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MENTION . . .

THE AMERICAN DANCER

WHEN RESPONDING TO ADVERTISEMENTS ON THESE PAGES

It is interesting to know where an ad is seen!



Ballerina Masque

I saw you dance, one night, and loved you—
Your limbs, so slim and white,
Made ivory patterns 'gainst the shadowed drape;
Your hair caught gold flames from the light.

I saw you toss your head with gaiety,
I saw your sweet, ecstatic smile,
And only I, of all the watchers, knew
Your heart was tortured all the while.

Knew, tho' your small hands fluttered like white doves,
Their flight was not of happiness, but pain;
Knew, while your slim feet beat the music's joy,
The soul that once inspired their grace was slain.

And yet, you danced! Tears masked by smiles,
You brought a flame of beauty, with your art,
To lives that otherwise were drab and gray—
Poor, gallant dancer-with-a-broken heart!

—Anne Carmichael.



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ELEANOR FLAIGE
Prima Ballerina with Pavley-Onkrainsky Ballet, Chicago, Los Angeles and San Francisco Opera Companies and also the Hollywood Bowl

— Camera Study by Philip Newberg

YOUTH AND ENTHUSIASM MUSICAL COMEDY NEED

NEW YORK APPRECIATES AMBITION

By SUSAN E. BISHOP

A MOTHER and her lovely young daughter were at the station in Los Angeles waiting for the East-bound train . . . with tears in her voice and in her eyes the mother was trying to be brave—trying to send her little girl across the continent with a smile. Just a few minutes more . . . so much to be said yet the words would not come; just a little space of time to watch the familiar face . . . then the "All aboard," the fond embrace and the farewell:

"Goodbye, Betty. Be a good girl," from the mother.

"Mother, dear," only these words and a lingering embrace from the daughter.

The gate had closed. This mother and many other mothers remained, while their daughters sped across the country towards New York—mothers and daughters torn from each other by the lure of New York's land of make believe.

Then, as I made my way from the station, it occurred to me that these mothers and daughters were fortunate compared to many. In calling them to the chorus and New York, fate had inspired New York producers to come all the way from the east to discover talent for their latest musical comedy . . . and lucky are the girls who have a place behind the footlights awaiting them at the other end.

The producers, Schwab and Mandel, have "The Desert Song," "Good News," and many other delightful comedies to their credit. Having presented such successes, and having the pick of California girls for a chorus, are reasons enough, we think, for

prophesying for these New York producers the achievement of another "best seller."

The forthcoming production, "New Moon," is heralded as a companion piece to "The Desert Song." In the making, it has already produced stage history, for having selected twenty-four of its chorus in Los Angeles as a result of the satisfactory box office receipts from "Good News," whose California Chorus made the show. New York has bowed her head ever so slightly in acknowledgement to Los Angeles, the ever expanding theatrical center of the West.

Bud Murray, the Western representative of Schwab and Mandel, who was with the New York Winter Garden for eight years and for twelve years with the Shuberts, was spending, more than willingly, a rather leisurely day after having delivered his All-Southern California Chorus to his producers, when I went to ask him why they had chosen to come to Los Angeles for their latest Broadway Chorus.

"It's just this," Mr. Murray explained, "the majority of the chorus girls in New York consider a place in the line as merely a means to a livelihood and not as a stepping stone to a real profession. They seem to be unable to visualize anything better for the future

"The time was when beauty of face and figure spelt success for the aspirant—today, personality, brains and ability head the list of requirements. Your California girls know this and they don't let you forget that they know it. Many of them have already learned the art of dominating their audiences with personal magnetism.

"It was a great job," Mr. Murray told me with that tone of satisfaction possible only after the completion of a tremendously difficult task.

To send them away was terminating a most enjoyable occupation. When it was finished, a sense of desolation came to him. There were among them none of these stupid, uneducated chorus girls that one reads of in the New York papers as having captured a rich man's son, only to send him to his downfall.

In fact, from what I understood, I imagine that to definitely choose one chorus girl must have entailed as much controversy as was occasioned in New York's Four Hundred when the question of allowing Gene Tunney to enter their sanctum was raised—only it was the other way round—the four hundred were knocking.

"The youthfulness of some of these aspirants startled me. Fifteen and sixteen year old girls, and some of them didn't

look that old. One doesn't find applicants of this age in New York. The girls who venture forth there are, for the most part, experienced in some line of the business. That is why I believe that these we sent from here will be successful immediately—

(Continued on Page 31)



Bud Murray and a California Chorus

AN EXPLORER in

The Art of
John Bovington
is individualistic



DANCE THOUGHT

By
ANITA IWIZER

Rhythmic Impressions by CHARLES DAYZANT

A blur of shadowy figures massed about a dim lit space roofed by the quivering night . . . on the lawned square a gleaming figure, trickles of liquid light gliding translucently against the velvet drop of darkness as the wearing limbs flexed and flowed . . . dancing, leaping, writhing, groveling, exalting . . . revealing the moods and emotions of man.

THE foregoing are just random impressions of the recital of John Bovington and his partner, Jeanya Marling, in the decidedly different Bohemian home of Michael Schindler. With its angular construction, low beams, fireplaces, and modernistic furnishings reflecting the moods of this new movement, the setting for the dances was ideal. The spectators, seated informally around the spacious room enclosing a grassy court

open to the skies, were held spellbound by the lithe, marvelously controlled body of John Bovington in a new form of dance expression . . . thought-inspiring . . . creative . . .

The dances were not set to music, their only accompaniment being an occasional mournful throb of Javanese gongs. One creation that was particularly soul-stirring was that of "Sleep." By way of introduction Mr. Bovington explained in trance-like tones that in the world of noise it is difficult to find a place for peace and sleep. The dance in execution portrayed the body and soul in their agonies when searching for a place to slumber. At one moment the dancer appeared to be at rest, but then his soul would be disturbed, perhaps by some noise or feeling, and it would have to seek further, toil onward, suffering, in the never-ending quest for peace.

Another interesting number, called "Fermentation," proved to be a fountain of thought, for its movements expressed vividly the chemical reactions and turmoil of that process. It illustrated the tumult and excitement in the soul as the body and mind ferment and change into other forms. Miss Marling and Mr. Bovington danced a number called "Breathing" whose slow motions and deep, intensive feelings held the audience fascinated. Unconsciously those perfectly normal men and women began to breathe with the dancers, and, staring with wide opened eyes, they gasped with awe and wonderment. Unknowingly they paid the highest compliment possible to give an artist: the artistry of the dancers so clearly set forth the purpose and emotions of the dance that the audience unthinkingly became in perfect accord with the performers and deeply and regularly breathed sweet breaths of pure air—which was the aim of the dance. The last number Mr. Bovington called "Ten Breaths." In this he considered himself a part of the audience and, seating himself in the general attitude of the spectator, he slowly and penetratingly illustrated the body taking ten breaths.

Between some of the numbers Mr. Bovington spoke a few words either for the purpose of introducing his next dance or just to talk with his audience. He spoke as though he were in a trance, but it was the lingering influence of the dance. He apologized several times for speaking at all, saying that he expressed more in his dances than he could by mere words. He explained his jerky diction by saying that he could speak in regular sequence words that made up sen-



tences, paragraphs, compositions, but that the profound thought-stirring emotions of the dance called forth so many ideas and feelings seeking expression that he had not time to fully clothe them in trivial words just for the purpose of making grammatically correct sentences. He further stated that thoughts came to him in waves and he only had time to express the peaks—the audience must fill in the slopes.

It was with a mingled feeling of excitement and anticipation that I went to the home of John Bovington the next morning for an interview with him. Did he live in an ordinary home in quite an everyday manner? Somehow I found myself wishing that he did not. His dances had shown him to be a man who had thought deeply and was in close intimacy with nature and soul—he was different and I was insistent in demanding something different from him. It was not disappointed.

The small house which at that time was his headquarters was set in a little group of dwellings in Hollywood that immediately gave the impression of being the abode of artists. Surrounded by a high fence shutting out the prosaic world of commonplace things, the buildings fitted snugly and irregularly into each other. The extraordinary amount of green foliage, and the delightful unexpectedness of the entire group, a sweet breath of the open country in crowded Hollywood, increased perceptibly my feelings of anticipation. Mr. Bovington was not in when I called and I found time to gaze about in the home of the man who had held an audience of intelligent spectators fascinated by the intensity and deep emotions of his dances. It was a typical artist's home, the paneling and sashes of the windows and doors were painted red and black; on the east wall were drawn with charcoal two large modernistic figures; on the west wall was a large painting in colors.

While waiting for Mr. Bovington I spoke with Jeanya Marling, his dancing partner. She is a rather small girl with black, curly hair bound with a gold band, tan of skin, clad in a straight one-piece plain dress made of linen woven on her own loom, and wearing leather-



thonged sandals on her bare feet.

Soon Mr. Bovington came in, warm and flushed from a brisk exercising walk. His clean-shaven face had the appearance of one who has discovered youth, his hair was light brown, curly, and fine; his eyes were blue of a nature that could be wild, roving or mild and gentle. During the conversation those eyes flashed and darted wildly about at times when he was concentrating to find words adequate and fitting to express his feelings, and yet again they were friendly and confidential.

"Ask me any questions you wish and I will try to answer them," he said, probably thinking of a string of practical, uninteresting questions.

"Oh, no," I answered, "I want you to talk. Just tell me all about your dances, your thoughts, and your ideals."

The relief on his face was a joy to behold. "Last night you made two statements concerning the dance that interested me. The first was that dancing is doing ordinary things with complete thoughtfulness. Won't you expand that?"

"Ah, yes. You see, waking motions are usually done with quick, sharp, suddenness with little time for reflection and little chance for intensity. The feeling is narrow and the quality is shrill. The aim is to get these movements saturated with feeling and meditation. They should

be done slowly with thought and emotion guiding them. In my case, I have expanded, for example, the act of lying down to a dance of devaluation. And the other statement?"

"The dance is a laboratory," I replied.

"The dancer of today is an entertainer. He is on the stage to amuse or inspire the audience, he is trying to do something to them. The theory of the dance being a laboratory is the exact opposite. In this interpretation the dancer becomes something bigger than he is, he is doing something to himself. The dance is a rhythmic experiment. The dancer is constantly discovering new ideas, emotions, and movements. He is expanding his own line of thought, doing something to himself, making him bigger and greater than he was. Therein lies the difference between the entertainer and the dancer who considers his art as a laboratory.

"My dances grew out of studying ways of strengthening the moods of artists in New York. The roots of the dance are mood studies. The moods of artists are often fickle, they are come-by-chance and go-by-pain, even go-by-chance. It is the unfluidity of moods that keep us from being brave, resourceful, live, and grand. I dance to find by experiment the sequences of pos-

(Continued on page 23)

CHICAGO OPERA BECKONS SAN FRANCISCO DANCER

FORMER PROTEGE OF PAVLOVA GOES EAST

By BETTY CARUE

WHEN the curtain rises on the first offering of the Chicago Grand Opera Association in the "Windy City" this season, it will mark the debut of Muriel Stuart, famous San Francisco dancer and teacher in the role of Premiere Danseuse of the organization.

Miss Stuart is leaving the Coast this month to take up her duties in Chicago as Ballet Mistress and Premiere Danseuse of the Opera, to which post she has recently been appointed.

This is one of the most coveted ballet positions in the world, and the West is proud that it has beckoned to a San Franciscan, for Miss Stuart is one of the most widely known and highly regarded exponents of her profession on the coast.

Her career has been a colorful one, every moment of her experience being filled with interest. As a child Muriel Stuart was chosen as one of eight little girls, selected from all parts of England, to study with the great Pavlova. During the next eleven years, she studied daily with the famous dancer, finally becoming a member of her company, and lastly as Premiere Danseuse of the Pavlova Ballet. A little more than a year ago, Muriel Stuart came to San Francisco, fresh from a Pavlova tour, and opened a studio of the dance. Her reception was spontaneous—and the enthusiasm which greeted the announcement of her arrival has not abated one degree in the months that have followed. Rather has she become more endeared to her pupils, even as Pavlova endeared herself to the little girl who was to become her protegee. The honor which has been accorded Muriel Stuart in her selection as Ballet Mistress and Premiere Danseuse of the Chicago Civic Opera Company is a fitting tribute to her artistry.

Early in September she will commence rehearsals for the forthcoming season. Miss Stuart



ASHES OF VIOLETS

*To me your gift was a silent thought,
Deeper than the purple of your petals,
Sweeter than the breath of your mossy woodland;
Dew shimmered upon your starry faces,
Or was it a tear for the last long kiss?
Little spray of Ghost-Blossom,
Ever the symbol of a winged moment;
In your faded lavender lies hidden
The wistfulness of all the centuries,
The poignant thrust of Beauty unattainable.
A fragile perfume wreath arises
Like the phantom echo of a melody beloved,
Touching my eyes with Fingers of Dream
And whispering: "Remember"?*

—Eleanor Flaige.

will dance in the twelve weeks "home season" of the company, and then will go on its annual national tour, which will again include California.

She is taking with her Margaret Peyster, one of her most talented pupils, who will also be

seen in the season's presentations.

"I am enthusiastic about this appointment," Miss Stuart said, "because it is going to afford those serious students of dancing in the West an opportunity to attain the truly great things of which they are capable. This means that the West is being recognized as a dance center, and that more and more talent will be drawn from the Coast.

"Of course, so far as I am personally concerned, I plan to return to my studios in San Francisco after each season, continuing the classes of intensive training so that I can choose talent from among these pupils for the Opera Ballets."

Thus does Muriel Stuart plan to serve the West and to bring further honor on the city of her adoption! She is now taking one beautiful young dancer with her, and each time she returns to San Francisco, Opportunity's knock will resound for some other pupil or pupils who show that rare promise and genius which is the joy of every artist.

Muriel Stuart thinks even now of her great ideal, the swan-like Pavlova, and endeavors in her own work and in her school to exemplify the teachings of this supreme artist. A constant source of inspiration to herself and to her pupils, Pavlova has stood before Muriel Stuart, ever present in each movement of grace in which the dancer exemplifies the fine traditions of Terpsichore in which she was so thoroughly skilled.

Adele Lauth presented four remarkable little girls in a recital June 16. Alice Winebrenner, Sybil Willis, Winifred Chorley, and Winnifred Meissinger, the recitalists, played the difficult standard concertos, sonatas, and concert repertoire from Greig, Chopin, Rachmaninoff, Liszt, and the other masters with an enthusiasm and technique that was quite unusual.



MURIEL STUART

widely known San Francisco teacher and protegee of Anna Pavlova, who leaves this month to accept engagement as Premiere Danseuse and Ballet Mistress of the Chicago Grand Opera Company

SOUND PICTURES WILL CHANGE INDUSTRY

SAYS PAUL GERSON

By RUTH ELEANOR HOWARD

AND what do you think of the new sound pictures? Have you had your voice tested?" I asked Marian Nixon, quite by way of conversation the other day, little dreaming that I was treading on the most sacred of the film industry's problems.

"Oh! I'm very much interested in them," Miss Nixon replied. "In fact, I've had tests and find that my voice registers very pleasantly. But the record showed that I would have to study certain phases of enunciation in order to clarify my diction. For instance, although as you can tell, I do not lisp in any sense of the word, my recordings, in certain places, were rather inclined to make the s-s-s- sound like 'th.' That's a rather slight difficulty that I am sure can be easily overcome, though, for, instead of saying 'soon' as one does in ordinary conversation, if one is careful to say, 's-s-soon,' the 's' will be clear and sharp. It's merely a question now of studying to find out where accents should be placed for proper recording.

"It is just like learning the business all over again, however, for those of us who have been working in silent dramas for years, now find it necessary to 'brush up' in diction and voice work—two phases of the art which have hitherto not worried us at all."

"Sound pictures," I thought when I had left Miss Nixon's. "Here is indeed a problem such as no producer ever dreamed of as darkening his cloud-free horizon! Such stars as Marian Nixon, with her charming, well-modulated voice and distinctly correct manner of speaking need not worry lest they suffer a loss of popularity when 'their public' hears their voices—but how many of them are there? And what will become of the rest, on whom large sums of money have been spent for publicity and to



Paul Gerson

build up a following! The public has been adoring their silent portrayals on the screen and diffusing them in an imaginary personality that could be so quickly dispelled with but a single illy-spoken word! What will they do? What steps are being taken to meet this unheralded development? Are actors and actresses being trained to enunciate in such a way as to eliminate the pitfalls of distortion and rasping and lisping in the new pictures?" As these thoughts came crowding to my mind, I resolved to seek an answer at once. "Certainly in Hollywood," I reasoned, "there is someone who has the key to the situation. Paul Gerson!—the name flashed through my mind as an answer to my quest, and so to this world-renowned authority I went, seeking information.

"Who is going to reap the benefits from these talking pictures—the actor of the speaking stage, the present film luminaries, or new talent which is yet to be developed?" I asked him.

"The screen actor has just as much opportunity as the others to capitalize on these new sound pictures," he replied, "for any

voice can be trained to register pleasingly and properly on these new talking devices. But every voice must be trained for it! Sound picture reproduction is entirely different from radio broadcasting and from phonograph recording—it is a system in itself. I speak with assurance and from experience in this particular work gleaned from extensive research in a laboratory which I had installed for the purpose some months ago. By this system I can accurately determine the reproductive qualities of the voice and its requirements for sound pictures.

"Of course this new phase of the business is in its merest infancy, although already it has completely revolutionized and evolved the film industry. Did you know that there are now more than 60 talking motion picture devices in the patent office awaiting action? Vitaphone did the first experimenting, and out of a period of two years testing and research, the Jazz Singer was launched on an astonished world. It came so suddenly, and was such a departure from the previous releases that the layman was overwhelmed with the novelty and has continued to lavish his patronage and appreciation upon everything foisted upon him which bore the inscription 'talking pictures.'

"The novelty will soon wear off, and then the fickle public will care not for the huge expenditures of money which have been made by theatre owners and producers to change their equipment in his behalf; rather will they demand either correct and pleasing voices or a return to the inoffensive silent dramas of last year! The permanency of the talking picture depends solely on its perfection. And it is destined to result in better speech on the speaking stage as well as the screen. Our native

Continued on page 29

CORTEZ WALTZ

By FANNY MAY BELL

Illustrations posed by Jane Bell and Howard Ross



Illustration 1

Step forward on left foot 1, and 2, step forward on right foot 3. Step forward on left foot 1, and 2, step forward on right foot 3. Step forward on left foot 1, draw right foot to left 2, hold 3. One-quarter turn right 1, step on left foot bring-



Illustration 2

ing toe to right toe at 45° angle 2, step right bringing heel to left heel at 45° angle 3. Step forward left across right (scissors) 1, place right parallel to left (no weight) 2, turn left heel inward 3. Step forward with right across left (scissors) 1, place left parallel to right (no weight) 2, draw right to left 3.

Step forward left holding right foot in position of last beat 1, illustration 1, lift right from floor about six inches 2, hold 3. Step forward on right foot 1, draw left foot to right 2, hold 3. Step forward on left foot 1, draw right foot to left 2, hold 3. One-quarter turn right 1, spin 2, step left with left toe turned in 3. Step backward right across left 1, place left parallel to right 2, turn right heel outward 3. Step backward left across right 1, place right parallel to left 2, turn left heel outward 3. Step backward right across left 1, step backward left turning left toe inward 2, step right (heels together and toes apart) 3.

Step left backward across right 1, place right at side of left 2, turn left heel inward 3. Step right foot forward across left 1, place left parallel to right 2, draw right foot to left 3. Step forward left foot 1, hold 2, hold 3. (Do not allow right foot to move forward during the last two beats.) Change weight to right foot 1, hold 2, (turn lady to open position), illustration 11, gentleman draws left foot back to right (lady draws right foot back to left) 3. Step forward right (lady steps backward left turning left toe inward) illustration 11, 1, place left parallel to right (taking this and following position closed) 2, draw right foot to left 3. Step backward left (holding right forward) 1, lift right slightly from floor (lady lifts left foot slightly) 2, hold 3.

Step forward right 1, draw left foot to right 2, hold 3. Take a standard left turn 6 beats, 2 measures. Step forward left 1, draw right to left foot 2, hold 3. Step backward right 1, illus-



Illustration 3

tration 11, place left foot parallel to right 2, draw right foot to left 3. Step forward left foot 1, draw right foot to left 2, draw feet together 3. Take a standard right turn 6 beats, two measures. Take a long step



Illustration 4

(Continued on page 31)



An Open Letter From Nisa Lould
Now Touring The Far East

Rangoon, Burma, July 6, 1928.

Dear Friends:

I think my last letter to you was written here in Burma but since then I have been to India and back again. You probably wonder why I have come back but—sh—that's a secret. I'm very very glad to be in Rangoon again, I love it here and am going to take sort of a little rest and vacation from travelling. I'm tired of travelling; I've been doing it for so long now and it's so difficult in these countries. If it were only as simple as back home how lovely everything would be. Unfortunately it's simply maddening over here, especially for me with four trunks, a very large cane box, in which I am bringing back some brass wear, ten pieces of hand luggage, and last but not least a Siamese cat. I did have two but one escaped from the bag I had them in while I was making a change at Siliguri, on the way to Darjeeling.

While here in Rangoon I'm utilizing my time working in an Indian film that is being produced by a Burmese company.

The company which is producing this film is the London Art. They are the largest and most successful producers of Burmese films. Since there are many Indians residing in Rangoon, pictures of Indian life are also quite in demand here. So it is that the London Art Company has decided to branch out and include an Indian division in the company as well. My part in this picture is that of Sadya, a dancer who is also the "heroine." "Hero-man," and "heroine" are

the expressions used here when referring to the leads in pictures.

I enjoyed my visit to India though I didn't find it by any means the country that I had expected. I arrived there during the hot weather and the suffering that one has to undergo to travel there in the hot season, is such as to discourage more than is absolutely necessary. The trains are made up of compartments into which several people are sort of herded together like cooped up chickens. Dust and intensely hot winds blow in at the windows and soon after the start one is covered with a most agreeable (?) mixture of perspiration, dust and cinders. The washing arrangements have a coating of dust so thick, and the water from the taps so muddy that one feels much cleaner to remain originally dirty. Nothing in the way of bedding, towels, soap, or anything of the sort is furnished and besides all of one's other baggage that must be carried along too. During my most uncomfortable moments I would think of our lovely Pullmans back home, and a sigh from my soul would be gently wafted to the heavens. These were my experiences first class, so I didn't care to think of the poor creatures travelling second and third.

As soon as it was possible I finished my mission in India and hurriedly and gladly left. I did as much sightseeing as the heat of the weather permitted, learned my dances, purchased the native costumes and jewelry which I wished, and then returned to Rangoon where the rains have broken, making it quite cool and comfortable.

India is the home of horrors that must be seen to be completely realized. It possesses some beauty as well but that which repels is more apparent than that which attracts. The loathsome temples of worship in Benares, and Kali Ghat in Calcutta, seem incredible in the present state of civilization.

A most unusual religious demonstration took place in India during a recent eclipse of the moon. (At least unusual to us but quite ordinary to them.) Thousands went to the Ganges, or its tributaries and bathed in, and drank the filthy river water. At the various Ghats along the river front the worshippers gathered to perform their ablutions during the hour and a quarter that the moon was veiled by the dark shadow of the earth. Packed as tight as the proverbial "sardines in a can," the bathers wriggled, and splashed, and shouted until nearly midnight. Several other Europeans and myself were guests in a police launch which went up and down the river visiting the various Ghats to see that everything was in the best order possible.

I shall try to get around to sending you some pictures from Burma and shall also do my best to find the time to get together several little articles on Burma and the Burmese.

Must close for this time.

With the best of wishes,

Sincerely,

Nisa Lould.



BROADWAY WHISPERS:

That Harry B. DeMuth, of the "Whirlwind DeMuths," who runs an acrobatic school now, has turned out twenty-five acrobatic stars, a good many of whom are now in Europe. Helen Wehrle, one of DeMuth's stars, recently posed for a statue called "Acrobatim," which was sculptured by a well known German, and which will adorn the Gold Room of the Paramount Theatre here.

That many teachers of tap and step dancing have been seen lately at the Liberty Theatre where "Blackbirds of 1928" holds forth. The reason is that Bill Robinson, America's best tap dancer, who has the stellar role in the show, gives more than a normal course in this branch of dancing every evening.

Aunt Jomima of the "Show Boat" cast at the Ziegfeld Theatre wishes it known to all whom it may concern that her name off stage is Teresa Veronica Gardella, that she is Italian, and that she is a Fascist follower of Mussolini.

That Cora La Reed, a colored dancing miss, completely stopped the show at the opening of the musical comedy "Say When."

That Sammy Lee, who has been for some time staging dances for producers, has decided to enter the producing field and will bring out several new musicals this fall.

Broadway mourns the passing of Robert B. Mantell, Holbrook Blinn and Leo Diedrichstein, all old time actors, whose deaths occurred within a week's time.

Gladys Glad, the super-show girl of "Rosalie," will have a picturesque speaking role in the cast supporting Eddie Cantor next fall. Other Ziegfeld beauties who prepare themselves by studying singing, dancing and elocution will also be promoted to parts in new productions.

Eddie Cantor, who started on a hunting trip to Wisconsin, has stopped off for three weeks training at Battle Creek in preparation for August rehearsals in the new Florenz Ziegfeld music play written for him by William Anthony McGuire.

That Baroness Olga Lanoff, who recently closed her American tour at the Broadway Theatre and then took an intensive course of acrobatic work with Harry B. DeMuth, has sailed for Europe to fill engagements.

Ethel Norris has the leading feminine role in "Rain or Shine," due to the injuries received by Frances Shelly in an auto crash.

Ruth Milton, of "Rain or Shine," was injured in an auto crash and it is doubtful whether she will be about for some time.

That Kohanna, the Oriental dancer who was in "Golden Dawn" all season and a pupil of Michio Ito, will be one of the company that Ito will take with him to Japan this summer.

That "Silent" Sara Mildred Strauss has sailed for Europe for the purpose of studying the dance field and developments in the advanced schools abroad.

That Gloria Christie, "Greenwich Village Follies" dancer, is a hit with the Cochran show in London.

"A Night in Dixie" is the name of the sketch which William Anthony McGuire has written for Gordon & Woods. Billy Smith, backface comedian, is featured in the act and the dances have been arranged by Tom Nip. The act has been given a long route on the Keith time.

Noel Francis, the show-girl beauty whom Florenz Ziegfeld promoted to a role in "Rio Rita," will have an important part in the musical version of "Six Cylinder Love," now being written by William Anthony McGuire.

That Baron Von Grona's dancing at the Roxy was such a sensation that his time was extended three weeks. He was assisted by eleven of his pupils.

That Nitzza Vernille is making a sensational hit on the K-A-O time with her new dancing act and has received a solid booking in the major houses.

That Michio Ito, the Japanese dancer, is heading a project to build a seventeen-story dance temple at Sutton Place and the East River to be known as the Dance Guild.

That Bert Wheeler of "Rio Rita" is motoring to Hollywood to become a movie comedian with Famous Players for a special summer engagement.

That Eubie Blake (Sissle & Blake) and Broadway Jones have teamed up for a K-A-O tour and will present bits of "Shuffle Along" which was written by Blake.

That Harland Dixon, well known eccentric dancer, will bring his new act to the Palace Theatre this month.

That Seymour Felix is rehearsing the dancers for the new Shubert production, "The Showman," which will open late in August.

That Norree, Arabian dancer on the Keith time in the West, is due to show her new act in New York very soon.

That "One Step to Heaven," the song hit of "Say When," will sweep the country in a short time.

POSES OF



Lilvee Strong, eight-year-old acrobatic dancer, is appearing in the Lillian Newman Kiddie Revue



Sumi Kawahata, seven-months pupil of William C. Ramsdall, teacher of dancing at the Los Angeles Conservatory of Music, is now playing on the Orpheum Circuit with the Ramsdall Revue



Dixie Holland, promising pupil of Margaret Heffington of Los Angeles

ENDURING CHARM



Mlle. Lavergne, well-known dancing teacher of Glendale, in an interesting pose from one of her popular dances



Charlotte Myer, pupil and assistant teacher of the Hatliff Academy, has recently left for New York where she will appear in Bert Collin's act "The Good Ship Song and Dance," as a specialty toe dancer



Dorothy Day, artist pupil of Mlle. Prager, was starred in "Sally" at the Shrine Auditorium and now plays the Coliseum Belle "Good News" at the Mayan.



WILLIAM B. RAMSDSELL, who conducts the dance department in the L. A. Conservatory of Music, has advanced rapidly in the past year and has turned out some very good dancers. Advanced pupils are now appearing in his second annual Dance Revue of 1928 on the Orpheum Circuit. The act opened up this season at the Strand Theatre in Long Beach, headlining the Orpheum Show.

Each year Mr. Ramsdell forms acts from his advanced pupils.

Florence Dickson, Nauda and Donna Louis, Torrance Ferlton, Myrtle Busbore, Evelyn Mames and Kumi Kawabatu, sensational high kickers, are with William and Bessie Ramsdell. The Ramsdells have had fifteen years stage experience in both musical comedy and Keith-Albee-Orpheum Circuit. They were premier dancers at the Winter Garden, New York, also premier dancers with Andrea Dipple (in the original Love Mill), famous Maestro of the Metropolitan Opera House, New York. The Aber Twins, now appearing at Loew's State Theatre are also pupils of the Ramsdells.

BETTY McCLUREY, 12-year-old pupil of the Abbott Dance Studio, has been appearing all summer with the Ethel Abbott Kiddie Revues.

Little Miss McClurey, whose talent has won for her predictions of a successful future, recently appeared on a program for the Eastern Star where she danced several toe numbers. Other pupils of the Abbott Dance Studio who appeared upon the same program are La Reine Reinhart, Joy Garland, and Nona Clapp.

CHARLOTTE MYER, pupil of the Ratliff Academy of Dancing in San Diego, recently en-trained for New York where she will join the Bert Collins' act, "The Good Ship Song and Dance." She will do a specialty toe number and tap routine in the line.

Miss Myer has been a Ratliff pupil for about six years, acting as assistant for the last two years. Mr. Collins noticed her when he engaged Stella Kehr of the same studio about a year ago.

Miss Kehr has proven herself to be a seasoned trouper and is giving consistently excellent performances. Bob Burnet and Eula Hoff are on the Pantages circuit now and, as usual, are making a hit.

The Summer Enrollment of the Ratliff Academy has been



Aorai Junior, of the Aoria School of Dance Arts, has exhibited an unusual amount of talent which critics claim will result in a brilliant future

unusually large and it is expected, and all indications point toward it, that the coming winter season will be the best and most successful in the school's history.

BETTY GALLAGHER, Los Angeles dancer, has just signed a three-year contract to star in musical comedy productions of Schwab and Liveright, New York producers.

The dancer, trained here by Ernest Belcher, has been one of the leads in the "Good News" company in Chicago for the past year. It is possible that Miss Gallagher will make her first appearance as a star in a new production to play Broadway this fall.

Other Belcher dancers who met with success in the last few months include Billy and Nadine Wayne, appearing on Keith-Orpheum time; Evelyn Nair, who has been signed by Geo. Choos for a New York revue, and Jack Medford, who is Jean Upham's new partner on the Orpheum.

GUY AND PEARL MAGLEY, playing Orpheum time, are presenting a well worthwhile dance act assisted by the Bower Sisters and Peggy War. The costumes are attractive and the setting colorful. Guy and Pearl are a pair of finished ballroom exponents, interloping a Spanish number and finishing with a very smooth piece of adagio work. The Bower Sisters get lots of applause for their cute songs and tap numbers, while Peggy Ward brings down the house with some acrobatics that are certainly out of the ordinary. Jose Reyes assists at the piano.



ERNEST E. RYAN
delegate from California to D. M. A. Convention

ERNEST E. RYAN, well-known dancing master of Los Angeles, is at present in Detroit, where he is attending the annual convention of the Dancing Masters of America. Mr. Ryan is the District Governor of California and Nevada for the Association. He is backed by the Chamber of Commerce of Los Angeles and they are depending upon him to bring the 1929 convention to this city. Among other things, Mr. Ryan took back with him four crates of oranges, one carton of poppies, and literature to give the Dancing Masters a sample of the delights and pleasures offered by California.

At the 1928 Convention of the California Association Teachers of Dancing, Mr. Ryan will present several of the new ballroom dances that he learned at the Eastern meet.

The Ernest E. Ryan School of Dancing will open for the fall semester on September 24. It is expected that the largest enrollment in the school's history will report to take advantage of the classes offered by this famous teacher.

The Step and Tap Dancing Department of the Ernest E. Ryan School is under the direction of Miss Myrtle Evans, a former pupil and graduate of the Ned Wayburn Studio of Dancing in New York. Heavy enrollment necessitated adding three new classes to her previous curriculum and these have continued all summer with marked success.

G. LEIDIGH MACFARLAN, ballet master, has returned to his studio in San Francisco where he is hard at work setting the stage for his fall classes and grooming his very promising pupil, Mr. Felix Yazolino, for the male lead in his next ballet production.

Mr. Macfarlan has taken a new lease on life through the inspiration received from positive assurance that he will soon be completely recovered from the injury incurred three years ago and which has so long prevented him from personally visualizing to others the sublime beauty of artistic dancing.

He is now preparing better studio facilities for his pupils and announces that he will also find time this season to teach the ladies that the only true "beauty culture" is dancing.

Under Mr. Macfarlan's guidance the professionally inclined pupils will realize the most rapid advancement possible and all others will reap the physical and mental benefits that only dancing as an art can give.

THE popularity of the Trinidad Goni pupils is evidenced by the increasing demand for these youthful artists on many programs. Recently the Goni Studio supplied dancers for the Verdugo Breakfast Club and the Riverside Improvement Association. On August 2 they were featured at the Thirteenth Annual National Convention of the Zeta Beta Tau Fraternity at the Ambassador Hotel. Teresita Villagran, Marion Gotton, Harry Melidosian, and Violetta and Lorenzo presented an artistic and colorful performance.

AN unusually large number of young students are now registered for Teacher's training at the McAdam Normal and Professional School of Dancing. It is a significant fact that both young and old find the cultural advantages of this training invaluable, while the increasing demand for efficient teachers has prompted many high school and college girls to perfect themselves in this interesting Art as a vocation. Normal Courses are open through out the year at the McAdam School and this season

Teacher's training is especially featured, offering Student-teachers the advantage of practical experience in the handling of classes in all types of Dancing, Acrobatics, group and ensemble work. Years of experience with leading Normal Schools of New York City has given Miss McAdam a superior knowledge of the essentials of Normal School work, and she is able to offer her students an extensive and complete course of study in all lines of dancing and technical training, arranged to meet the needs of the teacher, student and professional artist. Many McAdam Graduates are now conducting Schools of their own, while others have attained enviable positions in the professional field.

The popularity of the classes for little tots 2½ to 4 years of age has so increased during the summer that it has been necessary to open two additional morning classes. Amazing progress is being made by these tiny pupils and the specially arranged work in its simplified form of bar technique, acrobatics and baby dances, is producing delightful results.



Gerald Jordan, professional pupil of the McAdam School, who has been successful in his appearance in Los Angeles

MUSICAL MOMENTS



AS a compliment to Mr. John Thompson, who is visiting Los Angeles for the purpose of conducting master classes in piano pedagogy, Mr. Paul G. Hanft gave a faculty recital at the Wilshire Boulevard Congregational Church on the evening of August 3.

Mr. Hanft opened the program with the prelude and fugue in F Minor and "Dawn" and "Night" by Cyril Jenkins. This was followed by a group for harp, violin, and organ. The beautiful violin playing of Georgia Williams was very much appreciated.

Teala Billini distinguished herself as usual with two very beautiful and difficult groups of piano numbers. She is a piano virtuoso of rare accomplishment. It is the loss of the concert-going public that she is not more often heard here.

Without Mme. Billini's permission I take the liberty of quoting an incident that proves that her genius may be "ninety-five per cent hard work." Before the concert Mme. Billini was heard to make the remark that she did not enjoy playing when she had lost practice. I asked her how much practice she had "lost." And she replied, "Three days." Besides teaching a large class of pupils, Mme. Billini finds time and energy to practice from three to five hours each day.

THE Cadman Creative Club recently presented Cyril Godwin, violinist, and Florence May, pianist. Mr. Godwin and Miss May are at present engaged at the Arlington Lodge, Lake Arrowhead, where they give a concert each evening in the lounge for the guests of the hotel.

By CATHERINE JACKSON



ALTA MONTAGUE ELIOTT, contralto, gave a delightful concert at the Pacific Palisades Assembly on August 7th. She sang two beautiful groups of concert songs, a group of Japanese Folk songs in costumes, and a group of old English Folk songs in costume, the latter with harp accompaniment.

Daisy Sinclair was the accompanist, and Catherine Jackson, harpist, the assisting artist.

Mrs. Elliott's beautiful voice is always enhanced by her unflinching ability to plan and execute a program that is unique and interesting. This is due partly to her very splendid Lyceum and Chataqua experience with the "Montague Light Opera Company" of which she was musical director, and partly to her own keen enjoyment of singing and concertizing.

A RECENT article by Reinald Warrenrath interested me very much. The story published in the Los Angeles Examiner is by Cobina Wright and in explain-

ing why most American singers make him sick" Mr. Warrenrath gives some very appropriate remarks about fads and the desire for fame that if taken constructively should be a very splendid guide to musicians in general. So great an artist as Reinald Warrenrath is not apologetic about recommending and adopting the doctrine of hard work for all aspirants to distinction in any line.

MUSICAL activities in Los Angeles during the summer season are centered mainly in the Hollywood Bowl. A group of eminent conductors and soloists, together with a splendid organization of symphony orchestra players, have attracted large audiences to all of the Bowl Concerts.

There is something inspiring to performer and listener alike in the stillness of the great open air Bowl, so appropriately named.

The Bowl Association has arranged for music to interest all types of listeners: the Tuesday, Thursday, Friday, and Saturday programs being called "Symphony Night," "Novelty Night," "Soloists' Night," and "Popular Night" respectively.

One of the largest crowds ever to attend a bowl concert came to hear Mme. Schumann-Heink on August 27th. Thirty thousand people filled the entire seating capacity and overflowed on to the hills above.

The spell of these "Symphonies Under the Stars" has no doubt brought the enjoyment of music to thousands of people who resent the confinement and glare of the concert halls and auditoriums.

An Explorer in Dance Thought

(Continued from page 11)

ture for they are movements which let moods build themselves into greater and greater dimensions, into irresistibility.

"But there is one deplorable state of affairs that makes it difficult at times for the dancer to retain sight of the theory that the dance is a laboratory. If too many people, even gentle, sympathetic, and loving-minded folks, come into the laboratory they almost drive one into being an entertainer, a showman. Then the real, sincere, irresponsible absorption in learning and finding out tends to be diffused. One must constantly discipline and nourish one's loyalty to the creative so as not to be distracted by premature applause or indifference.

"Do you know, I consider my father's teaching me to recite poetry when I was five years old as the very first beginning of my present day thoughts and dances? Rather distant to be sure, but my appearances at that time before an audience is really my foundation. If you noticed at my recital last night there was at no time any barrier between my audience and myself. I was a part of them and they were a part of me. That feeling, and it is conveyed to my audience, is the result of my childish prattlings of poetry. I had to make my own way in the world since I was fourteen years old and I sent myself through school and college. When I was seventeen the piano began to have an intense fascination for me. At first I taught myself the beginning and fundamentals, and then I delivered papers in order to earn money to study under the best teachers in the city.

"I was at one time the champion debater of Seattle and was also on the Harvard debating team against Yale. While at Harvard, I taught dramatic reading when only a junior. Of course, that was unprecedented, some seniors had taught the undergraduates but never before had a junior. I graduated from Harvard with high distinction in sociology and later became the

principal of the Tokio International School at Tokio, Japan. I was also a professor of economics at Keio University in Tokio. Some time after, from 1921 to 1922, I was the industrial consultant, really educational director, of a large corporation in Boston. Every intelligent person, at some time, passes from trying to reform things on the outside to reforming things on the inside. It was while I was in the employ of the corporation that I passed on to the latter stage. I resigned my position as educational director because I felt that my life work was not in that field. I felt misfit, in fact I seemed an out-



John Boringdon

cast with no place to go. The work of the world seemed to be in stalls shaped to certain designs. As men would go out into the world they would, either slowly or quickly, depending upon the person, shape themselves into one of those stalls and so they had their work. I felt that I was not shaped right to fit snugly in the jobs and occupations that are waiting for youth to get into. I was a square peg in a round hole, or maybe a round peg in a square hole. I thought that perhaps there was an occupation that had never been invented that I would fit into. I would make up my job.

"From 1922 to 1924 I travelled, lecturing on psychology. At that time I felt that understanding the deep fundamental tastes, the driving desires, was the paramount problem of psychology. I found myself and everybody else locked away in fixed blind alleys of thought. As certain situations repeated themselves, such as coming down for breakfast or getting on a bicycle, it seems as though we snapped involuntarily into repetitions of the moods we had employed the day before. It is a kind of hypnosis. We are not free, we are jostled about from mood to mood by whatever influence happens to play upon us. Man is bound by habitually repeated shapes, styles, or colors of thoughts. My problem at that time was to find a technique for plowing the caked clay of old moods, to make fluid the crystallized masses of memory.

"In 1924 I gave my first concert. It was before the Art Students League in New York. At about the same time I danced for the Sculpture and Designing Students. Since then I have travelled through the world, giving recitals and concerts. In 1924 I went to Java and lived there for a while, studying the life rhythms of the Oriental. While there I acquired the set of gongs you heard played last night. There are thirteen pieces to the set and they are beautiful. Since having them I have seldom touched the piano for the gongs are so much more grand and so very much more impressive to dance to.

"I have often compared the life of men to that of Prometheus in ancient myths. They are tied to their moods and thoughts just as tightly and without hope of escape as was Prometheus bound to his rock. My youth was literally soaked in mythology. I have always been thrilled by Mercury, he is my favorite. Don't you favor him too?"

Here I was forced to disagree with Mr. Boringdon and admit that my favorite god had always been Apollo. We entered into a friendly discussion of the merits of our particular hero. He interestedly and flatteringly listened to my recital of a recent book I had read regarding the life of the Delphinians during

(Continued on page 30)



IN THE SPOTLIGHT

ONE of the outstanding figures in Larry Ceballos' clever dance Revue, which appeared at Warner Brothers Theatre in Hollywood, is little Tut Mace. Tut is comparatively young in years but certainly knows her stuff and got one of the big hands of the performance. Her acrobatic dancing is of a high order and she has something different from the old stereotyped line of stuff. This youngster is worth keeping an eye on.

A NUMBER of the Hollywood Teachers have taken advantage of the summer vacation to present their pupils in recital. Carrie Woods-Bush, a newcomer to Hollywood; Louise Lohlker, Pauline Frank Levy, La Verne C. Fleetwood, and Enice Landbrum Brigham have all given recitals for their piano pupils during the past two months, and Lorna Ussher and Mme. Renney Schryock have given recitals for violin and vocal pupils.

The idea of pupil's recitals is a splendid one for both teacher and pupils, but it becomes somewhat of a problem for the teacher, since few people not directly interested in the progress of the children themselves can seem to find time or interest for these programs. Even a youthful performer needing experience in public performing will do better for an audience made up partially of strange and disinterested critics.

TWENTY-EIGHT years ago Alexander Pantages started a theatre in the city of Dawson, Alaska.

Today he is a pioneer in the theatrical world. He has builded about him a vaudeville circuit

that today stands as the largest in the world owned and operated by one man. Mr. Pantages' chain of theatres reach from coast to coast and from Canada to the Mexican border. He has achieved a success single-handed unequalled by any other person.

Eighteen years in Los Angeles and eight on the present location at Seventh and Hill, actually working twelve to sixteen hours daily in selecting the greatest talent in America for vaudeville presentation is the record achieved by this great man.

For the past twenty-eight years theatre-goers have paid Alexander Pantages a tribute of



La Valeska, premiere danseuse of "Remnants" which is scheduled to go on a world tour after a successful season on the Keith and Orpheum Circuits, is a Los Angeles girl whose dances are Belcher creations

patronizing his theatres to a record business that has in itself been unequalled. His ability to present a high class vaudeville show at popular prices has made him a success that stands paramount in the theatrical world.

Studio lights, picture and stage stars made personal appearances on Monday night, August 20th, the opening day of Pantages Anniversary week.

THE Aorai Higher Art Dancers, Oakley and Carmen, of New York City who have toured the world three times, are now located in Los Angeles conducting a school known as the Aorai School of Dance Arts. It is reputed to be one of the most up-to-date dance and acrobatic schools in America. These artists have three new dance companies this year that are proving to be the decidedly successful hits the past troupes of this school have been.

Virginia Aorai Junior, a dancer of skill and grace, with her company of five versatile dance artists, is "going over" in veteran style on the Orpheum Circuit this season.

RICHARD BOTSFORD, pupil of Evagene Jeanette, has been working at the Lasky Studio in a Bebe Daniels picture. Yvonne Chaney and Barbara Buck, also pupils of Miss Jeanette, gave an excellent performance on a recent program.

Mills
THEATRICAL AND STREET FOOTWEAR
343 SOUTH ST. PHOENIX • 2701 HOLLYWOOD BLVD.
LOS ANGELES CALIFORNIA

MILLE PRAGER, who has been on the musical comedy stage since early childhood, has been the head of the Dance Department of the Egan School for eleven years. With the passing of that great institution, this capable dancer and teacher affiliated herself with her former co-worker, Harry Hilliard, to head the Dance Department of the new Hilliard School founded on the ideals and endeavors of the Egan School.

It is the belief of Mlle. Prager that dancing is an integral part of a dramatic training.

"Dramatic stars as well as those of the musical comedy stage need dancing and earnestly go through the drastic training necessary to become a dancer," asserts Mlle. "No one can be successful on the stage or in any other walk of life without having absolute and perfect control of the body. Besides it tends to keep one in splendid health. No dancer ever had to worry about reducing."

Mlle. Prager is an artist whose dancing has brought her remarkable professional success, and combined with this talent, she is happily endowed with exceptional qualities as a teacher. She was educated in Vienna and New York schools and studied under Luigi Albertieri, for many years ballet master of the Metropolitan Opera House. She is unquestionably a teacher, having had extensive teaching experience in New York City, and her efficiency is further augmented by a lovable personality which assures her pupils excellent results.

Dorothy Day, the college belle of "Good News," now running at a local playhouse, has been Mlle. Prager's pupil for the past ten years and when called upon can execute the most difficult dance steps, from the modern varsity drag to the more delicate steps of toe dancing.

Dancing is being given the place of honor in the festivities for the wedding this fall of the Crown Prince of Japan.

The Ballet chosen is the work of a proprietor of tea shops in Japan. The Ballet is called "Ashai-no-Kaga-Yaki," meaning the Rising Sun. It was first given in the year 1872.

MARCELLA REY, former premiere danseuse of New York and featured on the Keith-Albee Circuit, has located a dance studio in Hollywood.

Although a thorough exponent of ballet, Miss Rey stresses the absolute necessity of versatility for professional success. The Marcella Rey School of Dancing is essentially a school of Russian and Italian ballet with toe, Spanish, Oriental, interpretative, eccentric, acrobatic, and character dancing principles embodied in the technique. In spite of the fact that the tap has proven a rage here as well as in the East, Miss Rey believes that acrobatic is even still more popular.

Pupils of the Marcella Rey School for Dancing are rehearsing daily for picture presentations and vitaphone work. Plans for a spectacular revue to be presented this fall are also under way. Miss Rey has chosen this method of exploiting her clever pupils to the public instead of the conventional recital.

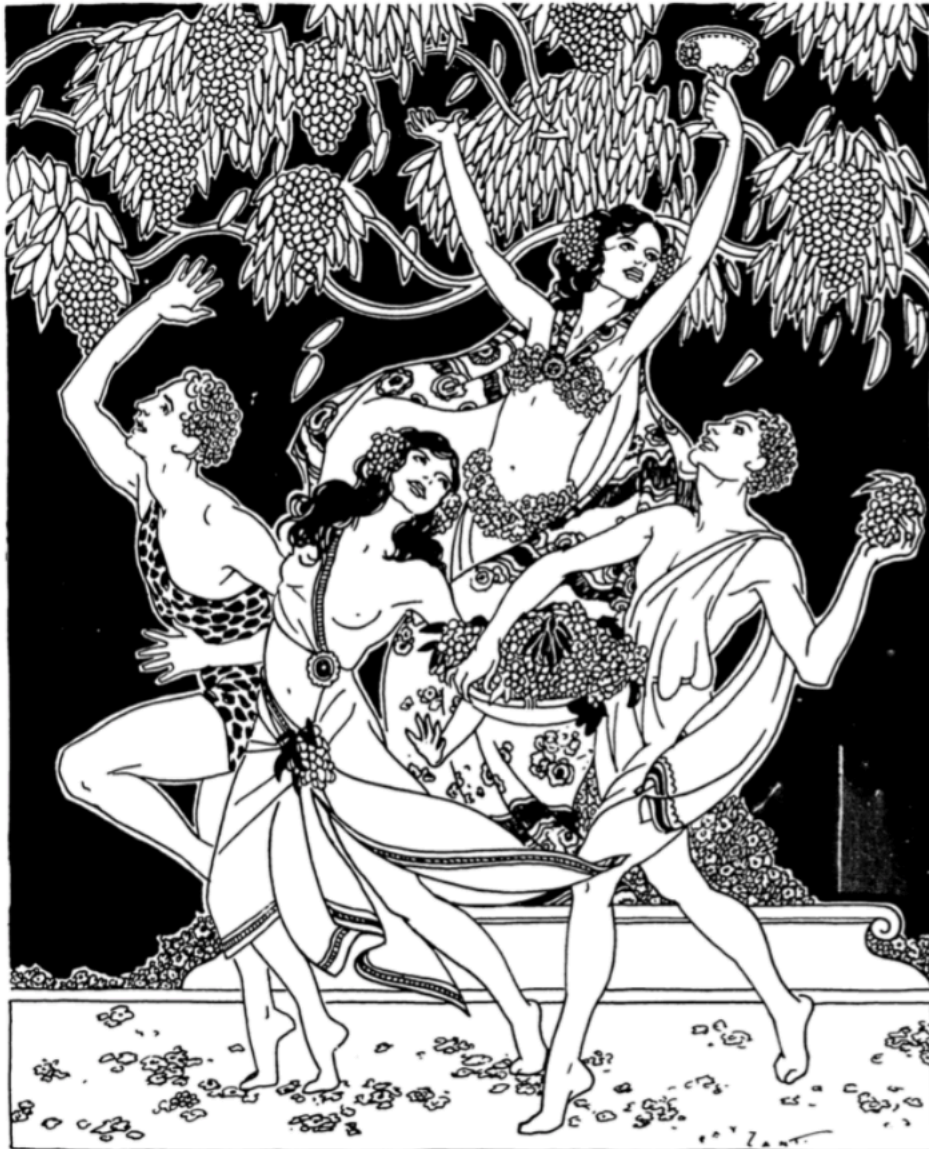
Miss Rey is a graduate pupil of Ernest Belcher and it is his

technique which she emphasizes in her classes. She also studied acrobatics under the famous Hermann and WeMuth in New York. During her two successful seasons in New York she was coached by Enrico Zanfretti, Ivan Tarasoff, the Cansinos, and Albertina Rasch with whom she was a solo dancer. Miss Rey was the premiere danseuse with George White's Scandals on tour and the Whitney Revue and Treasureland Company on Keith-Albee Circuits which were featured at the DeLuxe houses. With such extensive professional experience, Miss Rey is capable of giving her pupils and productions "that finishing touch" which assures them of "getting across."

Anna Pavlova, who is in Brazil and the Argentine for two months, is to take only a few weeks' rest on her return to England, and will not, as rumored, come to the States, but will tour Germany and early next Spring tour the far East.



Evelyn Rayburn and Lowell Bullen, pupils of the Hemphill School of the Dance, are appearing locally and making a success in their Argentine Tango



Gradually, instinctively the fabric is being woven from which will be formed the whole cloth of all rhythmic expression.

THE PHYSICAL II.

In passing from merely the result of a purely personal exuberance to the expression of mass emotion, the dance becomes somewhat regulated by the restraints imposed upon it in group performance, yet stimulated by the new contacts and having a more definite aim. It evolves into a religious and social exercise though not in any way enacted for the entertainment of others than those taking part.



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.



Dear Mr. Factor:

QUESTION: Can you tell me what to do with my legs so I won't have to wear stockings on the street? They are so awfully white that I can't wear blonde or tan shoes without there being a most conspicuous contrast. If I tried to tan them in the sun I would only have freckles. Is there any dye I can use?

ANSWER: If you use a little of Liquid Body Make-up No. 5 1/2 mixed with a small quantity of No. 6A you will get a natural light tan that will be satisfactory. This is easily removed with soap and water. Liquid Body Make-up is a harmless preparation and can be used each day.

Dear Mr. Factor:

QUESTION: I am a little too old for juvenile parts, and yet I am forced to play the role of a young girl of seventeen. Can you suggest a make-up that will eliminate my double-chin and also give my face more youthful lines? I am a little stout. The occasion is amateur theatricals. I am a blonde.

ANSWER: You can shadow a double chin by using a little wet rouge and blend it out carefully. It is also possible to do this by using a foundation three shades darker on the chin than that used on the rest of the face. Your hair should be dressed or combed in a youthful style. Use grease paint No. 2A and Powder 10B for your ground tone. Blondeen rouge is best for your cheeks and the eyelids should be shadowed with No. 7 Lining. A good thin make-up properly applied will make you look more youthful.

Dear Mr. Factor:

QUESTION: What can I use to make my hair seem to be streaked with gray? It is jet black, and I have quite a lot of it. I want to give the effect of gray on the temples. Also, will it come off when I am dancing? I have to do an eccentric number that is very active.

ANSWER: If you mean that you wish gray hair for professional use it is simple to obtain such an effect temporarily. If you mean that you wish it gray permanently, it is impossible, except by nature. For professional use you can gray your hair easily by using white Masque. Wet a tooth brush and brush it over the Masque and apply to the hair. You can make your hair slightly gray or very gray, all depending on how much you put on. It is easily removed with soap and water. Before applying it, it is a good idea to make certain that your hair is not

oily, as Masque will not blend smoothly on oily hair.

My dear Mr. Factor:

QUESTION: In order to be a Nubian slave what should I use in the way of body make-up? Of course, I will wear very little clothing, so will have to be practically covered with it and so would like to have something that could be washed off. The performance lasts three weeks—is that too long to keep applying a body make-up?

ANSWER: The slave in the Desert Song is applying black body make-up for over six months. It can be used every day. Write to us at our Hollywood address and we will send you whatever amount you need. Black Liquid Body Make-up should be applied smoothly and you will receive a wonderful lustrous Nubian effect. It is easily removed with soap and water.

Special Announcement

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The Alexandria Hotel is an affiliated unit of The Eppley Hotel Co.'s 29 Hotels in Middle West and Pittsburgh, Pa., and 12 Hotels of Hamilton Chain of Hotels in California and Arizona



This year marks the second dance convention in Germany. It was held at the Essen Opera House. The Convention was opened in the morning with a lecture on Dance Theatre and the active dancing by Kust Joos, followed by readings on the same subject by Mary Wigman, Prof. Andre Levinson of Paris, Herr Rudolf Von Laban, and Herr Wagner-Regeni, the famous conductor. In the evening, the Berlin Opera Corp. under Terpis, produced "The Last Pierrot," and the Munich State Opera Ballet troupe, under Kroeller, "Pagodes."

One day was devoted to the folk dancers of Germany, England, Russia and Java. Great curiosity was shown at the lecture from Soviet Russia of Prof. Sidora, who not only brought dancers from new Russia, but also gave a film on dancing in New Russia.

Mary Wigman of Dresden, who has such influence to modern dancing in central Europe, is to dance for the first time in London, England, at a charity performance. "Madame Adelline Genec" has kindly organized the selling of programmes at the performance to be given at the Opollo Theatre.

Vlasta Maslova, called "America's favorite dancer," has been at the Gaumont Palace, Paris, for the past three months, dancing and arranging the Prologue with great success, and will continue to do so indefinitely.

Paris finished her season in style, giving her public, besides all the dancing teams appearing at the different Revues, Comedies, Anna Pavlova, at the Champs Elysees Theatre; Serge

Daighileff's Russian Ballet at Sarah Bernhardt Theatre, and Argentina, at the Femina Theatre.

Beatrice Burk who comes from Kansas City, and incidently the only American girl with Anna Pavlova, has made great progress since she joined the company more than three years ago.

Argentina, who is the most celebrated Spanish dancer of today, had to prolong her season at the Femina Theatre, Paris, owing to her great success here. She has all Spanish dancers in her company and gives authentic Spanish dances only.

Schubert Celebrations in Vienna excel by far those of last year for Beethoven, and I hear that most of the dancing schools are guarding with great secrecy many of his lesser known Minuets, etc., for their Schubert dances this fall.

Tilly Losch, who is the outstanding success of Cochran's show in London, is to give an afternoon recital at the London Pavilion Theatre.

Tilly Losch is the celebrated Viennese dancer and she is to appear in New York this fall in "This Year of Grace."

With Serge Diaghileff's Russian Ballet is the composer, Sgr. Stravinsky, who conducts his latest Ballet, "Apollo Musagettes," taken from Greek mythology. "Apollo and the Muses."

Also Sir Thomas Beecham conducting a Ballet based on music of Handel's.

Lydia Lopokova is seen so seldom these days, but Ballet lovers had the pleasure of seeing her do some wonderful dancing at the Albert Hall, London, in the production of "Hiawatha," the beautiful work of Coleridge Taylor.



Lillian Weaver, soprano, and Roy Stone, baritone, were presented in a recital by May Scarborough Fowler at the Beaux Arts West Hall on June 23. Miss Weaver has a lovely, well pointed voice while Mr. Stone is another "Fowler Baritone" in the making. He has the same smooth, fine, voice which has blessed more than one professionally successful baritone from that teacher.

The American Dancer takes pleasure in announcing that arrangement have been completed whereby its readers can see Europe with one who knows well all of the art centers of the old world.

Through this magazine, George Sari, internationally famous dancer, is available as a guide for any teacher or pupil of the dance, drama or music, who contemplates studying in Europe this year—without any cost what-so-ever.

Mr. Sari is well acquainted with all of the famous academies and is in a position to be of service and benefit to any art student who is going abroad for the first time, or who is not familiar with the art centers of the Continent. In London, Paris, Milan, or Madrid he is well known and the cities are well known by him.

If any reader wishes to make use of this splendid opportunity to secure a guide and introduction to the famous educational art schools of Europe, he can, by writing to *The American Dancer* and announcing his intentions, secure a letter of introduction to Mr. Sari, who at the present time, is in Paris.

Sound Pictures Offer Opportunities

(Continued from Page 14)

actors will have to learn to speak pure English rather than "American" as has, I am sorry to admit, been their custom in private life. As a people, we are inclined to slur our endings, and even though our speech may be grammatically correct, it is often an unintelligible maze to an outsider for this very carelessness."

It was here that I asked Mr. Gerson about the correct enunciation of such letters as "s" for screen voice work, and he explained that the talking pictures will require a new tempo and a new basis of enunciation attuned to the individual's voice. "A musical tone in the speaking voice, will, of course, be a most agreeable asset," he continued, "but the most important thing will be the pleasing qualities of the voice combined with proper training for clear enunciation and correct diction. Pausing, grouping, and phrasing, with correct inflection, articulation and modulational qualities are paramount considerations. One's syllables must be more sharply defined in recording for the screen, in fact, the diction must more nearly approach that of the cultured Englishman than any other. Of course, there is another factor to be considered, and that is the instrument which happens to be in use at the moment. With each production company using a different recording apparatus, the player must be competent to attune his voice to the requirements of the moment.

"This is one reason why I feel that inevitably the motion picture producing companies will find the solution of their problems in schools devoted to this work and conducted by a voice expert (not necessarily an actor or a director, but an expert in training the voice) and for their own contract players. This will eliminate all of the needless expense and worry now entailed in trying to find trained voices in combination with popular faces. If the motion picture companies would analyze the situation they would find that, as I have said previously, every voice can be



Acrobatics Keep Dancers Fit

By M. E. SMITH

NOW that many of the Musical Comedies have given the performers a summer vacation, we have had the opportunity of having intimate talks with many of the dancing stars and specialty dancers along the main stem of the city and to question them how they were able to keep in perfect condition during the long run of the shows. And what do you suppose the answer was? Just a single word from all—"acrobatics."

trained to be pleasing. There are some that will surpass others, but the fact remains that anyone's voice can be trained and placed for screen work. Think of the salvation to these hundreds of stars who represent a tremendous investment to the companies who hold their contracts, and whose popularity is, this very minute at stake!

Mr. Gerson prophesies that within a few months the film industry, as it is today, will be unrecognizable. Such strides are being made that great chapters of history are written monthly. Compare the first Vitaphone presentation with the present "sound pictures"—the result is almost unbelievable. Since Warner Brothers began, more than two years ago, working on this device which was to so completely change conditions, Paul Gerson, has also been experimenting and testing, until, when the first talking pictures were launched, he had perfected a system of his own, fruitful with his experience which has so successfully covered every actual essential and vital branch of the entire theatrical profession.

Accepting the invitation I attended the class with her the other night at Harry B. De Muth's school on Broadway. We reached the studio at a few minutes before 7 o'clock for the class started promptly at 7. There, to my surprise, I found most of the dancing stars along Broadway in rompers and bathing suits all ready to take the lesson.

I will attempt to describe to the readers just what sort of routine these dancers went through for two solid hours without a moment of rest for the instructor, Harry DeMuth, and his assistant and the scholars.

First came the regular leg stretching while the pupil stood with back against the wall. Then came the stretching in suspended straps so that the body did a perfect split by having foot hold in the straps. Then came what DeMuth calls the "death chair." This contrivance is for the purpose of bending the back. The pupil's chin has the hold and the chest rests on the chair. The legs are then brought over the

(Continued on page 31)

Closing Out Sale of Our Entire Stock of Barney's Famous Ballet Slippers

Hard Toes—\$4.15
Formerly \$5.50

Soft Toes—\$2.65
Formerly \$3.25

We are discontinuing this Dept.

Jesberg's WALK-OVER Shop
716 So. Broadway
Los Angeles California

Santa Monica, Calif. Has New Studio

THE Beattie School of Dancing and Allied Arts, established five years in Santa Monica, have just recently secured a long term lease on the entire second floor of the new location. Elaborate preparations are under way to convert the space into attractive studios for the teaching of all the Stage Arts: Dancing, Dramatics, Voice Culture, Motion Picture Acting, and Vitaphone training.

Mme. Beattie, well known ballet teacher, has gathered a faculty of noted artist teachers of such well-established reputation as to leave no doubt of the high character of work to be undertaken by this school, whose purpose will be the necessary training for Musical Comedy, Vaudeville, Theatre Prologue, and Screen Work. One notable feature of the school is that engagements are secured for pupils who show professional talent.

Mme. Beattie's Kiddie Revue presented during the summer at Bard's Theatres in Los Angeles was well received, many compliments being paid the children for their excellent performance. An outstanding feature on the program was the Rainbow Ballet presented by six advanced students, artistically costumed, whose excellent technique and performance brought credit to their school.

Mme. Beattie was trained in the old Cecchetti Method both in Europe and New York City; having studied also the modern Russian Ballet, she imparts to her students a thorough foundation in Ballet technique coupled with a dramatic interpretation. Much success is promised this teacher in her chosen field.

BROADWAY WHISPERS:

(Continued from page 17)

THAT Earl Tucker, colored dancer in "Blackbirds of 1928," does a dance that has never been shown before. It is his conception of the low down dance and there is not a performer on Broadway who will attempt to imitate it. Only his color keeps Tucker from being signed with any of the largest revues on Broadway.

INVITATION

On Wednesday, September 5th, the members of the California Association Teachers of Dancing are invited to be the guests of The American Dancer Magazine at luncheon. A private dining room at the Alexandria Hotel has been engaged for the occasion.

In order to permit delegates to enjoy their luncheon and return in time for the afternoon session, lunch will be served promptly at twelve o'clock. You are requested to send your acceptance at once to the Editor of The American Dancer in order that we may know how many guests to expect.

for the boy would easily outclass any of the white dancers now playing.

THAT Don and Jeri are dancing themselves into favor at the Frivolity Club.

THAT Dan Healy has been engaged by Arthur Hammerstein to dance in "Good Boy."

THAT Chamberlain and Hines, comedy dancing stars, expect to remain in vaudeville until the fall.

THAT Eddie Buzzell will stage the dances for Arthur Hammerstein's "Good Boy" which will open next month.

THAT Greta Nissen, one of the Movies' best dancers, has made a hit in speaking roles with a Rochester stock company.

THAT Winton Crawley and his low down clarinet do an acrobatic dance in "Blackbirds of 1928" that will hold the interest of any audience. Crawley does not miss a note on the clarinet no matter

New York News

DANCER OPENS STUDIO

JAMES F. QUINN, who is better known along the Rialto as "Jimmie," finding the demands of the present day productions too exacting, has announced his intention of severing his connection with the theatre to open a dance studio with Herman and De Muth.

"Jimmie" has been doing tap and step dancing for many, many years. He was a featured dancer with Lew Dockstader when that famous minstrel was in his prime. He was with McIntyre and Heath when the "Ham Tree" sketch was clicking around the country. In vaudeville he was one of the "Three Leightons" whose famous act was a headliner in the Major houses. Then came an offer to teach his type of dancing in Australia and for a year or more "Jimmie" was located in Melbourne. The call of Broadway was too strong for him and he returned to the main stem to get a feature role with George White's "Scandals," but the demands on his strength have increased and "Jimmie" feels that the studio will give him an opportunity to gain a much needed rest.

what position his dancing puts him in.

THAT Bill Robinson, America's premier tap dancer, is taking movies of his routine and will copyright it in Washington.

COSTUME and DANCING BELTS

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

We have had a number of letters from readers, making suggestions as to what they would like to see in *The American Dancer Magazine*. As it is our policy to always endeavor to give our subscribers what they want to read, we will welcome letters from non giving constructive criticism and suggesting features of general interest—in short, telling us what you think of *The American Dancer*.

This is *your* magazine, and you are encouraged to make any suggestions of a helpful nature at any time and whenever possible we will act on them.

For the best, most thoughtful and most constructive letter sent in, we will be glad to pay \$2.00.

An Explorer in Dance Thought

(Continued from Page 23)

the peak of the glory that was the Greeks'.

"Delphi was the oracle of Apollo and I feel the dance to be the oracle of the spirit. The spirit and messages of the dance withing me struggle to come out to the waiting world. I am merely the interpreter, the physical medium for the lessons and thoughts of Terpsichore. I always fast on the day that I am to present my dances. It is to put me into the sensitive spirit so I may receive and translate the messages that come to me, just as the pythoness at Delphi fasted before going on the tripod so as to be in a high state of ecstasy to receive the words and messages of the god.

"The dance is a discipline for putting the dancer in close intimacy with gigantic volumes of force. As I interpret the dance it specializes upon the genius or skill of inventing and following the inevitable sequences and unfoldings of moods and motion. I hesitate to say that my dances are spontaneous or extemporaneous as the public are apt to assume that I get out and dance for no reason or purpose, but that is not true. My dances are spontaneous in that they are new each time I perform them, but they are disciplined. They can be practiced for, but not practiced. There is a fine hairline distinction there, but that is the difference between my dances and those which are wholly unpremediated and are danced just as they take form with no former thought. Yet I do not go to the other extreme of setting a definite order to be followed with definite steps. To routinize the dances would be to take them out of the realm of research, and research is just what the dances are."

"Who knows," I thought at the conclusion of the conversation, "but that these dances of John Bovington's, which some consider modernistic, may later be called typical, the expression of this age?" This will bear watching for, and meanwhile he will go on with his interpretations of moods and postures, exploring the world of dance, stim-

Youth Is Need for Musical Comedy

(Continued from Page 9)

New York pleasure seekers will revel in their youthful beauty and ability.

"And ability is another quality that is uppermost in the minds of these young girls. Knowing that beauty would not suffice to carry them far, THEY have worked hard for a possible opening by striving each day for better technique. Success will merely open for them a perspective for further achievements. They will undoubtedly live up splendidly to the demands made upon them."

Mr. Murray believes that the theatrical profession of New York needs renovating, and one of the purposes of the Schwab and Mandel organization is to find new stars, Los Angeles and the West having been chosen as their hunting ground. Whether New York will change the tenacity of these youngsters into passivity is something for which we will have to watch. It is an interesting experiment and one that will be followed up with more, for Bud Murray has opened a school in Los Angeles for the purpose of watching for talent. This is the first venture—other producers will undoubtedly follow the lead of Schwab and Mandel, and the question now arises: Will the result of this experiment seriously challenge the New York Chorus Girl to greater activities—will it be a warning to New York to watch out for her leadership?

Cortez Waltz

(Continued from page 15)

backward with the right foot 1. Two and 3 of that measure. 1 and 2 of the next measure are to draw left foot slowly backward, feet together 3.

Step forward left 1, draw right to left 2, hold 3. Place right foot parallel to left foot 1, draw left foot in slightly 2, draw right foot in slightly 3. Step forward left foot 1, draw right foot to left 2, hold 3.

ulating the minds and stirring the souls of his audiences.

Acrobatics Keep Dancers Fit

(Continued from Page 29)

head and an effort is made to have them reach the floor. Then came the nip-ups, cartwheels, back bends, front over, walk overs, "spotty walkovers," front overs, walkover limbers, cartwheel limbers, handstands, forearm handstands, splits, high kicks, side kicks, fan kicks, bar exercises, and many other tricks that escape the writer's mind, finally winding up with what they called "fish flops." And when these dancers had finished there was no need to make an extra call for the showers for each was thoroughly dripping with perspiration and we ceased to wonder why they could keep in fit condition to dance day in and day out of a season's run, for if anything at all will keep a person fit physically it is a course of acrobatics about twice a week. With ballet lessons it will be one of the foundation stones of dance instruction, although now the ballet teachers are set against acrobatic work because it tends to loosen too much for good ballet work, they claim. But that natural antipathy will gradually disappear, we are sure.

PHILIP NEWBERG

Photographer of the Dance
Studio: 127 N. Larchmont Blvd.
Hollywood
By appointment—Hollywood 5085

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Watch for opening of New Store, 1566 N. Highland Ave.
Hollywood

PLAN ENTERTAINMENT FOR C.A.T.D. MEMBERS

ALL work and no play . . . has been a constant admonition since time immemorial, and heeding its wisdom, the entertainment committee of the California Association Teachers of Dancing, has planned an elaborate program of amusement for the visiting delegates who will be in Los Angeles the first week of September.

During the days, of course, the sessions will be replete with new dances, intensive courses in ballet, ballroom, tap and character work having been outlined for the benefit of all members. But when night settles over the city—then do the dancing teachers discard their study robes and set out on pleasure bent!

Tuesday night, September 4th, the members of the California

Association Teachers of Dancing will be taken to the Hollywood Bowl, there to sit under brightly twinkling stars and a rich, full moon, entranced by Adolphe Tandler's Little Symphony. Miss Norma Gould is presenting a program of colorful dance numbers on that occasion, and the event is destined to be one of the outstanding features of the convention.

Wednesday night, September 5th, the visiting teachers will be guests of Mr. and Mrs. Ernest E. Ryan in their beautiful ballroom, to watch the class and assembly work, and immediately following this, they will repair to El Patio Ballroom, as the guests of Mrs. Lillian Payne. In both places dancing will be watched and enjoyed by the teachers who are anxious to study the trend of ballroom dancing in the smart places to dance.

On Thursday night, September 6th, the annual Dinner Dance will take place. Announcement will be made later as to the place in which this party will be held, but that it will be a formal event of some magnitude is certain.

Friday night, September 7th, which is the last night which the teachers will spend in Los Angeles under the auspices of the Association, a gala tour of the beaches has been arranged. Comfortable busses will be provided by the Carl Curtis School so that the teachers can be transported in a body, and a visit to all of the prominent beach ballrooms has been planned.

Each day the noon-hour will be marked by a round-table luncheon, at a place yet to be designated, where the members may meet and discuss business or the climate as their fancy dictates. These meetings will be "Dutch-treat" and will provide a pleasant means of disposing of much of the business at hand, as well as enabling the various teachers to become better acquainted.

Los Angeles in September is the cry—and everyone is looking forward to a real vacation time, despite the intensive work mapped out for the delegates.

The Isadora Duncan Memorial Week celebrated recently in Paris came to an impressive climax with the Colonne Orchestra, led by Gabriel Pierne, playing pieces to which the world-famed artist danced her way into the spotlight of international entertainment.

As the anticlimactical close, Raymon Duncan, clad in his famous Greek robes, assured the audience that there is no death.

The audience was composed of artists, Isadora's contingent of Latin quarter followers, and celebrated Frenchmen of the artistic and political world. They wept as they gazed upon the tomb-like stage containing only a draped altar while the orchestra played Schubert's "Unfinished Symphony."

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