

The TRUTH About NIJINSKY
THE DANCE
35 CENTS MAGAZINE OCTOBER



DORIS NILES

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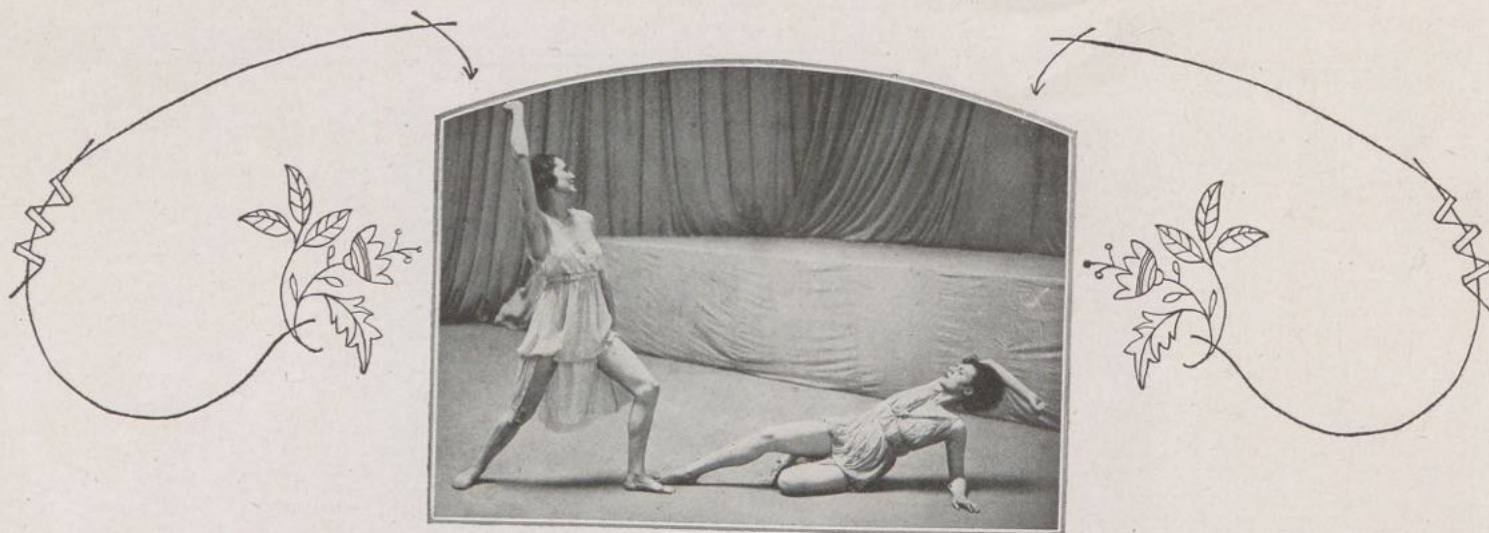
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Constance McKenzie, appearing in "Show Boat" Wearing Nat Lewis Leotards and McCallum Opera Hose.



International Newsreel
Dancers rehearsing for the Isadora Duncan Festival given this Spring in Paris

C · O · N · T · E · N · T · S

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Cover Design—Painted by Jean Oldham after a Photograph of
Doris Niles by Nickolas Muray

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In the NEXT ISSUE:

THE AMERICAN BALLET TODAY, by Michel Fokine, probably the foremost creator of ballets living. In this article, the first of the series, *Dancing Before the American Public*, he discusses what paths the ballet has trod in the past, and strikes an encouraging note for the native American ballet of now and of the future.



Apeda
Seymour Felix

In the November issue Seymour Felix, dance director for many Broadway musical successes, begins writing a monthly page, devoted to discussing the fruits of his own experience in staging dances. Girls who are ambitious for the stage should not miss this.

Black Narcissus Blues, a novel dance routine by Vannessi, vaudeville headliner.

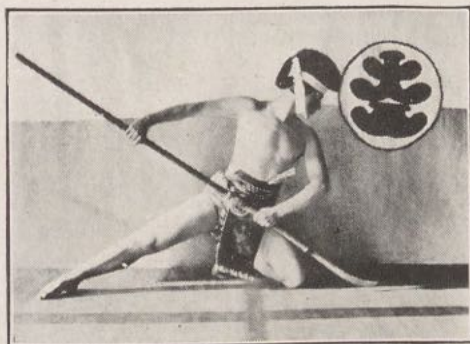
Evelyn Law will appear on the cover of the November issue.

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Evelyn Law

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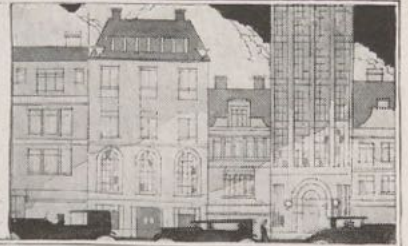
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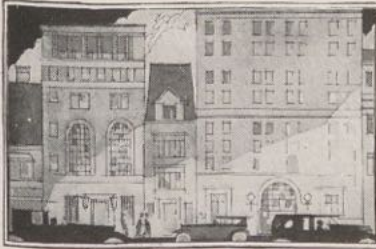
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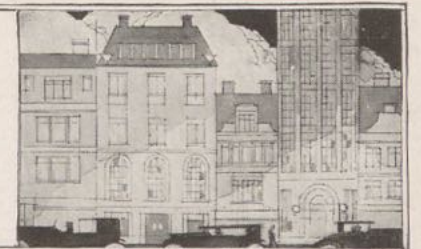
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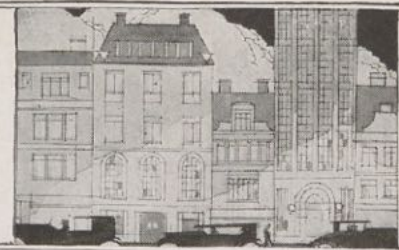
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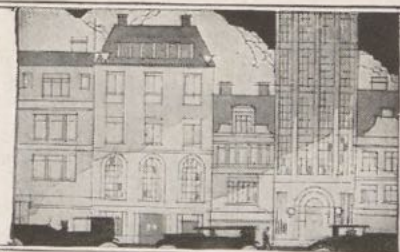
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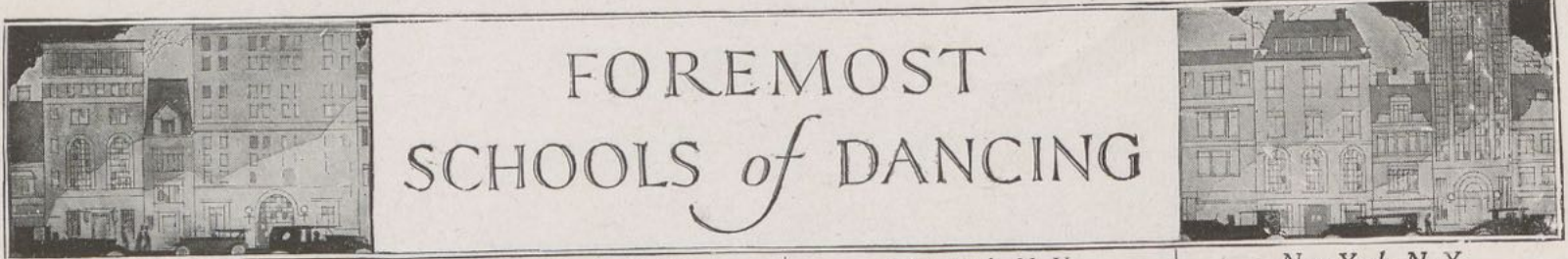
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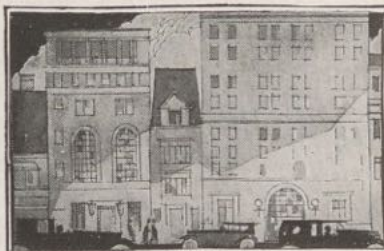
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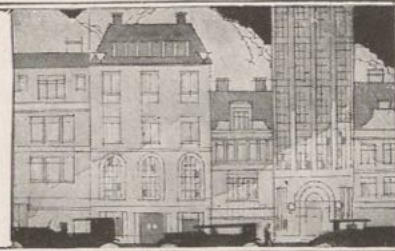
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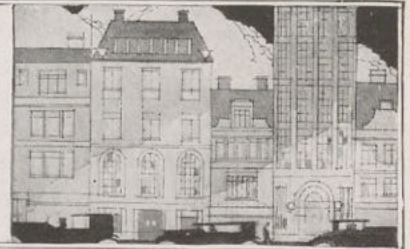


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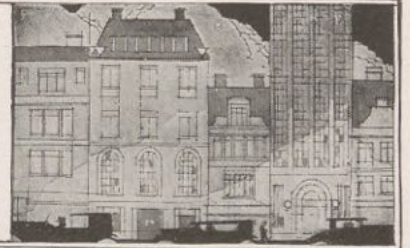
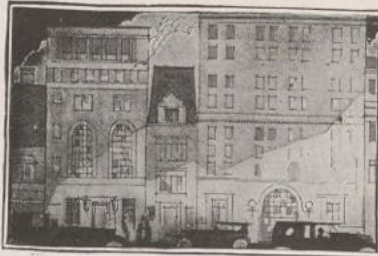
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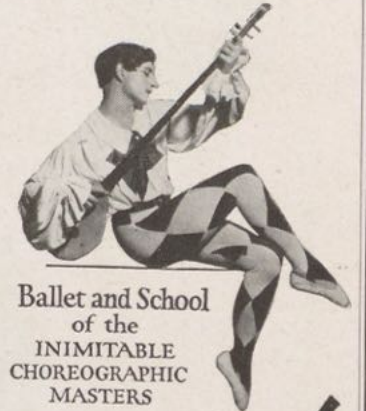
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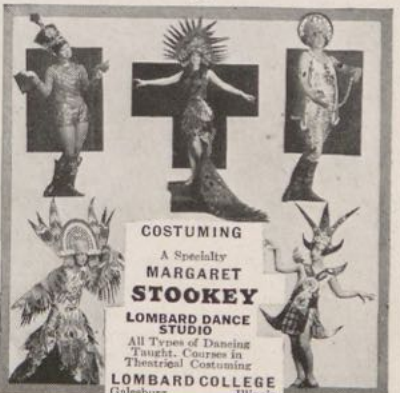
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Anna Pavlowa

This issue of the magazine, dedicated as it is to masters of the dance and those who are under their tutelage, striving to attain the heights in the dance world, would hardly be complete without a page given over to one who not only stands as the greatest of living dancers, but who also serves as an inspiration to those engaged in the same profession



Carlo Leonetti





The TORCH MUST BE HANDED ON

An Editorial by RICHARD HOYT

THE national surge of keen interest in dancing during the past five years has brought to light a fact of vital importance to the dancing future of this country. We face a dearth of good teachers. It is a fact which brooks no denial. Therefore, a solution must be sought—an answer to the question: Where are new teachers of the first grade to be found?

Several sources come immediately to mind. There are the devoted specialists, who, from the start, dedicate themselves to the instruction of their fellows; those, a few in number, who combine the functions of teacher and professional; and lastly, those professionals who take up teaching at the end of their stage careers. It is this last-named source which must be further developed.

At once we recall the names of famous artists who, even before their long and glorious international careers before the public were ended, have yielded to the generous impulse to hand on the torch of their inspiration. The idea was a profound passion with Isadora Duncan, as those who have read her autobiography are aware. To mention only a few of the living, Michel Fokine, Adolph Bolm, the Kosloffs, Mikhail Mordkin and Volinine are conducting schools. In the field of musical shows we find other names. In fact, there are some in every division

of the vastly ramified cosmos of the dance art.

But THE DANCE MAGAZINE wishes to urge this attitude as an ideal of service. We believe that those who attain to the heights as professionals should, in a sense, deem it their duty to continue contributing to their art through the medium of teaching. Many have realized this, but more should do so. There are few spectacles sadder than that of an illustrious artist self-relegated to obscurity because he will not see the opportunity which lies under his very feet. If physical factors have interfered with the continuance of a career, this furnishes no reason to suppose that the mind has ceased to function creatively.

Conditions other than advancing years may definitely end the usefulness of an artist, both as professional and teacher. Excluding such exceptional cases, we may truthfully say that for those whose lives are wrapped up in the dance there is only one course which will give full satisfaction after the final curtain has fallen. Let them transmit to the next generation of dancers the lore, the emotional insight and the stagecraft that they themselves have learned through years of struggle and experimentation.

Genius must not go to waste. Talent must benefit by a continuity of tradition. The torch must be handed on.



Lipnitski

Apollo Musagetes, the new ballet by Stravinsky and G. Balanchine, was recently performed by the Diaghileff Ballet in Paris; Serge Lifar, center, as Apollo, and Milles Tchernicheva and F. Doubrovskaya as the Muses

The TRUTH about NIJINSKY

I. His Early Success

By JAMES G. DUNTON

UNLIKE other professions the world over, it seems that many, though far from all, of the greatest dancers have been children of dancers, as witness the case of Genée, Taglioni, and particularly the incomparable Nijinsky. The latter's father was ballet-master at the Warsaw branch of the Imperial Russian Ballet, and his mother was also an accomplished dancer. The young Waslaw was born in Warsaw in 1891 and began his education in dancing almost as soon as he could walk. He appeared at the age of six in a Chinese ballet at the Warsaw theatre and joined the Imperial Ballet school at seven, transferring two years later to the St. Petersburg school in order to benefit by the instruction of Enrico Cecchetti, that Italian-born master who had done so much to put force and spirit into the conventionalized Russian Ballet.

He was a danseur of exceptional promise even in his earliest school days under Cecchetti and that great man recognized him as such. Here in the Imperial Ballet were such outstanding stars as Pavlova, Karsavina, Mordkin, Bolm and others now well known the world over, but it seems from all reports that young Nijinsky gave promise of developing into a greater dance personality than any of these older artists of entertainment. The others were technically accomplished products of the intensive instruction which was the order in the Imperial school—eight or ten years of such instruction could not fail to produce excellent

performers—but Nijinsky had something in himself to contribute, something which was over and beyond any technical mastery, any routine abilities: Nijinsky was truly an artistic genius. Cecchetti's estimate of him proved true many times over. Nijinsky made his début in 1907

and almost at once assumed a place of stellar magnitude, even in that galaxy of stars who then made up the Imperial Ballet. And then for years he continued to grow, scintillating across the ballet stages of all Europe, astounded and conquered wherever he appeared, literally danced his way to an unexcelled fame throughout the world . . . and yet his name

means next to nothing in America today, and is utterly meaningless to all the young generation of the dance world. As late as ten years ago, at the time of an impending visit to America with the Diaghileff Ballet, he was being called "the greatest danseur of this generation": but 1928 knows him not! Even his colleagues of a dozen years ago have for ten years studiously avoided the mention of his name. He has become a mystery, a mythological figure in the history of the dance—when just a dozen years ago, books were being written about him and all the people who inhabited the world of the theatre were familiar with his name. Neither Anna Pavlova, nor Tamar Karsavina, nor Lydia Kyasht, nor Mordkin, nor any of the other stars of the Russian firmament, aroused popular appreciation as did this youth from Poland—where these others entertained and made friends and followers, Nijinsky conquered and made slaves! It seems incredible, impossible, that he should be forgotten.

Several causes have contributed to his apparent oblivion, chief among them being the fact that although he was a tremendous personality from an artistic point of view, he was not the type



Bert, by Courtesy of Harvard College Library

Waslaw Nijinsky in *Le Pavillon d'Armide*, the nearest approach of the new ballet to the form and fashion of the old

A Revelation of the Mysterious Tragedy Which Felled the World's Greatest Male Dancer at the Very Peak of His Genius

of individual who makes or keeps personal friends. He was always a man apart.—Cecchetti, in his *Memoirs*, suggests that even as a pupil Nijinsky was something of a problem. He was an exotic genius, says Cecchetti: always too delicate to go through severe training; neurasthenic and dreamy, a temperament that had to be treated with gentleness. Endowed with a supersensitiveness, an infinite imagination, and a confidence in himself that was, to colleagues, exasperating, he was a difficult person at best. Fokine, who arranged all the early ballets in which he made such great success, seems to have been able to manage him effectually, but he finally came to look upon Fokine as a reactionary slave to the "old order" in choreography. Throughout his brief career, he impressed always as a poetic, airy, ethereal, highly sensitized personality, but his nervous make-up and his egotistic attitude toward all things relating to his work—these were hardly conducive toward good fellowship. His associates outwardly admired his ability and his successfulness on the stage, but inwardly they begrudged this unlikeable man his every success. He was the sort of man who is easily envied: his fellows felt that he was more effective than he deserved to be. (Although, frankly, you can't find one of these countrymen of his who will speak unkindly of him now—the point is simply that they prefer not to speak of him at all!) You and I would doubtless have felt the same toward him under the circumstances.

The other factor in Nijinsky's oblivion is related somewhat to this attitude of his associates, for it is the natural reluctance of people to speak of anyone who suffers from mental disorders of any kind—which is, as is well-known now, exactly what happened to this finest flower of the Imperial Ballet. Michel Fokine very simply states that "Nijinsky has been sick since 1914. He does not recognize anybody." Cecchetti observes, "M. Nijinsky has been reported dead, but this is not true; his nervous system has entirely given way and he is being carefully nursed." Everyone who had anything to do with the unfortunate man feels loath to discuss his case, and it is really a question as to whether there is anyone in America today who knows just what Nijinsky's present condition is or even where he is. Since his nervous breakdown in 1917, when he rejoined the Diaghileff company for a brief and disappointing series of performances, he has been a mystery man, confined in a Russian hospital for several years or given into the charge of friends or relatives. At any rate, so far as we in this country know, he has ceased to exist, for certainly his artistic life has long

since ended. Of all the tragedies in the history of music, painting, sculpture and literature, surely there is none more moving, more distressing and depressing, more regrettable than this awful insanity which pulled the curtain on a young artist whose brilliance had lighted the world long before he was twenty-six, the age at which his career was ended.

When the reaction against the highly traditionalized and very sterile "old" ballet set in among members



P. and A.

of the two branches of the Imperial Academy, after Isadora Duncan had aroused the rebellious spirits therein, Nijinsky was a boy of eighteen. Yet he was from the start an intense disciple of the American woman's ideas. He was in the very forefront of the rebellion which followed, and in which Fokine was a leader and Adolph Bolm an eager follower. The "new ballet" which resulted, and which very shortly aroused the disapproval of the authorities, was literally an avenue of imaginative progress, for it took unto itself everything that it needed in all the arts in order to make effective the dancing and pantomime. Nijinsky, at the most impressionable age, thus developed into maturity in an atmosphere of rebellion and



Courtesy of Harvard College Library

(Above)
In *Le Spectre de la Rose* Nijinsky leapt through a window, a spectacular feat which thrilled his audiences

(At left)
Jeux, one of Nijinsky's own ballet compositions, failed because of the excessive newness of his conception

radical experimentation. He was a wholehearted disciple of the future and when Diaghileff came to the rebels' rescue by proposing the introduction of the Ballet Russe in Paris, no one of the rebels was more elated than Nijinsky.

Unheralded, Diaghileff's Ballet Russe opened at the Theatre du Chatelet in 1909, just two years after Nijinsky made his debut in the Imperial Theatres. The venture was an instant success and the Russians returned to Paris in the following year to achieve even greater success at the Opera. Nijinsky and Karsavina were the stars of the company and they were welcomed by the Parisians with more gusto than had Pavlova and Mordkin. Critics looked upon Pavlova and Mordkin as unexcelled dancers of the old school, but they saw in Fokine's ballets, with Nijinsky and Karsavina, and with music by modern composers and scenes by daring artists of the newer school,—in these productions they saw something that was more than dancing. Here were gorgeous spectacles, full of color and life and feeling, and dancers who were consummate actors and mimes. Here was a realism and an effectiveness that were utterly lacking in the old formalized classicism. It was a genuine

(Continued on page 68)



Maurice Goldberg

Hasoutra

Who is shown here in one of her Eastern dance numbers. The opposite page will tell you what she really thinks about her own work



The LADY from SHANGHAI

Hasoutra in Her Famed Gold Seems the Incarnation of the Mysterious East—But This Interview Uncovers Some about



Mitchell

Buddha Dance terious East—But Surprising Details Her

By W. ADOLPHE ROBERTS

Hasoutra in the final pose of her Buddha number

HERE is a girl who for several years now has been going up and down the world, performing Oriental dances with great skill and receiving insufficient credit for her artistry. Unlike some of her rivals, who announce with much fanfare that they are interpreters of the almost incomprehensible East, this girl has been content to offer her specialty simply as a contribution to beauty. She has appeared in American revues and vaudeville, in the famous music halls of Europe, and in all the Asiatic countries from which her inspiration is drawn.

Her name is Hasoutra. Learning that she was making a brief stop in New York on her way from Shanghai to Paris, I traced her to a studio apartment on West Forty-Eighth Street. My clearest memory of her was her celebrated Buddha number, for which she covers her body with gold paint and sits cross-legged at the finish, a jewel on her forehead. Nothing more Oriental could be imagined. But the Hasoutra I found was like this:

A slim girl of medium height, in a pink morning frock. A girl with a peach complexion, smiling blue-gray eyes and brown hair. A soft-voiced girl, who gestured with slender hands as she talked, and whose accent was faintly British.

"Where were you born?" I asked bluntly, eager to solve the paradox.

"In China," she answered.

"Then you are actually of the East?"

"Yes and no. My father was English, though naturalized as an American, and my mother was French. I was brought up in California and went to school there. Certainly that makes me an American. But return visits to Shanghai, my birthplace, when I was six and sixteen seemed to have a profound effect upon the artistic side of my nature."

"You must tell me the whole story," I urged.

"Very well. I don't remember much about the first trip when I was a tiny little girl, but it was

important no doubt. In California I took up the study of dancing, without appearing to get a great deal out of it. Then I made my second trip to China, and suddenly I discovered the whole world of Oriental art. I became wild about the dances and could not be happy until I had mastered all the principal styles—Japanese, Hindu, Burmese, Cambodian and Javanese, as well as Chinese. The one with which I was most successful was perhaps the Hindu nautch, yet the school that touches my heart most deeply is Burmese.

"I returned to the United States, studied some more and went on to Europe. My first professional appearance was made at the Opéra Comique in Paris. Then came a series of engagements between New York and Paris, but I've forgotten the exact dates. I was at the Winter Garden and with Ed Wynn in *The Perfect Fool*, and several times at the Casino de Paris.

"Last December, I was offered a contract to tour Asia. I decided to take along Dora Doby, an American girl who has made her whole career in Europe. It was a friendly partnership, with the idea of providing

contrast. My repertoire would consist of twelve Oriental numbers, while she would do Western dances. We had all our costumes made in Paris, and in Bombay we picked up an English orchestra which was on its way home. Most of these musicians, by the way, were Americans, though they were all called English because of the language they spoke.

"Dora and I appeared in every big city in India, then went on to Burma, Ceylon, Penang, Singapore, Java, Hong Kong and Shanghai, where we closed. You can imagine that I was rather nervous over bringing Eastern dances to the East. But my work seemed to go nicely, and flattering things were said to me by native experts.

"Some of my most interesting experiences occurred in places where the act was not booked. My boat stopped, for instance, at Saigon, French Indo-China, for four days. This gave me a chance to visit the stupendous ruined temple at Angkor, in Cambodia. I arrived at night and found that the entire company of royal dancers had been assembled to perform for me in the ruins. Special native dancing was also staged for me in Burma and in the holy city of Benares, India. Returning home by way of Japan, I had leisure to see that country as a simple tourist who cared for the arts."

"How would you analyze Oriental dancing?" I asked Hasoutra. "What is the basis of its appeal, as distinguished from other styles? What does it mean?"

Her answer was refreshing, and startling in its honesty. Instead of seizing the opportunity to become highbrow, she smiled and said quietly:

"People try to read altogether too much meaning into Oriental dancing. I think it is primarily a medium for getting the artist across to the audience, and so giving emotional and aesthetic pleasure. The forms, of course, are highly traditional. The gestures have very ancient significance, chiefly of a story-telling character. They are a sort of pantomimic shorthand, and date from the time when the dance was the only means of presenting a drama. Religion and a general symbolism concerning life enter into the matter, also.

"But the individual dancers care little for all that. They are seeking to create
(Continued on page 67)



Maurice Goldberg

The dances of Burma have a strong fascination for Hasoutra; perhaps more than those of any other Eastern type



G. Maillard Kessler

Arthur Muray

Fokina and Fokine

THESE two figures continue to stand out in the ballet world; Michel Fokine because of his masterful ballet creations, and Fokina because of her artistic work as his protégée.



The Experience of Juan de Beaucaire Shows That Only Some Spanish Dances Are Understood Here—Why?



Unity
Juan de Beaucaire

SOME years ago an obscure dancing teacher of the old style gave her carnival at the end of the season. Hers was the type of school to which disgruntled young boys went afternoons to learn how to bow, how to walk, and how to execute a few stiff ballroom steps. Their partners were diminutive girls in stiff white dresses with oversized blue or pink sashes encircling their minute waists. The girls liked dancing school; the small boys did not, for they had not yet reached the age at which girls cease to be unwanted ornaments and become items of considerable usefulness.

But there was one little boy, age three, who liked this dancing class. He was only three, but he loved it. In this aforementioned carnival, he was seized by adults and suspended from a wire, clad only in a tight-fitting cheesecloth gown. He was Cupid, and from his airy eminence he beamed with pleasure on the people beneath. There he floated, ignorant of what it all meant, but enjoying himself immensely nevertheless.

Such was the first public appearance of Juan de Beaucaire, now one of New York's leading teachers of Spanish dancing.

He was born in a little town in Spain, but at the age of two was transported bodily to this country, where his mother at once put him in dancing school. He disclaims all remembrance

of the Cupid incident, but retailed what he himself has been told about his earliest Terpsichorean effort.

His first contact with Spanish dancing came when the Otero troupe visited this country and played in the Eden Musée. His uncles and aunts had a home in the direct neighborhood of the Musée, and one night invited the Otero group to dance at a private function. Little Juan was present, and watched with wide eyes—he was then about seven—the marvelous dancing of Cardosa, a member of the group. Juan's mother saw the interest and ardor the boy threw into his dancing thereafter, and as a result engaged Cardosa to give him his first instruction in Spanish dancing. It caught immediately. The little boy ate up the sensuous rhythms and fiery movements, and was innately attracted by the haughty reserve which is a part instinct of every movement in the dances of Spain. For he was

Arthur Murray



The Triana Twins, appearing in vaudeville, studied under Beaucaire for some time

Catherine Crandall's Spanish dancing has attracted favorable comment, because she uses those types of work that appeal to Americans

Bobbie Tremaine is another well-known stage personality who gained her knowledge of Spanish dancing from Juan de Beaucaire

Transplanting the SPANISH DANCE

By
PAUL R. MILTON

Spanish. It was in his blood for generations.

Very shortly after that Juan returned to Spain for his first knowing visit there. From then on until many years later he returned frequently to the sunny land of his birth, and at various times studied under the most famous teachers there. He started with José Otero, then came Malagueña, Julia Castalao, Román, Real, Realito, Martínez, Perisete, and lastly, in Barcelona, an old Gypsy named Matías.

"I was then about twenty," Mr. Beaucaire told me, "and lived in Barcelona alone. Under Matías I began to learn, not the sophisticated Spanish dances done for sophisticated audiences, but the real Flamenco things,—the kind done in cafés and obscure theatres never attended by gentlefolk. Dressed as a poor boy, I followed old Matías from café to café in the Calle de Mediodía, the Street of MIDDAY, which paradoxically enough did not come to life until two in the morning. Those cafés were patronized by a rough crowd: bullfighters, native dancers, laborers, cattlemen from the provinces, and others of that level. They came to these cafés to drink and meet their friends, and also to witness the dancing that was the

(Continued on page 61)

Maurice Goldberg



ARE DANCERS

*The Ever-Absorbing Question of Inherited
Read These Startling Facts about*

By AUDREY



Thamar Karsavina, Russian danseuse, is one of the relatively few who come of a professional family

Dorothy Stone's father, Fred, is of course known wherever dancing is done. Her mother likewise is on the stage

Florence Vandamm



THE origin of talent is a question that great minds have long debated. And there has not been a satisfactory answer found for it yet.

This article, of course, is no scientific paper. It leaves the laws of heredity to Mendel. No biologist could accuse us of infringing on his stuff. This is merely a list of dancers with plain and fancy talents and an accompanying list of their parents' occupations. It should provide a lot of comfort to those parents who are worrying because they fear their children's talents might not be as great because they cannot find in themselves the source of the offsprings' gifts.

One of the greatest dancing artists of our time did, of course, come from a family of dancers. Waslaw Nijinsky could trace his talents to a pair of gifted parents. His sister, too, inherited some of the family greatness, and today Nijinska's is a well-known name. Nor have her laurels been won because she has a famous brother, for Nijinska dances, teaches and arranges ballets with an artistry that proves she has made the most of a great heritage.

When Nijinsky was Harlequin, his Columbine was Karsavina, one of the two most beloved of the Russian ballerinas. Karsavina is also a member of a dancing family. Her father was an instructor in the Imperial Ballet School, and such artists as Bolm and Fokine took their first lessons from Karsavine. Thamar Karsavina was destined for the ballet from birth, and she made the most of her heritage. Adeline Genée, England's prima ballerina out of

Denmark, was the daughter of one of the first ballet masters of his day, and Taglioni, certainly one of the greatest dancers the world has known, was the daughter of a teacher of dancing.

There have been great dynasties of dancers just as there have been dynasties of rulers. The sons and daughters of parents with great names, great influence, great background, naturally grew up to carry on the traditions of family genius. Rarely it seems, though, has genius or striking talent even lasted for more than two generations. There was the family of Blasis, the great ballet master, where father and son both influenced the ballet history of France.

In the Russian ballet, the artists expected their children to follow them in the theatre. Sometimes, as in the case of Mikhail Mord-

kin, the parents were in other branches of lyric art. Mordkin's father was first violinist in the Moscow branch of the Czar's theatre, and young Mikhail was expected to carry on the musical tradition. When he showed an inclination for the ballet, he was placed in that school rather than in a musical academy.

The greatness of these names might cause the hasty observer to draw swift conclusions. "Yes," you might say, "these people had splendid gifts, and no wonder! They inherited their talent direct from their parents. They lived in an atmosphere where dancing and music were the very essence of being. They were born to dance." But before taking such cases as proof that talent must be inherited to be great, consider the following list of artists whose parents were not dancers and not musicians.

In all her life stories, Pavlova is said to be the daughter of a widow. No more is mentioned of her parentage, but certainly if there had been any dancers in the family, this important fact would have been included in the biographies. Certainly the widow had no influence that would help her secure a place for her daughter in the ballet school. The legend is that little Anna was taken to see a performance of *The Sleeping Beauty* and was so fascinated that she dreamed of nothing

but the ballet. Her mother consented to such a career, because she was very poor and the question of supporting her child comfortably was settled once the little girl was accepted in the school of the Imperial Theatre. There was no family tradition shaping the career of Anna Pavlova. No ancestor could be accused of handing her the divine gift.

Similarly Fokine. He went into the ballet school because he liked dancing and was graceful in his childish way. His mother suggested that he be sent to the Imperial School for entrance examinations against the wishes of his father, a business man, who thought the law of medicine or the Army far more appropriate professions for men.

Adolph Bolm entered ballet school with

BORN or MADE?

*Talent Has Baffled Research for Years—
Famous People of the Stage*

MACMAHON

the full consent of his parents, for his father was a friend of Karsavine, the ballet master. But the father was not a dancer himself, nor were there any more Bolms in the ballet.

Isadora Duncan's recently published autobiography gives a fine glimpse of her childhood, and while she mentions her mother's love for music and poetry, there was no talk of great gifts or genius. The mother of Isadora Duncan was willing to follow her talented children wherever their whims led, but it was her encouragement and her interest in art rather than her talents that developed their careers. Isadora Duncan led her brother, Raymond, and her sister, Elizabeth, into the dance world, and the other brother, Augustin, became a theatrical manager. But their gifts were handed them by fairy godmothers rather than by professional parents.

Ruth St. Denis and Loie Fuller were both on the dramatic stage when they started dancing, St. Denis inspired by a cigarette poster and Loie Fuller by an East Indian shawl. They became dancers because they found rhythm and pattern more expressive than elocution. Neither were child dancers brought up in families where dancing was considered the final art.

The daughter of a British officer stationed in India became a dancer and her adoption of this career was a great blow to her father and his family. Roshanara came of the most conservative British stock, people who believed it was nice enough for a girl to know the polka and the two-step, but who were outraged at the idea of a lady's going on the stage to present to the public the dances of East Indian natives. Through the years of her wanderings, Roshanara's mother followed her daughter and believed in her talent, but no one ever claimed it was an inherited gift.

Gertrude Hoffman left home to go on the stage. She began in the chorus and then went into vaudeville doing imitations. She wanted to be on the stage but her ambitions did not crystallize into a desire to dance

Hilda Butsova, now a member of Anna Pavlova's company, had no dancers or theatrical people in her family

James Hargis Connelly

Linda, known as one of America's highest kickers, did not inherit her ability

The union of professional parents produced one of Broadway's most charming ingenues, Marie Saxon

Maurice Goldberg



A. Boris



the street so his religious mother would not find him engaged in so wicked a pastime. He ran away from his Toronto home to be a dancer. Rosina Galli speaks of her parents' disapproval when she first expressed her wish to become a professional dancer. Ronny Johansson was afraid to speak to her father and mother about the

stage when she realized where her ambitions were leading her. And Ted Shawn was educated to become a minister.

When we think of Mae Murray nowadays, of course, we think of a picture actress rather than a dancer. But Mae Murray was once a Ziegfeld beauty and a dancer in a couple of New York's most interesting pre-prohibition restaurants. Mae's early ambitions did not concern the screen, nor even Mr. Ziegfeld. Mae Murray wanted to dance, and she ran away from home because her parents considered her ambitions wicked.

Harriet Hoxtor's early ambitions came from a desire within herself. As a child she saw no dancing and heard little of the glorified careers of great dancers. Her talent showed its head before she had her first dancing lesson.

Harriet went down the aisle of her church to be confirmed in ballet slippers, the gift of an aunt in New York who sympathized with the child's ambitions and who rescued her from a town where there was no dancing instruction and no serious encouragement for a young artist.

Mary Eaton started her career when she was hardly more than a baby. But not because her parents were dancers. Her mother had wished for the brilliant life she sup-

(Continued on page 64)

until she saw the Russian ballet. There was no dancing in her family to set the tempo for her career.

A great many of the dancers who have achieved success have not only come from non-professional homes, but from families who considered dancing much less than respectable. The cloud of disrepute which shadowed the dancer's career in the past generation influenced the attitude of parents whose children became famous dancers. Harland Dixon had to practice his steps in

NED WAYBURN

*Showmanship Is the Outstanding Quality
What Is*

By NANETTE

IT happened over a year ago. A luncheon to celebrate their umpty-umpth season on the stage was being given by The Cheese Club for Willie and Eugene Howard, those inimitable cut-ups. In addition to The Cheese Club's daily gathering of eminent press scribes, various hoofing members of George White's *Scandals* were present. Such worthies as Buster West, Ann Pennington, Frances Williams, Tom Patricola, not to mention Ray Henderson, the blond composer of *Black Bottom*.

At the conclusion of the luncheon Harry Hershfield, the cartoonist and column conductor, talked through a microphone, and introduced each star who performed his particular stunt. Ray Henderson pounded the ivories. The Howards shrieked their opera burlesques, Pennington danced on the table, and Frances Williams reneged.

Suddenly someone, I think it



Strauss Peyton

Ned Wayburn, head of one of the largest dancing schools in this country

Althea Heinly, a Ned Wayburn pupil, was placed in vaudeville by him, and has recently been signed for a new Dillingham show

began to dance, and everyone in that crowded, smoke-filled room sat up straight with amazement. I thought of the little boy George White as he first hoofed on barroom floors; I thought of the little boy Maurice as he first danced in Parisian cafés. Raymond Eisenman is another such artist. He executed steps that made Buster West and Patricola exchange astonished glances. He did routines that caused Frances Williams and La Pennington to gasp. And the question went round the room: who is this young wonder's instructor? The answer was not altogether unexpected. Who else could have taught him such ramifications of showmanship but Ned Wayburn?

The performance of the youthful Eisenman placed me on a new train of thought. This boy and his contemporaries are reaping the benefits of the years and years of Wayburn experiences with the greater number of today's dancing stars. It is the pupils now who will be featured in his ads of tomorrow.

When I went to see Wayburn, who looks more like a banker than a dancing master, I waited for him in the crowded reception room of that huge factory-appearing building called "Ned Wayburn's Studios of Stage Dancing." A title that somewhat belies its purpose, for the surprising Mr. Wayburn told a heretofore-misinformed me, that, no indeed, he does not train chorus girls nor does he even welcome such notoriously poor paying students in his school. It is the Junior League crowd, the society girls, the child from the well-to-do refined home who comes now to Ned Wayburn and learns the rudiments of stage dancing.

"Only twenty per cent of my pupils go on the stage," said Mr. Wayburn.

It is that very twenty per cent who interest me. As I impatiently sat there in the reception room, I studied the walls, bare but for huge portraits depicting famous scenes from the numerous Wayburn-staged Ziegfeld *Follies*. Scenes that showed a younger Pennington, a sweeter-faced Lina Basquette, almost infantile Fairbanks twins, a baby-faced, childish Mary Eaton, and a soft curved Gilda Gray.

I picked up a Ned Wayburn booklet entitled "Your Career." Reading it over, glancing at the lengthy list of great names who have been aided by the Wayburn method, I could only shake my head, and murmur, "What a showman!"

was Lew Brown, lyricist and professional wise cracker, introduced a little boy. His definite age I didn't know. He looked ten. I am told he is twelve. Perhaps he is older. Small. Dark hair, dark eyes. A dapper frame. Indeed, he closely resembled a miniature George White. First, they stood the youngster up on a table and persuaded him to sing. The *Scandals* crowd was in ecstasy. Here was a child who sang with the *savoir faire* of Eddie Cantor, the motions of Al Jolson, and alas, the conceit of Jack Osterman. Let us hope his able instructor makes haste to remedy that last fault. However, it is not of the boy's singing that I mean to write. I heartily dislike children who emulate black face comedians, and yodel sentimentally.

After he sang they asked Raymond Eisenman, that was his name, to dance. The waiters cleared part of the floor. Henderson commenced to play *Lucky Day*; the child, like a human whirlwind,



White

SHOWS *the* WAY

of This Man Who Has Developed Many Stars—
His Formula?

KUTNER

Showman he is. A showman with business brains. Who but impresario Wayburn can claim nearly every stage star in the Broadway firmament, from Jolson to Ed Wynn? Who but Wayburn advertised them all? Harland Dixon, the Four Marx Brothers, Ray Dooley, W. C. Fields, everyone, is represented in his booklet.

At last I was ushered into his presence. He sat in his great airy office, the sort of man you would like to know better. There is nothing "arty" about Ned Wayburn. He is a business man, first, last and always. I like him for that very sterling quality.

His has been an interesting life. During school days he first attracted attention as an amateur athlete, winning recognition as a fast runner, trick skater, tennis player, center rush on various football teams, and finally a semi-professional baseball pitcher and home-run hitter.

While employed in his father's manufacturing plant in Chicago, he became noted as a dramatic coach for charity entertainments and clubs. His ability for directing and writing stage dialogues brought him to the attention of Hart Conway of "The Chicago School of Acting," who promptly engaged Wayburn as assistant. At the same time the young man worked as an usher in the Chicago Grand Opera House. To gain additional experience he became a "super" in various attractions, and all the while practiced dance steps and endeavored to develop his musical talent. He made his first public appearance as a singing black-face comedian, doing a ragtime piano specialty and dancing act. He was nothing if not versatile.

When he came to New York, Wayburn spent months in patient canvassing. Finally May Irwin recognized his ability and gave him an engagement at twenty-five dollars a week, to introduce ragtime to Broadway. He sold sheet music on the side, wrote popular tunes, and finally signed up with Mathews and Buger, a team of stars. From that moment success was his. For two years he toured the United States and Canada with a musical comedy entitled, *By the Sad Sea Waves*. He helped write and stage this production. In the chorus of that show pranced a promising young performer. Her name was Gertrude Hoffman.

Mr. Wayburn then staged George M. Cohan's first musical play, *The Governor's Son*, and George Ade's first called *The*

Night of the Fourth. Next he was engaged by Oscar Hammerstein as producing stage director for Hammerstein's Victoria Theatre Paradise Roof Gardens at Forty-second Street. After that the shows he directed and staged are really too numerous to mention in detail. Suffice to say they included such hits as *Bluebeard* with Eddie Foy, three shows for the Rogers Brothers, *The Ham*



Aldene

Virginia MacNaughton has been appearing in a Wayburn act in vaudeville during the past season

Shirley Richards first won a scholarship contest with the Wayburn school, and rose to be première dancer in one of his acts

Tree with McIntyre and Heath, *The Time, the Place and the Girl* starring Cecil Lean, which ran four hundred-and-sixty-four performances to "standing-room-only" signs. In addition there was *Tillie's Nightmare*, starring Marie Dressler, Lew Fields in *Old Dutch*, Victor Herbert's *The Rose of Algeria* and *The Girl and the Wizard*, starring Sam Bernard.

He was signed by Lee and J. J. Shubert as producer for the New York Winter Garden, and instituted a formula for musical pro-

ductions which is still being used there.

To go on picking all his hits at random. There was *The Passing Show* of 1912, *The Honeymoon Express*, with Al Jolson and Gaby Deslys, and *The Passing Show* of 1913.

Wayburn opened offices in London, producing *The Honeymoon Express* which ran there and in the provinces for five years. Then came *Town Topics* with Will Rogers at the Century Theatre, and after this he accepted an engagement as general stage director for Florenz Ziegfeld, staging the *Follies* for four consecutive years, beginning with nineteen-sixteen. Among others of his successes for Mr. Ziegfeld were nine *Midnight Frolics*, two *Nine O'clock Revues* and the *Follies* of 1922 and 1923.

Besides all this he devised and staged *The Century Girl*, *Miss 1917* with Elsie Janis and Irene Castle, *The Ed Wynn Carnival*, and the unforgettable *Two Little Girls in Blue* with a cast that consisted of the Fairbanks Twins, Oscar Shaw and Evelyn Law, and with music that was the first professional effort of a twenty-one-year-old boy called Vincent Youmans. In addition he directed hundreds of vaudeville acts and motion picture presentations.

With his school, Mr. Wayburn began something startling. There have been dancing schools and dancing schools, but his is the first to be actually run by a man with

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Irving Allen Fox



IS THERE a SHORT CUT to ART?

The Speedy Methods of the Machine Age Do Not Apply to Dancing, Says Alexandre Gavrilov—Read His Reasons in This Interview

By COURTENAY D. MARVIN

NEW YORK has long been a Mecca for the dancer, teacher and producer alike. Carnegie Hall, Steinway Hall, Town Hall, are images that fabricate the air castles of many young students across the continent. New York is a name that has echoed in Russia, Italy, France, in remote Java, Japan, Sumatra, until its honeyed cadence has beckoned a vast crowd of dance disciples to our shores. The results have been most laudable. We have in our midst for enjoyment, inspiration and instruction the greatest dance artists of the world. This, in turn, has brought about the development of our own artistic resources—our own Isadora Duncan, Ruth St. Denis, Ted Shawn. But this stupendous expansion of dance activities, this mighty movement which has precipitated the dance in some form into the life of the layman, is preying upon our future dance material, especially so far as the ballet is concerned. Theatrical producers are responsible for this. The step from the studio to

E. K. Brown, director of the Cortissov School in Philadelphia, where Gavrilov will now teach

Vera Strejska, Gavrilov's partner, who will be with him in Philadelphia this coming winter

Maurice Goldberg



Bachrach



the stage is too short to permit of a thorough development in the student. Potential artists may thus be lost to mediocrity; too strenuous training is always injudicious; too often actually harmful.

This, at least, is the opinion of Alexandre Gavrilov, preeminent dancer, teacher and producer, himself.

And it is the principal reason why Gavrilov will leave New York in September for Philadelphia. There he will combine his versatile capabilities with the Cortissov School of Dancing, directed by Mr. E. K. Brown, in an effort to retain the pristine classic quality of the ballet in an endeavor that is highly practical.

Philadelphia is near enough to New York, but not too near and its proximity assures every desirable feature to be had from New York, yet eliminates the constant strain of Metropolitan existence.

It is rather difficult to write of Alexandre Gavrilov because the use of superlatives is so truly warranted. When Diaghileff first carried the Russian Ballet beyond the frontiers of Russia, Gavrilov, along with Bolm and Kobleff, took steps that were to lead him to international fame. Reminiscent of the Diaghileff days are the times when Gavrilov would alternate with the great Nijinsky in *The Spectre*

of the Rose. Since those days, Gavrilov has produced many things.

Troy Kinney, recognized authority on the dance, has said that happiness is the great theme of Gavrilov's dance creations. Mr. Kinney has also devoted his rare talent as an etcher to a delightful, happy, airy scene, titled, "A Gavrilov Rehearsal."

Certainly Mr. Gavrilov's 1926 and 1928 versions of "Ballet Moderne" have proved conclusively that here is a master dancer-teacher-producer, with a wealth of ideas



Maurice Goldberg

Gavrilov and his dancers as they appeared in the 1928 production of the Ballet Moderne

and with rare ability to translate them through the ballet. Possessing the natural instincts of leadership, and with a calm, enthusiastic, untiring spirit, Alexandre Gavrilov is fast becoming a supreme character in the dance world of this day.

In his New York studio, Mr. Gavrilov talked eagerly of the work before him. "I have no wish," he said, "to decry the commercialization of the dance, for dancers must live. But I cannot sanction the hurried preparation that permits a talented girl to join an ensemble after brief and unwise training. Short cut methods may do very well for the changing choruses of musical productions, but they will seriously injure the possibilities of the real artist.

"I believe in the most thorough methods of training, whether the student is interested in a successful career or only in perfected self-development.

"The poise that comes with the attainment of precision as well as grace in movement must be cultivated carefully. The awakening of imagination and the development of pantomimic ability are not accomplished by a few weeks' intensive imitation of a master. They are rather the results of self-revelation that the serious teacher will endeavor to make more direct and meaningful in the life of the student.

"In my association with the Cortissov School of Dancing I hope to discover and promote talent not only in the art of the dance but in the wider art of the complete theatre to which the dance so beautifully contributes.

"I like New York, but I feel that I shall be able to accomplish more in joining with Mr. E. K. Brown to create a supreme school for all theatre art in Philadelphia. Any successful school must give due consideration to its business system as well as its more artistic phases. In this way I shall be most ably strengthened by the proven methods of Mr. Brown.

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WHY LUPE VELEZ LAUGHS

*The Wild Girl of Mexico Came to Hollywood Alone but Unafraid—
Dancing Carried Her Over the Top to Film Renown*

By GLADYS HALL

IN Mexico City they called her "The Wild Girl" and "Charley, My Boy." I'll explain why later on.

Her first American words were "Banana Split" and "Go to hell." She used them interchangeably and for all purposes. They were not, so to speak, her fault. The first was prompted by a craving, surely legitimate, for the soda-jerking delicacy of that name. The second was taught her by some wag who thought the profanity sounded funny on her innocent lips. The combined efforts of Douglas Fairbanks and Mr. Schenck were required to correct her vocabulary, rapidly enlarging along the same line. They forced upon her attention the fact that "nice girls," even if they are from Mexico, do not use such terms. The terms had meant nothing to Lupe. They sounded "foony."

She made her screen debut de luxe in *The Gaucho* and immediately upon its release a new star came into being. Mr. Schenck, attuned to star-stuff, signed her to a five-year contract with United Artists. At a goodly sum per week. Her next picture will be *La Paiva* with "Big Bill" Boyd.

A scant two years ago, more or less, the little simoom of *The Gaucho* arrived in Los Angeles, alone, with twenty dollars in her purse, no words of English in her vocabulary and a laugh on her scarlet mouth. Upon her arrival she sat for five hours in the Los Angeles station, not knowing where to go, just laughing. Lupe does a lot of laughing. The world is a joyous place, in case you didn't know it.

A few months before her arrival on these shores she had had to cut rhinestones from a robe adorning a statuette of the Virgin in order to retrim an old frock. The old frock to bedeck her for a party to be given in her honor. By her sweetheart and others. She had been through that phase known as "wondering where your next meal is coming from." She had a family on her hands, due to the illness of her father and the consequently impoverished household. Today she rides in a pale gray Cadillac driven by a black named Narcissus. She wears chiffons and furs. People pause and say, admiringly, "There goes Lupe Velez"—and another film fairy tale is written!

And Lupe owes it all to the muse of the dance. On dancing feet she tripped to the footlights of the biggest theatre in Mexico

City. She became the toast of the town. She played and sang and danced to the tune of *Charley, My Boy* because that was the song she had sung the day long in the convent school. She shimmied and the house shimmied with her, to a man. She played the uke and when the "dam' strings break" she danced some more . . . danced anything . . . any way . . . *the dance of herself . . .*

Lupe is one of an increasing number of men and maids who tell me that they never studied dancing—just danced. Which goes to prove that dancing is the fundamental

human expression. It is the common tongue of the human body and the human race. It is the way in which mankind, left to its natural impulses, expresses its sorrow and joy, triumph and defeat, comedy and tragedy.

There was a time, you know, when men and maids danced to the reaping of the harvest. Or when the thin silver fingers of Spring awoke the flowers from their wintry sleep. Old dances they danced, not knowing how or why. Dances that others had danced before them through untold centuries. And even today, in regions uncontaminated by modernism, these dances still persist. The peasants of England still dance about their Maypole. The Hopi Indians of New Mexico affright the stray intruder with their horrific dance of the snake. The Swedish dance to the weaving flax on the looms. The sailor struts his hornpipe. The Irish jig their jolly jig. The Italians their furious tarantella. The Spanish their stately Samarkand. The Poles their lively mazurka.

And Lupe—Lupe seeking for that self-expression that would release the flame within and, at the same time, butter the family bread—Lupe danced the dance of her fiery self.

When she was a tiny child she danced to an inanimate bed-post. She curtsied and whirled like a dervish. She adagio'd and shimmied. Sometimes she took a pillow for a partner. Sometimes a mirror was all she needed to reflect

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Melbourne Spurr



United Artists

*The dark passionate beauty of Lupe Velez first captured public fancy in *The Gaucho*. Her subsequent pictures have served only to solidify her position with motion picture audiences as one who is destined to receive huge numbers of fan letters*



1. TURNIN' ROUND

2. BACK TO CHARLESTON



3. HIP! HIP!

BETTER *than the* BLACK BOTTOM

Pickin' Cotton

The Latest Dance Hit from George White's New Scandals, as Executed by Tom Patricola

	Counts
Play mandolin for Introduction.....	8 Bars
Slap right foot down.....	1
Slap left foot down.....	2
Slap right foot down very vigorously.....	3
Pause	4

Repeat this step on alternate feet 7 times.....	7 Bars

Brush forward-left with right foot	1
Hop on left foot.....	2
Triple-tap back (brush forward, back and down) with right foot	3
Slap left foot down.....	4
Jump back landing with both feet apart, knees stiff.....	5
Step forward with right foot.....	6
Cross left foot over right (as in Illustration 1, but with opposite foot) and make a complete turn	7
Finish turn facing front with left	



A close-up of Tom's most infectious smile

	Counts
foot down.....	8

Repeat this step 3 times.....	6 Bars

Step back with right foot, twisting left foot to turn toes outward.....	1
Step forward with right foot, twisting both feet to turn toes and knees in.....	2
Repeat these 2 movements with left foot.....	3-4

Continue this step on alternate feet for.....	7 Bars

Facing left step forward with left foot, weight on right foot, right knee stiff, right hip out—as in Illustration 3.....	1
Step forward with right foot, weight on left foot, left knee stiff, left hip out.....	2

Repeat action in last 2 counts.....	3-4
Step forward on left foot.....	5
Hop on left foot.....	6
Double-tap (brush forward and back) with right foot.....	7
Step on right foot.....	8
Step forward on left foot.....	AND

Counts
2 Bars
2 Bars
1 Bar
1 Bar
2 Bars

Repeat this step facing right, beginning with right foot..... 2 Bars

Wiggling the upper part of the body throughout this step:
With weight on right foot point left foot out to side..... 1-2
With weight still on right foot point left foot out in front..... 3-4

1 Bar
1 Bar
2 Bars

Repeat this with opposite foot as in Illustration 4..... 1 Bar
Repeat all of this again wiggling continuously..... 2 Bars

Without lifting feet from floor throughout: as in Illustration 5, but with opposite feet:

With an outward circular movement of the right knee lift on balls of feet and bring heels down so that toes face slightly left..... 1

Moving slightly to the right, knees and toes turn in..... 2

Repeat this step..... 3-4

1 Bar
1 Bar

Repeat all of this again.....

In place, feet slightly apart:
Shift weight to right foot, turning left knee in, right hip out, right knee straight..... 1

Shift weight to left foot, turning right knee in, left hip out, left knee straight.....	2
Shift weight to right knee again, left knee in.....	3
Pause	4

Counts
1 Bar
1 Bar

Repeat this to opposite sides..... 1 Bar

Repeat again movement in last 4 bars	4 Bars
Facing left, step forward on the outside of left foot, as in Illustration 6, jerking the right knee from bent to stiff position so that the right foot moves slightly back	1
Pause	2
Double-tap (brush forward and back) with right foot.....	3
Slap down left foot.....	4

Counts
1 Bar
3 Bars

Repeat this step 3 times..... 3 Bars

Facing audience and moving right-stage throughout; stepping heavily and with flat feet:

Take a large step forward with left foot, lifting right foot in back.... 1

Step sideways to the right with right foot, lifting left foot to side 2

Step back on left foot, in back of right, lifting right foot in front 3

Step sideways to the right with right foot..... 4

Pushing off from right foot and crossing left foot over in front of right, leap over to right stage sliding out as much as possible and landing as in Illustration 7..... 5-8

2 Bars

With weight on left foot, change weight from left to right, slowly rising until upright on both feet 1 Bar
Pause (acknowledging applause).... 1 Bar



4. THE WIGGLE

Routine Described by Ray Moses

Photographs of Tom Patricola by Richard Burke

THE END



5. THE KNEES HAVE IT



6. GOIN' SOUTH



7. UNDER THE MOON



RUTH ST. DENIS

A new photograph of Miss St. Denis in an ancient Japanese dance, Oiran, taken in Denishawn House



(Below) Miss St. Denis in a characteristic Japanese pose before the screens with which Denishawn House is furnished

Photographs by Soichi Sunami



The DANCING HERITAGE of GREECE

Nicholas Tsoukalas Was Born in the Country that Gave the World Its Standards of Classic Art—How Has He Emphasized Them?

By MARTHA E. WIDNER

ADMITTEDLY, to have been born in the country of Greece should be a life-long inspiration to every dancer. Glorious traditions of the dance are natural Greek heritages, and Nicholas Tsoukalas early manifested his talent for dancing by appearing in a royal program at the age of six years.

Today, well established in his Chicago Studio of Greek Classic Dancing, he energetically devotes himself to teaching his own native dances, as well as various other forms of the dance art. This devotion to teaching is characteristic of Mr. Tsoukalas' personality. He is a tireless worker and a patient teacher, which makes him a very pleasant individual to meet.

Mr. Tsoukalas emphatically credits dancing as his most effective means of gaining and preserving good health, although his present athletic appearance is not at all indicative of any early struggles for health. In close accord with good health glows a radiant being, and Mr. Tsoukalas sincerely advocates dancing as the most logical way of developing personality. His enthusiasm on this subject is best expressed in his own words.

"There is no emotion or joy either spiritual or mental that can under any circumstances take the place of dancing, or even compare with it. To dance is natural. Children begin to dance almost as soon as they can stand on their feet. The playful movements of young animals are but expressions of ecstatic feelings.

"Dancing, in all its phases, is one of the finest developers of personality. It is exercise and amusement combined. It is the only divertissement that combines emotional expression with nervous relaxation and muscular exertion. Dancing produces a mental and physical equilibrium; it restores the child in us.

"The ancient Greeks, at the height of their civilization, ranked dancing with the arts of poetry and music. We find Socrates at the age of sixty learning to dance from Aspasia. Lycurgus, the famous Spartan legislator, had a special part of his warlike exercises devoted to dancing. The great

sculpture of that time immortalized the beauty of movement and pose in their works.

"It has been my privilege as a dancing teacher, to watch the effects of dancing upon the personality. Attention and concentration, two of the most difficult faculties that can be taught, were easily attained through the study and practice of dancing. To dance a figure to any music, the pupil has to pay attention to the rhythm, and at the same time concentrate upon the figure to be executed. In this manner the mind of

the pupil performs two separate actions at the same time; that of listening to the music, and that of causing the body to act in a prescribed movement.

"The most noted personalities of the stage attribute much of their personal magnetism to dancing. You seldom find a star of either sex who is not a dance enthusiast. You'll find many of them going beyond, and delving into the mysteries of the classical and pantomimic.

"Dancing develops personal magnetism through its tendency to cause the body to secrete more creative energies. In the final analysis, personal magnetism is but the result of extra creative energies stored up in the personality, thus heightening the effect of every expression that takes place in the personality.

"Harmonious movements cause the creative energies in the personality to increase and be more evenly distributed throughout the system. When this is accomplished, we are not apt to be one-sided, nor are we more apt to permit one faculty or function to use up more than its share of energy. We all know that in order to keep the body perfect a few daily exercises are needed. Dancing supplies this exercise more effectively than it could be taken in any other manner. When we understand, however, the effects of dancing upon the personality, we shall make conscious use of its results. Instead of merely arousing an enormous amount of creative energy to be wasted on insignificant actions, we shall take

special care that the added energy is stored up, making us more magnetic and more attractive.

"Dancers should combine self-development with everything that they do. When at practice, or dancing before an audience, they should become conscious of joy, love and purity. Blend all these feelings into one supreme emotion, and let that supreme emotion be the essence, the spirit, and the background of your bodily movements. You should remember that the thoughts and feelings you entertain while dancing, go out and cause the audience to feel likewise. This is the only difference between moral and immoral dancers.

(Continued on page 72)



Daguerre



(Above) Nicholas Tsoukalas in a Greek classic dance

Pupils of the Tsoukalas school who appear at open-air festivals in Chicago

STAGE DOOR



Did You Know—? Have You Heard—? It's This Way—

By WALTER WINCHELL

Ambition

ONE of the most arresting paragraphs that came my way last month concerned Ruth Laird, whose exciting dance specialties and work as a principal in favorite musical comedies a few years ago are still fresh in the memories of New Yorkers.

Ruth Laird sang and danced in the Comstock and Gest productions—those sure-fire hits which tenanted at the tiny Princess Theatre on Thirty-ninth Street. In most of the attractions she was assigned a prominent rôle. Then she wearied of the counterfeit love scenes in which she played and married a lad from Texas or some place like that.

After a spell in the so-called "sticks" the big-town girl decided to break the monotony of small-town life. She opened a dancing studio near her home and soon acquired a long list of pupils. Ruth was not content with simply teaching her charges the usual stepping formations and routines. She wanted to keep up-to-date.

So every summer she closes up shop, and comes back to New York City where she joins the chorus of a musical comedy. "But why do you work in the chorus when you have a reputation for leading rôles?" a friend queried.

"Oh, I just do it," responded Ruth, "to get a line on what the new steps are so I can take them back home and teach them to my class."

Isn't that the height of ambition or something?

Return of the Native

PERHAPS you recall that effervescent and exotic prancer who used to work on the ends of the choruses that embellished the miniature musical plays that dwelled at the Vanderbilt Theatre. At any rate she was—before her marriage to Ralph Ince, the moving picture impresario—Lucila Mendez. Lucila is from the South Americas and her pappy was once the president of one of those nations. After a session in Hollywood, where she contributed gracefully to the moon pitchers, as we say around Times Square, Lucila wearied of it all and, with her husband's permission, returned to Broadway.

"Let them have Hollywood and its make-believe," she was saying the other evening. "I would rather be a fallen arch on Broadway than a high instep on Parl Avenue,

anyway." So Lucila Mendez is to remain with us here along The Great Whoopee Way and probably will be seen in some new Fields enterprise.

From Europe

DORIS NILES, whose likeness graces our front cover this issue, is the first

American girl to give a command performance before the King and Queen of Spain. The following letter from her is interesting:

"Madrid holds more charm than ever for me, and this news you might use in THE DANCE if you like. I was presented and danced for the King Alfonso XIII and Queen Victoria Eugenia of Spain in the American Embassy. Those present at this special dinner given for the royal party were: King George of Greece, whom I danced for the week before and who is a very charming person to know; Infanta Isabella, Alfonso's aunt; the two Infantas; Prince Jaime; Primo de Rivera; Ambassador Hammond; Mr. and Mrs. Cornelius Vanderbilt and two hundred other Marquesas, Condes, Dukes and important personalities of Europe and Spain.

"The King and Queen are adorable and I chatted with them as though they were acquaintances of long standing. They invited me to the palace next year again and were most complimentary."

Another encouraging note concerning Doris comes with a letter from Troy Kinney, who relays word from Otero,



White

The Roxy Theatre is graced by the presence of Patricia Bowman, a comely young danseuse whom audiences like



Carlos and Valeria are an adagio team who scored when the Greenwich Village Follies was in New York. The show is now in Chicago

whose family have been famous dancers and teachers for generations. Otero, it appears, was charmed with Doris Niles' ability and talent and asserted that if she could study with him a year instead of only four months that she would be greater than any native dancer now in Spain.

With such praise surely Doris will give it considerable thought. One can readily understand, however, why she would not wish to remain away from the United States so long. As I understand it, before she departed for Europe she had contracts for numerous appearances in our leading cities.

Inside Stuff

IT amused me no little the other afternoon when I observed Earl Carroll running his ensemble workers through the paces. Carroll is an indefatigable worker and he is never satisfied with his productions. He believes in numerous rehearsals and summons the girls almost every afternoon to brush up on this routine or polish off the rough edges on that one.

What tickled me was witnessing Carroll bribe the lassies to get their tricky steps down pat. He waves a brand new dollar bill before a girl, and when she masters the strenuous footwork he rewards her with it.

"It cost me almost eleven dollars yesterday," he was saying, "but it was worth it."

Of course it was worth it. He gets almost that much from one patron. Other sponsors of musical productions might follow suit, for too many girls, and principals, also, grow careless after

the first exciting week and give indifferent accounts of themselves.

Of All Things!

ANOTHER thing that amused me is hearing that several of the local dancing studios have new rackets which enrich their coffers. I know of a few places where the classes weigh in and out of the studio every day. It costs them five cents each time they are weighed.

Imagine the revenue for the owner.

Florenz Ziegfeld, who is extravagant with his productions, was the victim of some racketeer back stage at the theatre that bears his famous name. The racketeer set up a machine containing Lily cups which the girls of the show had to purchase for a penny before they could quench their thirsts.



Maillard Kessler

Maria Gambarelli, formerly première danseuse at the Broadway picture houses, has given that up to train dancing troupes for the same theatres

When the columnist of the *New York Evening Graphic* called Mr. Ziegfeld's attention to this gag, the producer immediately instructed the removal of the machine and ordered that special paper cups be provided for the workers gratis.

Drama

BROADWAY cheered the success of Earl Carroll's new revue, *Vanities*, when it opened at the temple bearing his name. You remember Earl Carroll. He's the lad who believed that his friends were as white as the Broadway lights, which happen to be yellow. At any rate, Mr. Carroll's interrupted career, which was when he was forced to bear a double-cross, did not shrivel his aspirations, ambitions nor his ability. He came back with a vengeance and registered strong. The roof-lifting ovation which greeted his appearance after the première performance was a sincere tribute and it must have brought the lump to his throat.

Of the dancers in the show, perhaps Adler and Bradford displayed the best training. The team of adagioists offer a hair-raising routine of leaps from cliffs into each other's arms and they were affectionately applauded. Barto and Mann, two men, were exciting with their lightning-paced stepping and nipups off the proscenium, but after leaving a marvelous impression, they insisted upon returning to encore with small time material.

Dorothy Lull, an acrobatic dancer, drew handsome response. I heard, however, she was leaving the cast. The Vercell Sisters, recruited from the night clubs, did well and looked gorgeous in costumes selected with excellent taste.

Frisco, the jazz-dancing humorist, scored heavily and revived the dance that brought him fame. His asides were really amusing, but his impersonation of Helen Morgan, perched on a piano, aping her finger movements, left them shrieking.

Myrna Kennedy, Charlie Chaplin's leading lady, in a pose taken two years ago when she danced with G. George Larkin in vaudeville



Witzel



(At left) An interesting view of how they shoot dancing scenes in motion pictures. This was taken at the Metro-Goldwyn-Mayer-California studios

M-G-M

The Story Thus Far:

MY EARLIEST recollections are those of forbidding gray walls around a convent garden in Philadelphia. As far as I knew I was an orphan, no whit different from my little companions in the institution. It was about my sixteenth birthday that the Mother Superior told me something about my parents; that my mother had been a famous dancer, and that my father, who had deserted her, was still alive. Then I was different. My childish imaginings about the life my mother had led made me begin to read plays, and to dream avidly of a life like hers. As a result I committed many pranks that angered the good sisters. I was punished one night by being forbidden to listen to the radio just presented to the convent. But I sneaked down late at night in my nightgown, and listened to the tones of George Warwick's Orchestra in Chicago. Then I heard his wonderful voice asking his listeners-in to write to him and say what they thought of his orchestra. Just then a sister who had overheard the radio so late walked in and discovered me!

This time I was severely punished, but later managed to write to George Warwick, pouring out on paper my childish woes. Unfortunately, the Mother Superior intercepted his answer, urging me to "beat it."

This time I was locked in a room, but that night escaped with the intention of getting, somehow, to Chicago. Luck favored me in another way, however, and I got a job with Mrs. Carter, who at once took me to her heart. To her I told my story, about the convent, and about George Warwick. Her sympathy and understanding were great, and in her I found the mother-love I had never had.

Later she sent me to New York to study dancing and to live with her sister, Hanky, who was on the stage. And when I got on the train, who was sitting beside me but George Warwick. He saw me looking at a piece of sheet music bearing his picture, and I recalled myself to him. From then on his interest in me grew, and I fell madly in love with him. At his advice I went to study with Ned Kendall, the noted teacher, who taught me some special routines. It wasn't until many months later that, with Kendall, I attended George Warwick's night club. Without my knowledge he and Kendall fixed it so that Kendall and I did a dance on the floor. At last I was dancing to the music of the man I loved!

After the dance I returned to the table when Lulu Grand, a girl whose interest in George Warwick I had never been able to fathom, attacked me in a rage, and I crashed to the floor, unconscious, hearing only George's anxious voice calling me.

NOW long I was in that faint I do not know. When again I opened my eyes—it was to look upon a new world; it was to grow, in one divine moment, from a mere



It was not until our opening tango was just over, however, that I spied George Warwick sitting at a ringside table! And Lulu Grand with him!

LITTLE MISS

*The Girl Who Escaped from Convent Walls
Dreams Come True There Are Bitter*

child into the full glory of womanhood.

I was in the dressing room—I don't know how I got there—and the room seemed crowded with people, all talking at once. But as I lifted my eyes, I saw only the face of George Warwick, bending over me, and felt only his arm tightening under my shoulder. His face was so filled with fear and sympathy, his eyes so limpid with tenderness, that a quiver ran through my entire body, and I closed my eyes again in a new discovery.

He loved me! I knew it! And, I squeezed his hand.

He got to his feet, and I heard him sending quick, short messages to his orchestra, saying that he would come in a few mo-

Confided to

ments. I heard him telling everyone that I was all right, and I heard him make arrangements about bringing me home.

Hanky made a dreadful scene over my plight, scolding and blaming my teacher, vilifying George Warwick and everyone else connected with the club; but I did not have the strength to protest. Thankfully, I let her put me to bed, and it was not until late the next day over a bowl of oatmeal that Hanky told me how George Warwick had come to the apartment at five a. m. waking them all up to see how I was. But she had insisted I was sleeping and could not be



I thought for a moment that I would drop in a faint—the whole room seemed to go round and round in a dizzying circle of eyes

R U N A W A

*to Become a Dancer Found That When
Disappointments Hidden in Them*

GRACE PERKINS

disturbed even under these circumstances.

Along about three o'clock that afternoon George Warwick came again, bringing me a magnificent bouquet of flowers. He told me how beautifully I had danced, and how everyone had spoken of me. He said he had a great big surprise for me, that he could not tell me until I got better. In the meantime, he was going to be very busy making some records, and would be so tied up for a few days that he would not be able to see me often. I must understand, however, that he would be thinking of me constantly. He seemed strained during his short visit, and

my heart ached because Hanky treated him with such obvious contempt. It was plain that she blamed him for everything.

I was not seriously hurt, and in a week I was back at my dancing classes.

I waited and waited to hear from George again, but the days developed into three weeks without a word from him. In the meantime wonderful things were happening to me—things that I would have loved to have had George's advice about.

My teacher, Mr. Kendall, told me that a Mr. Green had seen me dance that night at the night club. He had offered me a contract to dance with Romanan (whose partner had taken suddenly and seriously ill) at the Club Camelia. It was explained to me that Mr.

Green owned both the Club Warwick and the Club Camelia. I was very excited and my hand trembled so I could hardly sign the contract for eighty dollars a week! That was unheard-of wealth—but of course it was only a beginner's salary, which they knew I would be glad to take because of the splendid opportunity the job opened up to me.

By evening of that day I could not stand keeping that news to myself. So I sent a wire to George, because I could not get him on the 'phone. I telegraphed:

"I'm going to dance at the Club Camelia as Romanan's partner!"

Dimples

It made my heart grow chill and weak when the days went by and I received no answering word of congratulation from him. Yet, I was too busy to brood about it. I had only a few days' rehearsal before I was to substitute for Leila, Romanan's partner and wife, and who had developed some sort of spine trouble that would require a serious operation.

Romanan was a pleasant enough fellow for all his conceit. He was smooth and easy to dance with, and patiently took infinite pains to make my every movement count for effect. But there was no "getting along with him." Unless it was about our work, he seldom spoke. He was madly in love with his wife; he had been married but a year, and his concern over Leila was what endeared him to me more than anything else.

Hanky and the family were elated over my unique opportunity and were planning a big party to come over to the Club Camelia and greet me with a fine ovation.

Then, the day before I opened, I got a telegram from George, which merely said—

"All right. Have it your way, but I wouldn't have believed it of you, George."

That worried me. I didn't understand what he meant, and whenever I had a spare moment I tried to reach him on the 'phone and ask him why he was angry. But between rushing for costumes, photographers and rehearsing, I had no success.

The next night was my big night. Yet my heart wasn't in it, in spite of the fact that I realized fully what an unusual chance I had to start out on top. As I made up in my dressing room, I kept watching every moment for a wire from George. Just about twenty minutes before it was time for me to go on—I received it. It said:

"Hells bells. I wish you luck anyway, kid. Now and the rest of your career.

George."

I turned with it to Hanky who was in my dressing room helping me with the last touches of my costume. She was as puzzled as I was, but even though she dismissed it with a shrug, the whole thing bothered me terribly.

Romanan sauntered into my dressing room a few moments later, and I showed it to him. He grunted, and then quietly he explained that George had told Mr. Green to

(Continued on page 70)

Our Spotlight Picked Out



(At left)
Azeada Charkouie, because she is one of the very few native-born Egyptian dancers on the American stage

(Below)
Helen Wehrle, because she is at present doing some dances on the Loew circuit that rate high commendation



Bloom

De Ronda and Gilbert Leete, because they have been consistently successful at Rainbow Gardens, College Inn and the Sherman Hotel, Chicago



(Below, left)
Edith Sheldon, because her pretty face and figure, plus her dancing, made her a feature during a recent engagement at the County Fair, New York

P. and A.

(Below)
Marilee, because she is a nightly attraction at the Chateau Madrid, New York

Todd, St. Louis

(Below)
Alice White, whose dancing in Show Girl, soon to be released, will be a strong factor in assisting it to success with motion picture fans



Roberts



William Shewell Ellis



First National

ANYONE MAY BECOME a DANCER!

Are You One of Those Who Disagree with This Statement?

By SAM CARTER-WADDELL

DANCERS may be born; they may be made, but in any event it takes a great deal of practice and experience to make them. I agree that some pupils have more grace and a better sense of rhythm than others, but it takes technique to make the dancer, and technique is not inherited. And even grace and the sense of rhythm may be acquired. My own daughter, Joan Carter-Waddell, is, if I may use her for an example, a case in point. When Joan, who was this summer a feature dancer at Les Ambassadeurs in Paris, was a child of ten, I was called one day to her school, because her teacher wanted to show me that the child lacked a sense of rhythm and was tone deaf. It was true, but I went to work on her and inside of two years she had a good ear for music and could dance in perfect rhythm.

The point is that dancing and all its elements can be taught if the pupil is willing to learn. I burn no incense, make no high-flown pretensions, and go in for no bizarre effects at the studio. My motto is simplicity and my credo is founded on the belief that if the pupil is willing to study technique diligently, grace and suppleness of body may be acquired through practice. Anyone may become a dancer; anyone, that is, who is willing.

But—there is no short cut to perfection. Nothing can be accomplished without the perfect basis of technique, no glory can be acquired in the dancing art without hard work and study. For that reason I teach the old ballet technique to all my pupils, irrespective of the style of dancing which they have come to learn. I believe that it is just as important for the buck dancer to know the ballet technique as it is for the classical dancer, for the ballet technique inculcates rhythm and grace in movement and symmetry in execution.

Perhaps I am conservative, for I notice that many teachers seem to dispense with technique. But if that is so, it is probably due to my training and inheritance. I was born in the South, my ancestors being the Carters of Virginia and the Jacksons of Tennessee, of whom President Andrew Jackson was one. I was raised to observe the Southern precepts of honor and decorum, and my distaste for the bizarre and extravagant may be instinctive.

I attended Cumberland University in Lebanon, Tennessee, the town of my birth, and even then I was determined to be a teacher of dancing and was perfecting my knowledge of the art. While still a student at Cumberland I was married to Mr. Waddell, who also attended the university.

I was only sixteen at the time and Joan, my elder daughter, was born the following year. (Incidentally, Sam is my right name and not that of my husband. I was born shortly after the death of my father, and my mother named me Sam Alexander after my father to preserve his memory in me.)

All of my early teaching was done in the South. I opened my first studio in Bristol, Virginia, but soon afterward started upon my first school contract. Among the institutions at which I have guided the pupils through the light fantastic are the Virginia Polytechnic Institute at Blacksburg, the Riverside Military Academy at Gainesville, Georgia, the University of the South at Sewanee, Tennessee, and Sullins

tacts were not as genteel as the above. Shortly before we entered the war, the town of Kingsport sprang up in Virginia. A munitions factory had opened there and caused quite a boom. Aroused by the stories of sudden fortunes, I also went to Kingsport to get rich. With my Victrola as equipment I opened a studio there and soon was doing a flourishing business, as my classes provided the only amusement in town. And my pupils, of whose like I had only read in Wild West novels, were so gentle that I used to hang my coat on a chair near the Victrola, with my revolver handily convenient in one of the pockets.

Another time I had a class in Mountain City, Tennessee, where I used to teach about fifty people in a small room with a Victrola for music and a suspended oil lamp for light. The night before Thanksgiving we had a merry time and many of my mountaineer students imbibed freely of corn liquor. One of them, a dashing young doctor, became enamored of me and followed me to my hotel. I hardly shared his ardor, so it was necessary for me to stand in my room through the night, with my back against the door and my revolver in my hand. It was quite necessary, for my drunken friend

(Continued on page 72)

Murray Studios



Mrs. Sam Carter-Waddell, head of the school bearing her name, and authoress of this article

Joan Carter-Waddell, who spent last summer dancing at Les Ambassadeurs, Paris, and who recently returned to this country for the new season

College for girls in Virginia. I also taught classes during summers at the home of Governor Trinkle of Virginia and in that of the late John Fox, Jr., the eminent novelist, who lived at Big Stone Gap, Virginia. As a matter of fact, it was Mr. Fox who encouraged me to come to New York to open my school here.

But all of my con-

Wide World



DANCES for SALE!

Earle Wallace Has Proven That Artistic and Material Success Can Go Hand in Hand—But How Has He Accomplished What Others Have Failed to Do?

By FAITH SERVICE



Paralta

(At left) Sally Rand, the motion picture actress, with Jack Crosby, a Wallace-trained dancer appearing with her in a personal appearance tour on the West coast

(At right) One of Earle Wallace's most advanced pupils, Catherine Beudel has made frequent professional appearances in and near Los Angeles



Philip Newberg



Philip Newberg

Earle Wallace, the American ballet-master

EARLE WALLACE believes in commercializing the dance.

He believes that dances should be staged—and sold.

He believes in Americanizing the school of the Russian and other foreign ballets.

And he is doing just that, which is more to the point. Still more he is doing it without any sacrifice of art, any violation of the chaste Terpsichore.

The art of the dance, the personalities of dancers have been too vague. They haven't been dramatized, made definite, put across. No artist, whether in the fields of sculpture, literature, music or painting wishes to blush through a lifetime unseen. But that, more or less, is what dancers have been doing. Pavlowa, Ruth St. Denis, Isadora Duncan, two or three of them have flaunted their personalities like scarves across the world—but there has been a great minority.

Earle Wallace is changing all that. He is taking the old ballet and making it American. He is selling it. He is giving it definition.

It may be because Mr. Wallace is an American—a rarity in the dance master—an American born in Denver, Colorado,—that he doesn't even look like our precon-

ceived notion of a dancing master. One generally—and rightfully—has thought of the directors of the dance as frilly gentlemen with tenor voices and lilting feet. Mr. Wallace looks—well, not like a Babbitt,—but very much like a typical American business man interested in oil or rubber or wholesale groceries or any other staple. Sane. Practical. Clean-cut. Masculine. Anything but a la-de-da with giggles and affectations. He not only is not that type himself, but he won't have that type in his school. They've got to be he-men or they don't graduate from Wallace.

Men are made, not born, aged opinion to the contrary. And Earle Wallace began to be made back in Denver under his mother's tutelage.

His father was a dancing master, his mother a pupil in his father's school when they married. Earle's first stage experience was in his father's theatre when he played the child parts in old melodramas of the "Give me the Child or I'll Tear Up the Papers" and "Fireman, Save my Che-ild" vintage. He was also more or less forced to appear in his parents' dance recitals.

In those days an American boy who studied dancing was a curiosity. Other boys wondered at him, laughed at him a little.

He loved dancing but was on the verge of giving it up more than once because he was the only boy in his mother's classes and to be "different" was to suffer.

It was his mother who talked to the small, hesitant Earle and taught him that a boy could be a *real* boy and a dancer at one and the same time. She taught him that the dance need not interfere with being a regular feller . . . her teaching has made Earle Wallace the man he is today.

When Earle was eight or nine years old his father dropped the dancing profession but his mother continued to teach.

"In the days of my mother's school," Mr. Wallace said, "there was little if any technique. None at all in the United States. The work we did was termed 'fancy dancing' to distinguish it from ballroom dancing.

"It is due to my mother's foresight that I have earned the title of 'The American Ballet-Master,' for she would take me all over the country during the off-season and place me under the very best dancing masters she could find. I believe I was one of the first American boys to make an intensive study of the Italian ballet which was as new in this country then as the talking movie is now.

"With this early and very thorough train-

ing and the technical foundation that went with it and with the years and years of observation, contact with other professionals and experiences that have followed, I have evolved many ideas that are purely American. It is on this one point that I have concentrated and have won what success I have.

"At times it has been an uphill proposition. A very steep uphill. Largely because, up to a very few years ago, one could not be a successful ballet-master unless one was Russian or, at least Italian. Russian preferably. If you weren't Russian it was necessary to take a Russian name if you expected to meet with any measure of credence or success.

"Any number of my friends and fellow artists suggested that I change my name to Wallisoff or Wallinski. I wouldn't do it. I've held to my ideal, and that is that the United States is the most progressive nation in the world, and having naturally led other nations in many lines of commerce and invention, it could also lead in the arts. Even the art of the nebulous dance.

"If I had tried to Russianize myself, via my name, I would have been nothing more or less than a cheap imitation. And I have one supreme detestation—it is for anything not genuine.

"Besides, I didn't admire the big, successful Russian dancers nearly as much as I did many successful American business men. I felt that I knew as much about the ballet as did any foreigner of my own age and I had confidence in the so-called fickle American public. With these ideas and ideals in mind I set out to establish myself as 'The American Ballet-Master' with the fixed determination to awaken the public to the fact that we could lead the world in the dancing art as well as in other pursuits.

"I believe I am accomplishing this. And I am doing it, not by the sacrifice of the artistry of old but by adding to that the good old American principles of sound business and progress and the Babbitry called 'putting the stuff across.'

"I believe in taking girls and boys when they are about eight to ten. If you take them earlier they are not ready for a professional debut in point of age when they are ready in point of ability. If they do go out professionally their heads are apt to be turned; they haven't enough perspective on life, and they flop.

"The musical comedy stage or movie presentations are the best bets for dancers. Musical comedy is particularly good. And in order to qualify for that stage dancers must have not only ballet, the foundation of it all, but tap and acrobatic as well. If they haven't acrobatic they can do little or nothing of the high kicking and the back-bending work. If they haven't tap they are at a loss when the play calls for eccentric dances, et cetera.

"There was a time—the time still exists in the schools of the Russian ballet—when to kick beyond a certain height was not considered 'the thing.' It was not good form. How far would our American dancers get if they adhered to ideas like this? Not very!

"You've got to stage a dance. You've got to sell it. You've got to have selling points to offer. It's all very well to be vague and shadowy and arty. I don't mean to sacrifice art to commercialism. I wouldn't do anything out of keeping with the art of the dance for any reason. One doesn't have to. The two can be combined. I am combining them.

"In my school of three hundred pupils I teach the ballet myself. I have a master for

and shorter than her right. Her whole body was askew. Today, at sixteen or so, she is one of the highest kickers we have. A marvellous aerial artist and perfectly developed and formed.

"A very large percentage of motion picture actresses have begun as dancers. It is logical enough. The dance develops the entire body. It teaches the proper use of the body. It gives balance and poise and health and endurance. When they are before the camera they know how to handle themselves. They have rhythm. They have music in their motions and it shows."

It is thus that Earle Wallace has been able to do what many others have not succeeded in doing: by seeing what is needed and endeavoring to supply. A simple formula. But not so simple when it is applied, for first it must be determined what is needed. Instinct does that. And Earle Wallace has that instinct.

Here is an artist, then, who is also an artisan. A master who is a merchant. The art of the dance needs the raw red stuff of good American salesmanship—and it is getting it, via Earle Wallace and his School of Dancing.

Philip Newberg



Philip Newberg

(Above) Topsy Porter, an Earl Wallace dancer

(At right) Peggy and Vic, trained in the school of the American ballet-master, are signed to make their first New York showing in September



the tap and one or more for acrobatic. And we have all kinds of pupils to deal with. Some that are perfect in their technique and imperfect in personality. Some that are brimming with ability and personality but too lazy to work. I have them there for purposes of stage ambition. For reasons of health. For development and for reducing. One child came to me at the age of eight, a victim of infantile paralysis. Her left arm was withered



Maurice Goldberg

Mary Eaton

The charming ballerina who has risen during the last three seasons to be one of the theatre's first-rank ingénues

The SHOWS REVIEWED

The New Season Is Definitely under Way with the
Opening of the Vanities

The Vanities

By ROCKWELL J. GRAHAM

CARL CARROLL is back, with a big revue that is very typical of him. It features girls to the relative exclusion of everything else. In fact, more than one number in the opus is aimed at the exploitation of his beauties. His *pièce de résistance* in the way of girlish pulchritude is Dorothy Knapp,—this not being the first time she has basked in a Carroll spotlight. But this time she basks creditably, delivering lines with some finesse, and doing one dance not at all badly.

The big names in the show are W. C. Fields and Joe Frisco, but unfortunately for them both, they struggle on without material. Mr. Fields can be very funny, but not consistently enough in this *Vanities* to stand out above Frisco. This last-named genial stutterer gets over every bit as well, though he too has his troubles overcoming the deficiencies of the comedy material supplied. So where *Vanities*, as a revue, should produce guffaws, it gets only mild snickers for the most part. Gordon Dooley, Ray Dooley and Martha Morton help out, and get sympathetic reception.

As for dancing, the show needs about seventy-five per cent more. It may be all very well to throw beautiful girls out on the stage repeatedly. This is a never-failing formula for success, but it must be varied. Mr. Carroll has the girls, but one sees too much of them. Dancing is the correct variant, and what chorus dancing there is in the piece is not very impressive. Adler and Bradford score heavily with an adagio routine in their usual smooth style, with several new breath-taking tricks added. Barto and Mann registered with comedy rough-house, and there you have all the dancing, excepting the excellent control acrobatic work of little Dorothy Lull.

As for the chorus, the outstanding routine is the opening of the second act, which introduces a machinery number staged by the Marmein sisters along the lines of the one they have done on the recital stage. Every movement of the girls suggests the ceaseless revolutions of wheels, pistons and gears in a huge factory. It works up to a punch, but the value of the entire number is lessened by its being too long.

This was the reaction on your correspondent of the *Vanities* as a whole: everything was too long, resulting in a slow tempo that seriously impairs the amusement potential-

ties of the comedy.

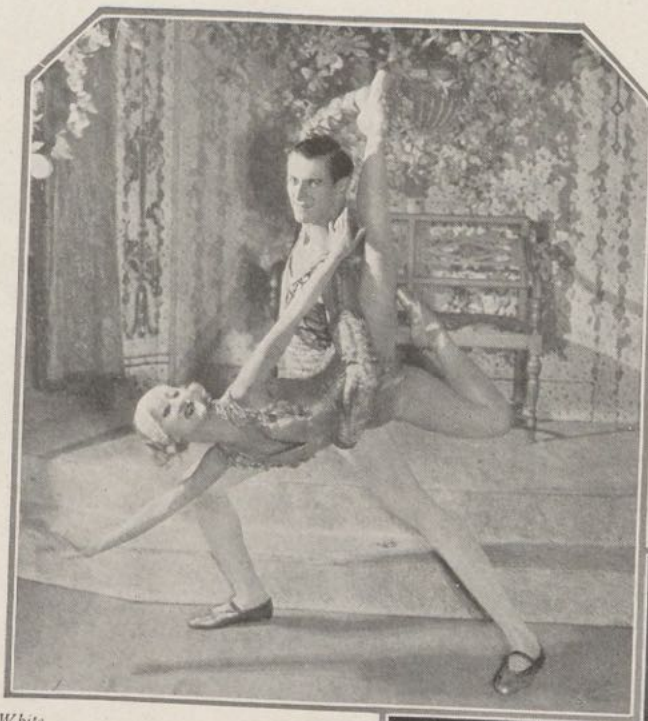
The score is not up to revue standards, while the costumes are imposing, though somewhat repetitious. The production numbers teem with complicated mechanical effects in the approved Carroll manner. A Vincent Lopez orchestra in the pit is all right.

My own expectations for the *Vanities* are that it will live long, chiefly because Mr Carroll's reputation as an impresario is great and because it is his first show in a while. Also, the very type of show it is will please large numbers of people.

However, the revue has Ray Dooley, and that's something. There is a bizarre quality to her art that puts her across in no matter what show. She is not conventionally pretty. Her manner is feverish, almost hysterical, and at first the critic is sure she is going to get on his nerves. But there is a terrible sincerity in her abounding energy and a note of pathos that lifts her far above the ordinary. Add to this, that she is one of the best actresses in musical comedy, where high class acting is not strictly necessary—and it will be seen that Ray Dooley has much to offer.

(NOTE: The postponement of the opening date of *Good Boy* has necessitated the appearance of the review in the next issue. R. J. G.)

Mitchell



White

(Above) Fay Adler and Ted Bradford score the dancing hit in the *Vanities* with an adagio routine

(At right) Barbara Newberry has the female lead in *Good Boy*, the new musical comedy sponsored by Arthur Hammerstein



The DANCERS



De Mirjian

Coming from Milan, Dimitri and Dulce made their first American appearance in New York at the Capitol Theatre, doing a Merry Widow Waltz



Yola and Paul, the European team which made the unique bet as a result of which they are touring Central and South America. See opposite page

Mauriene and Norva, who spent last year touring with the Scandals, are contracted to appear in the Barbarina Valencia, a new place of entertainment in Berlin



Wally Crisham, one of vaudeville's most versatile juveniles, now out on the Keith circuit

Maryon Vadie and her dancers are being well received on the Keith circuit. The lady pictured below is one of vaudeville's prime favorites

James Hargis Connelly



National



Mitchell

of VARIETY

A Department Conducted by MICHAEL EVANS

ASK you, can I pick 'em?" Ted Lewis chants, in an aside to the audience, when he waves on to the stage the two dancers he is carrying this season with his inimitable band. Their names are Eleanor Brooks and Arline Langan, and they appear—solo—in the order in which they are billed. Both faces are new to me. Both have charm and ability in sufficient abundance to earn a round of applause.

Sweet Arline Langan, however, has the better break in the way of costume and routine. She comes on in one of those bouffant frocks, apricot-colored, with a high waist and plenty of material if viewed from behind or from the side. In front, the costume is semi-transparent, and one glimpses a pair of shapely legs all the way up. She finales by throwing her body far backwards, her head hanging below the shoulder blades, while she performs a high-stepping stunt one would have thought impossible in such a position. It's a very nice number.

I cannot leave this act without a few remarks concerning Ted Lewis himself, though as a band leader he does not belong in this department, strictly speaking. He is unique, perhaps the greatest attraction in vaudeville today, and at his best in the intimate music hall setting, rather than as part of a revue. He understands jazz profoundly. No one else presents it with his curious touch of irony, his gloating over mock heroics and sentiment. The man is as mad as a hatter—deliberately so. A master showman, he prances about the stage conducting everything, every throb of every instrument, every measure in a dance. He was, as usual, a one-hundred per cent hit at the Palace. I have never heard so many calls from all over the house for favorite numbers. He stopped the show. He could have continued till midnight and kept everybody happy.

Also at the Palace, I saw Joyce Coles, formerly première danseuse at the Capitol and Roxy's. The change to vaudeville has been to her advantage. Miss Coles is a toe dancer of the first order. She was once a member of Anna Pavlowa's company. In the presentation houses, she confined herself pretty strictly to ballet, and on those vast stages she gave the impression of being cold, remote. Somehow, her personality failed to register and one thought only of her technique. But her new variety program

is a sensational reversal of all this. She offers no less than five numbers, each one of which is notable for warmth and fast tempo. Her costumes are chic.

I especially liked her *Gigolo* and *Dance Eccentric*. No doubt, *The Peacock* owes something in conception to Vannessi's famous peacock dance, but Miss Coles makes it personal enough. Her *Waltz Blue*, with Snow and Columbus, was the only number in which she danced on her toes, and even so the ballet execution was considerably jazzed.

strikes me as being the best of its kind, bar none. The hard usage to which the girl is subjected really takes one's breath away. She is seized by the hair, slugged, choked and slammed all over the stage with an air of deadly conviction. But this is far more than an exhibition of violence. An admirable rhythm is maintained throughout, and the tragic note at the end is achieved with artistry.

An added feature of the Deno and Rochelle act is a promising girl named Helen Manning. She does what Walter Haviland would call "a nifty chirp and terp number."

A recent bill at the Capitol was unusually rich in dance offerings. Harland Dixon, late of *Manhattan Mary*, stopped the show with his smooth technique and his personality stuff. In the *Five-Step*, he featured as his partner Miss Theo Van Tassel, a member of the Chester Hale ballet, who surely made the most of her opportunity. Louis and Freda Berkoff executed Russian dances with remarkable vim.

The team of Yola and Paul have embarked upon an adventure which takes the prize for originality and daring. The first I heard of it was in a letter they wrote the Department from Maracaibo, Republic of Venezuela. Let them tell the story in their own words:

"After performing at some of the principal theatres in Europe, we were contracted by Mr. E. Davidov for the United States where we gave performances in various theatres for a period of six months. On terminating this contract, and being anxious to become acquainted with Latin America, we made a bet with our manager that we would embark for Havana without any money, without contracts, and also minus letters of introduction."
(Continued on page 63)

Brunei



Nasib

Amata Grassi began her dancing career with Anna Pavlowa, and is now appearing as première danseuse of *Rio Romance*, a Publix presentation

At right are Frank Pitts and Mlle. Marie, who are dancing in the night clubs of Boston



Gladys Ahern, on K-A time, deserves praise for her unexpectedly good dancing in an act that starts as a Western comic with much trick lariat work. Her figure is a dream.

Deno and Rochelle played a week at Loew's State Theatre, before leaving for a tour of Australia. They have a first rate act, and their apache number

FIVE
BRIGHT
LIGHTS
of
Broadway



Gertrude McDonald, who has one of the prettiest pair of legs on the stage, appeared this last season in *Funny Face* with the Astaires



The last *Follies* and *Here's Howe!* contained Irene Delroy. She is rumored to appear this season in a new show under the Dillingham banner



Mollie O'Doherty, who achieved distinction through her work in the night clubs, played in *Rain or Shine* for a while, and then went to London. She'll be back soon

Nellie Breen endeared herself to theatre-goers in *The Desert Song*, and repeated in *Golden Dawn*. Nellie looks as if she's going some place. We know that



Inez Courtney is one of the bulwarks of comedy in *Good News*, that smash which has been running for months and shows no sign of giving in



Photographs by Richard Burke

SIXTY YEARS of DANCE-TEACHING

Devoting Her Entire Life to Her Work Is Not an Empty Phrase with Lilla Viles Wyman—She Is Now Instructing the Grandchildren of Her First Pupils

By STUART PALMER



Green's Studio

Lillafrances Viles is Mrs. Wyman's niece, and was trained as a dancer and teacher by her aunt. She appears frequently in Boston



Green's Studio

Mrs. Lilla Viles Wyman, as she appears today after sixty years as a teacher of dancing

A LITTLE white-haired lady perched like a bird on the edge of a chair and looked at me gravely. "Young man," she said, "I have been teaching the dance since before your parents were born. It's teaching that I want to talk about this afternoon."

It was my last chance to talk with Lilla Viles Wyman before she sailed on the morrow for Europe. I could not quite believe that she had been teaching for sixty years, and said so.

"My father was a dancing teacher, of the old type. He taught ballroom work . . . the superficial sort of thing that parents wanted their children to learn in those days at the time of the Civil War. I helped him with teaching as soon as I was old enough to talk.

"I have always believed most firmly in the importance of the gift of pedagogy. I have tried to develop whatever traits I may have inherited along that line. For no matter what the teacher may know, she cannot transmit it to the pupil unless she has the especial ability to teach. Some teachers can draw out the most that's in their students . . . some can draw out more than the pupil ever dreamed was in him."

"Isn't it true that many student dancers underestimate themselves?" I asked.

"Certainly. I have seen some of the most hopeless material in this world keep on with a dogged perseverance and turn out to be far better than the students who succeeded early and knew themselves to be good. Dancing, like everything else worth-while in life, is mostly work."

"But isn't that intangible thing which we call 'stage presence' . . . isn't that something that one has to have in the beginning?"

"Usually, perhaps. But I have seen pupils who developed it with the help of the teacher. I have seen young dancers who left an audience totally unmoved, though their steps were perfect, and these same dancers, later on, were capable of bringing into their work that vital force, that native charm, which means that every person, from the top gallery to the orchestra, was intent on them. That is truly what you may call 'Stage It.'"

"Where," I asked, "have you found the greatest native stage presence . . . the most natural stage charm?"

My hostess shrugged her shoulders. "Everywhere. I mean by that that there is no yardstick for measuring such things. It does not matter if the pupil's parents were dancers or policemen or butchers. It does not matter from what stratum of society the pupil may come.

"Much of my work has been among the settlement children of Boston, where I work. Many of them have that elusive charm. Much of it comes from the fact that they are starved for beauty, and because of this they throw themselves into their work with such abandon and such desire that their sincerity registers on the audience.

"Stage presence is also very likely to be found among the Irish, and among negroes. Both seem to be born with the natural ability to get a personality across the footlights. But of course this is apt to be humorous in nature. And the dance must depend on something deeper than humor for its real strength.

"When I was a girl I learned a Spanish dance and a hornpipe. Then I thought that my education was quite complete. I felt that life had nothing more in store for me . . . that I knew it all. But I had confidence in myself, and that is one of the most important things. I sometimes believe that it is better to be too optimistic about

oneself than too doubtful. Confidence makes one able to dare and to risk. And people have a way of living up to themselves."

"What was the first dancing you did?"

"Of all places . . . in a church festival! You smile . . . but for years that was where I worked. The success I had there sent me on to New York. I studied here, an eager child, under Mammert Bibeyran. The name will mean little to you, young man, but he was once one of the greatest dance teachers in the world.

"I used to come down here every summer. I learned a great deal from Mammert, about dancing and about teaching the dance, which is a very much more difficult and important thing, I think.

"Then I studied with the Espinoza family. First the father, and then after his death, the son and then the daughter. In the old days the teaching of dancing was a family affair. Ideas and methods were jealously guarded and passed on only to one's children. The name of the family came to be a sacred thing. So it was with the Espinozas."

"And after that . . ." I prompted.

"I taught. I have staged more than forty annual pageants in Boston alone. There lies the danger . . . that I may get into a routine. So every summer I go abroad, to

(Continued on page 66)

The STAGE IS NOT the ONLY PLACE for DANCERS



P. and A.

Enrico Cecchetti, called the grand old man of the ballet, with a pupil in his Milan studio

THE girl who loves to dance and who undertakes the study of dancing in a serious way looks forward to the day when she can float out on the stage in a colorful costume and hold the audience spellbound while she moves rhythmically to the music. This is a natural and a wholesome ambition and the chances for a hard-working and talented young woman to realize it increase every day. It takes courage; it takes money; and it takes besides a certain quality that can hardly be defined: the ability to get across the footlights.

It is no discredit to any young dancer if she lacks this quality. One may love dancing fervently and yet not be willing to face the competition of the theatre, the strain of getting an engagement and of losing it when the show closes or the vaudeville act is no longer holding the crowd. One may desire ardently to dance and yet not be able to afford the preparation for a professional career. One may have grace and strength and beauty and yet be lacking in the ability to please the rather hard-bitten audiences in the theatre.

The dance-lover who analyzes her own possibilities, looks closely into her purse and then decides that a stage career is not for her, need not on that account give up all idea of dancing. A stage career is not the only way in which she can turn her ability and training and, above all, her joy in the dance, to profit. The career of the dancing teacher is still open to her and if she study it carefully, she will discover that it holds promise of satisfying her love of dancing and, at the same time, offers a more dependable source of income than

a stage career can possibly do.

Mr. Fenton Bott of Dayton, Ohio, pleads earnestly with students of dancing to consider teaching as a possible career, rather than performance. He says that the demand for good teachers is far greater than the supply. In his own school he gives normal work to all those who show any interest in or aptitude for teaching, but he says it is dis-

couraging to find what a small percentage of the students in most dancing schools give sufficient consideration to teaching. He could find positions for dozens of girls in and around Dayton and they could easily earn from thirty-five to seventy-five dollars a week. Some of his normal pupils remain with him as assistants, but others go out and organize classes and schools of their own and before long they come to him for assistants. Quite often he is unable to supply them.

Even if there is no financial problem, girls of a certain type shrink from the constant necessity of job-hunting, the uncertainties and anxieties of the dancer's life. For all such people there is the career of teaching. It is satisfying; it is dignified. There is as great a release in it as in performance. It is less selfish, more permanent. It has become a profession that commands the highest respect in the community because dancing is now recognized as an important branch of education and is looked upon as one of the most wholesome forms of recreation. It is encouraged by physicians, many of whom send their patients to dancing schools after convalescence or for mild nervous disorders. It will not be long before psychologists will recognize the practical benefits of dancing in helping to solve many of their problems, and they too will seek the cooperation of the dancing teacher.

The following incident gives some idea of the opportunities open to students who prepare

This Country Needs Capable Teachers in the Art of Rhythmic Movement—Students Should Consider This Field as an Artistic and Remunerative Outlet for Their Ambitions

By JO PENNINGTON

themselves seriously and conscientiously for teaching:

Every summer Mr. Bott takes his assistants to New York for special normal work. Last summer he was approached, while in the East, by a dancing teacher from Los Angeles. This gentleman wanted to engage one of Mr. Bott's apprentices as a teacher. He offered the young lady a salary of fifty dollars a week clear, over and above her living expenses, (i.e. food and lodging). He also offered to pay her fare to California and if at the end of three months, the young lady was not happy in her work, to pay her return fare.

ONE of the best arguments for becoming a teacher is that the student can, some years of her training at least, continue with regular school work or take a part-time position to help pay for her training. Mr. Bott has on his teaching staff a young lady of sixteen. She has studied with him since she was eight years old. She is an assistant in the ballet department and is on duty every day from two-thirty until six o'clock. She is still a student in high school and

(Continued on page 62)



Gary Ford, a young teacher who has had considerable success in her headquarters in Florida

BLACK and BLUE NOTES

Comment on Dance Orchestras and News of Their World



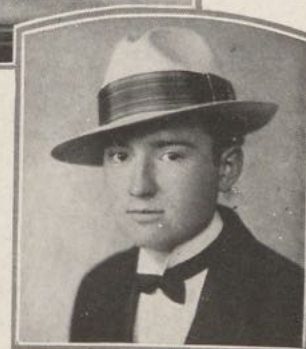
Mishkin

Apeda

Walt Roesner and his Capitoliens, playing for the presentations at the Capitol Theatre, New York, where he has developed a first-class show outfit

Bernard Levitow, whose orchestra at the Commodore Hotel, New York City, broadcasts over Station WOR

Sinon D. J. Collins opened the new Ritz Hotel roof in Minneapolis with his own band and revue



Biography

value obviously. He plays the violin himself and solos very well. Quite a change, from opera to dance, but he's not the first one.

Talking Pictures

IN last month's col'm I raved about what talking pictures can do for dance band names. I stick to what I said, but new developments in the field have brought out additional points maybe of value to you band leaders.

For instance, to make a talking short, or sound reproduction, to be tall millinery for a second, is all very well, but while it means adding to reputation for a band with a steady job, it can easily murder a barnstorming or travelling combo. If a band plays in California fairly steadily, like Gus Arnheim, then to show his short in the East is good business. Then if he wants to bring his band East, he has a start in that the public knows him better and has an idea of how he sounds. But take an outfit like Waring's, who spend most of their time going from town to town; why give themselves away on shorts? If their short has played a town just before them, as can easily happen, what chance do they stand to draw when they appear personally? Vaudeville acts reason the same way.

Also the A. F. of M. bulletin carries a warning in bold type to musicians not to sign more than a week to week contract when playing in an orchestra synchronizing with a picture. The scale for such work is two hundred per wk., latest ruling, raised because pit orchestras are getting the air where picture houses have been wired to

show Vitaphone, Movietone, et cetera. More anon.

Correspondence

JOHN F. SULLIVAN, of Bill Fisher and His Midnite Serenaders, Vero Beach, Florida, writes in a very nice letter, complimenting me, thank you, on this dept. He also asks a couple of questions: chiefly, what I think of Johnny Johnson at the Pennsylvania Hotel, New York. He praises their drummer . . . because his beat is loud and accentuated. Personally, I don't like this sort of rhythm, since it tends to get heavy with repeated hearing. To me, the best drummer and musician is one who blends instead of standing out. In ensemble, no one should stand out. Solo work, of course the opposite. As for disc-recordings, Mr. Sullivan must remember that prior to the perfection of the Orthophonic and Panatrop processes two or three years ago, orchestras never used drums when recording because they blurred the rhythm on the wax. Now drums are used, and are distinctly audible when records are played on a big machine. And about Charlie Davis, playing the Indiana Theatre, Indianapolis, I'm sorry to confess I haven't heard them. All I know is that the outfit has played a long engagement there, from which merit is to be inferred.

Eleanor Beaver, an admirer of Harold Leonard, wrote in some time ago about him, wanting to know about him. Some of the

(Continued on page 59)

THE new figures in the dance orchestra racket are nine times out of ten men who have grown up with a reed in their faces, or valves between their fingers. But the case of Bernard Levitow surprises because he was raised on Wagner, Verdi and MacDowell. It's only lately that he has become a convert to off-beats and cymbal-crashes.

His history goes like this: he was born in Hartford, Connecticut, and drew prizes in the Boston Conservatory and one in New York. Then he toured as a concert violinist, standing out because of his youth and ability. When his mother died he gave up work for a few months, but returned to conduct the Century Theatre pit orchestra for the Shuberts. A year of this fed him up on waving a baton in the pit, so he left to become musical director of the Bowman hotels, headquartering in the Commodore, New York City. There at first he specialized in concert music, putting orchestras in the dining rooms and ballrooms. Then he organized his dance combo, consisting of himself and a standard eleven-piece outfit. He uses this at the Commodore, on the roof and in the grill. It broadcasts over Station WOR, and is growing in popularity.

He has a new slant on orchestration, coming to dance tunes without all the old stand-by ideas that we've heard so much. He orchestrates himself, and the care and musicianship he puts into them prove their



Albertina Rasch Dancers

Florence Vandamm

Appearing in *The Three Musketeers*, the musical version of Dumas' famous novel



The

MUSIC

Mart

Grecian dancers used
in First National pic-
tures



By
RAY
PERKINS

Beginning of the Season—New Dance Records

WITH a merry hey-hey and a few nonnys this department skips blithely into the official beginning of a new and, we trust, resplendent season of dance and music. For we take the liberty of pinning on this zestful month of October the honor of formally opening the editorial activities that will go down in history as the season 1928-1929.

At this point, therefore, let us remind our congregation that *The Music Mart* is dedicated to the important matter of musical material for dance purposes; and it is our high hope that by comment and suggestion we may provide you with assistance in the constantly arising question of music, its choice and procurement. To your individual difficulties we offer whatever knowledge and advice we can draw from the archives, or secure from divers sources; and a letter of inquiry is your privilege at any time.

During the past year *The Music Mart* has for the most part pursued a policy of recommending suitable music for various types of dances grouped according to type in separate monthly articles. For the benefit of those who preserve back numbers of *THE DANCE MAGAZINE* we submit below a list of such articles and the classification of dance referred to in each. Together they constitute at least an interesting compilation of musical literature for many dance requirements; and inasmuch as the material recommended in each case has consisted mostly of tried and tested numbers, the possession of even a majority of the music men-

tioned in the course of the series provides the dancer with a fairly well rounded musical library. The months and subject matter of *Music Mart* articles, then, are as follows:

1927

September—Oriental and Spanish
October—Russian
November—Spanish and South American
December—Newly published music

1928

January—Children's music
February—American Indian
March—Musical Comedy and Vaudeville
April—Review of Season's Programs
May—Music on Phonographs
June—Chinese and Japanese
July—For Reproducing Piano
August—Collections and Albums
September—Ballets

Meanwhile, until the harvest of the first crop of fall dance recitals presents us with fodder for musical reflection, we venture to mark the season's opening with a collection of items that have been accumulating in the department notebook. They consist of odds and ends of dance-musical lore that we have been unable to catalog, random bits that are individually unimportant, but which yet may produce a genuinely helpful idea for some of the dance brethren.

For an Apache Dance

A FEW recent inquiries indicate that *L'Apache* with its many variations still retains its appeal for dancers. One can hardly think of this dance in any of its forms

without recalling the one piece of music invariably associated with it when it swept into popularity many years ago. The title of this seductive waltz, so widely known, is *L'Amour de l'Apache*, composed by Offenbach. It is a wantonly beautiful thing, but it has been done in concert and vaudeville almost as many times as the proverbial *Hearts and Flowers* has been played by moving picture pianists. The dance itself, by virtue of adaptations and alterations, still holds its fascination, so there is little wonder that our inquirers have sought music less frequently used. We discovered two splendid waltzes for an Apache routine. The first is *The New Valse Chaloupée*, by V. Scotti, which opens with a wild sort of introduction, goes into lively staccato first part, and has a middle theme of the smooth languishing variety. The other number is *The Night Owl*, by Pierre Martin, the shorter and simpler of the two. Both pieces are by no means new, but were written originally for Apache dancers; and are published by Edward B. Marks Music Co., of New York, for piano or for orchestra.

The Vogue for Classical-Jazz

THERE is a general tendency nowadays to make a lady out of jazz. A great many high and beetled brows are finding no end of significance in the tendencies that take their source from Tin Pan Alley. A small and enthusiastic group of musicians, albeit a trifle muddled as to just where jazz ends and the classical begins, are devoting themselves to serious attempts at mingling

(Continued on page 65)

The PRINCESS DOES a TAP DANCE

*Being the Modern Version of
a Chinese Character Dance*

*As Arranged by Paula Trueman and James Cagney
and Danced by Miss Trueman in the Grand Street
Follies of 1928*

Described by Ray Moses



ILLUSTRATION I

FIGURE I

BODY facing right-stage, eyes front, feet together, hands in front of chest, left hand clenched with forefinger upright in conventional fake-Chinese position, right hand holding folded fan upright:
Triple-tap (brush forward, back and down) with right foot..... 1
Triple-tap with left foot..... 2
Brush right foot forward..... AND
Jump on right foot..... 3
Jump on left foot..... AND
Jump on right foot..... 4

2 Bars
Repeat all of this figure beginning with left foot..... 2 Bars

Break

Body facing front, triple-tap with right foot, finishing with right foot crossed over in front of left foot..... 1
Step sideways to left with left foot AND
Step in place with right foot..... 2
Cross left foot over in front of right AND
Step sideways to right with right foot, toes pointed inward..... 3
With feet together twist on balls of feet so that lower half of body is turned to right and upper half with arms is turned to left..... AND

Triple-tap with right foot, finishing with right foot crossed over in front of left foot 1
Step sideways to left with left foot..... AND
Step in place with right foot..... 2
Bring left foot up alongside of right on half-toe..... AND
In this position drop head to the left... 3
Drop head to the right..... AND
Drop head to the left again 4

2 Bars

Counts

On balls of feet twist body so that lower half is turned to left and upper half with arms is turned to right..... 4

FIGURE II

Counts

Facing front, shoulders hunched, hands folded in sleeves (like a muff), face expressing slyness and mystery (supposed to be typical of the Chinese), eyes turned right:
Triple-tap with left foot..... 1
Triple-tap with right foot..... AND
Jump sideways to the left with left foot..... 2
Close right foot up to left foot..... AND

1 Bar
2 Bars Jump sideways to the left with left foot 1
Kick to the right

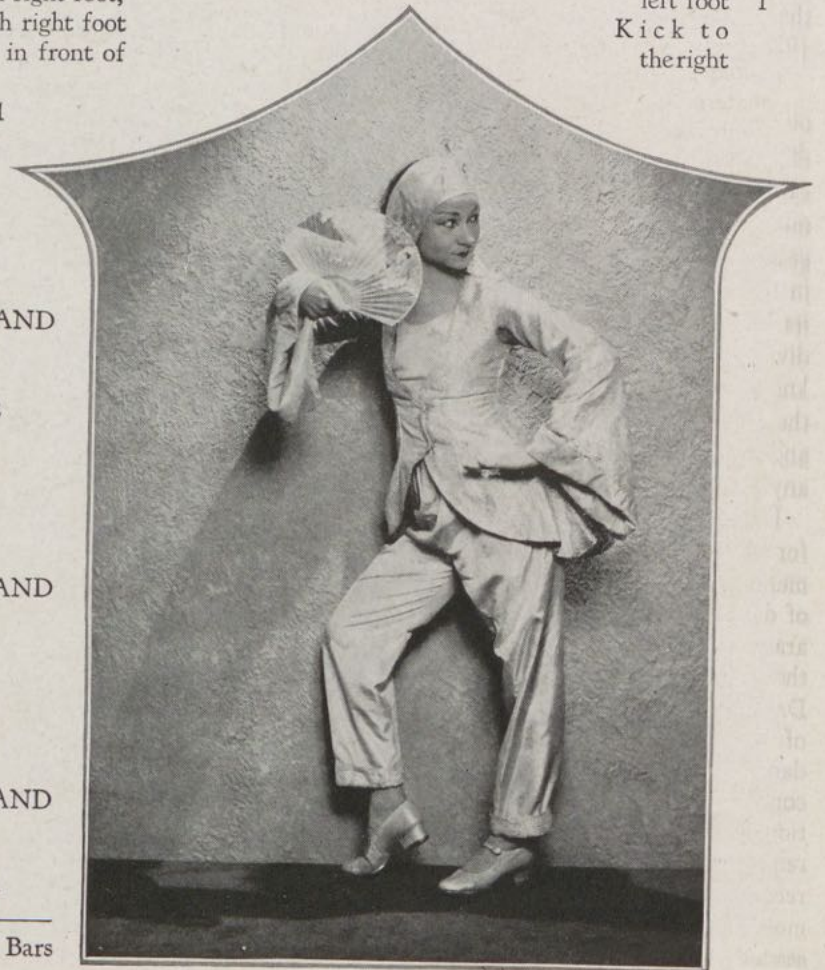


ILLUSTRATION II

with right foot.....	2
Step on right foot turning right to face up-stage.....	3
Pivot on ball of right foot to face left-stage.....	4
Bring left foot up alongside of right foot on half-toe.....	AND
	1 Bar
Repeat all of this figure twice.....	4 Bars

Break

Facing front, triple-tap with right foot, finishing with right foot crossed over in front of left.....	1
Step sideways to left with left foot.....	AND
Step in place with right foot..	2
Cross left foot over in front of right.....	AND
Draw the fan in right hand out of the opposite sleeve with a twist of the wrist so that it opens out.....	3
Turn the fan flat, parallel with the floor, in front of chest.....	AND
Turn the left arm out to side, elbow and wrist bent as in	

fan to left.....	1
Turn on toe of left foot and heel of right foot so that toes turn out, heels together, knees straighten, head upright, moving fan to right, left arm remaining in right-angle position.....	AND
Repeat both these steps.....	2 AND
	1 Bar
Repeat all of this again.....	1 Bar
Repeat all of this figure twice again	

over in front of left.....	3
Jump on left foot.....	4
	2 Bars
Abruptly turning body to left-front, triple-tap with right foot, finishing with right foot crossed over in front of left.....	1
Fluttering fan in front of face, take 3 skips (left, right and left) toward left-front.....	2-3
Finish facing left-stage, right foot hooked behind left knee.....	4
	2 Bars

FIGURE IV

Turning to face right-stage, step forward on right foot (Illustration II) and then bring left foot up on half-toe along side right foot.....	1
Repeat this step with left foot, right foot and left foot again.....	AND-2-AND
	1 Bar
From behind fan, peer	



ILLUSTRATION III



ILLUSTRATION IV

Photographs of Paula Trueman by Pinchot

Music for this routine appears on page 54



ILLUSTRATION V

Illustration II.....	4
	2 Bars

FIGURE III

Moving to right-stage throughout, and facing front:

Turn on heel of left foot and toe of right foot so that toes turn in, heels out, knees bend and head drops to the left, moving

beginning with the toes-out movement, throwing the accent of the step off the beat of the music.....	2 Bars
--	--------

Break

Triple-tap with right foot finishing with right foot in back of left, in position of Illustration I.....	1
Jump on left foot.....	2
With fan under chin triple-tap finishing with right foot crossed	

slyly from the left of fan.....	1
Moving fan to the left, peer from the right side.....	AND
Moving fan to the right, peer from the left (Illustration III).....	2
Bring fan down in front of chest....	AND
	1 Bar
Repeat this entire figure beginning with the left foot.....	2 Bars

(Continued on page 63)

CHINESE
BELLE

THIS original selection by Sven van Hallberg was written especially for the dance executed by Paula Trueman, the routine for which appears on the two preceding pages. *Chinese Belle* is admirably dedicated to the dancer by the composer.

STUDENT and STUDIO

The New Season Commences, Bringing Teacher and Pupil Back with Renewed Enthusiasm to Find Inspiration and Development in the Dance

Bigger and Better

ADANCING school, like any other school, is as good as its faculty, and the more expert teachers on its staff, the bigger and better is the school, and the more advantages it has to offer its pupils, so long as each pupil gets individual attention.

Elsa Findlay, that expert on Dalcroze Eurythmics, has reopened her New York studio this fall with two eminent teachers added to her staff. The first, Ronny Johansson, internationally famous artist who has won so much praise from the concert world. The second is John Martin who, besides being a fine dramatic instructor, is a

Suzanne Nattova, studying in the Clustine School in Paris, is ambitious to dance like her famous sister, Natacha



of the musical comedy specialties and ensemble work.

Louise Revere Morris has returned from her summer's work in the Manhattan Theatre Camp at Peterborough and reopened her school of Rhythm and Natural

Paula De Cardo, a pupil of the Edith Lindsay School of Hollywood, does excellent Russian work



Philip Newberg

Dance with a greatly augmented curriculum. Miss Morris believes in the more complete development of the dancer and so has inaugurated courses in voice control and correct speech, under Margaret Prendergast McLean, Dalcroze Eurythmics under Marguerite Heaton, and costume designing under Catherine Doolittle.

Constantin Kobeleff has removed his studio to bigger and better quarters. He is now on the fourteenth floor of the new Gallo Theatre Building in the heart of New York.

The popular dancers, Jack Donahue and Johnny Boyle, have opened a school of stage dancing for professionals and

The little back-bending splitter is Lily May Scoggins, a pupil of Marv Nick Lovelace of Dallas



A pose showing fine appreciation of line and rhythm gained through the study of Dalcroze Eurythmics by Regina Beck and Virginia Miller, pupils of Elsa Findlay



non-professionals. Already they have attracted an unusually large enrollment for a new school. No doubt they deserve it.

Physical Education

PROBABLY the only dance studio in the country connected with a college is the Lombard Studio of Dancing and Stagecraft, of which Miss

frequent contributor to THE DANCE MAGAZINE and the dance critic on the New York Times. Miss Findlay has the excellent habit of giving informal demonstrations of her pupils' work in the studio.

The Cortisoz School of Dancing in Philadelphia is another school which recognizes the importance of getting the best teachers available on their staff. This year Alexandre Gavrillov will teach ballet and dramatics. He will be assisted by Mlle. Vera Strelska. Lenora, the former instructor of the Tiller girls, will have charge



Frank E. Norris

Ann Connelly, one of Betty Chown's Rosebuds, appeared in the Florida sequence of *The News Parade*, a motion picture

Margaret M. Stookey is the director. The Lombard College requires students majoring in Physical Education to take four years of dancing with Miss Stookey in order to get a degree in Physical Education. A course in theatrical costuming is also offered. The studio presented their fifth annual dance revue recently and they say it was the most successful one ever given in the College.

World Fair

FOR the Chicago World Fair of 1933 Adolph Bolm has been selected to (Continued on page 67)

J. B. Williams



Biscayne Studio

Arlienne Zion is a clever little song and dance artist training with F. W. Kehl of Miami



Laura Sage, Ethelynn Mann and Carmen Perrone, three pupils of Feodorova Hentschel of Cincinnati as they appeared in their *Idol Dance* recently presented

This serious group of pupils is being thoroughly trained for ensemble work by Helen Doty and has already made professional appearances





PERHAPS any girl could grow suddenly beautiful under the stimulus of hearing her own lyrics from the smartest of casts in the smartest of musical comedies. Perhaps no words of praise, no words of love, could sound quite so sweet as her own little song of success in the form of verses that snap and sing and then echo from radios, pianos and back porches. I thought at first that this was the cause of Nina's sudden and surprising beauty. For love her though we do, we could not have denied that the gods had granted her a rhythmic brain rather than beauty. But on this momentous opening night, with the theatre atwitter and the orchestra encouraging the suspense by its squeaks and squawks, she seemed to glimmer and glow like a new star in a clear heaven. A color like the first breath of dawn touched her cheeks and a deeper rose accented her smiling lips. Then I did not know that Nina was inclined toward rouge or a lipstick; so I thought it was excitement. But I learned another story.

Our box was dotted with chic coiffures and lovely gowns. Nina wore a white moiré with a cluster of waxen gardenias at the shoulder. She leaned toward me and said, "I've made a great discovery—a most important one."

"That you're in love, that you're going to do serious verse or that your dearest friend is your dearest enemy?" I asked.

"It's ever so much more important than any of those things. It's a new lipstick. I've hoped to find just this kind for years. If I don't tell you about it now, later when we're being applauded or booted off the stage, I may not care. And it would be on my conscience, Marjory, if I didn't pass this precious bit of news on to you."

"I've never used rouge or lipstick. Not because I objected to them but because I could never find the right shade, especially in the lipstick, and because I never could find the one that didn't have to be replaced every time I talked too much. I tried them, from orange to carmine, only to leave blobs of color on the rims of glasses, my napkin and my handkerchief. I've begun a meal with a perfect mouth, only to finish with an effect altogether clownish. Show me the half-smoked cigarettes after a party, and I can name every feminine guest without fail. Now I can walk into a shop and ask for a lip-stick that will not come off. And what is more I get it."

Stage lights began to glow in warmer tones. All the tension of a first night gripped the audience. Throughout the Three Acts we responded to the smart dialogue, the delightful music and Nina's lyrics. Of course her success may have brought about her great ultimate adventure that night, but I am inclined to think it was that lip-stick. Because no Prince Charming really cares whether his best comrade

can do light, laughery lyrics. But about lips that are alluringly lovely and cheeks that suggest a rose—wild or tame—that is quite another matter.

However, it is my business now to report more of the lipstick. It is what we have all prayed for—food-proof, water-proof, even kiss-proof. No matter what your natural coloring is, no matter whether you are a dashing Spanish beauty or a little white angel, there is but one stick for all. And its tone blending exactly to your coloring is flatteringly natural.

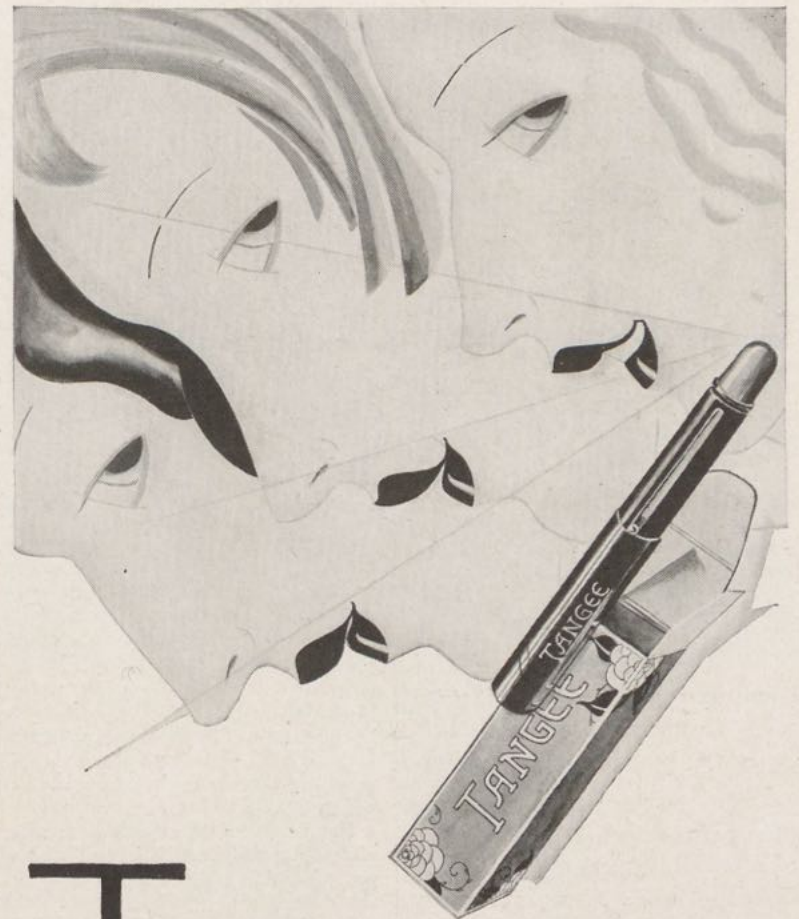
By this time you will probably suspect that your editor has had too much vacation—or none. But let me tell you that this lipstick's chameleon charm is due to a secret process of manufacture. Instead of mere pigmentation in a cream base, here is a stick, specially processed, the color of pale orange. When it comes in contact with the lips, the color instantly changes, according to the degree of your natural coloring. The final shade is a beautiful rose, varying in intensity to your natural color. If your skin is dark, which means that the color of your lips, too, will be dark, this stick adds a radiance and velvety smoothness of a rich, deep tone. If you have the fine, delicate coloring of a pink rose, the stick will intensify it. If you wish to keep your coloring delicate, subtly alluring, one application of the stick will suffice. If you wish a more brilliant shade, apply the stick two or more times. With every application, the color deepens.

A few thoughts on the art of lip-sticking may be helpful, for it is an art, indeed. Be sure that the lips are free from other rouge, powder, etc., before applying this stick. A dab of cream on cheesecloth or a touch of lotion does the work. Begin at the center of the upper lip and rouge lightly in up and down strokes, following the natural shape of the lip. Make this application very light. Never rouge quite to the corners of the mouth, unless yours is very, very small. Up and down strokes follow the natural grain of the lips and produce a smooth appearance. Follow the same process in rouging the lower lip. If your lips are well shaped and satisfy you, then you can repeat with the stick if you wish a deeper color.

Now for a little "art" work on the mouth that is not quite as cameo-carved or as perfect as we wish it.

The mouth that is too generous should be rouged lightly from the center, blending gradually toward the ends until here the rouge does not show at all. Now make a second application at the center of each lip, having a small circle in mind. Thus you concentrate your color, giving the illusion of a much smaller mouth. If the lips are thin and not too long, they will gracefully bear rouging over the entire surface. If the lower lip is too full, rouge it lightly, carrying

(Continued on page 58)



TANGEE

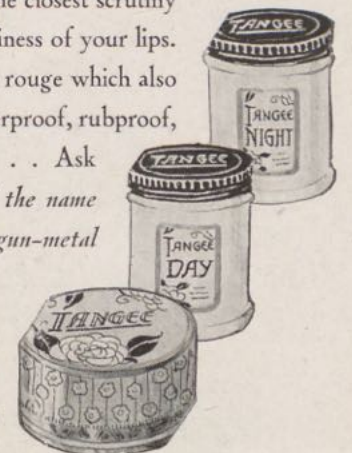
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6—How often do you shampoo your hair?

7—Hair fine or coarse?.....

8—How often do you brush it?.....

9—Have you a suitable brush?.....

10—Previous treatment used?.....

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(Continued from page 57)

the heavier color tone in the upper lip. Reverse this process when the upper lip is too full. For the very full mouth, rouge it lightly, and then in the circle manner, as mentioned above.

If your mouth happens to be one of your less perfect features, then rouge it lightly, just enough to suggest pleasing color and smoothness, but not enough to draw the eyes to it like a magnet. And this is just what bright color will do. The wise woman learns just which of her features should be intensified and which should be modified.

An easy way to simulate the much famed Cupid's bow is to leave a fine, unrouged line down the center of the upper lip.

From a practical, as well as artistic viewpoint, this lipstick is well worth your choice. It is firm enough to apply the desired amount of color without a bit of waste. It is said to last five times as long as the average stick. There is just enough cold cream in it to keep the lips soft and smooth, even with winter winds. Yet it never gives that disagreeable feeling of being too creamy. Lipstick and rouge for evening should always be brighter than those for day use. In the case of this stick and face rouge, also, a second application does the trick. Thus, it is not necessary to keep a day and night shade at hand.

Two forms of rouge also carry out this dawn or rose tone. One is a crème, the other dry. By all means begin your day with the crème. It is prepared with an excellent vanishing cream base, which becomes a permanent part of your complexion until soap and water or cream remove it. This means that you may enjoy a day of shopping, a matinee or evening, a day of sport or an evening of dancing without once wondering if your complexion has faded to look as tired as you may feel. The dry rouge, of course, is a little life-saver, always ready at a moment's notice to rejuvenate and revivify you. Use it to touch up your other rouge if you wish to intensify it. While a crème rouge is preferable in deference to your lovely skin and because of its longevity, a dry rouge is quicker and easier to apply. Both rouges come in a shade which, like the lipstick, blends to your own true beauty.

The manner in which you rouge controls the impression that your face creates, especially as to its shape. If you are so fortunate as to possess the coveted oval face, the color should be applied in a half-moon shape, the center of which should be the cheekbone, on a straight line down from the outer eye corner. Have the color fade gently toward the lower cheek and upward toward the temple. If you have gorgeous brilliant eyes, you may rouge brilliantly. If your eyes are smaller and not brilliant in color, rouge

lighter, so that the eyes' hue may be prominent rather than the color of your cheeks.

The full face will find that rouge applied higher on the cheek-bones and in toward the nose suggests length as does also a dab of rouge on the chin. The long face will find that rouge applied quite low on the cheeks detracts from its length. This face should never use it on the chin. A dab of rouge under the end of the long nose foreshortens it.

Today many coiffures draw the hair off the ears. These are smart and attractive only if the ears are lovely. If you will rouge the lobes carefully, it will give you a radiant, healthy look.

I should have begun this story about a cream for day use, because a perfect foundation cream is the first step toward a perfect make-up. My preference of the moment is of the vanishing cream family, but it does not vanish as completely as some creams do, leaving little more than when we began to apply it. Instead, it leaves a delicate film, which protects the pores against clogging, which happens, no matter how pure your powder and rouge. This also means that your skin texture will appear soft and beautiful and that your skin is protected from the wind and the sun. Pat this cream into the face, until it has a slightly moist feeling all over, carefully removing any surplus.

There is a powder, too, in one of the lovely pastel tones that will blend perfectly with your skin, or white, if you desire. Powder is indeed the finishing touch of our toilette. It is the film of illusion that we draw over the rouge on our cheeks or the slight shadow we may have used about our eyes. But powder must do this, and no more. It must not cake or pack or glare from our noses. It must film, ever so gently. This does not mean that it be a light mist that blows away with the first breath of air. This is the criterion of a perfect powder: it must mask our little imperfections, our freckles perhaps, yet be not apparent to the eye as an extraneous application. That is asking a lot we must admit, but our favorite powder does it, as a trial will prove to you.

One good night step is also necessary for true beauty. That is to apply a nourishing cream to the face before entering slumberland. The eyes particularly need this kindly attention. Pat this cream very gently under and above them, and about the laughing lines of the mouth. Little attention like this means a radiant, rosy face on the morrow. And I know of no luck charm that starts a happy day half so well as this.

One last word as to how we touch our faces. Let it be gently, oh, ever so gently, as if we were handling fine



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(Continued from page 58)

chiffon hosiery or orchids. A rough touch irritates fine skin, stretches it, and causes premature lines and other undesirables.

Since Nina started me on the road to true beauty, I think I should tell you what the charm of the correct lipstick meant in her life. On my desk as I write, there is a stiff, formal white envelope. Inside it is beautifully engraved, and reads something like this: "Mr. and Mrs. Walter Peyson Girard request the presence of.....at the marriage of their daughter Nina . . ." You know the story.

Dear Madam:

I am a young girl of nineteen. This is my trouble. I have superfluous hair on my face—a lot of it. Especially am I bothered with a "mustache"—noticeably darker than my hair. I think the growth commenced seriously about six months ago. Please advise me—I'm nearly frantic.

A.

In a case like this you should consult a skin specialist. Very likely there is some definite cause for this growth since it has come recently. Meanwhile, if you will apply peroxide to the skin with absorbent cotton whenever you think of it, it will bleach

the growth so that it will be less apparent and gradually destroy it. If it is making you unhappy, go right to a skin specialist and get his advice.

Dear Miss Maison:

I have good hair, skin, nose and mouth, but my eyes cause me trouble. They are fairly large but light in color—a kind of greenish grey. My brows and lashes, though not scanty, are very light. Isn't there some way I can accentuate them, especially for evening? My skin is fair and my hair is light brown.

E. T.

Indeed, yes! For day, use an eyelash cosmetique in brown. Dampen the brush, draw it lightly over the cosmetique and brush the brows very lightly. Be careful to apply the color to the hairs in the brows and not to the skin. Now apply the cosmetique to the lashes. The lashes may be made heavier than the brows. A brown color if skilfully applied, will not be noticeable during the day.

The real trick comes with the evening. For you can use one of the adorable shadows now to had at about one dollar. If your eyes are large enough, you may care to use one of

(Continued on page 61)

BLACK and BLUE NOTES

(Continued from page 49)

questions I can hardly answer because of their personal nature. His recent success with two bands: one at the Château Madrid and the other at Castillian Gardens, Lynbrook, Long Island, is all to the merry.

Notes Here and There

GINON D. J. COLLINS, whose photo graces this dept., played the opening of the new Ritz Hotel roof in Minneapolis, featuring a girls' orchestra with the Fan Tan Revue. Understand it went over well. The Nautical Orchestra, under Emil Blaha of Omaha, is roading it again this fall. Jimmie Wilkins, formerly with his own Mississippi Serenaders, is first saxing with Varnie Varnadore and his Kentucky Ramblers, soon to jump East. Arnold L. Carpenter has temporarily broken up his outfit, but is probably reorganized by now. Forrest O. Bobbitt is taking twelve men and a sister team into vaudeville this fall, after using ten men over the summer in The Tent, Columbus, O. James Stross and the White Way Serenaders are playing the Venetian Inn, Cleveland, O. Bob Morken is barnstorming it around Minneapolis. Further praise of Jack Virgil and his Club Casa del Mar outfit in Santa Monica, California, comes from his patrons out there. Red Nichols has signed with

E. B. Marks, New York publishers, to orchestrate red-hots for ten years. Johnny Hamp's Kentucky Serenaders suffered a severe loss when Clayton Tewksbury, trumpet, died recently. All the sympathy to his widow. Buzz Thornton, used-to-be saxophonist with Anson Weeks, is leading a new band in the Hotel Senator, Sacramento, Cal. Ray Fox, of Gus Arnheim's Ambassador Hotel, Los Angeles, Orchestra, has taken a band into the Montmartre, same place, succeeding Vince Rose and Jackie Taylor.

New Plans

GEORGE HALL, who built considerable New York rep playing the Arcadia Ballroom, recently succeeded Hal Kemp in the Manger Hotel, here. Kemp goes barnstorming.

Waring's Pennsylvanians did four weeks of B. & K. time before going into rehearsal with the George Choo musical comedy for fall opening in New York. And lastly, Paul White-man has sixteen weeks of concerts booked by F. C. Coppicus.

—KEYNOTE

Orchestra leaders, this is your department. I want to hear from you wherever you are. Why not send me a photo of your band and the latest news of your outfit?



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NED WAYBURN SHOWS the WAY

(Continued from page 27)



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Toe Shoes, Linen, Pink or White.....	\$4.50
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business brains in his head. He took all that invaluable stage experience of his and used it in developing his school. He studied ballet, and then condensed the usual four-year course taken by most students to a systematized class that covers every important phase of ballet work, but consumes only a comparatively small portion of the student's time. He calls this the "Americanized" ballet.

To him . . . time is everything. No one should waste it, and his classes are arranged along this principle. Every type of dancing is taught, but also every type is condensed and only the essentials stressed.

He has completed a home study course that is a masterpiece. It took months, yes, and even years, of dictating to compose this course, which is now being used all over the United States. Mr. Wayburn claims he does not know the reason, but it was not until this year that avalanches of orders flooded the home study department. That is probably the public's answer to his recent extensive tour of this country, wherein he made a careful study of national dancing conditions, removing the prejudice of rival teachers. In the beginning, out-of-town teachers did not like Ned Wayburn. Now, out of the ten thousand dancing instructors in

America, over twenty-five hundred use the Wayburn method.

His keen executive brain has devised a scheme which will enable him to open chains of dancing schools throughout the United States, in every city that houses a Keith-Albee vaudeville house. Fifty-five cities to be exact. Fifty-five buildings flashing the electric sign, "Ned Wayburn's Studios of Stage Dancing." More power to him, this thoroughly human dynamo. He never spares himself, and knows full well the value of a dollar. So he not only teaches dancing in his school, but pupils learn of stage contracts. There are make-up classes, and fully equipped wardrobe rooms. He knows his business, this Wayburn.

"Just what do you teach pupils like Raymond Eisenman?" I asked Wayburn.

"All my students learn the same things. Whether they want to just reduce or become dancing stars on the stage. Stage dancers should master every type of dancing, and those in my school are obliged to go through the entire curriculum. It is like a university. First, comes the limbering and stretching courses. After that their muscles can stand anything. Musical comedy dancing, tap, soft shoe, ballet, yes, even the boys must take my simplified Americanized ballet course. After each type of dancing has been

learned, a student is on the road to stardom, not before. The fact that my school teaches so many different kinds of stage dancing does not mean that a pupil spends the greater part of his life here. No, all my methods are condensed, put on a time-saving basis.

"My stars of tomorrow will be numerous. That little Eisenman boy you saw, Gus Shy, who made such a hit in *Good News*, Polly Walker, who was featured in George M. Cohan's *Merry Malones*, Ruth Goodwin in George White's *Scandals*, Jane Sells who directed George White's ballet last year, Claire Luce, little Mary Jane, Denny Moore in *The Trial of Mary Dugan*, Charles Sabin who danced with Barbara Bennett, Eleanora Ambrose, Maurice's widow, and Margie Barrett, who has proved herself a great favorite by playing the violin and dancing at Texas Guinan's. There are numerous others, but you just watch these young ones!"

With that advice ringing in my ears, I left him, this affable business man, who helps his pupils to save time and money by teaching them the most important feature of his vast theatrical experiences, namely, showmanship. After talking to him, and making a tour of his huge school, my hint to would-be dancers is . . . take for yourselves a new motto . . . simply . . . "Show Me the Wayburn!"

WHY LUPE VELEZ LAUGHS

(Continued from page 29)

back to her her lyric feet and ecstatic figure.

The Indians of Mexico were her school teachers prior to the convent days and along with the three R's they taught her ritual dances, evoked from their blood histories.

She went to the convent and dancing was among the forbidden fruits. But Lupe and dancing, both the children of music and of love, could not submit to a world where patient feet paced to the dirge of plain song. When the good sisters took away the victrola needles Lupe used her finger nail and evoked music from the records while her feet kept tattooing time.

After a time the nuns grew weary of so much vitality. Such dancing feet were never made for cloisters and retreats. Lupe went back to Mexico City and the job of being the man of the family.

The adored mother, the gentle sisters, the discouraged father, the small brother were distraught. What could they do? "Can't I do the dance?" fiercely, imperiously demanded Lupe,

Her mother thought she could. Her father thought she shouldn't. Her sisters sewed fine seams and didn't know. But Lupe's mother had once sung grand opera. She had theatrical friends. She took Lupe to a manager and explained. The manager gave Lupe her chance. And on the night of the chance Lupe knew the first and last fear of her life. All those eyes, those seas and seas of eyes. All looking at little Lupe Velez who was daring to step from convent walls to the footlights. She quailed and quaked.

She knew that she was standing at the cross roads of Failure and Success. It was for her to choose. On the one hand stood money and fame and the soft and gracious ways for this beloved mother. On the other hand ignominious failure, hisses and jeers, the stark ways of Want.

Lupe flung back her night-black hair, her generous scarlet mouth bared her gleaming white teeth. She'd show 'em! She galloped on to the stage, shimmying, singing. She called "Hello, Cutie!" to the inevitable baldhead in the inevitable first row. She made mock of her Mexican sweetheart sitting in the front row, too. She had forbidden him to come. She sang *Charley*,

My Boy and any other familiar tune that came to her mind. And the Mexicans flung coins, furs, gloves, candies, cries of adoration . . . Lupe Velez was the hit of Mexico!

And a few months later, when she was just eighteen, through the advice of an American lady and of Mr. Richard Bennett, Lupe came to Hollywood.

Mr. Bennett took her to see Fanchon and Marco and they signed her forthwith. More triumph. The powers of the *Music Box Revue* espied her. She went to them. She did what she had always done, whatever came into her head. She danced and sang and made fun. She laughed and played. She captivated. Encore after encore until Fannie Brice told her what had happened . . . Lupe speaks with the most affectionate admiration of Fannie Brice. "I would do anything for her. She was so good. After the show she asked me to go to Miss Norma Talmadge' to party. I couldn't go. I didn't have the dress. Miss Fannie Brice she offer me one of her own. But I couldn't wear. I had to stop at home. That was the great disappoint."

But there were no more great "disappoints." After the *Music Box* came the producers, offering, Metro. A little work with Hal Roach. And then the emissary of United Artists. A test was made. Mr. Fairbanks took one look. "Sign her!" and the first chapter of the story had ended.

Lupe still laughs. She adores her mother. She has her young brother in a Military Academy near at hand. She lives with her mother and her little old grandmother. The dance of herself has been set to the tune of triumph.

Coming!

IN the November issue of THE DANCE MAGAZINE begins the series of articles, *Dancing Before the American Public*. The first of the series of eight articles is by Michel Fokine, who writes on the ballet. In it he reviews the position of ballet in this country, and forecasts the probabilities of the future.

Don't miss the first of this authoritative series in the November DANCE MAGAZINE, on the news-stands October 23rd.



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(Continued from page 59)

the beautiful green shadows, which will enlarge your eyes and make the eyes themselves appear a denser green in color. If you wish to create the illusion of gray eyes, then by all means use one of the shadows that comes in a dark bluish gray. This is truly delightful.

With the fingers, smooth the cream gently into the upper eyelid blending carefully so that the cream is not noticeable. The French apply it in a crescent shape reaching over the entire upper lid to the eyebrows. This, however, is a little bizarre unless that is your natural style. If the cream is smoothed lightly over the lid and the outer eye corners elongated slightly, it will suggest lovely, deep shadows that add beauty, depth and mystery to the eyes. Never use shadow beneath the eyes. This merely suggests a haggard, worn face. Write me for names.

Marjory Maisou

Our beauty suggestions this month include the whole family from little sister to grandmother. Your age, your coloring, your disposition, does not matter in the least. Here is a wholesale beauty secret that will work more wonders in five minutes than you can imagine.

And no matter whether you live on Fifth Avenue or thousands of miles away from that smart parade, the secrets of the loveliest ladies will be yours if you will write to Marjory Maisou, Beauty Editor, THE DANCE MAGAZINE, 1926 Broadway, New York City. A self-addressed envelope is our only demand.

Transplanting the SPANISH DANCE

(Continued from page 23)

pulse of their people. Those who pleased them were showered with pennies and larger coins; those who failed were hissed out into the street. Incidentally, it is this element in an audience which Spain's greatest artists strive hardest to please; for if they, too, fail in authenticity or ability, only hissing will be their prize.

"So, with old Matías I went to these cafés. At his encouragement I went to the floor and danced for these men. Here was I, Spanish in blood, but American in upbringing, trying to please one of the most difficult and frankest audiences in the world. But when they threw pennies and coins at me, I knew I had succeeded. And old Matías was pleased."

When he returned to the United States soon after, he appeared under the Ziegfeld banner when that now famous impresario was in his early days. Juan de Beaucaire danced in the first three *Follies*, beginning in 1907. After that he was in *Miss Innocence* with Anna Held, and in the *Land of Joy* company, a famous company of Spanish dancers which had success in this country. Later he appeared all over Europe with Rasario Guerrero, one of Spain's most noted beauties. He danced, at one time or another, in every country in Europe, excepting Spain. His family connections there would not permit it.

Now he devotes himself exclusively to teaching, though he is of independent means,—pretty sure proof that he dances and teaches purely for the love of it.

"My ambition," he went on to tell me as we sat in the anteroom of his studio, "is to present in this country the closest to pure, authentic Spanish dancing that American audiences will take. You know that there are many

points in the authentic regional dances of Spain which, because of their reserve and traditional meaning, might be laughed off the stage here. This is sad, but only too true. But little by little I believe it is possible to initiate more and more of the real thing so that some day American theatregoers will be able to see and understand the dances that really and truly express the Spanish people and their emotions.

"As a result of this situation, I do this: I take the many steps and variations in a certain type of dancing and cut out from it what will not go here. I never Americanize a Spanish dance. By that I mean I never change a step or a movement. I merely delete what will not go and use what will: simply a process of elimination. And I find this works. I have girls out in vaudeville now who are successful because of this; others who have studied under me at various times have had the same result. So little by little, Americans will be able to comprehend more."

"You might mention," Mr. Beaucaire said, "that I considered María Montero to have been one of the finest dancers and teachers of the Spanish work in this country. And Trini is one of my sincere admirations. By her elegance, her authentic posturing and her castanet work, she has done a great deal to popularize Spanish dancing in this country. Whenever possible I send my pupils to see her."

And here is some encouragement: he sincerely believes that the American-raised girl is, outside the native Spaniard, the best material in the world for Spanish dancing. Because she has personality. True, Spanish girls are more reserved and haughty, but American audiences don't like hauteur. So here, at least, the American girl stands supreme.



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The STAGE IS NOT the ONLY PLACE for DANCERS

(Continued from page 48)

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teaches only in her leisure time. She has been able in this way not only to pay for her training but to accumulate a little capital for her summer studies and, if she ever decides to begin classes for herself, she ought to have a little surplus on hand to cover initial expenses. Surely it is an admirable thing for a girl of sixteen to have prepared herself for the work she loves most, to have acquired special training for it and to have done all this without being indebted to anyone.

Mr. S. Tichenor Smith of Toronto has had much the same experience. Many of his pupils have regular occupations and are self-supporting. Quite frequently they are offered engagements in road companies, but he says that they nearly always refuse. They prefer to earn a regular income of from twenty-five to forty dollars a week rather than to gamble on the uncertainties of a road show and to come back without a cent because the expenses of traveling have consumed all their earnings. They get frequent opportunities to perform locally before women's clubs and at other entertainments and they are satisfied with this. Those who wish to become teachers save some money each year and, after they have a good general foundation, they give up their office jobs and devote themselves exclusively to normal work, earning some part of their expenses at least by teaching ballroom dancing or acting as assistants to other teachers.

One important reason for the failure of some dancing teachers to make a good living is this: they do not organize their activities on a business-like basis. Dancing is an art to be sure; but the organization of classes or a school is a business venture and it must be undertaken in a methodical manner.

Any business has two phases: Buying and selling.

The buying end of a dancing teacher's business is her training. Her course here is fairly obvious. She must go as far as she can with a local teacher or, perhaps, move to some larger city where she can secure better training. It will probably be well worth while for her to make every effort to spend at least one summer in New York or in some other city where a nationally-known teacher has a school, because that is in itself a good advertisement for her when she begins to organize classes.

One of the first things she must realize is that she cannot be successful if she teaches only one kind of dancing. She may begin with ballroom dancing because it will help her to earn money more quickly than any other kind. Then she should begin to study whatever type of dancing she is most deeply interested in and, as she begins to get returns from her classes, study as many other kinds of dancing as possible. If she is to specialize in classical ballet, she must be prepared to continue her studies indefinitely. No ballet student is ever through studying.

The teacher today is beginning to realize that she must know something of music. After all dancing is not only

movement; it is the interpretation of music and no one can interpret music or help others to do so who does not himself know the fundamentals of musical structure: rhythm, harmony, dynamics.

Another important thing for the prospective teacher to study is the anatomy of the human body. Without some knowledge of the arrangement of bones and ligaments and sinews and tendons and the way in which they work she may do a great deal of harm.

When it comes to the selling side of her undertaking, she can profit to a great extent by the experience of other teachers. She must realize that she cannot offer her wares casually. She must make a definite, conscious effort to present herself and her work under the best possible conditions, just as a merchant presents his wares in the most attractive manner possible.

Beginning with herself, she ought to be a person well-formed, of pleasing face, gentle tactful manner and above all she must have a love of



A. Tomaroff of New York, who now has a school specializing in children's work, in a pose with Marta Nova

dancing that nothing can discourage. Such details as the hall or studio the teacher rents and the circulars she sends out must be carefully considered. They must make a good impression, must be in good taste if she is to attract the clientele that will be most profitable to her.

Mr. Bott brings up an interesting point in this connection. He says that many young girls who begin to teach fail to realize the importance of uniformity of costume for their pupils. He tells of visiting one school in which some members of the class had on bathing suits, some street clothes or sweaters; some had socks, some opera length hose; some had bare legs, some had on cotton stockings; some wore head bands, some did not; and there was every kind of shoe from a toe slipper to brown oxfords. The effect was one of untidiness and indifference. In his own classes he insists on a standard costume. Each girl wears a dress with a fitted bodice and a skirt three or four inches above the knees. This may be in any pastel shade. Shoes and shoe ribbons must match the dress and all pupils are required to wear opera length stock-

ings. A visitor to such a class gets a good impression of the teacher just as a visitor to a well-kept home gets a good impression of the hostess.

The mother problem is one of the most serious the teacher will have to face. She must be firm, from the very beginning, in her determination not to lower her standards to please the vanity of any parent. The mother who insists on toe-work for her three- or four-year-old daughter must be reasoned with. Here a knowledge of anatomy will serve the teacher in good stead; she will be able to explain to the mother just why it is bad for a child to begin toe-work until it is ready for it, both in physical equipment and in preliminary training.

The success of a dancing teacher, we have tried to show, depends not only on what she has to offer in the way of training but on the way in which she offers it. Four aspects of this problem have been covered so far: the appearance and personality of the teacher; the selection and planning of circulars and the hall or studio; uniformity of costume for the pupils, and the tactful handling of parents. There are, of course, at her command all the many resources of salesmanship, hundreds of ingenious ways by which she can appeal to the interest of her clientele and retain the enthusiasm of her pupils.

A teacher of ballroom dancing in the West plans his annual campaign in this way: he comes to New York in the summer and learns about a dozen new ballroom dances. On his return, he opens his studio with the announcement of three new dance originations straight from New York. In the middle of his season, if pupils begin to drop off or there is not a sufficient influx of new pupils, he offers three additional dances that have never before been taught in the city. Finally at the beginning of summer, when the public interest in dancing naturally wanes, he offers still further novelties to attract pupils. As he draws chiefly upon college boys and girls for his pupils, he uses the best possible bait for his angling: frequent novelties.

Every business man consciously or unconsciously formulates a policy. The dancing teacher needs one too. It is one of the underlying principles of merchandising today that it is bad business to knock a competitor and there is no more wholesome truth for a dancing teacher to take to her heart than this.

It is unfortunately too often true that the dancing teacher is merely a disappointed performer. If she fails to get regular work on the stage or is not of the stuff of which professionals are made, she turns reluctantly to teaching. This is deplorable. It is far better for a student to face the situation from the start, weighing all the possibilities of financial and artistic success, to decide at the outset to be a teacher, rather than to fall back on teaching as a last resort. Health, happiness and a good income await the girl who voluntarily chooses to share the joy she feels in the dance.

The DANCERS of VARIETY

(Continued from page 45)

tion, and commence a tour of the West Indies, Venezuela, Panama and the West Coast of South America, afterwards crossing to the Atlantic side and returning via Central America and the United States.

"If at the end of two years we return with the sum of twenty thousand dollars, we shall have won the bet with Mr. Davidov and he will have to make a contract with us to appear in a celebrated theatre in New York at a high salary. We shall at that time render the best dances from the countries we visit on our present tour. We shall use typical costumes and will have with us a native orchestra.

"Up to now, we have visited Cuba, Jamaica, Haiti, Santo Domingo, Porto Rico and Venezuela and from here we sail for Colombia.

"Our success has in every instance been enormous and the profit much greater than we anticipated. If we continue to do as well, we should arrive back in New York with more than double the amount called for in our bet. We have still a long way to travel and eighteen months left in which to do it.

"At present, we are performing for the Caribbean Petroleum Company, and have given exhibitions in the company's clubs and fields. The life is a little hard and tiresome, but nevertheless interesting. Things have happened to us which, hitherto, have been met with only in films. On our return, we intend to publish a resumé of all we have seen."

I have also heard this month from Frank Pitts and Mlle. Marie, a team

that has been appearing with success at New England night clubs. They enjoyed a long engagement at the Silver Slipper in Boston, and were well received in Providence, R. I.

Interesting visitors at the office were Mauriene and Norva, a team that goes in for apache, tango, whirlwind and adagio numbers. They are out on Stanley time for the summer, and they are booked for November 1 in Berlin.

Patty Mansfield writes from New Haven, Conn., to commend Gus Edwards' tab revue, *Ritz-Carlton Nights*, and especially Señorita Armida, a young Spanish dancer featured in it. Miss Mansfield wants me to interview the Señorita. Noted. But this little Armida wow hasn't altogether escaped our attention. The Department had something to say about her in the issue of last February.

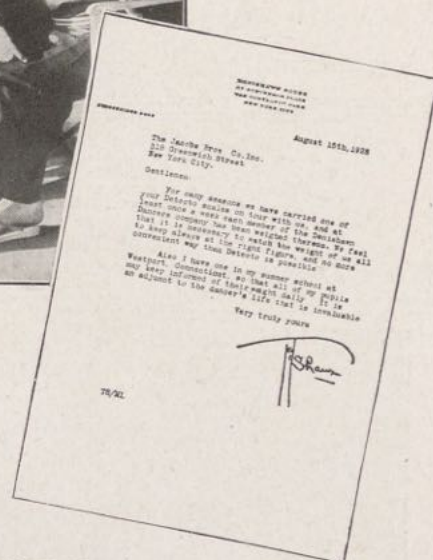
I just learned that from now on indefinitely only Chester Hale girls will appear at the Capitol Theatre, New York. They have won an exclusive contract.

Maryon Vadie sends a picture which I take pleasure in publishing. And Pauline Vincent, American dancer, writes good news about her success at European resorts.

If the followers of Mr. Evans' department, The Dancers of Variety, want to see any of their favorite vaudeville dancers interviewed, write in. Give the name of the individual or team, and mention what questions you'd like answered. He also invites suggestions and news items with photographs from professionals.



Ted Shawn sees that Ernestine Day, one of the Denishawn pupils, keeps at the correct weight.



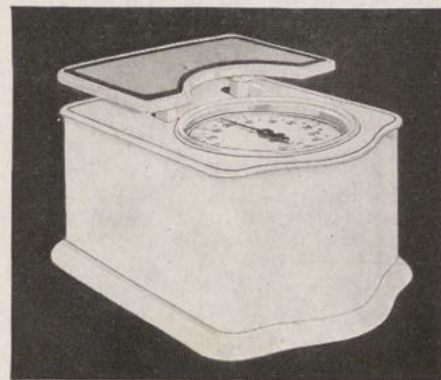
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The PRINCESS DOES a TAP DANCE

(Continued from page 53)

Counts	Turning left in place to finish facing front, step left, right, left, right	3—4
Repeat again first 2 bars of this figure	2 Bars	
Break		
Repeat action in first 2 bars of first break (following Figure I).....	2 Bars	

FIGURE VII

Facing front, tap right foot in front of left.....	1	Holding fan spread out between both hands in back, beginning with right foot, take 8 tiny running steps in a circle to the right lifting feet high in back and finish facing front.....	2 Bars
Hop on left foot.....	AND		
Tap right foot in back of left	2	With back to audience run up-stage—3 tiny steps and finish with a pirouette right into position as in Illustration V.....	1 Bar
Triple-tap with left foot, finishing with left foot in back of right.....	AND		
Step on right foot in place....	3	Feet remaining in same position bring hands out as in photo	1
Step forward on left foot.....	AND		
Step on right foot in back of left.....	4	Cross arms in front of chest.. Bring arms out again as in photo	2
Step forward on left foot.....	AND		
2 Bars		Hands in same position, bend knee of standing foot more deeply, or, if throne is used, be seated.....	AND
Repeat this entire figure 3 times finishing on last 2 counts with a triple-tap of left foot and a complete left-turn to finish face front	6 Bars		

FIGURE VI

In a grotesque Arabesque position (Illustration IV): Hop twice on right foot.....	1—2
---	-----

THE END



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ARE DANCERS BORN OR MADE?

(Continued from page 25)

posed all actresses lived, but she married young and had seven children. So she determined to give all seven the chance she had missed. Mary appeared at lodge parties, benefits and church socials, singing, reciting, dancing. When she came to New York for her first lessons, she and her mother and sister lived in a small room so that the girls could afford living in a city where good ballet instruction was available. Mary's talent was nourished by her mother's love and help, but there was no direct artistic heritage.

Marilyn Miller, on the other hand, came from a family of performers. She was one of those children who might have boasted about being born in a dressing room. She has been on the stage probably longer than she can remember, for there were many years when it was necessary for her to tell lies about her age to appear in New York at all.

That George Cohan can trace his talents to gifted parents is not news. His ability and his knowledge of show business came from Jerry and Josephine, the two elder of the Four Cohans. Martha Morton was once a quarter of the Four Mortons, but this troupe did not include Harry K. Morton, the comic acrobatic dancer whose family was also vaudevillian and well known. Marie Saxon is the daughter of a song-and-dance mother, and Carl Randall is the scion of what was once the largest dancing academy in Columbus, Ohio.

As for Dorothy Stone . . . she had two parents on the stage. Her father could dance . . . and how! He left home to follow the calliope. He found the circus more exciting than the small town life to which he had been brought up. And Nellie Breen, who danced so debonairly in *The Desert Song* while her sister Margaret was in Peggy Ann, has come from a long line of circus performers. The circus has also contributed to the stage Emily Lee, who did so much to bring the high kick to its present precision.

Gaile Beverly, like Evelyn Law, was born into the navy. It was inclination rather than example that led her to the stage by way of the dancing studio.

George White never went to dancing school. Not because his parents disapproved but because his father's shirt business failed and there was no money. Like Harland Dixon who has worked for him, Mr. White used to dance on the sidewalks. First it was a hobby, and then a means of earning a living. Young George found the sawdust floor of a saloon his first professional stage. Nor had Gilda Gray any dancers in her family or any early dancing training. Her art was born when she found that shaking the shoulders was an aid to singing the *Beale Street Blues*. It is not told what the father of Marya Michalska did to earn his living; in the stories of Gilda's early life her father is spoken of as being Polish, which is not a remunerative occupation. Whatever he was, it was not connected with music or the stage; for they say he is shocked that his daughter receives so much money merely for dancing.

In the Astaire family the talent was well divided . . . among the children. But Fred and Adele were not stage children nor the children of stage people. When they were very young they went to dancing school because all nice children went to dancing school, but their talent was a matter of their generation exclusively. Ruth Page is the daughter of a doctor; so is Irene Castle. Chester Hale came from a family of writers and teachers, and Elizabeth Hines is the daughter of a New York newspaperman. Ula Sharon's family was non-professional, Queenie Smith's too, and Dorothy Dilley's parents hadn't ever seen a stick of grease paint until their daughter made her first professional appearance. Lina Basquette grew up in a dancing school, but she did not inherit her talent, for Ernest Belcher, the dancing master, is her step-father. The Duncan Sisters and their brothers, too, had a father who went to an office every day and it wasn't a theatrical office.

Hilda Butsova has a name that sounds as if she had been born among a troupe of dancers in Russia. But Hilda Butsova was a little English girl who properly went to dancing school and her name was Boots and no one in her family was on the stage. Away off in India was Lily Lenora who used to dance to the music of *Shine, Little Glow Worm* until she decided to open a dancing school. Miss Lenora is English, too, and the reason she lived in India is that her father had a cotton mill there.

This list might go on indefinitely, until the birth and breeding of every living and dead dancer had been examined. But what would be the use? The ratio would not change much if this list was multiplied by ten. The names included in this article have been chosen at random from files of THE DANCE MAGAZINE and they should be the most representative list of dance artists of every kind. Fortunately for our mathematical efforts, there were fifty-four names chosen and exactly thirty-six or two-thirds showed that talent came without definite hereditary influence.

One thing is evident, however, to everyone who reads this article. That talent is an elusive quality and no set of parents, however great, can be sure their children will inherit great gifts.

Professional Families: Nijinsky, Nijinska, Karsavina, Genée, Taglioni, Blasis, Mordkin, Marilyn Miller, George Cohan, Martha Morton, Harry K. Morton, Marie Saxon, Carl Randall, Buster West, Dorothy Stone, Nellie and Margaret Breen, Emily Lee.

Non-Professional Families: Pavlowa, Fokine, Bolm, Duncan, St. Denis, Loie Fuller, Roshanara, Gertrude Hoffmann, Harland Dixon, Rosina Galli, Ronny Johansson, Ted Shawn, Mae Murray, Harriet Hoctor, Mary Eaton, Fred Stone, Evelyn Law, Linda, Gaile Beverly, George White, Gilda Gray, Fred Astaire, Adele Astaire, Ruth Page, Irene Castle, Elizabeth Hines, Chester Hale, Ula Sharon, Queenie Smith, Dorothy Dilley, Lina Basquette, Rosetta Duncan, Vivian Duncan, Lily Lenora, Hilda Butsova, Michio Ito.

The MUSIC MART

(Continued from page 51)

the spirits of the concert and the dance-hall. For the most part, even including the great *Rhapsody in Blue*, the results are somewhat foggy musically, for the boys that can toss off real jazz just cannot enlarge themselves to the point of classical form; while the technically educated chaps conversely just can't hit real jazz or blues.

Nevertheless there are a goodly number of extremely interesting compositions along the lines of what proponents term "real American music." But the point is that the current interest in that sort of thing offers the dancer an opportunity to do something different and intensively up to date. Prominent on several recitals last season were numbers symbolically interpretive of jazz; and it is not hard to find material that should tempt the creative dancer along such lines. We suggest particularly *Three Shades of Blue* by Ferde Grofé, *Manhattan Serenade* by Louis Alter, and Domenico Savino's *Study in Blue*. All published by the Robbins Music Corp., N. Y. City.

For Children

TWO delightful pieces of dainty character published this year by G. Schirmer are *Elfin Dance* and *Marionettes* by Hugo Felix. Neither of them are difficult, and in fact are simple enough in style to be of use for children's programs. They are short, four or five pages in length.

Fire Dance

THE prolific Charles Huerter, whose compositions usually carry the flavor of dancing, is responsible for *Fire Dance*, lately released by Schirmer. It is a short, exotic little thing in lively 2/4 time, with the G-major first section later modulating to B-minor and returning. It could be employed for a short character dance with a scarf of flaming color, symbolic of the flame, as suggested by the tiny figure on the cover.

Indian Oddities

SOME one told us not long ago of a collection of authentic American Indian material, which we procured and found to be the only one of its sort as far as we know. It is *Indian Games and Dances with Native Songs*, collected and explained by Alice C. Fletcher. C. C. Birchard of Boston published the volume as far back as 1915. Its interest for dancers lies in the rarity of information on the subject; and if you are at all concerned with lore regarding the red man the book is priceless. Of secondary importance to the dancer, of course, are the sections dealing with Indian games. Songs and dance rituals were the Indian's forte, and as indicated by this book it would be hard to dissociate Indian dances from their games.

Tambourines

IN the Cuban operetta by Joaquin Valverde, *The Land of Joy*, there is a gorgeous *Tambourine Dance*.

With a strong Spanish flavor, of course, it is one of those gay pulsating things that fairly compels you to think of dashing señoritas or gypsy maids with clicking heels and swishing skirts. As far as we know the number is not published separately, but the entire score for piano costs only two dollars and there is other material in it well worth having.

Children Again

FREQUENTLY there is need of some sort of concoction for a group of children that will approximate a diminutive ballet, enacting a story dramatically as well as furnishing dance routines. An excellent collection of such material is contained in *Dramatic Dances for Small Children*, the stories by Mary Severance Shafter with music by Eva O'Brien. Part I is devoted to "pantomimes for children from four to seven years of age;" part II contains dramatizations of such stories as *Little Red Riding Hood*, *Goldilocks*, *Henny Penny*, et cetera, furnishing an outlet for the youngsters' tendencies toward mimicry and make-believe. Copious directions are given throughout the book, which is published by A. S. Barnes & Co., New York.

BEST DANCE RECORDS

WE DOFF our new fall hat to that eminent Victor maestro, Nat Shilkret, for two widely different but equally enjoyable double-records in the realm of the Waltz. Item number one—a gorgeous rendition of the old favorite *The Sidewalks of New York*, backed by the rollicking contemporary, *The Good Old Summer Time*. The genial Democratic candidate himself could hardly ask for a better arrangement of his campaign ditty; and the old timers who deplore the passing of the good old days will fairly weep with delight at the rich, voluminous quality of the Shilkret Orchestration. The numbers are done in strict dance tempo, and are listed in the Victor catalog as played by Nat Shilkret and the Victor Orchestra.

Item two in the Shilkret waltz entries is the concert recording of the famous Strauss *Blue Danube*, with the slightly less known *Wedding Waltz* of Lincke on the reverse. The Shilkret hand is not disclosed, for the record is listed under the International Concert Orchestra, but it is commonly known in the trade that he is the arranger and guide. It is reported that a previous recording of the *Blue Danube* Waltzes has long been the largest seller in the Victor catalog. Certainly the new record should help to swell this tide of popular approval for the old masterpiece of Herr Johann Strauss.

For many months a half dozen lads known as Red Nichols and his Five Pennies, have issued consistent performances in the department of jazz-blues for Brunswick. They are apparently continuing to do so. But lo and

(Continued on page 66)

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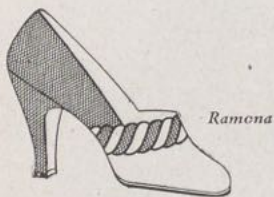
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behold we find a combination listed as Red Nichols and his Orchestra also on the late Victor bulletins. It would seem that Mr. Nichols is yielding a high rate of interest at both companies, for he is a master at the snaky, lowdown sort of stuff. We list two of his recent records below among others that strike our fancy.

Brunswick
No. 3994

Down where the Sun Goes Down—a smart straight arrangement of a good fox trot played by Abe Lyman and his Orchestra. No sensational tricks but substantial stuff.

You're a Real Sweetheart—another fox trot by the same band. Muted cornets are well used here and there. The rest a big powerful type of playing.

No. 3982

Chiquita—a waltz hit played by the A. & P. Gypsies. Not in strict rhythm, but the coloring and shadings of tempo are fine for the dance practice room.

Rosette—a waltz similarly played by the same. Likewise not for the ballroom, but great for teachers and students.

The MUSIC MART

(Continued from page 65)

No. 3175

Shirt Tail Stomp—wild cacophony done by Benny Goodman's Boys. Trick blues. Very dizzy, but a supreme example of its type.

Blue—also a fox trot, a little milder and more melodious, by the same outfit.

No. 3955

Whispering—an old fox trot that still has a heavy appeal. Red Nichols and his Five Pennies do it in the hot manner.

There'll Come a Time—another by Nichols and Pennies. They must have asbestos instruments.

Columbia
No. 1464

Pickin' Cotton—first of four numbers from "The Scandals" played by Whiteman and his Orchestra. This is the big dance number done in Whiteman's way.

American Tune—No. 2 of the "Scandals" series (Whiteman also). Patriotic stuff. Not much of a hit but novel.



Walter Winchell

BEGINNING last month, Walter Winchell appears regularly in THE DANCE MAGAZINE, writing his Stage Door department. His position as dramatic critic and daily columnist of the New York Evening Graphic serves to emphasize his value as one who understands the theatre world. You will enjoy his inside stories about stage celebrities, while his very style is a revealing insight into the life of Broadway.

meet old friends and new. There I acquire new ideas. Sometimes I spend the summer in a secluded village, studying the native dances. I have been among the Basques in Northern Spain. I have seen real fetes in the little villages of the Black Forest. From inspirations like these I try to gain the viewpoint which shall keep me from growing in a rut."

I thought to myself that there are few people of Mrs. Wyman's age and experience who are not bound by tradition, and by the things that they have done. It seemed a gallant gesture indeed for this little old lady to set out every summer for some new corner of the world . . . in an effort to avoid any touch of stagnation in her work.

"Students are in the same danger. They must not get into routines. Habit is dangerous for the pupil. But it is criminal for the teacher. She must never get a fossilized viewpoint.

"Children who were once my pupils sent their children and their grandchildren to my classes. Times have changed in those two generations. I

SIXTY YEARS of DANCE TEACHING

(Continued from page 47)

cannot give them the things I gave their grandparents. I must change with the times.

"Among the things I've enjoyed most and profited greatly from were my lessons with native dancing teachers in various countries. I have taken a great deal of work with the famous Otero, in Sevilla. This was of exceptional interest to me, for the combination of an Italian teacher in a Spanish town, and under Spanish influences, is particularly vivid in its Latinity.

"Tomorrow we sail, Miss Patten and I, for London. Where we go from there I do not know. When we return I will lecture about the places while Miss Patten does the dances we studied there. This has

No. 1465

I'm on the Crest of a Wave—the third of the Whiteman-Scandals group. Oceanic effects, rolling seas. Stormy but good.

What d'you say?—the love song of the group, and the best of the four. All are fox trots.

No. 1490

Just Imagine—a near-hit from "Good News" (fox trot). Benny Selvin and his Orchestra do a swell job. His violin is prominent.

Dream House—another fox trot by Selvin, full of neat effects.

Victor

No. 21566

Old Man Sunshine—a smooth fox done in mellow fashion by "George Olsen and his Music." Good tune.

King for a Day—another Olsen, this time a waltz. Minor keys predominate and a recitation is featured for the vocal solo.

No. 21528

Blue Yodel—fox trot of the southern mountain variety done in a big way by Nat Shilkret and the Victor Orchestra. Piano stuff especially good. No vocal refrain, for once.

Away out on the Mountain—more of the same sort of thing by the Victor Orchestra. Plenty of variety in orchestration throughout.

No. 21560

Harlem Twist—hot fox by Red Nichols and his Orchestra. A unique vocal chorus, voodoo stuff without words.

Five Pennies—more of the slow, knock-down-and-drag-out sort of thing by Nichols. The collegiates love it.

No. 21562

It Must be Love—soft, gentle fox trot played by Don Bestor and his Orchestra. Piano very good.

Indian Cradle Song—opening with a tom-tom effect, a seductive fox trot melody. Coon-Sanders Orchestra.

been our method for some years." "Are you interested in the modern German dancing . . . Laban and his followers?" She smiled.

"I may yet admire him. The moderns are still in the workshop. They are learning and experimenting. What they do is unfinished. It must not be judged yet. I shall live to see it in a more complete form . . . this new dancing. My mind is open in regard to it. I may be teaching it one of these days. . . ."

Which would not surprise anyone who is familiar with the sort of person Mrs. Wyman is. Her mind is certainly open . . . not only in regard to modern dancing, but in regard to everything else.

About the time this article appears in print, she will be reappearing from across the pond, her notebooks and her mind filled with the new impressions she has received in Sweden or Calabria or Tunis. I wonder how many others there are in this world who are capable of receiving new impressions after sixty years of intensive work in an exacting profession?

The LADY from SHANGHAI

(Continued from page 21)



Rembrandt Studios

Hasoutra and Dora Duby dancing to native music in a Bombay garden, during their engagement in that one of India's leading cities

beauty, to be personally charming. A good Oriental dancer is one who keeps within the framework of the traditions, yet succeeds in registering on her own account. A bad Oriental dancer is one who has nothing but technique. Solemn Western faddists might dispute this, but no Asiatic would."

"You said just now that Burmese dancing was your favorite style, that you preferred it to nautch. Why?" I asked.

"It's just a personal reaction. Nautch is slow, voluptuous, with a suggestion of veiled abandon. It represents the night to me. But Burmese dancing is richly colorful. There is heat and sunlight in it. It is the dance of the day.

"The most marvelous performers I have ever seen were a troupe of temple girls in Burma. They seemed to have no bones, no joints. Their whole bodies fairly rippled through the difficult measures, with an amazing unity."

"I wonder which artist you would name as your favorite," I said, by way of changing the subject. But the

remark proved to be in line with Hasoutra's trend of thought.

"I have two favorites," she answered. "One of them is Ma La King, a Burmese dancer. I saw her first at Wembley Stadium, in London, and later in Burma."

"And who is the other?"
 "Ann Pennington. You see, I am fond of all types of dancing. Miss Pennington is the best in her own line, and her personality happens to ring the bell with me."

"What are your plans for the near future?" I asked.

"I must return to Paris to fill an engagement that will keep me busy all winter. But Michio Ito is trying to arrange a concert for me here. If all goes well, I'll give one before I leave."

With this, the interview might well have come to an end. But I could not resist putting a final query:

"Won't you tell the readers of THE DANCE MAGAZINE who Hasoutra is?"

"My real name? Certainly," she replied, with a gracious gesture. "I was christened Ryllis, and as I have never married I am still—Ryllis Barnes."

STUDENT and STUDIO

(Continued from page 56)

help in forming a special committee of competent persons, choreographers, composers, critics and connoisseurs, to present all that is significant in the dance, including theatrical and folk dances of the different countries of the world. At this Fair a very great importance will be given to the dance in all its aspects. In the history of world fairs it will be the first time that such a prominent place will be assigned to it. Although the dance at present is undergoing many changes and developing new forms, Mr. Bolm says, there is now a great Renaissance of the dance in all the countries of Europe and America, and we hope that at the time of the Fair it will reach a still higher development and will rightly occupy the prominent position assigned to it. Already there are very elaborate plans being laid

and we shall hear much more about it anon.

General Notes

FOR two nights during the early part of August Anna Duncan and six of her pupils brought overflowing crowds to the Lewisohn Stadium, in connection with the Philharmonic Orchestra. Their concert, consisting mainly of Shubert compositions, was beautifully set on the outdoor stage. —RACHEL MOSS

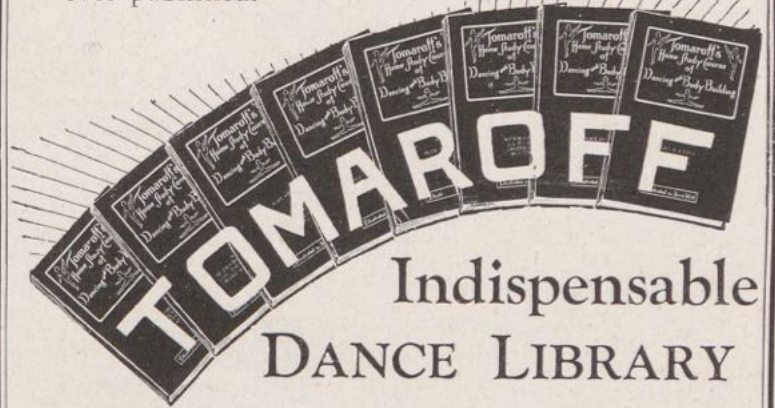
If you have any items of interest concerning your work in the studio, or suggestions to submit, write in and let us know. Address Rachel Moss, THE DANCE MAGAZINE, 1926 Broadway, New York City.

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The TRUTH about NIJINSKY

(Continued from page 19)



Courtesy of Harvard College Library

Reproduction of a color-plate depicting Karsavina with Nijinsky in *Le Dieu Bleu*

conquest: the critics spoke of "the incomparable Nijinsky and the renowned Karsavina." One writer observed that Waslaw Nijinsky "in *Le Spectre de la Rose*, has become famous overnight by his flying leap through a window."

The result of all this success was that Nijinsky felt more confident of himself and more restive under the authority of the Imperial Ballet. In 1911 the theatre public of western Europe was shocked by the news that he had been dismissed from the Imperial Russian Ballet for insubordination. The truth was that Nijinsky had objected to wearing a certain costume in a certain production, had asked permission to change to something entirely different, had received permission, but was asked, at the very last moment when it was too late to have another made, to change to something else, which he did not do, with the result that this insignificant incident was used by the authorities as an excuse for dismissing the cocky young dancer. The very next day he was asked to return to the fold, but he was really glad to be free, so refused. He then plunged into the Diaghileff enterprise with every ounce of energy and imagination and the subsequent tours of western Europe, to Rome, Paris, Berlin and London, were the most brilliant progress in the history of modern art. All of western Europe was literally at their feet, as can be inferred from the following comments which appeared in *Le Temps*, (Paris)—

"The hero of this conquest, Waslaw Nijinsky, has been hailed everywhere as the Vestris of his age. The part played by him in establishing the success of the Diaghileff ballet is, indeed, undeniable. To the delicacy and grace of his presence and his remarkable endowment of physical strength, Nijinsky brings a gift of dramatic

feeling and imagination which at once raises him to the highest rank as an artist. He is a great actor as well as being a great dancer, and his appeal to the intellect is even greater than his appeal to the eye. By common consent, Nijinsky is the most illustrious danseur in the present day, distinguished by manly beauty and strength, flawless technical skill, rare imagination and personality. He is without a peer in the dance of today."

Another observer said:

"There is something unique about him. There is a wild weird abandon in his dancing. He seems to put everything he has into everything he does, as if he took a devilish delight in being so good, so utterly devastatingly good! . . . Even in street clothes, he is unusual.

He is of average height, with that colorless kind of hair which is typically slavonic, and with very plastic features distinguished chiefly by the cheek bones. His eyes are an odd combination of fire and vacancy; dreamy and energetic in paradoxical fashion. He is no ordinary personality, it is plain."

The second instalment of this revealing story of the world's greatest male dancer will appear in the November issue, on the stands October 23rd.

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IF you are, or even if you are not, the article in the October issue of YOUR HOME MAGAZINE will prove of great interest and help. Its title is "Suggestions for Selecting Chinaware" and it is full of hints for purchasing a new set or for starting one and adding to it piece by piece.

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IS THERE a SHORT CUT to ART?

(Continued from page 28)


"In Philadelphia I shall escape the immediate influence of producers who are a constant temptation to the student to neglect serious study for a short stage career. The young dancer does not stop to think of the day when the show ends and her specialty becomes too familiar to the public; when she has lost the inclination or aptitude for serious study yet lacks the technique to become a good teacher. I deplore this condition when, in two years' time a good technique and a well-balanced dance knowledge are possible. Young dancers with hopes and aspirations will, I think, welcome this word.

"We, of the ballet, work that a difficult movement may become perfect, thereby appearing to be a very simple step, for that is an evidence of art in the dance. To the contrary, dancers who must strain and twist themselves into eccentric positions are accepted by the public as artists only because their work appears to be so hard.


"I shall be theatre and ballet-master with the Cortisoz School of Dancing. Mlle. Vera Strelska will accompany me in this Philadelphia project. There

more than a child, he donned khaki in the cause of the Spanish American war and was sent to the Philippines.

After the Philippine episode, he returned home and was successively salesman, farmer and promoter. His last venture plunged him into the dance game. As the head of an automobile accessory firm, the nervous strain became heavy. As a means of relaxation, his secretary one day suggested that he try dancing. He protested that he hadn't danced since a youngster. The secretary was efficient; she picked out the best school of that day, made an appointment and even accompanied him the first time. That school was the present Cortisoz School of Dancing. The first lesson proved so enjoyable that Mr. Brown became first an ardent pupil, then a proficient dancer. The pleasure and recreation, combined with the exercise and attainment of becoming a good dancer served a three-fold purpose in his life. When he heard the school was for sale, Mr. Brown did not hesitate to buy it and turn every interest in its direction. It prospered, Mr.



OUR costume of the month is designed by Ernest R. Schraps who is responsible for the gorgeous costumes that grace many of the Shubert shows in New York and on the road. It is an exact copy of a costume worn by the Chester Hale girls in the Greenwich Village Follies. We call this ensemble Frivolity, for it is a frivolous, sophisticated, dashing concoction and really easy enough to make yourself, with the aid of a booklet we have prepared for you. It is yours for the asking and ten cents, please. Address Costume Service Editor, THE DANCE MAGAZINE, 1926 Broadway, New York City.



Ernest R. Schraps

will be both private and public appearances in Philadelphia, and certainly other editions of the 'Ballet Moderne' will appear both in Philadelphia and New York."

Mr. Gavrilov speaks in crisp, direct sentences. His blue eyes twinkle and his face glows. His presence is reassuring. Here is a highly artistic spirit and a sound, experienced mind. Alexander Harvey thinks that Gavrilov gives strong, essentially masculine portrayals. He compares his dance to the voice of Caruso or the chisel of Phidias. Mr. Harvey says that the soul of Gavrilov's art is masculinity, unlike that of many other prominent male dancers.

The man who is most responsible for Gavrilov's partnership in the new Cortisoz School is himself a colorful personality. Mr. E. K. Brown's early life is dotted with bizarre and broadening experiences which have rounded his life in a well-balanced manner. His forebears followed the covered wagon trails to the West in the days when gold was luring the nation to that region. Eventually they settled in Oregon. The boys grew up to life on a large scale. His playground was a farm of many acres. School and subsequent study of law proved poor means of entertainment. Scarcely

Brown directing the school and teaching ballroom work, with efficient teachers in charge of other departments.

With the advent of Mr. Gavrilov as ballet master, other departments will also be entirely reorganized. Lenora, formerly with Tiller, will have charge of musical comedy and ensemble dancing. Juan de Beaucaire will teach all types of Spanish dancing, and Jack Manning will conduct the classes in tap and step.

Mr. Brown is a ballroom enthusiast. "When I could find no other means of relaxation and rest, I turned to dancing," he said. "It proved such a help to me, that I have taken a keen interest in its promotion, both from an artistic and practical standpoint.

"I think Mr. Gavrilov's coming to Philadelphia is very significant. I believe it presages a definite step forward for all arts of the modern theatre. Musical circles will definitely feel his influence. He will not only be able to give the city something new in the way of popular entertainment. Philadelphia has now the opportunity to welcome and foster a foremost school of the arts. I believe that the city as a whole will respond enthusiastically to the impetus of the genius of Alexandre Gavrilov in its midst."

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LITTLE MISS RUNAWAY

(Continued from page 37)

sign me up for the Club Warwick. Green, however, had needed a dancer to help out with Romanan's act, and had told Warwick that I had been given my choice and had picked the Club Camelia!

I was furious at that, and Romanan found it so amusing that he told it about. Five minutes later, we were facing our audience, and I was so upset that I could hardly control myself.

It was not until our opening tango was just over, however, that I spied George Warwick sitting at a ringside table! And Lulu Grand with him! I thought for a moment that I would drop in a faint—the whole room seemed to go round and round in a dizzying circle of eyes. And all the eyes were the blue, hopeful, trusting eyes of George Warwick! I remember wondering why he was not conducting at his own club, and whether there would be any trouble.

Then I had to go and change my costume, and by the time I had finished the music had started for our famous Basque Dance—a new dance that Kendall had created for Romanan and me, and a very difficult and effective conceit it was.

I felt the blood coursing through my veins, and my eyes sought George Warwick's with something of defiance. I would show him what I could do!

And I did! I've learned a great deal about dancing since then, but I doubt if I have ever danced as I did that night. We took two encores, Romanan and I, and from all that happened and all that was said afterward, I knew I was on the road to success.

But George and Lulu Grand left immediately after our numbers. The next day I waited to hear from him, but three eternal days went by without a word. I wrote him a long letter explaining that I had never been offered the choice between the two clubs. It was a difficult letter to write but my heart felt lighter after it was gone.

Two weeks later, I received an answer—not a visit, not a 'phone call—but a letter, laboriously written. Everything happened for the best, he assured me. He was glad if he had helped along my road to success and he knew I would go far now, without his help. Even if I had not made the choice between the two clubs myself (and he was glad to know I hadn't), fate at least had opened his eyes. He was glad to have been able to give me a start, but it would be better to let our friendship ride at that point. He had always pitied and scorned professional girls who had to cultivate the friendship of men older than themselves—after all, he was thirty-seven and I was sixteen. But he wondered if I would mind his giving me three pieces of advice. I had an unusual chance—most girls had to work and plug long, long years to get the chance I had had at the very start. I mustn't let it go to my head. Second I must study harder than ever now, and always keep on studying even after I became the great star he knew I would be. And thirdly, and perhaps most important, I must make friends and pal around with young people. Then, he ended his letter by telling me that he counted on my success.

One thing I decided. He must have a very good reason for wanting to break our friendship. I tried to put him out of my mind, and turned with a will to the many problems before me. I was studying daily with Ned Kendall, and dancing at night. I took a room, bath and kitchenette by myself on Forty-seventh Street so that I could be nearer to my work, and there Hanky would run in between shows to visit with me on matinee days. There, too, Mrs. Carter came to visit me on week-ends.

It was Ned Kendall who used his influence to get for Romanan the one thing that I think kept him from going insane over worry about his wife. We had the colossal luck, Romanan and I, on the basis of our popularity and sudden success at the Club Camelia, to contract at a very good salary for a musical comedy, starting rehearsals late in May. That meant no vacation, but we both needed the money (Romanan particularly for he wanted to send Leila to the country) and we both loved our work. We set about learning new routines for our specialty. It was an exceedingly busy season, and perhaps it wasn't strange that I did not meet George Warwick face to face once throughout that entire winter. Lulu Grand had gone on the road in a show, I heard, and somehow I was glad of that.

I had many friends—my sudden success brought me hosts of them. I enjoyed them in a way, and I kept myself on the go continually in a high fever of excitement. But always the memory of George Warwick was with me, and whenever he played a dinner-hour on the radio I made it a point to tune in and listen to the tender tones of his violin.

At a gathering at tea-time in my "apartment," one afternoon late in April, I heard a piece of news that made my heart go cold.

Someone spoke of George Warwick's wife! I thought my heart stopped beating when I heard it. I inquired about her as casually as I could. She was a dowd, I was told, lived in Long Island somewhere and "tended the stove." Warwick almost never went home to her, and they had no children, but they were often seen together at affairs. Oh, they were married since kingdom come—nobody really knew.

So that was the reason George had written me so! I couldn't believe it! I couldn't believe he had talked to me on our long drives as he had, that he had kissed me—and never told me he was married! What a little fool he must have thought me all this while! The thoughts tortured me no matter how I tried to put them out of my head. One night, in desperation, I poured out my heart to Hanky. She had known for some time what George had meant to me, but she had hoped that it was merely an infatuation that I would outgrow. That night she talked to me as a mother would—a mother who knew Broadway and its so-called code.

From that night on, I never tuned in on the radio to listen to the Warwick Orchestra. I felt as if he had be-

(Continued on page 71)



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LITTLE MISS RUNAWAY

(Continued from page 70)

trayed me—deliberately; and I only hoped that he was dreadfully unhappy with his wife!

About three weeks later, Romanan and I went into rehearsal with *Sparks of Life*. I liked the company, particularly the star, whom I shall call Lorraine Lee. Most of the women I had met professionally were so sophisticated and hard that they struck me mute. But Lorraine was a real girl, as unaffected and unspoiled as could be. True, she was a bit tough, and sharp of tongue, but she was a straight-shooter, with a heart as generous and sympathetic as a child's. She was married to a movie actor whom she almost never saw because he was generally out on the Coast. It was the sort of marriage that suited her. They both spent fortunes on telegrams to each other, and Lorraine said that in a few years they intended to quit for good and live on the Riviera.

Then—the impossible happened!

Just a week before opening, George Warwick joined our show. They paid him and his orchestra an enormous salary to help bolster the production. It came as an utter surprise to me, for I merely walked in one day and found him on the stage. He greeted me most graciously, and I followed his cue. But my heart was beating madly as I stood by and watched him. He had set the keynote for our attitude, and I was glad to accept it. But oh, the joy when Romanan and I swung into our dance to the rapturous tones of that violin! I quivered with ecstasy—

We had two weeks on the road, and during that time I was more than cordial to George, but I made an excuse every time he asked me to dinner or lunch or just to take a walk. After the sixth time he didn't ask me again. I didn't want to go with him, because I was fighting the fact that I was in love with a married man.

Our opening in New York was a great success, and George was lavish in the bouquet he sent me and in his praises after the performance. But as time went on, his presence tormented me. Hanky was away on the road, and one day I confided in Lorraine because it was so good to talk to someone. She had the right idea. She began to introduce me to the numberless men-friends she had, and ordered me to let any one of them rush me who chose to do so. It was the best way, she said, to forget.

It worked like a charm. I went out with many of Lorraine's friends, and I met new friends of my own.

I had been partying around for about two months when George sauntered to my dressing room door one night, and lit a cigarette. I gazed at him through the mirror, without turning around. Suddenly he asked me if I wasn't hitting it up pretty strong this season? I told him I wasn't doing anything harmful, and I got plenty of sleep in the morning. He shrugged his shoulders and mumbled "You poor fool! Just going the way of all of them!" Then he left me.

Now, out of this crowd of new friends, there was one who had become particularly fervent in his attentions. He was a nice boy about twenty-five, and of an exceedingly

wealthy family. His name was Arthur Weston. The first time he proposed to me (after we had known each other two months) I was too overcome to say a word. The second time, I laughed at him, and then admitted I was fond of him. Then I told Lorraine! She devoted long hours for weeks afterward telling me what a fool I would be to turn down the opportunity. Not only a wealthy and distinguished family name—but an offer of marriage—and he was young and good-looking to boot! Was I mad?

Perhaps it wasn't entirely Lorraine's influence. Perhaps I was a bit flattered at Arthur's attentions. At any rate in October, I showed up at the performance one evening wearing a large pear-shaped diamond as an engagement ring. Never, to my dying day, shall I forget the moment when George came into my dressing room and asked to see it. He held my hand and regarded the ring soberly. Then he looked up at me, wished me luck and stalked out of the room.

I thought my heart would break. The next night, as Romanan and I were about to slip into our *Waltz of the Winds*—George held up his hand and announced to the audience that he had a new number he had just written and which he would play for our dance. A good old-fashioned sobballad, he called it, with the heart-rending title of *The Girl Who Once Had Dimples Has Diamonds Now!*

Everyone laughed—everyone kidded the number into success. Only I could not laugh. I was furious! Everyone in the cast knew that George called me Dimples—in fact almost everyone used the nickname. Even Arthur!

I went straight to my dressing room, and decided not to say a word to George about his cheap little trick. I knew I would be kidded unmercifully, but I had learned to laugh off such thrusts.

It was near the end of the show, and I lingered as I took off my make-up and dressed for the street. But as I was leaving my dressing room, about a half hour later, I heard men's voices raised in a quarrel just outside the stage door.

I heard Lorraine calling my name—

I ran quickly—flung open the stage door, and there in the alley I saw George and Arthur—both in evening clothes—engaged in a headlong fist-fight!

I cried out in terror. A stage hand interfered, and grabbed hold of George. Then I let out an unmerciful scream of anger and disgust, as I saw Arthur Weston take a swift, cruel blow at George—when he was unable to defend himself!

He fell to the pavement and in a twinkling, his face seemed covered with blood. He lay perfectly motionless—he did not even roll over or twitch.

Why were Arthur Weston and George Warwick fighting? Was it over Dimples, because George really loved her? Follow the developments in the life story of Dimples in the November issue of THE DANCE MAGAZINE, on the news stands October 23rd.



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ANYONE MAY BECOME a DANCER!

(Continued from page 39)

was trying desperately to get in.

Even in those days, I was imbued with the desire to impart technique. No matter who my pupils were I tried to impart some knowledge of the ballet technique as a basis for future learning. And my efforts were usually fruitful. When I came to New York something over ten years ago, I brought with me eight of my students who were trained in my method to teach in the Carter-Waddell School for Dancing.

Since coming to New York I have taught in the fashionable Scoville School for Girls on Fifth Avenue, where I begin my tenth year next term. Many of the society girls also attend daily classes at the Carter-Waddell School; and I have taught many of the participants in Junior League shows.

However, my principal work is with professionals and those who aspire to the dancing profession. All of my pupils have been well-grounded in ballet technique and their universal success has filled me with much pride. Among those whom I have taught are: Louise Mele, who dances with Count Berni Vici; the Cardell Twins, who have been touring with *Oh Kay!*; Frances Shelley of *Rain or Shine*; Mary Lucas, who entertains at the Helen Morgan club; Nathaniel Wagner, leading man of *My Maryland*, who is primarily a singer; Waneyo, whom many concede to be one of the most sensational acrobatic dancers; Gene Fontaine of *Take the Air*; Mildred Brown, now ingenue lead in *Good News*, Marguerite Churchill, leading lady of the dramatic production, *Skidding*; the Carter-Waddell Dancers of Keith vaudeville; and, of course, my daughter, Joan Carter-Waddell.

Incidentally, you may find it interesting to know that my daughter was the hardest pupil I have ever had, because it was necessary in teach-

ing her to establish myself as teacher rather than parent. And also, when she was small, she was jealous of my attentions to other pupils. Now we are friends and co-workers, and Joan is one of my teachers.

This summer, at the behest of Mr. Oscar Seagle, the famous singer and vocal teacher, I opened a branch of my school as a department in his colony and school for singers at Schroon Lake in the Adirondacks. The Carter-Waddell method is used here too and it is interesting to observe the enthusiasm of these future musical comedy, concert, and opera singers for dancing instruction. Most of them have discovered that dancing gives them a grace and suppleness and



De Mirjian

Waneyo, sensational acrobatic dancer, and pupil of Sam Carter-Waddell

presence which otherwise they would miss.

And our New York School has expanded to such an extent that we are opening branches this fall in Brooklyn, Forest Hills, and Bronxville. There I shall continue to impart what I can of technique—and dispense with frills.

The DANCING HERITAGE of GREECE

(Continued from page 33)

"Dancing, scientifically applied, can cause the plainest personality to appear charming and magnetic."

And speaking of personalities, that of Mr. Tsoukalas' positively radiates dancing. Literally, he has danced all of his life, but it was not until 1920, after serving in the American Army during the World War, when the dancing school idea began to flourish so astonishingly throughout America, that Mr. Tsoukalas started his first dancing school in Michigan.

When, at the age of twelve, he had executed the figurative leap from an Athenian slope to midwestern America, a generous education was completed in various Michigan schools. Before conducting his Michigan dancing schools he was associated with a Detroit conservatory, where he taught both vocal and dramatic expression.

His four successful years in Chicago have been brimful of teaching Greek Classic dancing, and it has been this particularly beautiful phase of the dance which has been most definitely

identified with his school. The obtrusively modern location of the Tsoukalas Studio in Chicago is in direct and amusing contrast to the ancient Greek dance lore taught within the attractive portals of the school. Situated at one of the busiest corners on Wabash Avenue, just where the noisy elevated trains round the curve of the last-stop-in-the-Loop, there is hardly a minute that is undisturbed by the distracting sounds emitted, mercilessly, in almost unbroken succession, by the grinding wheels of the ceaselessly passing "L." In order to be heard, voices must be adroitly pitched to overcome this industrial din. When questioned about the commercial static, Mr. Tsoukalas smiled good-naturedly and responded, "If anything, I enjoy the contrast of these modern sounds with my work of teaching the timeless dance. Please remember that the trains are conveniently elevated so as to enable the passengers colorful, if necessarily fleeting, glimpses of my classes. The contact promotes their appreciation."

Will You Tell Us The Answer?—*Please!*

FOR a long time we have had it in mind to produce a Special Studio Number of The Dance Magazine. And now it has come to pass. You are holding it in your hands—certainly a beautiful (and we sincerely hope) a satisfying and beneficial reality.

The Studio Number of The Dance was conceived, edited and printed with a definite object in view . . . to help and to please the many thousands of students of dancing, the teachers of dancing who labor so earnestly in their behalf, and also the great dance loving public who feels a continuous and lively interest in all things connected with dancing.

And now that we have done our best to give you something particularly constructive, helpful and appealing we ask you to please let us know if we have succeeded—and if not, wherein we have failed.

This request is not made casually.

We intend to publish other feature editions of The Dance. If this issue has pleased you we will know how to continue to please you. If it has not pleased you, we want you to tell us why!

So will you not take just a few minutes of your time to write us a short note stating how you liked the Studio Number of The Dance Magazine. This is *your* magazine. We want you to help formulate its policies and share in its increasing success.

Address The Editor, THE DANCE MAGAZINE.

We will soon be laying the foundations for the January 1929 issue, which will be entirely professional in appeal. Every page will be an authentic echo of Broadway, the heart of American theatrical enterprise. But to make sure it is a success, we must know how the SPECIAL STUDIO NUMBER went over. So let us know if you want the Professional Issue.

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STYLE A. Gingham with white gingham trimming on collars and sleeves, choice of red and white, pink and white, blue and white. \$1.75.

STYLE A. Sateen with white sateen trimming on collars and sleeves, choice of black, pink, blue, green, yellow or red. \$1.95.

STYLE B. Gingham and beautifully trimmed with pale pink organdie, choice of red and white, pink and white, blue and white. \$1.95

NOTE: Gingham rompers to size 12—made in baby checks. Larger sizes made in the larger checks.



STYLE B



WAAS VENUS DANCING GIRDLER for girls. Proper shape and made of the finest materials the market affords. A splendid investment in protection for any dancer. \$1.95

WAAS ATLAS SUPPORTER for men. Built to withstand the strain of hard work. Lower section is of 3-Ply mesh, while waist band is of heavy para web. \$1.95. **NOTE:** Send waist measurement for above supporters.

ANKLE AND INSTEP SUPPORTER. All elastic, indispensable to dancers with weak ankles and insteps. Order by shoe size. 95c.



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NEW WAAS DE'LEO TOE SLIPPER. Very last word in elegance, fit, comfort and arch support. Especially noted for its neat appearance and wearing qualities. Black kid, \$4.50. Pink, white or black satin, \$4.85. Other colors dyed to order, \$1.00 additional.

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