2967



A DIRECTORY OF PROMINENT DANCE STUDIOS

LONG BEACH

LONG BEACH

CULVER CITY, CALIF.

The Last Word in Modern Technique
 All Professional Dances Are Original Creations for Each Pupil

For the Professional Teacher and Amateur
 Professional Summer Course



Ballet, Toe, Adagio, Tap, Acrobatic, Ballroom
 Musical Comedy Classes

THE JOAN DEL MAR STUDIO OF DANCING AND ITS RELATED ARTS
 Featuring Denishawn Method Special Weight Corrective Classes for Adults
 Social Tap and Eccentric Dancing Under Direction of MADOLYNE ROSSELLE
 7035 Culver Blvd. Phone 2677
 Culver City, Calif

OAKLAND, CALIF.

LUDWIG'S DANCING SCHOOL
 640 14th St., Oakland
 All Types of Ballroom Dancing
 Lessons All Day and Evening
 Classes Every Evening
 Lady and Men Instructors

GLENDALE, CALIF.

PEARL KELLER School of Dancing
 Thirteen successful years in Glendale
 Classes for Children of All Ages
 109-A S. Central Ave. Glendale 1377
 Marie B. Johnson, Secretary

SAN DIEGO, CALIF.

Ratliff Academy of Dancing and Associate Arts
 Broadway at 11th St. San Diego, Calif.
 All Phases of Classical Dancing Also Modern Ballroom Dancing
 Classes Daily — Private Lessons by Appointment

Kelton Dancing Studio
 Class and Private Instruction for Professionals and Others in ALL TYPES OF STAGE DANCING
 Children a Specialty
 New Location
 1322 Fifth Ave. M. 9040
 San Diego

HEMPHILL SCHOOL OF THE DANCE
 Private and Class Instruction Children and Adults
 Ballet, Toe, Acrobatic, Tap, Spanish and Ballroom
 1740 Unas St. 1127 6th St.
 Phone HUil 7691

LILLIAN NEWMAN School of Dancing
 A Long Beach Institution
 Classic, Toe, National, Tap, Acrobatic and Ballroom
SPECIAL SUMMER CLASSES FOR PROFESSIONALS
 532 Pine Ave. Phone 617-32

LONG BEACH SCHOOL OF THE DANCE
 SPECIALIZING ON CHILDREN'S DRAMATIC BALLET
 RUSSIAN TECHNIQUE
 Special Courses for Teachers
 555 East Anaheim Ph. 610-583

It Does Make a Difference Who Teaches You Dancing
THE ART DANCING SCHOOL
 JOHN F. WEIN
 Fancy and Plain Ballroom Acrobatic and Stage Dancing
 Betty Hudlow Bldg.
 Corner 6th St. and Pine Ave.
 Long Beach, California

WATCH THESE COLUMNS NEXT MONTH

for announcements of SUMMER MASTER CLASSES which the foremost schools of dancing will hold this summer. Schedule of work, dates, etc., will be the feature of the advertisements appearing in this section in the May issue of THE AMERICAN DANCER.

TEACHERS, STUDENTS, PROFESSIONALS, planning to come to Los Angeles for study during the summer months are invited to write to THE AMERICAN DANCER for complete information about schools, hotels, etc., 422 South Western Avenue. Phone DRexel 4846.

A DIRECTORY OF PROMINENT DANCE STUDIOS



SAN FRANCISCO, CALIF.

SAN FRANCISCO, CALIF.

CHICAGO, ILL.

FAMOUS THE WORLD OVER

BENDA

ANNOUNCES SPECIAL SUMMER TEACHERS' COURSE

More than a School—It's a Treasure House of Ideas—in ballet, musical comedy, acrobatic, stretching and limbering, tap and step, ballroom. Drama Dept. WONDERFUL STAFF OF TEACHERS MOREAU, McLANE, DALE

Send for leaflet

BENDA STUDIOS
Embassy Vitaphone Theatre Bldg.
"Show Place of the World" San Francisco



G. Leidigh Macfarlan
Ballet Master

All that pertains to dancing as an art, or for aesthetic body culture.

Studio: 664 Powell St., San Francisco

THE GLADYS HIGHT SCHOOL OF DANCING

Teachers' Course June—July—August
Diplomas Issued



Course includes elementary and advanced technique, acrobatic work, tap and adagio.

Bar Technique
Phonograph Records
A and B—with directions and music, \$3.00
New Technique Book
30 Illustrations, \$3.00
Routined Adagio Lifts, \$2.00
Baby Dances, \$1.00

703 Capitol Bldg.
CHICAGO

ROBINE BALL

Smart Ballroom Dancing
Form—Line—Style

555 Sutter St.
Tel. Kearny 5148 San Francisco

SANTA MONICA, CALIF.

Santa Monica Studio, Phone 25922
Venice Studio, Phone 63818

Roy Randolph Dance Studios
Dances Arranged for Stage and Screen
Ball Room, Waltz, Clog, Buck and Wing, Foxtrot, Spanish, Apache
Acrobatic, Drama, Stage

MURIEL STUART

SCHOOL OF THE DANCE

555 Sutter Street
Studio 401-402 San Francisco
Phone Douglas 3640

SEATTLE, WASH.

Ruth Doherty School of the Dance
Classes Open to Students of All Grades
Circular Mailed Upon Request
Ballet, Character, Interpretative, Soft Shoe, Clog, Acrobatic, Spanish Dancing and Castanetting
905 EAST PINE

Learn to Lead

FANNY-MAY BELL

All Phases of
BALLROOM DANCING
450 Geary St., San Francisco
Let me send you the Simplified Waltz or Fox Trot for \$1.00

SCHOOL of the DANCE of
GUILLERMO DEL ORO, M. B.

Classes and Private Instruction in Genuine Spanish Dancing including the playing of castanets, tambourines and crotalos

BALLET OR OPERATIC DANCING (Methode Cecchetti)

Pupils are accepted in the (1) Preparatory Class for Beginners
(2) Class of Ensemble for already advanced pupils
(3) Class of Perfection

Whole original dances and dance pictures composed for amateurs, professions and teachers

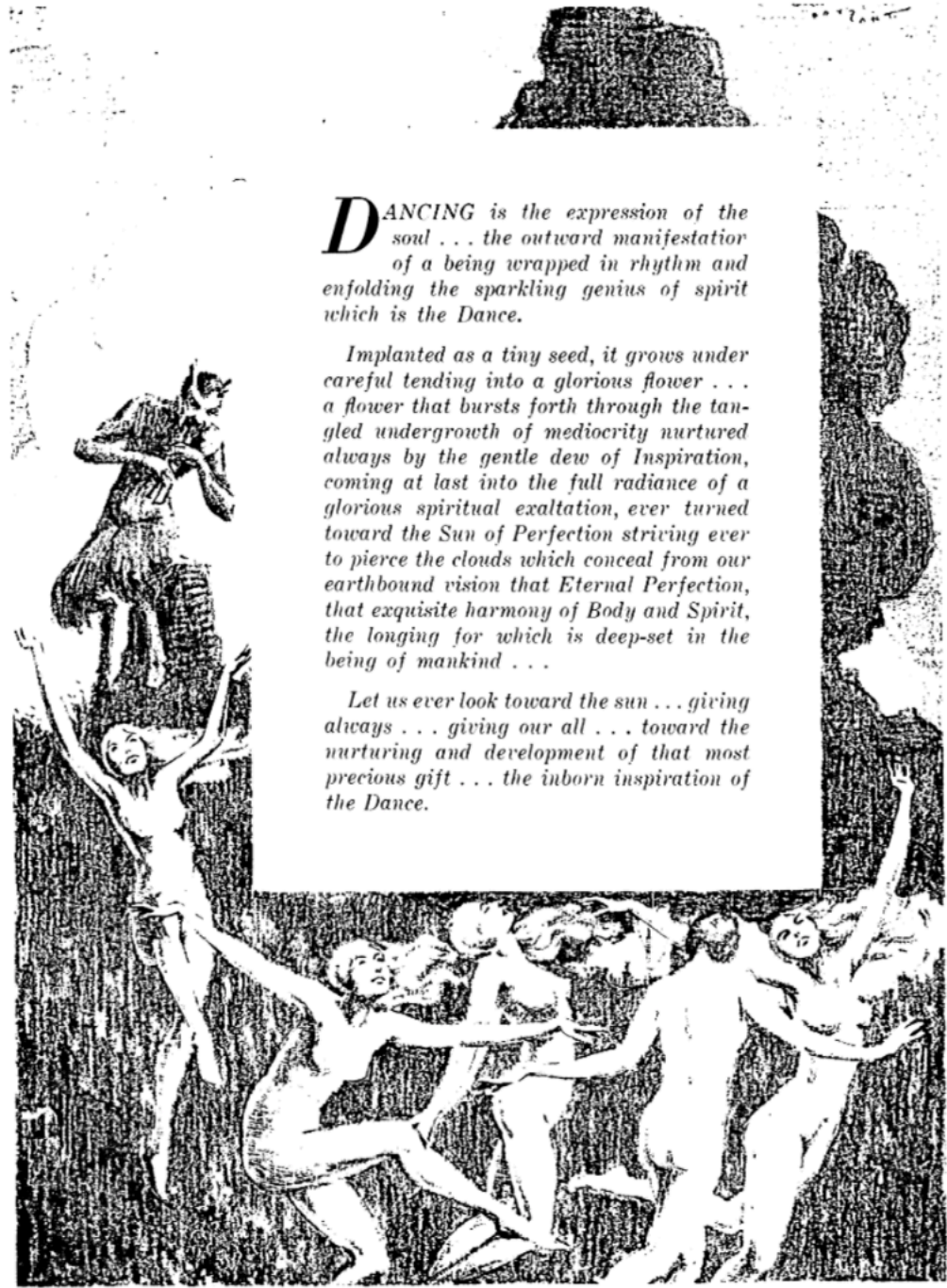
Special Summer Courses For Further Particulars Apply
1362 Post Street Phone West 3170 San Francisco, Calif.

MENTION . . .

THE
AMERICAN
DANCER

WHEN RESPONDING TO ADVERTISEMENTS ON THESE PAGES

It is interesting to know where an ad is seen!



DANCING is the expression of the soul . . . the outward manifestation of a being wrapped in rhythm and enfolding the sparkling genius of spirit which is the Dance.

Implanted as a tiny seed, it grows under careful tending into a glorious flower . . . a flower that bursts forth through the tangled undergrowth of mediocrity nurtured always by the gentle dew of Inspiration, coming at last into the full radiance of a glorious spiritual exaltation, ever turned toward the Sun of Perfection striving ever to pierce the clouds which conceal from our earthbound vision that Eternal Perfection, that exquisite harmony of Body and Spirit, the longing for which is deep-set in the being of mankind . . .

Let us ever look toward the sun . . . giving always . . . giving our all . . . toward the nurturing and development of that most precious gift . . . the inborn inspiration of the Dance.



TABLE OF CONTENTS

MYSTICISM—By Charles Payzant.....	Cover
EDITORIAL.....	6
LUPE VELEZ—Art Study.....	8
HATS OFF TO LUPE!—By Lulu Case Russell.....	9
THE WALTZ TANGO—By John Frederick and Marion Dabney.....	10
CORLISS PALMER—Art Study.....	11
DANCING—The Fountain of Youth—By Norma Gould.....	12
TO A DANCING FIGURE—Poem by T. Freeman.....	12
NORMA GOULD—Art Study.....	13
DOING A "CARTWHEEL"—Posed and demonstrated by Frank Tupper.....	14
BESSIE STEPS OUT—AN' HOW!—By Ruth Eleanor Howard.....	16
BROADWAY WHISPERS—By M. E. Smith.....	17
POSES OF GRACE AND CHARM—Art Studies.....	18
REALM OF THE DANCE.....	20
MUSICAL MOMENTS—By Catherine Jackson.....	22
DANCING IS BEST EXERCISE—Say Football Coaches—By H. A. Hemphill.....	23
SCHOOL RECITALS.....	24
NOVEL DANCES OF THE ORIENT—By Charles Payzant.....	25
AS A DANCER SEES THE ORIENT—A letter from Nisa Loruld.....	26
THE ART OF MAKE-UP—By Max Factor.....	27
FOREIGN NEWS—Correspondence of George Sari.....	28
NEWS OF THE C. A. T. D.—By Albert H. Ludwig.....	29
WHAT'S WHAT.....	32

TABLE OF CONTENTS PHOTO—Kiddie Review from Lillian Newman School, Long Beach

THE AMERICAN DANCER, JULY, 1928

VOL. 2, No. 1

PUBLISHED MONTHLY
by THE AMERICAN DANCER PUBLISHING CO.

422 South Western Ave. Los Angeles, California
Price by subscription, \$2.50 per year Single Copies, 25c
Price in Canada, \$3.00 per year; in foreign countries, \$3.50
SAN FRANCISCO REPRESENTATIVE NEW YORK REPRESENTATIVE
M. J. Ward, 1007 Flatiron Bldg. M. E. Smith, 2379 Creston Ave.

RUTH ELEANOR HOWARD, *Managing Editor*

CHARLES PAYZANT, *Art Editor*

NOTICE: Unsolicited manuscripts, drawings or photographs must be sent at the author's risk. Every effort will be made to return material that is not used, but the publishers assume no responsibility for the loss of such contributions. Photographs cannot be returned.

All Contents of This Magazine Copyright 1928 by The American Dancer Publishing Co.



LUPE VELEZ
*Mexican Musical Comedy Star, Who Danced Her
Way to Motion Picture Stardom*



THEY took them off in Mexico and threw them at her feet—the men. The women tore off their corsage bouquets, and when they had no flowers they snatched off their ear-rings—their necklaces and bracelets, and tossed them at the twinkling feet of their own Lupe Velez, fifteen year old maid of Mexico.

"I love theeze way they do in Mexico," and the black eyes flash, the white teeth gleam, as Lupe smiles in recollection of her triumphs on the stage in Mexico City. "Sometimes I have my hand full of rings and brooches and necklaces. They call to me, 'Dance some more, Lupe' and I dance—How I dance! I love to dance. I don't care what she is, jus' so I dance. In Mexico, when I play in 'Rat-a-Plan,' I dance on my toes, so—" and the slender figure rises precariously on small street shoes, "and here in the Music Box I do steps—like theeze—" another spirited illustration. "I dance the Black Bottom, too. You like me to dance for you the Black Bottom?" and without more ado, Lupe starts singing. "Hallejuah, Hallejuah," and bends and contorts in the savage abandon of this American abortion of Terpsichore.

Lupe Velez is a darting flame, colorful, lurid, over-running with the joy of life. She is a born dancer. She puts into studied steps her own wild interpretation. Life—the life of bursting buds, of frisking, gamboling young things—and Lupe are synonymous.

She was born in San Luis Potosi, a little Mexican town a short distance from Mexico City. Her father was a general in the Mexican army. Her mother sang

in grand opera in Mexico City. On very special occasions the little Lupe was allowed to go to the opera house with her mother, and there, in the dressing-rooms, she had her first glimpse of life behind stage. She watched, her big black eyes round with wonder, as fair ladies became fairer by the adroit use of powder and deftly applied rouge to cheeks and lips. Then she would go home, and stealing flour from the family barrel, would hopefully smear her small face thick with white. What to use for lips and cheeks? A string of red peppers caught her eye—the very thing! Crushing the peppers, she would redden the already red lips and top the white of her cheeks with round red smears.

Then she would stand in front of the mirror, "rolling the eyes and making the faces like I see the ladies do on the stage," to use her own words, adding, "I like myself so mooch that I keez and keez myself in the looking-glass many, many times."

She danced from the time she was just a small child, and by the time she was ten years old, she was teasing her parents to let her dance in public. But this they refused. Then, when she was fifteen, her father was badly wounded. The family needed money and now Lupe saw a good reason for pressing her demand. She begged to be allowed to try to get work as a dancer in some of the big musical shows. After a family conference, she was given permission to try to get into "Rat-a-Plan," a successful musical comedy on the boards of a theatre in Mexico City.

One try-out was enough. She

was given a chance to make good. And how good she made! The shower of hats and bracelets and flowers tell the story.

An American and his wife, touring Mexico, saw Lupe in "Rat-a-Plan" and were so impressed with her personality and talent that they sought her acquaintance. They told her she should go to the United States where they felt sure she would be a sensation. But Lupe was only fifteen and her parents would not harbor the thought of their small daughter adventuring in strange lands. Besides, Lupe was making what seemed like a lot of money at home, so why take chances?

When the Americans got back to Los Angeles they heard that Richard Bennett was having a hard time finding a suitable type for the title role in "The Dove." They spoke to Mr. Bennett about the little Mexican dancer and he said he would be glad to see what she could do. So they wrote to Lupe's parents and offered to chaperone their daughter if they would allow her to travel to California to try for the part.

Several family conferences ensued. When at last, Lupe got the desired permission for the big adventure from home, she found she was badly wanted in Mexico City. After several weeks' delay, she at last embarked, alone and secretly terrified, for the big foreign city in a fabled land.

To her intense disappointment, by the time she arrived in Los Angeles, the role of "The Dove" had been filled. What to do now? Go back home? Not Lupe! It is true, she was alone

(Continued on page 30)



IF we may be permitted to write a few words about this dance before starting to describe it, I think our readers might be more enthusiastic about working it out, so many descriptions of steps, when written out, can only be understood by people who have made a study of dancing, and often times they are puzzled. My idea is to make it clear for anyone who has any sense of rhythm and can read. Miss Dabney and I wrote articles giving dancing lessons through newspapers in the East. Some people contend that lessons in dancing by mail is impossible, however, we have received thousands of letters from students all over the country who seem to appreciate them. In this article, we are going to try and give you a general idea of what the waltz tango is like. Unlike the present day movie, the name really has some bearing outside of just being a name for a dance, and that should inspire any lover of dancing, for what have we ever had that could compare with the waltz? It has now become a classic, and is improving with the years like old wine.

The tango first came to America as an exhibition dance for professionals, and was really too intricate for the average business man to use socially. First impressions are lasting, and America's impressions of the tango is badly warped. The name scares them off before they start. In Europe you see an American, doing the tango and thinking nothing of it, because

The Waltz Tango

A Ballroom Dance Description

By JOHN FREDERICK and MARION DABNEY

there it is simplified for ballroom usage. The Waltz Tango is a mixture of our Waltz and French Tango, which I think is delightful. After all, the mad jumping around for the last few years with the Charleston, Blackbottom, etc., is like a breath of Spring after a hard Winter. Since everything else is blamed on the war, we will blame such hectic dancing on it as it is about the easiest way to explain. However, the war has been over long enough now for us to become sane again. I think the trend of dancing in general is going back to grace of movement instead of the acrobat going through his act to the tune of some popular song, very often out of time with the music.

There is a Dance Guild just started here by a group of professional dancers, who are proving that one can really dance without doing "nip-ups" and "neckspends." They are staging some very interesting and colorful programs at the Community Playhouse in Pasadena, which we both saw and appreciated very much.

In suggesting these directions for tango, we take it for granted that one knows that there are

three counts to each waltz step. Where the girl follows the man, we shall give directions for the man only; the girl naturally does the same step with the opposite foot.

First Step: Start left foot forward 1, and right foot forward 2, and bring left to close position 3; step forward on right 1, swing left forward 2, and hold 3. Drop back on left foot right side in same position, bending left knee, hold right leg straight, taking 3 counts for this movement. This step is a Cortez.

Second Step: Step on right 1, forward left 2, bring right foot up to left and close position 3; step forward on left 1, bring right foot forward and hesitate 2 and 3. Step obliquely across on right foot 1 (here the man turns the girl so that his foot moves in front of her); place left foot by side of right 2, turn right foot and step on 3. Step obliquely across on left foot 1, place right foot by side of left 2, turn left foot and step on 3. Step obliquely across on right foot 1, left foot forward and hold 2 and 3. Into Cortez 3 counts.

Third Step: Step forward on right foot 1, step to right with left 2, bring right foot to left and close position 3. (This places the couple in position to step forward from the open side position.) Step forward on left 1, swing right forward, hold 2 and 3 (do not place right foot on floor); swing right across in front to the right side, turning on left.

(Continued on page 31)





CORLISS PALMER

who considers her knowledge of dancing a great asset to her screen work. Miss Palmer has just finished several dancing parts in recent films, her latest being the terpsichorean role in Reginald Denning's "The Gay Deceiver."

Camera study by Philip Newberg

Dancing—The Fountain of Youth

By NORMA GOULD

THE ideal dancer's body may be compared to a fountain—a free, ever-flowing open channel reaching upward, sparkling, joyous, beautiful!

The aim in my school is to refine human bodies, not only for the purpose of carrying their message of beauty to the world but to prepare them to stand up under the strain to come—to make of them fine instruments, sensitive to the finest uses of thought and feeling. This cannot be done in a month nor a year. A background is necessary, an understanding of the thing they are working for. The establishment of an ideal with the faith and courage to bring it to flower. "Faith, the essence of things unseen."

The dance, as I teach it, is the very fountain of youth—an opening of all channels, that life may flow abundantly through them. My students must never know old age. They must never lose sight of the eternal seed of youth. They return to earth movements. They go back to when the earth was young and there was peace and poise.

Old age is simply a blocking of the channels, a stagnation. The body cannot grow old when its cells are constantly being renewed, active. It cannot grow old when all of its organs are functioning perfectly. "Perfect parts, perfectly assembled—health."

The body cannot grow old when the emotions have free fine channels through which to flow. It cannot grow old when it is constantly expressing beauty. Expressing, meaning "pressing out." Can that which we send out fail to return? Why! the very lines with which we work the most are circles and spirals.

How can the practice of gra-

cious action fail to impress itself upon the body and the mind? How can a mind taught to command such a finely complex instrument as the human body ever grow old?

To grow does not mean that we should grow old. The importance is in the direction of the growth. Like the fountain, our only hope for eternal youth is in an ever upward movement. Let us be wary of the destructive forces prevalent in the jazz dancing of today, its followers believing themselves free. One cannot look upon this growth in any other way than that of a fungus growth and ultimate decadence.

Our business should be in culturing human bodies, not training them. To culture means to work the ground; to develop and strengthen the powers; to refine. We are to prepare the bodies to project that which the artist sees with the inner eye. That we may do this we must establish the fundamental principle of all art—rhythm. The human body is as much subject to rhythmical laws as the planet in its revolutions around the sun. And by rhythm I do not mean time. A dancer may keep time yet not be in the least rhythmical.

What is rhythm? It is measured motion; a periodic repetition; it is symmetry of movement and accent; it is action and rest, control and release; its presence is manifest in all life and can be explained best in terms of our own being. It regulates all of our bodily processes. A general rhythm marks not life only, but the universe.

Lest one should think that I have been referring to the physical body only, I must add that the emotional and mental bodies are treated with equal importance. The development of the imagination alone is one of the greatest factors in freeing the emotions and stimulating the mind, thus insuring youth.

I recall an extract from Thompson's "Essay on Shelley": "Know you what it is to be a child? It is to be something very different from the man of today—it is to believe in loveliness, to believe in belief; it is to be so little that elves can reach to whisper in your ear; it is to turn pumpkins into coaches and mice into horses, lowness into loftiness, and nothing into everything; it is to live in a nutshell and to count yourself the king of infinite space."



TO A DANCING FIGURE

By T. FREEMAN

Head backward flung, in ecstasy
past art,
Joy crystallized in marble, flawless, pure.
Your sculptor chipped away the grosser part,
And down the years let happiness endure.

Oh, little marble dancer, ages old,
I breathe a prayer oft as I look at you,
That as my sculptor works with chisel bold,
He finds and leaves a joyousness as true.



NORMA GOULD
Celebrated Los Angeles teacher who says that "the dance is the very fountain of youth—when it causes the body to constantly express beauty."
 Camera Study by Philip Newberg

DOING A 'CARTWHEEL' INTO A SPLIT AND INTO A FRONT-OVER

POSED AND DEMONSTRATED BY **FRANK TUPPER**

ASSISTANT TO EARLE WALLACE AND DIRECTOR OF AEROBATIC IN EARLE WALLACE STUDIOS

1. Stand with weight on left foot, right foot pointed to side, right arm up, left arm to side as in Figure No. 1.
2. Bend body to right and bend right knee until right hand comes to floor, push with left foot, and over into handstand as in Figure No. 2.
3. The momentum from the push of the left foot will throw the body over into original position as shown in Figure No. 1.
 (Now slide slowly into split. Note that the right knee is forward and the left is turned extremely to the left, as in Figure No. 3.)



POSED ESPECIALLY FOR THE **AMERICAN DANCER**



4. Place both hands to the floor as far forward as possible and pull up, thrusting the weight forward on right foot, as in Figure No. 4.

6. From handstand drop slowly into figure No. 6, bringing feet as close to head as possible and landing on balls of both feet.

7. Between figures No. 6 and No. 7 there should be no hesitation as the momentum attained from arching of the back should carry the weight forward into the line of direction as figure No. 7.

Note—The entire routine contains 16 slow, even counts.



FIG 5



PHOTOS BY PHILIP NEWBURG



FIG 6

5. Push with right foot, throw left leg up stiff, holding back well arched to handstand as demonstrated in figure No. 5.



IF you were Bessie Love, she of the huge dark eyes and the winsome face, with a record of having held the enviable title of star since pictures first flickered, and there was every indication that the fans would continue to heap their letters and their inquiries upon you, until your dying day, would you be thinking of making buttons? And if you did, would you think of it to the extent that you'd like to be the best button-maker in the world—to make buttons that everyone would clamour for?

Yet, that's just what Bessie Love would aim to do, if she had been a button-maker and not a movie star. An interesting personality, this tiny mite who doesn't look as if she could possibly be old enough to have seen the beginning of pictures. "To do anything well, whether it be dancing, acting or making buttons, is to achieve success, according to my code," she told me—and that's how the subject of buttons came up.

I had asked Miss Love if she didn't derive a certain satisfaction and a tremendous thrill out of watching her first motion picture when it was shown years ago in the old Burbank theatre—then Los Angeles' finest. She had told me of her sudden engagement for a picture by D. W. Griffith, at the time she was still going to high school, and how, just a short time later, she was featured by Triangle in the "Flying Torpedo." I pictured a girl in her early teens, fresh from school where movie magazines and pictures of one's favorite star were quite "the rage," and tried to imagine how she managed to contain herself on that first night, when she was formally introduced to the world as

a "star"—while she sat, herself, in the darkened theatre and watched her image on the screen draw ohs! and ahs! of wonderment from the assembled audience. A vivid contrast, it was, to the quiet, self-contained girl who sat back-stage, tired from her strenuous dance, and outwardly unmoved by the thunderous applause which greeted her. If it hadn't been for the sunny smile which I had seen flash across her face, when, in the midst of the dance, a murmur of approval ran through the audience and reached her ears—I should have thought she was impervious to praise and unthrilled by admiration. But the happy look in her eye had disclosed the fact that she was femininely pleased by the ap-

proval, and was merely maintaining a well-bred calm. It intrigued me—and so I asked the question—"Weren't you terribly thrilled that first night, to sit in the audience for the first time and watch yourself on the screen?" Her answer was quite characteristic—"No, not in that sense—I don't mean that I didn't enjoy it, and wasn't proud and delighted at my opportunity and the fact that I had apparently made good—but I wasn't carried away completely, as so many people are. I guess it's just my nature, though—I'm terribly appreciative of little things that people do for me; they touch me as nothing else ever does, and I'm always delighted with indications of thoughtfulness, too, but to be just swept off my feet with joy at success—no, not me!"

"The feeling that I have when I see one of my pictures or do a dance that is well-received, and the feeling that I had that first night, is, I think, very much the same feeling anyone might have who was a button-maker and who walked through the 'five and ten cent store and saw her buttons on display there—row after row of them, put out on the counter, because they were the very best buttons in stock at that price, and Kress' or Woolworth's, whichever it happened to be, wanted their customers to see and buy them—because they were the best! That would be a satisfaction—to know that the work had been well done, had been done better than anyone had done it so far, and that's the satisfaction I get out of my work, when I know that I have done my best!"



Continued on page 29



CHANCE TO JOIN "FOLLIES"

CLASS A candidates for the beauty chorus and show-girl division of Florenz Ziegfeld's new "Follies" are invited to register at the offices in the Ziegfeld Theatre. More than ever will the "Follies" glorify the American girl. Out of the famous Ziegfeld girls now appearing in "Rosalie," "Show Boat" and "The Three Musketeers" eight will be selected this summer for promotion to speaking parts in the cast of the musical version of "Six Cylinder Love" on which William Anthony McGuire is now working. Several other celebrated Ziegfeld beauties will be in the cast of the new Eddie Cantor show.

ETHEL SHUTTA, the eccentric dancing comedienne, who was the hit of Florenz Ziegfeld's "Louie the 14th," is back under the Ziegfeld management at twice her previous salary. She will be featured in the new Eddie Cantor show now being written by William Anthony McGuire. Her director husband, George Olsen, and his augmented band will also be featured in the same musical comedy and will play the entire orchestration from the pit. Miss Shutta was given her first opportunity on Broadway by Mr. Ziegfeld, who has always regretted that sickness prevented her from playing for the full period of her first contract. She is now in perfect health and rehearsals can't start too soon.

FLORENZ ZIEGFELD is ordering the costumes for his new "Ziegfeld Follies" in Paris and making it imperative that they exceed all past creations for the theatre in beauty, originality

and variety. The new and enormously expensive gold thread material is to be used for the first time in theatre costumes. Mr. Ziegfeld has met with such a gratifying response to his announcement that he has advanced the opening date to the first week in September.

MISS LORETTA GOSS, scholarship student at the Grand Central Art School, recently completed a pastel portrait of Marilyn Miller, star of Florenz Ziegfeld's "Rosalie," at the New Amsterdam Theatre. A representative of the Lincoln Bank of Lincoln, Nebraska, has bought the pastel from Miss Goss and will place it on exhibition in the bank window. Miss Miller has also commissioned the young artist to do an oil painting portrait showing her in the West Point uniform she wears in "Rosalie."

EVA PUCK, of the famous Puck and White combination which is responsible for a large portion of the comedy in "Show Boat," is giving lessons in the art of being a comedienne and already has enrolled in her "class," half a dozen girls of the ensemble and one principal. The latter is Pierre Sidell, one of the Sidell Sisters, whose dance specialty is one of the outstanding features of "Show Boat."

Although Miss Puck gained her fame as a singing and dancing comedienne, she has been an ardent student of dramatic art for several years and is considered one of the best coaches in the profession.

AUDREY DAVIS, formerly a reporter on the Los Angeles Examiner, has joined the cast of "The Three Musketeers."

BROADWAY WHISPERS:

THAT George White is planning to bring out a new "Scandals" next month that will eclipse anything that he has ever done. And when George sets out to do a thing he generally accomplishes it.

THAT Earl Carroll is now busily engaged writing a new "Vanities" which will have a summer run in this city after a tryout in the seashore towns.

THAT the Bohemians presentation of the latest "Greenwich Village Follies" is the best thing they have ever done and that the revue is due for a long run at the Winter Garden theatre and it will be many a moon before the hinterlands get a chance to view it.

THAT if Joe Cook, the whole works of "Rain or Shine" at the Geo. M. Cohan theatre, ever gets sick the show will have to close down because where can one find another "Joe Cook"?

THAT Tom Nip, the dancing director, is preparing troupes of girls for new Shubert musicals that will open this summer. This indicates that the Shuberts have had enough of the drama and are going back to the musical comedy field.

THAT Chester Hale and Maria Gambarelli have joined forces and are sending out the "Gamby-Hale Girls" on the Keith time.

THAT Lew Fields has scored a "bull's-eye" with his new revue "Present Arms," which opened May 1 at the Mansfield theatre and the "T. B. M." has something to talk about at club beside golf since it opened.

THAT "Here's Howe" at the Broadhurst theatre, has a cast that reads like the "Who's Who" of the show world and that Arons & Freedley will swell their bank balances with this one.

Ed Wynn, "the perfect fool," now in "Manhattan Mary," will release his book, "The Philosophy of a Fool" early this fall.

Mary Bay, former danseuse of "The Student Prince," has been added to the Parisian Nights Revue at the Frivolity Club.

POSES OF GRACE

FLORA DOWNS
One of the Hemphill Dancers who appeared at the Arts Ball, at El Cortez Hotel, San Diego, last month.

STELLA KEHR
Premiere danseuse, who is assistant teacher in the Ballet Department at the Estliff Academy, in San Diego.

ELEANOR MAREK
Versatile little pupil of the Pearl Keller School, Glendale.
—Photo by Newberg.

AND CHARM



MILDRED BRADLOR

Talented pupil of Florence Kellton, San Diego, and niece of Fanchon and Marco, who was recently presented in recital.

PETITE ARDIS MAY

An acrobatic marvel who is a product of the McAdam Normal School of Dancing in Los Angeles.

ISABEL O'BRIEN

Dancing at the leading vaudeville houses in Australia. All of the dances which Miss O'Brien does were arranged by Arnold Tamon of Los Angeles.



MICKY HILQUIST, who with Lenore Martin formed the well-known Fanchon and Marco "Idea" team, "Mickey and Lenore," was recently married in Salt Lake City to Velda Wright, and has returned to Long Beach with his bride. Mr. Hilquist has joined the Ben and Sally staff as an assistant teacher and expects to be permanently identified with this school in which he received all of his training.

Dagmar and Kovernoff, a popular Ben and Sally team, have rejoined the Fanchon and Marco Diving Venus Idea, after an absence of two weeks forced by illness. Their return was greeted by a renewal of the enthusiasm which has marked all of their sensational performances and they are scheduled for a long run.

Summer classes at the Long Beach School of Ben and Sally, teachers of successful steppers, are now being formed. The enrollment has been especially heavy this season, due to the inauguration of several distinctly new ideas in the teaching. "Instead of giving all of the teachers and professionals who attend these classes the same work, we are planning to give each one individual instruction and individual routines. There will not be any duplication of work, and the dances which are taught one teacher will not, under any circumstances, be given to another," according to Ben Phelan, Director of the School.

The plan is evidently destined for success if the enrollment of out of town teachers is to be taken as a criterion.

THE activities of Arnold Tamon dancers are a credit to this teacher. Among those who are now winning fame are: Isabel O'Brien, who has been engaged for twenty weeks to dance in the leading vaudeville houses



COLLEEN CLANCY

Member of the Pavley-Oukrainsky ballet in one of her characteristic dance poses.

of Australia (she is now playing Sydney); Honora Childers and Nick Bird, doing very good work in the musical show, Tell Me Again, at the Figueroa Playhouse; Vina and Arthur, headlining in their own act over the Pantages circuit; Rita and Teske, acclaimed the most finished adagio team yet developed in the West, featured dancers in a revue called Roman Nights, arranged by John M. Anderson.

THERE are many Ratliff Dancers and groups out on tour at the present time, and reports indicate that they are all enjoying unprecedented success. Stella Kehr, one of the school's most talented pupils, joined the Bert Collins act, "The Good Ship Song and Dance," upon its recent Pantages billing in San Diego, and toured with them through the South and the East. They are now playing the Loew's Theatres in New York. The Spanish, and also the French solo which Miss Kehr does, has won for her some very flattering comments from the critics.

Bob and Eula, popular adagio team who returned a short time ago from an Australian engagement are now booked on the Pantages circuit with Fegan's Band and are due to start East to fill engagements in the big centers, in the near future. It has been said that they literally "stole the show" in San Francisco, Los Angeles and San Diego.

LA REINE REINHART, talented little dancer of the Abbot Dance Studio, presented several numbers on an Eastern Star program in Los Angeles recently, for which she received much praise. Her work displayed exceptional talent and diligent training. La Verne Mae Abbott and Sylvia Welling, both pupils of the same school, brought signal honor to their teacher also, when they won first place in the Eistefodd contest. A branch of this school is being opened by Mrs. Abbott in the West Adams district and she plans to teach several classes there each Wednesday afternoon.

ST. RITUS BENDA, famous dancer and teacher of San Francisco, is announcing his removal to new and larger quarters. Mr. Benda now has more than 8,000 square feet for his studio, making his institution what is said to be the largest departmental school in Northern California and the largest west of Chicago, with the exception of Los Angeles. Moreau remains in charge of the ballet department and McLane as head of the tap department.

The summer class which St. Ritus Benda contemplates will be held in this beautiful new studio, and already, it is said, the enrollments are enormous.

TRINIDAD C. GONI, prominent Spanish dancer and teacher, has again been asked to conduct classes for the California Association Teachers of Dancing. Her return from Spain has been planned to enable her to conduct this class, and also to have a class in Spanish dancing for teachers from August 20th to September 5th. This course consists of fundamental instruction in the typical Spanish, Mexican, and Argentine dances, specializing in correct technique for castanets, shawl, cape and cymbal work, and will include several of the new dances which she will acquire during her sojourn in her native country.

There will also be a daily class in ballet technique, toe and plastic work, under the direction of Pauline Becker, head of the technique department.

Work at the studio is continuing during Senorita Goni's absence, and many delightful programs are to be given by her artist students.

THE DANCE GUILD of Pasadena, with Miles and Jai Marchon and Miss Lillian Powell as soloists, presented a Revue de Danse at the Pasadena Community Playhouse on May 31, which was worthy of more than passing comment. Indeed, it marked a long step forward in the development of the dance in Southern California.

The community players had just closed a sensationally successful run of Eugene O'Neill's "Lazarus Laughed," presented for the first time on any stage.

The dancers evidently sought to avoid an anti-climax. They did not fail in their efforts. The program was well-chosen, original, beautifully, if not lavishly, presented, and above all, of course, was danced with consummate artistry.

Miles Marchon reached the high point of a very diverting evening in a number called "Masks," in which he presented five characters: Chevalier d'Eon (Saint Saens), with mincing steps; Santa Maria de las Rosas (Chopin), reluctant from her niche; No. 7, Rue de la Paix (Glazounow), a Paris manikin; Olga Shlabotski (Fibich), stepping grotesquely from the steppes; and Cagliostro (Alkan), infernally diabolical and ghastly. The masks were made by the versatile Mr. Marchon. Some were beautiful and others were grotesque; all were very clever and original. It would be hard to say for whom the generous applause was most intended, the dancer as a dancer or the dancer as the creator of the masks.

Jai Marchon's "Prancing Nigger" was a very clever novelty, showing genius in its conception and execution. The assumed awkwardness of the dancer, his flapping flat-footedness, brought the jungle vividly close. Actor and make-up artist vied with the dancer to make this bit a veritable jewel.

Miss Powell's best contribution was "The Desert Flower," a tale of a Bedouin dancer, who wanders into an Algerian coffee shop to do some plain and fancy



MILES AND JAI MARCHON
Members of newly formed Dance Guild.

gold-digging, the victims being two tribesmen. The latter lose their hearts and their jewelry but receive nothing on account, much to their chagrin. The dancer's departure is an occasion for some exquisite pantomime. This ballet was Miss Powell's own composition. In the course of it Jai Marchon presented a rifle dance, another original and effective bit, all too short, as usual.

Siva and Parvati, a Hindu ballet, by Miles and Jai Marchon, was splendidly staged. Miss Janice Sprague, intelligent and earnest, was another dancer who scored heavily with the audience in several very well presented numbers, particularly in a lyric group with the Misses Ruth Doren, Elsa Merlo, Ruth Harrison, Eileen Jourlet, Frances Maurice and Barbara Bryant.

Jerry Andrews had an effective piece in "Machinery," making a novel robot. Miss Powell's Mary Magdala was very good. Felipe Delgado, Roland Ogre and Arturo Kranke also appeared to advantage. Miss Anna Maude Van Hoose, concert pianiste, beautifully rendered two Pierrot pieces by Cyril Scott and also did splendid work in the accompaniments.

THE HEMPHILL DANCERS, students of H. A. Hemphill in San Diego, were recently presented in an elaborate program at "Le Bal Des Quatres Arts" in the Don Room of the El Cortez Hotel, in that city. Flora Downs gave a lovely number, "Dragon Fly," and she also assisted Madame Rossi in "Pierrot and Pierretts." The feature of the evening, however, was the Nauche Ballet in one act, which was originated, conceived, and costumes designed by H. A. Hemphill. The first part of the presentation was the Nauche Bell Dance, in which Agnes Mason, Evelyn Bilford, Theo Spear, Hilda Spear, Virginia Rolfe, Aurora McLane, and Lorraine Lyons were presented. The second part was the Dance of the Fruit Vendor, by Evelyn Rayborn, and part three was the Dance of Incense, by Betty Todd.

The entire program was a finished production of the highest order and the performance of the pupils was professional in every detail.

MUSICAL MOMENTS



By CATHERINE JACKSON



THE beautiful contralto voice of Rosalie Barker Frye will be heard at the Hollywood Bowl this summer on the regular symphony series. Mrs. Frye was chosen by the band committee to be one of three local artists to appear. The judgment of the committee will certainly be approved, as her singing displays a naturally beautiful voice, produced with fine musicianship and a sympathetic temperament.

THE Catholic Women's Club of Oxnard were enthusiastic in their reception of Laurette Penfield and Catherine Jackson at the last meeting of the club year. Miss Penfield is a costume singer who combines the art of pantomime with a lovely lyric soprano voice. Catherine Jackson appeared as accompanist and soloist, playing two groups of solos appropriate to the song-picture which followed them.

AT the Shyrock Studios of Music on Wednesday evening, May 9, Mme. Shyrock entertained with a Schubert musicale. She read a very interesting paper on Schubert's life and works, which was followed by a sonatina for violin and piano, a very representative group of Schubert's songs by Mme. Shyrock and Mr. Ridgeway, and a lovely, colorful group for piano played by Mr. Ridgeway.

THE announcement of Mr. Arthur Kay as manager of Radio KHJ will interest Los Angeles musicians and radio fans. Mr. Kay's former activities in Los Angeles as orchestra conductor proved him a very splendid and capable musician.

chestra and of the Bowl Orchestra. He is a member of the Luboviski string quartette and is frequently enjoyed by radio audiences as soloist. His technical equipment and musical experience makes him a valuable member of the soloists group for the summer concerts.

THE pupils of the Music Department of the California Christian College were presented in a recital on Monday evening, June 11. Mr. Frank J. Sucher, who is head of the department and teacher of singing, arranged the program and presented a number of his pupils.

GRACE HYDE TRINE was presented Monday evening, June 11, by the Artland Club of Los Angeles, in a program of her own compositions. This was one of a series of Artists' programs given by the artist members of the Club.

Mrs. Trine's numbers were grouped as "pictures of places," "Mother Songs," "Love Lyrics," "Childhood Sketches" and "Quatrains."

She was assisted by Lester Horton, recently arrived from Chicago, who gave a number of original dance interpretations.

During the week of July 2nd, Mrs. Trine is directing a dramatic presentation of Hiawatha in which Mr. Lester Horton will dance a prominent part. The pageant will be given in the "Little Bowl" at Eagle Rock.

ANOTHER "Bowl" soloist to have been chosen from Los Angeles this year, is Nicholas Ochi-Alli, cellist. Mr. Ochi-Alli has been, for several years a member of the Philharmonic Or-

THE Bel Canto Trio of San Francisco, were heard in recital at the Business and Professional Women's Club on June 6th. This very beautiful vocal ensemble practically defies adequate description. Three soloists, each of distinctively individual type, their voices blend in perfect harmonic effect and their musicianship is unquestionably of the highest order. An audience of seven hundred and fifty filled the salon to capacity. The recital was given in honor of Catherine Jackson, concert harpist, and was followed by a reception.

The members of the Bel Canto Trio, Mrs. Charles Stuart Ayers, soprano, Mrs. Floyd Judson Collier, mezzo-soprano, and Ruth Hall Crandall, contralto, contributed solo and ensemble numbers to the program. Doris Olson Howard, accompanist for the trio, gave several piano solos, and the tenor solos were by Mr. Bruce Cameron, completing a very interesting and delightful program.

Dancing Is Best Exercise

Recommended by Football Coaches

By H. A. HEMPHILL

IT is a well known fact that the famous athletes of Ancient Greece and Sparta were all rigorously schooled in dancing. That perfect bodily development, coupled with an ability to think quickly and accurately, that was a characteristic of the ancient Greeks, was largely due to the fact that all Grecian youths were trained in the intricate evolutions of the Classic dance.

A course in dancing under a competent teacher is invaluable to the modern football or basketball player. It develops poise and the ability to quickly change pace. Pivoting, quick starting, kicking and passing are all greatly helped by dancing. A thorough knowledge of modern ballet and aesthetic dancing gives exactly the physical and mental training essential to success on the gridiron.

Each season coaches are confronted with the task of getting men back into the proper physical condition. Between seasons so many players do nothing to keep themselves in condition, that they report for practice with bodies that have grown soft and sluggish. Dancing would not only have kept these men fit, but would have increased their efficiency and at the same time have afforded them a great deal of pleasure, and in the meantime it affords

OFF FOR HONOLULU

ON AUGUST 11TH

All travelling expenses paid—a free scholarship in Hula Dancing for three months' instruction with Dorothea D'Anton—that is the treat that is awaiting several dancers or students. Man, woman or child—all are eligible, and all who obtain the required number of subscriptions can go. There is absolutely no other qualification necessary.

Send in the coupon on the inside back cover today—start getting subscriptions to *The American Dancer* at once, and then go at our expense for a wonderful three months' trip to Honolulu!

the opportunity to prepare during idle hours, or after working hours, for a stage career. It is a known fact that there is a scarcity of men in the field of ballet dancing, for the reason that they do not have the patience and stick-to-it-iveness to qualify them in this work. Few realize that it takes time to make them efficient enough to demand the salary they expect in the theatrical business.

Coaches of football and basketball teams in all parts of the country are now recommending dancing as a form of training. They have discovered that the men on their teams who are good dancers have poise, swiftness, grace, and the perfect co-

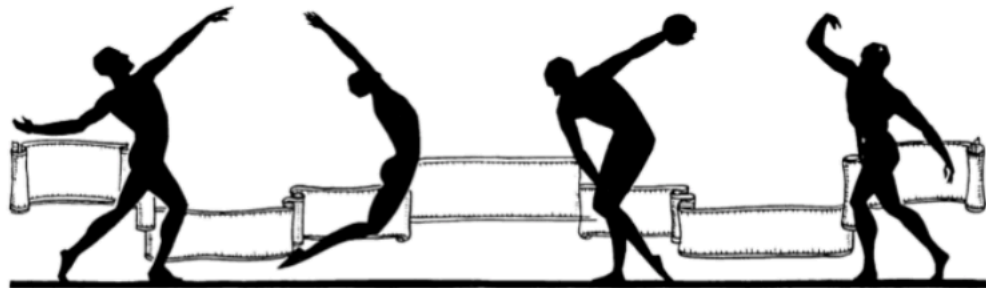
ordination of brain and muscle which makes champions.

Thus the modern athlete is being trained much as was his early Greek prototype.

So great has been the interest in this phase of development in San Diego, for instance, that since the well-known coaches in various parts of the country have issued the edict—"learn to dance," we have inaugurated a special class in ballet and aesthetic dancing especially for local football and basketball players.

The enthusiasm with which the work is undertaken, indicates that every male teacher of dancing, especially those who are located near the universities or, where there is a big high school and high competition for inter-scholastic athletic honors, should institute training especially adapted for these boys.

The boys themselves enjoy the work, and studied along the lines of athletic development, it appeals even more strongly—for every thinking man realizes that athletics is his field, and if dancing will further his success in it—dancing is the road he will take. Then, too, since the field for men in the profession is so great, there is, perhaps no other study which they might pursue to equip them for a profession which will be more lucrative or in which they will be more welcome.



SCHOOL RECITALS



PIERRO OF MANY LANDS.

was the title given Norma Gould's presentation in which her Junior and Senior Dancers were featured at the Windsor Square Theatre on May 26th. The production was distinguished by her usual colorful and striking costumes and the numbers were well routine to display to best advantage the dancers' talents. The prologue introduced Virginia Slaughter as Pierro, Sada Hindman as Columbine (his human love) and Margaret Case as The Maiden (his spiritual love).

Then the dance-story went on, taking one through Greece, Fairyland, Holland, Russia, Poland, Hungary, Italy, and Spain.

In the Grecian episode, Francella Maddock and Virginia Slaughter, presenting Pastorelle at Dawn, displayed a great deal of talent and self-possession, while Natalie Tatum in A Bacchante and Margaret Reis with Francella Maddock in Valse Grec, gave a most pleasing presentation. Helen Cartwright, as Satyr, did a colorful and humorous part, for which she deserves a great deal of credit.

In the Fairyland episode, the small tots as Brownies charmed the audiences with their ability and self-possession. A number entitled Babbie, in the Russia, Poland, Hungary sketch by Druanne Blackmore and Zelinda Morrow, was by far the outstanding of the Junior's performance. In the same episode, Fanutza, by Ruth Storm, won the approval of the audience because of the professional manner in which Miss Storm presented it.

Gladys Huls in Neapolitana, in the Italy sketch, was pleasing indeed.

Las Espuelas, by Anastine Rowell and Virginia Slaughter in the Mexico-Spain sketch was vivid and entertaining. La Rosaria, under the same heading, by Bernice McCoy was exceedingly well done and bore a distinctly professional stamp, as did The Gypsy by Dorothy Huddleston.

Part two, under the heading, "Divertissements," presented some very interesting material, outstanding among the numbers being the Moroccan Dance, by Kathleen Allen, Gabrielle Churchhill Davis, Francella Maddock, Margaret Reis, Anastine Rowell, Victoria Tobias, and Aljeene Tweedy.

MISS FLORENZ KELTON.

popular San Diego teacher, presented a group of her pupils in a benefit program at the Roosevelt Auditorium, that city, on June 5th. The program which Miss Kelton arranged was most colorful and presented the following pupils in interesting dance numbers, both group and solo: Eadlee Orcutt, Nadine Collins, Barbara Steffgen, Elsie Marie Ballantyne, Betty Lou Moorestein, Katherine Harmon, Clara Acuna, Elizabeth Mills, Betty Ann Penter, Lorianne Adams, Buddy deLong, Bobby Wood, Lyone Stratton, Marcia Rumsey, Betty Robinson, Mary Elizabeth Schmitz, Frances Burke, Frances Berruz, Marjorie Marshall, Adelaide Armstrong, Laura Baker, Dorothy Allers, Elena Perez, Monica Flannigan, Helen Christenson, Mary Davis, Alice Craig,

Ruth Kifer, Yoland LeComte, Antone DuPage, Ganelle Monroe, Dorothy and Dolores Wren, Marietta Hall, Hazel Orcutt, Ann Louise Wagner, Margery Chase, Frances Lodge, Margaret Isaacson, Bertha Furrier, Mildred Bradlor and Oman Powers.

The numbers included acrobatic, character, classic and tap and the proceeds of the program were devoted in their entirety to the building fund of the Boys' and Girls' Aid.

Miss Kelton's pupils were indeed a credit to her, and displayed unusual development combined with exceptional native ability.

THE joint recital of Trinidad

Goni and Antone Chris in Music Arts Auditorium on May 23rd was an outstanding success. The pupils in Spanish dancing of Senorita Goni gave a remarkably finished presentation, while the steel guitar classes of Antone Chris formed a pleasing divertissement. The entire program was heartily applauded, but those numbers which received special commendation from the audience were "Fado," danced by Tut Mace, and "Alegrias," by Jessie Gordon Durr. The latter is but a youngster, although her talent is far beyond her years. All of her training has been received under Senorita Goni's careful tuition.

The Hawaiian dance in which Jessie Gordon Durr and Marian Gattton, another talented tot of the same age, danced to the accompaniment of Antone Chris and the Hawaiian guitar. The

(Continued on page 31)

NOVEL DANCES of the ORIENT



The Natives of the East Indies practise a dance known as the Duk duk. The men who take part are supposed to represent birds and take short hops. The costumes are composed of leaves on a framework surmounted by weird masterpieces of the native mask makers art.

A Burmese Dancer of the Temple whose fan plays a most important part in the ceremonial of the Dance.



The Devil Dancers of India present a fearsome sight wearing hideous masks and with their bodies painted. These dances are performed by religious fanatics who work themselves into a wild frenzy.

The Dancing girls of Java wear richly embroidered and dyed costumes and elaborate headdresses. Their great pride is their jewellery and con necklaces.



An Open Letter From Nisa Loruld Now Touring The Far East

Rangoon, Burma, April 10.
Dear Friends:

ANOTHER belated letter to you last. How long has it been now since the other one? A little over three months, as my letter to you was written in Manila. I have surely covered a lot of territory since then and have had the most interesting part of my journey so far.

From Manila I took a boat to Singapore and had to wait over there three days before I could catch a boat for Siam. I was quite anxious to get there as soon as possible as I had many letters of introduction to members of the royal family in Bangkok.

Had I known it, though, I need not have been in the slightest hurry as with one exception all the folks I had hoped to meet had either left for America, England or were vacationing at Hua Hin, a seaside resort of Siam. I did meet some other lovely people though, whom I had not expected to meet, and several princes of the royal blood. The royalty of Siam is really a joke though and I much preferred others whom I met there of nice family though without any titles.

Siam and Bangkok as a whole I thoroughly dislike. It is the dirtiest place on the face of the earth. Of course they tell me India is perfectly horrible but I'm sort of prepared for conditions there, but I wasn't prepared for Bangkok.

The temples or wats, as they call them there, are the only redeeming features Siam has to offer. In Bangkok I saw the most exquisite and marvelous temples

I ever hope to see. They are entirely unlike the temples in any other place in the world. The pagodas here in Burma are very similar but not quite the same. Words fail me before I even make the attempt to describe the wats of Bangkok or the Swe Dagon pagoda here in Rangoon. There is a most interesting Buddha in Bangkok which is quite worthy of mention, although I can't begin to describe the temple erected for him. This figure representing Buddha, seated meditating, is carved from a single piece of jade and is, I would judge, a foot and a half or two feet in height. It is called the Emerald Buddha and sits on top of an enormously high altar.

From Bangkok I went up to Ayutia, the ancient capital of Siam. It had many wats at one time, some I guess must have been of considerable interest before they were destroyed by the wars between Burma and Siam.

I was most fortunate in seeing a Siamese dancing performance which they told me was only given several times a year. It was held in the Royal theatre, where entertainments for the king are always given. The king, however, was not present on this occasion.

The company was quite a large one and the story of the dancing drama which they enacted was taken from the Ramayana. I certainly considered myself fortunate in having arrived at the time when I did for ordinarily one doesn't get the chance to see anything in the way of native theatricals in Siam any more. Siamese dancing is gradually but surely dying out. Even the most ordinary native there is demanding something more modern for his amusement. It is only on some particularly festive occasions or for some special performance that the native art can be seen. If you ask the better class native why the art of dancing is not encouraged more, he will reply that it is too old-fashioned. Not so, though, though hercin Burma. Native entertainment is still the same as it has always been. Although there are no native theatres where one can go to see a dancer or any other form of Burmese entertainment, still if one remains here



DANCER OF THE ANGKOR WAT

(Continued on page 32)



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: My little girl is cast as cupid in a school recital, and her teacher has suggested a gold body make-up. I am rather doubtful for fear it might be harmful for one so young (she is only seven) and thought it better to ask you.—Mrs. N. W.

ANSWER: You will find an article on this question in the May issue of the American Dancer. It will explain all our experience with this type of make-up.

QUESTION: Is there any way of "making-up" to conceal an over-abundance of tan? I am blonde, and have become very tan, although my skin is naturally white and, now that I am going back into the profession, I would like to know what to do.—Bernice McMahon, 1810 Center St., Salt Lake City, Utah.

ANSWER: You should not totally hide the tan, especially if you are in pictures or on the stage. Select a make-up that will be in keeping with the tan complexion. I would advise Greeno paint No. 4A and Powder 7R. It will harmonize well with tan skin, and either light or dark eyes, and if properly applied the result should be very pleasing.

QUESTION: I have entered your competition and expect to win it. Could you tell me, or have Mr. Factor tell me, what body make-up is used for Hula dancers—especially when they are very blonde?—Gloria Lenz, 1401 Ocean Front, Venice, Calif.

ANSWER: Liquid Body Make-up No. 7 will give you the original Hawaiian color and will look so natural that it cannot be distinguished from the real



Carmel del Mar, popular Nautch and Hula Dancer recently arrived in Los Angeles from Salt Lake City

AT DANCING CLASS
By T. FREEMAN

My teacher calls them backbends,
And I wonder if she knows,
I'm just the silver poplar
That the high wind blows.

That when I do the prim garotte,
It's just steps to me;
I'm in my finest ruffles
Playing Lady go-to-see.

And when we do high leaps and whirls,
I'm simply never there;
But out upon the hill top
With the wind in my hair.

thing. It is easily removed with soap and water. Blonde hair is a little drawback unless a wig is used, and the make-up must be applied with the greatest care, and be perfectly blended, in order to appear natural. I would suggest that a wig be used.

QUESTION: I have very short, blonde eyelashes, and, of course, they do not show at all. Is there any way that I can dye them permanently black, and make them grow longer, or is there a false eye-lash that is practical and not noticeable? Please do not mention my name in answering.—J. G.

ANSWER: Being that you are in Hollywood, we would suggest that you come into our office at 326 South Hill Street, and we will show you how to apply false eye-lashes. These are a proven success, providing they are used correctly.

QUESTION: I have red hair and lots of freckles and it just doesn't seem possible for me to find any make-up for the street which is becoming. I thought maybe you could help me. What do you suggest?—

ANSWER: Red Hair and Freckles is quite a combination. You must use all cosmetics of a tan or cream tone. Use no pink or whites. Natural powder, rachel powder foundation and orange rouge will hide the freckles about as much as is possible. You might use a mild, harmless face bleach once in a while to take the sharpness of color away from the freckles.

QUESTION: I am not a professional, but I visited Hollywood recently and saw so many girls with a sort of Oriental make-up on, on the street. I would like to know how to do it, and if it can be washed off or if such a make-up is more or less permanent.—Charu Weeks, 108 de la Guerra Court, Santa Barbara, Calif.

ANSWER: The Oriental effect is produced by wearing dark powder. Ochre is a good shade. You should not wear any dry rouge on the cheeks, with this type of make-up. Use a brilliant lip stick, and brown eyeshadow. This make-up is a fad and may or may not last much longer. It looks well on certain types and very poor on others. It is not permanent.

SUPERFLUOUS HAIR
PERMANENTLY REMOVED FROM
FACE, ARMS or BODY
Specializing in Dancers
and Actresses

Electrolysis is the only positive safe and permanent method known to science today for the removal of unwanted hair without injury to skin or tissue.

Ask Any Reputable Physician
I can destroy 400 hairs an hour and give a written guarantee they will never come back. No pain or scar.

Best references from physicians and grateful clients. My expert personal attention to each case.

CONSULTATION FREE
Rosanna B. Marchant, E. D.
Post Graduate
Kree Electrolysis College, N. Y.
10 Years Los Angeles' Leading
Electrolysis
523 Loew's State Bldg.
7th and Broadway, Los Angeles



Paris is quick to pick a new vogue, already Hindu dances are becoming the new feature. Uday Shankar, who, it will be remembered, toured with Anna Pavlova in the states when she first brought there "Oriental Impressions," is giving special matinees at the Comédie des Champs Elysées, of Hindu dances.

Anton Bolin and Hilda Butsava have been for some time discussing prospects of an English ballet. Why! when it is a well known fact that most of Madame Pavlova's ballet is English. Madame Bustava is now touring with Pavlova.

A competition was held in England for the best ballet solo dancer of 1927, male or female. The list was as follows:

1. Anton Dolin.
 2. Anna Pavlova.
 3. Vera Nemchinova.
 4. Phyllis Bedells.
 5. Thomas Karsivina.
- Cabaret exhibition:
1. Claire Divina and Lawrence Charles.
 2. Annette Mills and Robert Sielle.

The names of the ballroom dances of the season are:

The Yale Blues, Heebie Jeebies, Kinkajou, Mayfair, Rythm Step, Slip Step Trebla, Stop Time and the Fox Trot. The waltz, however, reigns supreme in Berlin, as to preserve such beautiful music as that of Strauss and Lanner, many competitions are being held for the creation of waltz steps only.

London regrets the fact that Ted Shawn will not be with Ruth St. Denis this fall on her visit to the English capital, but all London is waiting to give her a real welcome.

Almost every visitor to Paris knows the "Follies Bergères," but it was a new Follies Bergères that opened its doors this spring; it has been transformed into a magnificent theatre in the Egyptian style and a super review is being given.

"La Grande Folie" is the name of this review and permit me to mention that it is full of good dancing and that Miss Georgia Graves' "Soap Bubble Dance," arranged by Mr. Ernest Belcher of Los Angeles, was the turn that most pleased me.

At a gala dinner at the "Ambassadeurs" Canner, Madame Zamelli with Monsieur Aveline of the Paris Opera, danced dances from the "Rosenkavalleri." Many of the nobility attended, including the King and Queen of Denmark and the Prince and Princess Nicholas of Greece.

Vera Nemchinova, who was seen in the states for a season with Mordkin, is devoting her time between the Coliseum, London, and the Theatre des Champs Elysées. With her is Anton Dolin, an Irish boy, who became well known two years ago as the star of Diaghileff's ballets.

Anna Pavlova is playing Zurich, Switzerland, and finishes her present tour in Rome, Italy, May 9th. Madame will return after the tour with the company to England. She wants to play the Orient next season, including Java and Australia, but I should not be surprised if she finally decides to return to the United States.

Diaghileff Russian ballet recommence the season in Monte-Carlo now the opera is finished. They are scheduled for a long Paris season this summer. I will write next month about the new ballet creation, "Ode," to be given here shortly.

The greatest applause in the Black and White Review at the Johann Strauss Theatre, Vienna, is accorded to Nina Payne, the American dancer, who has joined this review which was staged for the star Josephine Baker.

STOWITTS, who hails from California, and at one time with Pavlova, is studying the art of the theatre in Java, also studying their dances. He is writing a book with the aid of the king's brother, Prince Koesoms de Ningrat on the dances of Java, which will be illustrated with painting done by Stowitts of the Royal Artiste of Java.

Stowitts was invited to court of the Sultan of Djokja to see three dance dramas performed by 400 dancers, mostly of noble birth. The dance dramas which were given in honor of the marriage of the sultan's three daughters, took one year to rehearse and cost \$60,000.

They began at 6 a. m. and continued until 10:30 p. m. without a break. The dancers were all men and the women's parts were played by youths.

Mrs. Ingeborg Parner, well known teacher of dancing in Copenhagen, is again to visit America to study for four months. She has been invited also to give instruction in children's fancy dancing at the Dancing Master, Inc., of Detroit.

Madame Nijinska, the sister of Nijinski, is to arrange six of the nine ballets to be given at the Opera House Paris by Ida Rubenstein this fall. Leonide Massine is engaged to arrange the other three.

Serge Diaghileff opens his Paris season June 6th. They have been in Belgium up to the present. No London theatre for this year's season is fixed, which is very unusual for Diaghileff's Russian Ballet.

Tilly Losch, the dancer from Vienna Opera, who is appearing with such success in London in Mr. Cochran's revue, is under contract to Archie Selwyn to appear in New York this fall.

Vladimiroff, last seen in the United States as partner to Butsava with Mordkin Company, is to take Novikoff's place with Anna Pavlova on her South American tour.

Laurent Novikoff, partner of Anna Pavlova for so many years, has decided this is his last appearance, and, I hear, would like to live in Los Angeles and retire from the stage.

Bessie Steps Out

(Continued from page 16)

And right there I wondered if perhaps this very sentiment might not be one of the reasons why Bessie Love has continued popular while so many erstwhile stars have shone for a while and gone desolately out of the picture—even out of people's minds, which, to them, must be far worse than any mere fade-out. Her unostentatiousness—her very naturalness and sensibleness, seems to be part and parcel of her charm, and such being the case it could not be lost—it is just a part of her!

Dancing, with Bessie Love, was not a stepping-stone to success, as it is with so many celebrities, but rather it was a safety-valve, a release for tired nerves and an opportunity for freedom and expression—at first. She began her studies when, in the filming of a South Sea Island picture, she was required to do a dance. Since her short life had been spent in going rapidly from one picture to another, and there hadn't been much time for preparation before she went into "pictures," there was nothing to do but to find a good teacher and get busy. The Hula, of course, was her first object, and she studied for two hours every day in order to perfect it. Then, when the dance was mastered and the picture was being filmed, time was far too precious to continue her lessons, and so they were dropped for a while.

But during the study-period, the habit had been formed, and Miss Love realized how vital such exercise was to her—how she had found a relaxation and rest in just the few hours of strenuous work she had had in a dance studio. So—as soon as the picture was made, she resumed her studies. About that time, the Charleston became popular, and so nothing would do but Bessie Love must do the Charleston—and, of course, do it well. She accomplished her purpose, and enjoyed it so thoroughly that she decided to pursue her studies while on location in the East. As a result, she returned to California with a snappy version of the Black Bottom and some original numbers—to walk virtually into the waiting arms of

NEWS of the C. A. T. D.

By ALBERT H. LUDWIG

ALL ABOARD FOR LOS ANGELES!

Los Angeles has been selected by the California Association Teachers of Dancing as their convention city for 1928. The convention will be held at the Los Angeles Biltmore Hotel on September 4, 5, 6 and 7.

A good time is guaranteed everyone attending—and much benefit is to be derived from the

Fanchon and Marco who had a contract for her to play the entire circuit, ready to be signed.

With Jerry Delaney, on this tour she is doing a modernized version of the Black Bottom, which she seems to accomplish with little or no effort and a great deal of enjoyment, and also a few beautifully costumed numbers arranged for her by Mr. Delaney, and which she does with him.

Again my curiosity asserted itself, and I wondered if it would not be difficult, extremely so, to work before a vast number of people, when one had been accustomed to working in almost rigid solitude. And the applause—it seemed to me that if it did not thrill one almost to point of tears, it would be terribly confusing. But Miss Love set my mind speedily at rest on this subject, for she said, "I can see but little difference—public appearances remind me of a 'take'—and believe me, things are not any more final in one than in the other. When the director calls out 'take' he means just that—and a public appearance is the very same thing! That's why I don't think playing the Fanchon and Marco circuit is going to be any harder for me than making pictures—I work practically the same number of hours a day, and do just about as much practicing anyway. But I'm not through with pictures—the public appearances and the pictures are two different fields—and I'm not going to give either up for very long at a time, from now on!"

contacts made during the convention.

Expert teachers will demonstrate and teach all types of dancing. Following is a partial list of the teachers: Mr. Carl Curtis, Senorita Goni, Miss Norma Gould, Miss Wanda Grazer, Miss Hulda Hanker, Miss Mabel Hasse, Miss Rose Moore, Mlle. Prager, Miss Carlyn Putman, Mr. Ernest Ryan, Miss Alice Zwilling.

Every dancing teacher of moral character, having an established school of dancing and who is recognized as a teacher of ability and high standing in the community in which they live and who can pass a satisfactory examination as to their knowledge of dancing, should become a member of the California Association Teachers of Dancing. Your certificate as a member of the C. A. T. D. is the best recommendation you can give prospective pupils. The association seal stamps you as a recognized teacher, marks you as an acknowledged authority and hails you as a leader in your profession.

New members should send in their applications prior to the convention in order to avoid delay during the convention week.

Edith Sheldon, lately featured dancer with "Honeymoon Lane," is now located at the Frivolity Club.

Bernus Roberts, a Philadelphia Society Girl, is a recent addition to Tom Nip's dancing unit in "Rain or Shine."

THE BIG CONVENTION of the CALIFORNIA ASSOCIATION TEACHERS OF DANCING

Will Be Held at the BILTMORE HOTEL LOS ANGELES September 4, 5, 6, 7 INTERESTING INSTRUCTION BY EXPERT TEACHERS Every Legitimate Dancing Teacher in California and the West should join the C. A. T. D.

For Full Information Write to: MABEL HASSE, President 531 East Main St., Stockton ROSE MOORE, Secretary 1334 McAllister St., San Francisco

Hats Off to Lupe!

(Continued from page 9)

and, with the exception of the Americans who had sponsored her trip, friendless in a strange city. Like all well-bred Mexican girls, she had never gone anywhere unchaperoned. But she found that American cities are not like those of her native Mexico. In her homeland, nice girls never go out without a male escort or an elderly woman companion. As Lupe naively says, "Only bad girls go alone anywhere in Mexico." But Lupe had no intention of going back home beaten because she failed to land the job she had come to Los Angeles to get. She went to Fanchon and Marco, who stage their "Ideas" on the West Coast theatre circuit, and asked them to let her dance for them. They at once gave her a dancing part in one of their shows at two hundred dollars a week.

She was dancing in a Glendale theatre when she was seen by Mr. McClune of The Music Box Revue. He went back stage and was introduced to the little Mexican girl and offered her a part in his show at two hundred and fifty dollars a week. Needless to say, Lupe took it—pronto.

Fannie Brice was the star of the Music Box. She took the timid newcomer under her friendly wing, and each night would go out onto the stage when it was Lupe's time to dance and would say to the audience, "Watch this little girl—she's a comer." And Lupe made good. Her success at the Music Box was instantaneous. She danced anything the audience demanded—her native Spanish dances, the Black Bottom, toe-dancing—they were all one to Lupe.

An incident occurred one night that Lupe smiles about now—but it was no laughing matter at the time. Fannie Brice said to her, "Put on your prettiest dress tonight, Lupe, after the show. I'm going to a party at Norma Talmadge's and I'll take you along." Rapture on Lupe's part! To see the lovely Norma Talmadge, her favorite screen star, and in her own home—a dream come true.

The moment the show was over, Lupe hurriedly took stock of her few dresses. None of

them were good enough to wear to a party at Miss Talmadge's. She had been sending money home, keeping only enough for her own needs. She had had no social diversions and no need of party frocks. Finally, she went to Miss Brice and ruefully explained the situation. Miss Brice laughed at her dour expression and said, "I'll let you wear one of mine. I've heaps of them." The sun shone again for Lupe. The first dress didn't fit—either her figure or her personality. They tried another. This was worse than the first. Miss Brice hopefully pinned and unpinned, but Lupe only succeeded in looking impossible. They sent for the wardrobe woman. She labored valiantly but to no end. Fannie Brice's frocks simply did

not fit Lupe Velez anywhere. But after Miss Brice reluctantly left, the disappointed child began to cry. "I cry all the way home. I cry—cry—cry all night. Never have I felt so bad."

During Lupe's engagement at The Music Box, Harry Rapf, executive at M. G. M. studios, went to a performance. In the colorful Mexican dancer he saw screen possibilities. He met Lupe, and suggested that she come out to his studio and he would introduce her to Hal Roach and have a screen test made. This resulted in a contract for Lupe Velez to make comedies under the Hal Roach banner.

Douglas Fairbanks, of United Artists, was preparing to make a story of South America called "The Gaucho," and one of the principal characters was that of a wild mountain girl. He saw Lupe on the screen and decided he had found the type he desired. He sent for her to come to United Artists studio for a test. Her personality and fresh young beauty screened perfectly. So she was given the important role opposite one of the greatest screen stars. In one sequence of this picture she did a tango with Fairbanks.

At the premier showing of "The Gaucho," in Hollywood, everyone asked, "Who is the girl?" Her vivacity, her naturalness, her wild abandon, made her the sensation of the Douglas



not fit Lupe Velez anywhere.

It was getting late so at last Lupe managed what she intended for a cheerful smile and said, "You go on, Miss Brice. I'm tired anyway. I go home to bed. I no care about the party."

PHILIP NEWBERG

Photographer of the Dance Studio: 127 N. Larchmont Blvd. Hollywood By appointment—Hollywood 5086

ORIGINAL MEXICAN AND SPANISH

Sheet Music—Records Halls—Cabinets, etc. MATRICO CALDERON 108 N. Main Los Angeles, Cal. Phone MUtual 8010

Theatrical Footwear

An extensive theatrical footwear department specializing in short vamps for street, stage and dancing.

Capecios — Mills

Ballets, Hard Toe Slippers, Flats, Oxfords, Universal Sandals

Russian Boots

Morgan's Aluminum Soles and Heels This Department Under the Management of W. E. MORGAN Formerly of Burns Shoe Co.

College Boot Shops

524 S. Broadway • Phone ME 2174 Los Angeles, Calif.

COSTUME and DANCING BELTS

Made to Measure GENEVIEVE PUTNAM 1545 American Ave. Long Beach, Calif. 636424

The Waltz Tango

(Continued from page 10)

foot, 3 counts. Step toward right on right foot 1, step through on left foot 2, raise right foot on 3. Turn right leg so toe is down, turning the body at the same time so as to face left, placing right foot on floor 3 counts, keeping left knee bent, slide right leg held straight out in back 2 counts. Rise on 1, straightening left knee, and swinging right across into position, ready for the next step. Step on right foot 1, left foot forward 2 and 3 and then drop back into Cortez.

The waltz tango can be done to any dance music.

Any reader of *The American Dancer* who would like to have any more definite questions answered, can send self-addressed envelope to us at the Ambassador Hotel, Los Angeles, and we will be glad to help you with suggestions.

ERNEST BELCHER'S seventh annual teachers' normal course will open July 2 at his local school with an enrollment of instructors from nearly every section of America.

Each year has seen an increasing number of teachers from far distant sections attend this thirty-day class. Many who have previously gone to New York for their normal work now come westward. Reason for this is given as due to the fact that Belcher has produced so many successful stage dancers.

The summer course is unique in that it embraces every department of the dance.

never goin' get high-hat." So, trusting Lupe keeps her sensible resolve, all the more reason for "Hats Off To Lupe."

DANCERS

Theatrical costumes and shoes such as are used in all Fanchon & Marco presentations

Call or write

**Fanchon & Marco
Costume Co.**

10th Floor, 643 S. Olive St.
Los Angeles

School Recitals

(Continued from page 24)

trio gave one encore and would not have satisfied the audience with many more.

Others whose performance was singularly worthwhile were: Edna Harvey, in a Spanish-Moorish number; Terresita Villagran, in a typically Spanish dance, and Pauline Becker (head of the technique department); Alma Bullens, Anita Van Sickle, Consuelo Gregush, Marcella Gregush, Margaret Perez, Catalina Maytorena, Dora Izuel, Margaret Smith, Beverly Harper, Marie Hoeffler, Chelita Ess, Dorothy Evins, Raly Evins, Tina Rey, Mae Price, Sue Wilson, Ruth LaBlanc, Sola Chacon, Alice Wolf, Virginia Lowers, Beatrice Fortune, Berrude Sffiffington, Mae Robert, Nell Nunnewell, Leona Thompson, Harry Melidosian, Marjorie Love Brodie, Lorenz ovello and Violitta Castellano.

ENTRANCE to the offices of Florenz Ziegfeld in the Ziegfeld Theatre has been blocked for the last several days by beauty—beauty en masse; beauty of every type and description. Announcement that Mr. Ziegfeld had started casting the 22nd edition of the "Ziegfeld Follies" brought an unprecedented response from professional beauties and amateurs alike, all asking to be glorified. Hundreds already have passed in review before Mr. Ziegfeld, who aims to make the new "Follies" a beauty show in excelsis.

Max Factor's Supreme Make-Up

The Preference of
the Profession

326 So. Hill St.
Los Angeles, Calif.

As a Dancer Sees The Orient

(Continued from Page 26)

for a reasonable length of time there are sure to be several Pwes which one can manage somehow to attend.

As for myself I was lucky enough to make friends with some very nice Burmese people almost upon my arrival here, and knowing why I was here, they have gone out of their way a great deal to manage to take me to see the most interesting pwes. They even managed to find one of the best dancing girls here to give me lessons.

I can't express to you in such a way that you would really realize what a task one undertakes when one sets about to accomplish something that requires the assistance of a native. For instance, to find a native who is willing to give lessons of any sort is hard, but to actually pin them down to it is next to an impossibility. In all countries here in the Orient it is the same, and not only in the dancing line is that true. Therefore I have great cause to feel extremely fortunate in what I have accomplished so far and it has all happened by the merest turns of fate.

No doubt you have heard of Hasoutra and Dora Duby. The latter name was unfamiliar to me until I heard of it here in Burma. Hasoutra, though, I had seen while in Los Angeles. The two of them have just left here after a tour of India.

Burma is by far the most interesting and hospitable country I have visited so far. Although I learned a Siamese dance while in Bangkok and procured one of those fascinating turret-shaped headdresses as well as the rest of the outfit that goes with it, I can't say I was anxious to remain in Siam any longer than it was actually necessary. Here, though, it is different. I

Mills
THEATRICAL AND STREET FOOTWEAR
443 South Main Street
LOS ANGELES, CALIFORNIA

WHAT'S WHAT

Costumes which are believed to be the most gorgeous ever shown on the Pacific Coast, were recently made by the Fanchon and Marco Costume Co. for the Spangle Idea, showing in West Coast houses. The approximate cost of the gowns which the girls in the act wore, is estimated at better than \$7,500.00. They were fashioned entirely of gold spangles and ostrich feathers.

The Mills Theatrical Shoe Company, maintains a factory in Los Angeles for the manufacture of ballet slippers and theatrical footwear of all kinds, which is capable of, and does produce, 1000 pairs of shoes each week. Known as "Shoemakers to Movieland," the Mills Company outfit practically all of the Pacific Coast's important acts.

Rosanna B. Marchant, graduate of the Kree Electrolysis College, N. Y., and for ten years acclaimed "Los Angeles' leading Electrolysis," has long made a specialty of dancers and actresses. Her system does not interfere with work and is guaranteed permanent.

W. E. Morgan, Manager of the Theatrical Department at the

love Burma and I'm afraid when I depart I will leave a portion of my heart behind. I have been here a month and a half already and am staying here to await the return from up-country of the famous Po Sein. I have friends who are friends of his and they have promised to arrange with him to give me lessons.

Burmese and Siamese dancing are very nearly alike due to the fact that both countries were formally one and were ruled by the same king.

From here I will go to Calcutta, but can't say just how long I shall be in India. I am getting fearfully anxious to leave for Europe and will be happy when I know my next port will be Barcelona.

Misa Gould

College Boot Shops, is continuing to fit shoes—"sight unseen." His business of shoeing the professionals is largely carried on by mail, and he is constantly shipping East to people he has never met or fitted personally. One of the most recent is Miss Cleo, well-known dancer, who sent West for a pair of aluminum tap dancing soles upon the recommendation of Grace Eder, Orpheum star who has used them for several seasons.

Imported Spanish Castanets

Also SPANISH DANCE MUSIC
SCHIRESON BROS.
349 N. Main St. Los Angeles

DAVIES

PORTLAND, OREGON

"Portraits of Charm and Personality"
Lowest Professional Prices for
"REAL" Photographs

It Costs No More to Buy
THE BEST
**BARNEY'S FAMOUS
TOE SLIPPERS**
Sold exclusively by
JESBERG'S WALK-OVER
SHOPS
716 South Broadway
Los Angeles, California

EXCLUSIVE GOWNS

Individual Designs
by
IRENE and GRAM

3522 University Ave.
Los Angeles

COMMENCING NEXT MONTH

Dancing Down the Ages

*An Illustrative History of Dancing—Drawn by
The American Dancer Staff Artist*

CHARLES PAYZANT

This New Monthly Feature

*Will Graphically Portray the Influence of the
Dance on Civilization*

Use Coupon Below to Subscribe Now

Everyone Will Want the Complete Series
of These Illustrations

Other Articles and Interviews of Interest

By Subscription for One Year---\$2.50

25c the Copy on All Newsstands

(If Your Dealer Doesn't Have *The American Dancer*
Send Us His Name)

August Issue---on Sale July 20th

Send Subscription Coupon to

The American Dancer Publishing Co.

422 South Western Ave.

Los Angeles, Calif.

Phone DR. 4846

COUPON

Enclosed is check for \$2.50 for which
please send me *The American Dancer*
for one year.

Name

Address

City

State

Your Passage Is Booked for August 11th

The American Dancer has made arrangements for at least one passage to Honolulu on the L. A. S. S. Co.'s *City of Los Angeles*, sailing from San Pedro August 11.

Honolulu Is Beckoning!

Hawaii is calling some one of you—or more—for a glorious vacation on its sun-drenched shores—in- viting you to come and partake of its beauties—to study its authentic, traditional dances under the instruction of a teacher famous throughout the islands—to take a glorious vacation, drinking in inspiration from its romantic and colorful people.



ON August 11, 1928, some one is going to wave au revoir to their friends from the rail of the *City of Los Angeles*, with a thrill in their hearts for the delights to come as a reward from *The American Dancer*.

Passage paid on one of the West's most palatial liners, a three-months' course in Hulu dancing also paid—all in return for having your friends, teachers and classmates take subscriptions to *The American Dancer*.

Write to *The American Dancer* for details NOW, as the passage is already booked. Start telling your friends that you want their help to win this trip.

There is absolutely no catch to this offer. If you don't qualify for the trip you get paid a commission for each subscription you send in, so at any rate, you can be assured of vacation money.

Name

Address

City

State

