

My MEMORIES of MAURICE... by ELEANORA AMBROSE MAURICE ^{1/6}

THE DANCE

35 CENTS

MAGAZINE

DECEMBER



Ann Pennington

A MACFADDEN PUBLICATION

John Oldham

The Most Delightful Gift for a Dancer's Christmas

An Orchid Among Rare Biographical Volumes

Anna Pavlova

Autographed by the Artiste, herself



Anna Pavlova and H. Stowitts
in "La Peri"

SURE TO BE WELCOMED—SURE TO BE PRIZED—SURE TO BE CHERISHED FOREVER, this magnificent volume, bearing Pavlova's personal autograph to establish its complete authenticity, is at once a compliment to the recipient's discrimination and an indication of the donor's recognition of rare beauty.

This is a volume in which Pavlova has authorized a most intimate accounting of the factors involved in her success. It is not merely the story of the world's greatest dancer. It is a confidential revelation of the woman—the publishing of facts and pictures that are as inspiring as they are instructive.

What more delightful gift for a dancer's Christmas could be imagined?



Pavlova taking a lesson with
the Maestro Cecchetti

An Inspiring Revelation of a Fascinating Personality

The world's foremost writers, painters, sculptors, costumers, critics, dancers, have here assembled—including Mme. Pavlova, herself—to reveal the magic substance of those twinkling feet that have danced their way into the hearts of the millions.

From a psychology of the dance, rich in suggestions, to the evolution of costumes and steps, this book forms a flawless background from which Pavlova's art—and your own—must always and inevitably spring.

Pavlova's background, her "general" methods are here developed into the personal characteristics of the artist. Pavlova's amazing physical make-up is described in detail, the vital features of arms, legs, hands, feet, head, neck and torso that she has stressed and developed, and which are essential to her art.

Her dramatic ability is treated. The little tricks of movement and expression that have made Pavlova unsurpassed in pantomime will hold for you a veritable gold mine of fascinating data.

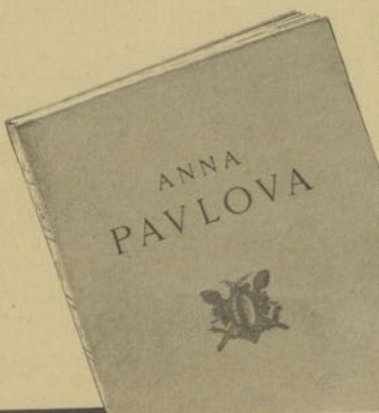
The Ballerina, herself, takes up the thread of her amazing story, and creates one chapter that, alone, makes the possession of this book priceless.

You are brought into the peculiar influences of her home life as a child in St. Petersburg. You follow with her the rigorous life at the School of the Imperial Ballet. You laugh and cry and learn with her as she takes you on her breathless way through triumph after triumph.

To the legion who have known only the Pavlova of the footlights, here is a chapter that will add vastly to their knowledge.

Mme. Pavlova, herself, has autographed each copy. The paper is deckle-edged of a rich, parchment-like quality, printed in beautiful type faces. Of the seventy-five illustrations, twenty-one are full pages. There are exquisite costumes by Bakst, Anisfeld, Diatchkoff and Korovine and gorgeous sets by Bakst, Anisfeld, Soudeikine and Joseph Urban reproduced in full color.

Only three hundred copies came from the press. Many of them are already in appreciative hands. If you want one of the remaining few file your order at once. Orders will be entered in the sequence of their receipt. We reserve the right to refund your money if the supply is exhausted.



THE DANCE MAGAZINE
1926 Broadway, New York City

Herewith I enclose money order for \$25.00 in full payment for one copy of Valerian Svetloff's book, "Anna Pavlova," autographed by Pavlova, herself.
 Please ship immediately by parcel post, C. O. D., one copy of the above book.

(Check which method of purchase you prefer)

Name.....

Street.....

City..... State.....



THE
NEW
SYNCOATED
RHYTHM

TAP DANCING

The **STEPS to STARDOM**

INVENTED BY JACK MANNING AND USED BY
LEADING PROFESSIONAL STARS

This master of Modern Dancing can Prepare you in a short time for a
PROFITABLE DANCING CAREER



JACK MANNING
"Seven Years, Stage Director of the
Greenwich Village Follies," Tap In-
structor at the last two normal schools
held by the Dancing Masters of
America



McGUSHION TWINS,
leading dancers in "Luckee Girl"
are Jack Manning pupils.



CLAIRE LUCE,
former Ziegfeld Follies Star and pupil of Jack Manning
recently sailed to play the lead in the London Company
of Broadway's popular hit, "Burlesque" using Jack
Manning routines.



FAIRBANKS TWINS,
Broadway's favorites and pupils
of Jack Manning.

PICKIN' COTTON

from "George White's Scandals." Be one of the first to introduce New York's
latest dance craze.

TAP—BALLET—ACROBATIC DANCING—MUSICAL COMEDY

Day and Evening Classes for Professionals, Beginners, Advanced Dancers, Children and Business People

Private Lessons by Appointment

SPECIAL LADIES' REDUCING and BODYING BUILDING CLASSES

OUR GUEST TEACHER—MAESTRO STEFANO MASCAGNO

JACK MANNING STUDIOS have the honor to announce that Special Ballet Classes will be con-
ducted by Maestro Stefano Mascagno, Creator of the Mascagno Method of Ballet Technique, Principal and
Ballet Master of the Normal School of the Dancing Masters of America for ten consecutive years.
Enrollments Now Received.

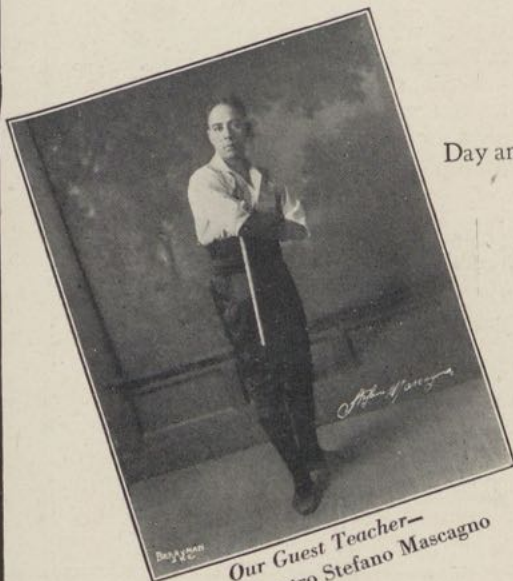
HOME STUDY COURSE

Complete Professional Routine in Buck Dancing by Mail, including Beginners' Foundation Exercises—
\$3.00 cash. Registered Mail or Money Order.

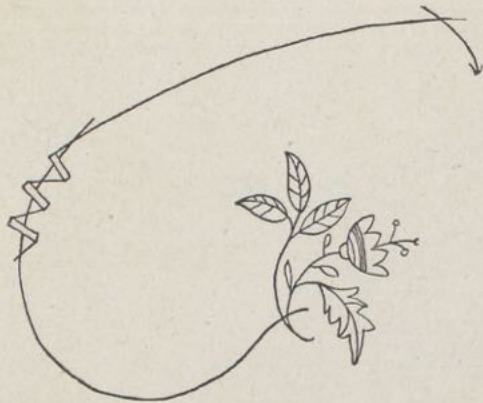
JACK MANNING STUDIOS OF STAGE DANCING

110 West 47th Street (East of Broadway) New York

Telephone: Bryant 4450



*Our Guest Teacher—
Maestro Stefano Mascagno*



Flavio Theodore, Helen Hcwell and Burt Harger, whose show-stopping work is a feature of *Just a Minute*, now in New York

C · O · N · T · E · N · T · S

VOL. 11

NO. 2

A New Stepping Stone (Art Page)	10
Defining Our Critical Attitude	An Editorial by Richard Hoyt 11
My Memories of Maurice (Part One)	Eleanora Ambrose Maurice 12
Spain's Brightest Star	W. Adolphe Roberts 15
Oriental Dancing	Ruth St. Denis 16
Albertina Vitak (Art Page)	18
The Dance at the World's Fair	Adolph Bolm 19
Valse Bluette (A Toe Routine)	Patricia Bowman 20
Stage Door	Walter Winchell 22
Choosing the Chorus	Seymour Felix 24
The Ann Pennington You Never Met	Nanette Kutner 25
Dances Staged By—?	Lew Levenson 26
Our Spotlight Picked Out—	28
What Ballet Means to Opera	Ray Harper 29
Society Steps Out	Harold Seton 30
Lester Allen Stands Up—For Himself	Herbert M. Miller 32
The Girl of the Golden State	Thomas S. Carter 33
The Dancers of Variety	Michael Evans 34
Chenko and Alexa (Art Page)	36
Dancers—All Aboard for Europe!	Klaytan W. Kirby 37
Pleasing Parisians	38
The Music Mart	Ray Perkins 39
Dance Events Reviewed	40
The Shows Reviewed	41
Little Miss Runaway	Grace Perkins 42
Dances by the Blue Danube (Art Page)	44
From Dressing Room to Footlights	Beatrice Karle 45
Black and Blue Notes	Keynote 46
Student and Studio	Rachel Moss 47
Beauty	Marjory Maison 50
Birds That Dance	Charliene Spencer 62

Cover Design—Painted by Jean Oldham after a Photograph of Ann Pennington by Edward Thayer Monroe

Contributors are especially advised to be sure to retain a copy of their contributions; otherwise they are taking an unnecessary risk. Every possible effort will be made in our organization to return unavailable manuscripts, photographs and drawings, but we will not be responsible for any losses of such matter contributed.

In the NEXT ISSUE:

THE January edition of THE DANCE Magazine is the Professional Number, aimed to appeal to those who are in and of the theatre. It will contain many feature articles about famous figures in the show world, among which will be:

The Man Who Made Times Square, a story about Oscar Hammerstein, told by his son, Arthur. If you are in show business, or would like to be in it, you must read this, because it is history—the tale of how a small section of a city became the hub of the theatrical universe.

Anna Pavlova—A Votive Offering, by Troy Kinney, noted etcher of dancers, who is one of Madame Pavlova's closest friends in this country. With this article will be reproduced his latest etching, *Autumn Leaves*, inspired by the great Russian danseuse.

Continuing the series, *Dancing Before the American Public*, Richard Watts, Jr., member of the dramatic staff of a leading New York newspaper, writes about how dancing in musical comedies and revues has developed to its present point of rhythm and effectiveness.

On the cover will be Anna Pavlova, painted by Carl Link.

PUBLISHED MONTHLY BY THE DANCE PUBLISHING CORPORATION, Editorial and General Offices 1926 Broadway, N. Y., N. Y. Meyer Dworkin, President; Frances Core, Secretary; Irene T. Kennedy, Treasurer; Advertising Offices, Graybar Building, New York City. Grace Arons, Advertising Manager. Chicago Office: 168 N. Michigan Ave., C. H. Shattuck, Mgr. London Agents: Atlas Publishing & Distributing Co., Ltd., 18 Bride Lane, London, E. C. Entered as Second Class Matter, Nov. 23, 1925, at the Post Office at New York, N. Y., under the Act of Mar. 3, 1879. Additional entry at Dunellen, N. J.

Copyright, 1928, by The Dance Publishing Corp., New York. Copyright also in Canada and Great Britain. All rights reserved.

Price 35 cents per Copy; Subscription price \$3.00 a year in the United States and its possessions; also Canada, Cuba, Mexico and Panama. All other countries \$4.00 a year.



NED WAYBURN.

NED WAYBURN, "KING OPPORTUNITY" to all who seek STAGE CAREERS

Dancer's Requisites on Sale in Studios or by Mail

Practice Rompers.....Price \$3.00
This standard Ned Wayburn Studios costume which every pupil is required to wear for all class and private lessons, ballroom lessons excepted. Give hip measurement when ordering.

Studio Text Book.....Price \$5.00
"The Art of Stage Dancing (a Manual of Stagecraft)," by Ned Wayburn. Every pupil having a stage career must procure this book. Parents or guardians of those anticipating a career should read this book.

Sandals.....Price \$2.00
Soft suede Sandals in all sizes for Limbering and Stretching and Acrobatic work.

Acrobatic Girdles.....Price \$2.00
These girdles are designed to give the proper support without binding. It is recommended that every girl or woman who does Acrobatic work—Ballet dancing, or any strenuous form of exercise or athletics, wear this girdle. Give normal waist measure when ordering.

Ballet Bars.....Price \$2.00
Highly finished wooden bar with 2 metal brackets and screws complete for home practice of Ballet Bar work and "Limering and Stretching."

Metal Taps.....Price \$1.50
For use by Tap Dancers, fastened to the toe of the shoe sole, to produce clear, sharp sounding taps.

Illustrated Dances, Each.....Price \$2.50
Clearly described and illustrated dance routines in "Tap"—"Musical Comedy"—"Acrobatic"—"Ballet" and "Exhibition Ballroom" dancing. A large variety of routines in each type of dancing may be had. List on request.

Make-up Boxes
Completely equipt for Amateur or Professional Use. Price \$9.50. Give complexion and sex when ordering. (By Mail, \$10.)

Sheet Music (with printed dance routines)
The following Ned Wayburn song hit dance numbers are on sale—"Savannah Stomp" and "Palm Beach Walk." Price \$1.00 each.

PRACTICE RECORDS

Every dancer should have a set of Ned Wayburn Practice Records for home practice.

- Tap Dancing**—
- No. 100 { A. Beginner's Buck Dances. Slow 2/4 Rhythm.
 - B. Triple Time Buck and Military Buck. Fast 2/4 Rhythm.
 - No. 101 { A. Waltz Clog. 3/4 Rhythm.
 - B. Tap Soft Shoe Dances. 4/4 Rhythm.
- Musical Comedy**—
- No. 102 { A. High Kicking Dances. 2/4 Rhythm.
 - B. Musical Comedy Soft Shoe Dances. 4/4 Rhythm.
 - No. 103 { A. Musical Comedy Waltzes. 3/4 Rhythm.
 - B. English Musical Comedy Dances. 6/8 Rhythm.

Price \$1.50 each or \$5 per Set of Four

Send check or money order payable to the Ned Wayburn Studios for all articles ordered by mail—or order them C. O. D.

Would You Like to Dance Your Way to Fame and the Electric Lights of New York—Are You Eager to Achieve an Outstanding Success on the Stage? Then Pin Your Faith on Ned Wayburn—Theatrical Genius by Whose Inspirational Direction the Greatest Musical Comedy Stars of Today Have Been Helped Up The Ladder of Fame.

ONE has only to note the large number of Ned Wayburn pupils who have become Broadway Idols to appreciate why Mr. Wayburn has long been known as "King Opportunity" in the theatrical world.

To many hundreds of young men and women, Ned Wayburn has given the opportunity to dance their way from obscurity into the spotlight of Success and Happiness.

Why Ned Wayburn Pupils Succeed

Mr. Wayburn's marvelous method of training covers all types of stage dancing and stage deportment. It is simple, easily understood, produces finished dancers in less than half the time required by the old out-of-date technique. *And the cost is surprisingly low!*

Under the personal supervision of this "Maker of Stars" you are taught, not only how to dance correctly, but how to use Showmanship, how to thrill your audiences and draw forth resounding applause. You learn all the tricks by which finished artists hold their audiences spellbound. You become instilled with self-confidence and acquire grace, poise and beauty of figure. Your personality is developed along the individual lines to bring success.

Engagements Await Ned Wayburn Trained Dancers



In every first class musical production on Broadway there are Ned Wayburn trained dancers who are fast forging ahead into the front ranks of stardom. There are hundreds of his pupils too numerous to mention who are all rapidly climbing the ladder of fame and are prepared to meet modern stage requirements.

The modern stage dancer must be versatile. Theatrical producers and managers know that Ned Wayburn pupils are trained in all types of Dancing and Stage Departments, and gladly give them the preference. Naturally, Ned Wayburn pupils are the ones who advance rapidly, get better parts and larger salaries.



If you want to win BIG success as a stage dancer, "King Opportunity" is knocking at your door—offering you the chance to profit by the same method of training that has helped so many dancing celebrities achieve Fame—training, that for one magic word *RESULTS* cannot be approached the world over—training that will shorten the gap between your ambitions and a brilliant dancing career behind the footlights.

Visit the Ned Wayburn Studios—the gateway to glorious accomplishments in Stage Dancing. Call or write today for our beautiful new 56-page illustrated booklet which describes the Ned Wayburn method and courses in detail. This booklet is free.

IMPORTANT—Many who find it impossible to come to the Ned Wayburn Studios in New York at once, are taking advantage of Mr. Wayburn's Home Study Course in Stage Dancing—the most remarkable course of its kind in the world. Mr. Wayburn has recently published an elaborate Booklet describing this Course in detail. Will you therefore please indicate on the coupon which Booklet is desired.

ACT AT ONCE

NED WAYBURN Studios of Stage Dancing Inc.

1841 Broadway, (Entr. on 60th St.) Studio D-12
At Columbus Circle, New York. Open all year 'round
9 A. M. to 10 P. M. Except Sundays.
(Closed Saturdays at 6 P. M.) Phone Columbus 3500

Ned Wayburn Studios of Stage Dancing, Inc.,
Studio D-12, 1841 Broadway, New York City.

Without obligation to me, please send me your FREE Booklet and complete information regarding the Course in Stage Dancing checked below.

- Ned Wayburn's New York Resident School Course.
- Ned Wayburn's Home Study Course.

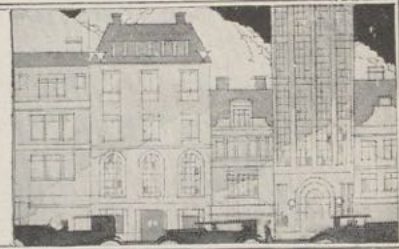
Name.....
(Please Write Plainly)

Address.....

City.....State.....



FOREMOST SCHOOLS of DANCING



New York, N. Y.

New York, N. Y.

New York, N. Y.

New York, N. Y.

CREO STUDIO
OF
Sensational Stage
DANCING
170 WEST 48th ST. N.Y.C.
TEL. BRYANT 5156

For Grace, Poise and Development
THE ONLY ONE OF ITS KIND

from studio to stage

CHESTER HALE
who has amazed Broadway with his famous
CHESTER HALE GIRLS
offers his students the unique chance to
OBTAIN IMMEDIATE POSITIONS ON THE STAGE
Ballet—Toe Tap—Acrobatic
Special children's courses Evening classes for business girls
Prices very moderate
CHESTER HALE STUDIOS
New Hammerstein Bldg. 1697 Broadway at 53rd Street
Telephone Columbus 9147

GEO. COLE
Studios for
Sensational Acrobatics
and every type of
Stage Dancing

ALL DANCES
ARRANGED
AND
ROUTINED
BY
EDDIE
RUSSELL

BEAUTY SYMMETRY
FOR SENSATIONAL STAGE DANCING
GEO. COLE STUDIOS
ART PERFECTION

Professional and Business Girls
Classes for Musical Comedy Training
Includes Acrobatic—Taps—Buck and Wing—Ballet
—Toe—Limbering and Stretching Exercises.
Illustrated Book on Acrobatics—Stretching
—Limbering—and Stage Dancing. 50 cents
cash or money order.

GEO. COLE STUDIOS
312 Roseland Bldg., cor. 51st St.
1658 Broadway
Phone Circle 1467 New York City

ALETA DORE
Ballet, Aerobic, Tap and
Musical Comedy Dancing
Special Children's Courses
Send for Catalogue

STUDIO:
50 Central Park West Trafalgar 7368

PEGGY V. TAYLOR
CLASSICAL, BALLET
EAST INDIAN
AND GRECIAN
43 West 46th Street
Telephone Bryant 1783
PLEASE WRITE FOR BOOKLET

AGNES BOONE
SCHOOL of the DANCE
STEINWAY HALL 113 W. 57th St.

Alviene SCHOOLS OF THE Theatre
UNIONED
ELUCUTION, MUSICAL COMEDY,
STAGEDANCING, PHOTOPLAY, TALKIES
Art of SINGING, Elective Courses for Stage,
Teaching, Directing, and Personal Culture.
(Appearances while learning) Student Stock
Co. & Art Theatre Stress Personality, Artis-
try, Debuts and placements. Pupils—Marie
Saxon, The Astaires, Lee Tracy, Clairborne
Foster, Zita Johann and others. For free
catalogue state study subject wanted.
66 W. 85 St., N. Y. Schuyler 4071—Ext. 23

TRAINING That
Has Made Many
DANCERS FAMOUS



YOU
TOO

can receive the personal instruction of
one of America's foremost masters of
Ballet and Stage Dancing.

Bernardi dancers are
in every show in town.

Special Course in com-
plete stage requirements.
Routines for Professionals
in three lessons.

GUARANTEED ENGAGEMENTS FOR
QUALIFIED PUPILS

Write the secretary for further details.

BERNARD BERNARDI
335 West 78th Street

Stefano Mascagno
Creator of the Famous
Mascagno Method

For 10 consecutive years
Principal and Ballet Master at
the Normal School of the
Dancing Masters of America
Classes for Professionals and
Beginners

Special Evening Classes for business girls
Wednesday and Friday

28 West 63rd Street Columbus 1383

CARTER-WADDELL
SCHOOL OF DANCING
148 West 72nd St., New York
Endicott 4188 Susquehanna 0991

For the PROFESSIONAL, the
AMATEUR and the TEACHER

Branch Studios:
Brooklyn, Forest
Hills & Bronxville

Joan Carter-Waddell
One of the "leads"
in "Up's a Daisy"
at the Shubert
Theatre, New York.
Trained exclusively
by Carter-Waddell
Studio.

FRED LE QUORNE
New York's Leading Dancing Master

Specializing in Training Dancing
Teams for
Argentine Tango, Novelty Waltzes,
Spanish Dancing, Apache, Whirl-
wind, Tap, Musical Comedy

Girl Classes Every Evening

SEND \$1.00 FOR TANGO
HOMESTUDY COURSE TO

1658 BROADWAY, NEW YORK,
OR PHONE CIRCLE 7933

DHIMAH
Will teach classes.
Studio for rent by the hour

61 FIFTH AVE. STUYVESANT
8724

D. CHAUN'S
SCHOOL of DANCING

A pleasing and profitable Christmas present.
A Presentation Course—2 Lessons a Week for
3 months—any style of Dancing—only \$251
Do your Christmas choosing early.
Phone for special trial lesson—\$1.00.

189 Lenox Ave. Phone University 8779

SPANISH DANCING
Courses for Students and Professionals in
the authentic dances of Spain.

LEARN TO PLAY the CASTANETS
at HOME

"The Art of Playing the Spanish
Castanet"

SENOR ANGEL CANSINO
a recognized authority on Castanet play-
ing, is easily understood by the
amateur.

Sent postpaid upon receipt \$5.00
of Money Order or Check for

SENOR ANGEL CANSINO
Carnegie Hall, 57th St. and 7th Ave.
Telephone Circle 3127

BRANCH SCHOOLS: Los Angeles, Cal.
Sevilla and Madrid, Spain

JACK CLARK
"THE RADIO TAPPER"

Stretching
Limbering
Musical
Comedy
Acrobatic-
Dancing

Dance
Routines
Arranged
Military, Soft
Shoe, Waltz,
Clog, Buck, Tap,
Varsity Drag,
Crazy Elbows, Etc.

CLASS
LESSONS \$1
AND

Girls wanted for units—Free training

121 W. 49th St. Phone Circle 9592

Stretching and Limbering Exercises for Modern
Sensational Stage Dancing, Also Tap Dancing

MICHAEL SCHOOL OF ACROBATICS

132-136 WEST 43rd ST.
NEW YORK CITY

Phones Bryant 8945 and Bryant 7199

FOREMOST SCHOOLS of DANCING

New York, N. Y.

New York, N. Y.

New York, N. Y.

New York, N. Y.

Michel and Vera FOKINE

Classes and Private Lessons for Professionals, Beginners and Children.

New Evening Classes for Business Girls

4 Riverside Drive; New York
Ph. Endicott 9858

CHALIF
RUSSIAN SCHOOL OF DANCING

"HIGH STANDARDS of ARTISTIC MERIT"

Chalif training can be adapted for stage or social accomplishments. An intensive course for teachers will be given during the Christmas holidays.

Send for descriptive catalogue A


Study at home from the 5 Chalif text books and 700 clearly described dances.

163 West 57th Street, N. Y.
The Oldest Normal School—Est. 1906

ALEXIS ROSLOFF
OF THE METROPOLITAN OPERA HOUSE—NEW YORK

CLASS & PRIVATE INSTRUCTION IN ALL FORMS OF DANCING

For Professionals and Beginners
Special Children's Classes
and Evening Classes



Russian Ballet Technique. A text book, with Suite of Dances, Descriptions and Music. Ideal for Home instruction. Sent postpaid. Price \$15.00. New Dances with Descriptions and Music for sale at the Studio.

24 West 57th Street—New York
TELEPHONE CIRCLE 52.08

DENISHAWN
THE RUTH ST. DENIS AND TED SHAWN
SCHOOL OF DANCING AND ITS RELATED ARTS

Write for Prospectus to Dept. A.

EXECUTIVE OFFICE:
602 Carnegie Hall, New York City

STUDIOS:
601 Carnegie Hall, New York
67 Stevenson Place, New York

SUMMER SCHOOL:
Westport, Conn.

See advertisement on page 49 of this issue

ANNA ARNOVA
School of Dancing

Baby—Children—Adult Classes
Ballet—Interpretive—Character—Toe

REGISTER NOW
Special Normal Course for Teachers
Send for Catalogue
Studio 135 W. 70th St., Sus. 342j



HÉLÈNE VEOLA
ORIENTAL—SPANISH DANCING

Exotic, interpretive routines.
Special classes for children.

PLAZA ART BLDG.
9 East 59th St.
Regent 9892



MORRIS SCHOOL
OF RHYTHM AND NATURAL DANCE INC.

Beginners received monthly

LOUISE REVIRE MORRIS, Director
66 Fifth Ave., Algonquin 7787 & 2489

DORIS HUMPHREY & CHARLES WEIDMAN

Instruction in the Art of the Dance

9 East 59

The World's Foremost Stylists Under One Roof!


MIKHAIL MORDKIN Foremost Premier Danseur and Ballet Master of the World.	BALLET and CLASSICAL
HARLAND DIXON Dancing Star of "Rainbow," "Oh, Kay," etc., and stylist par excellence. Assisted by Michael Bell.	STAGE DANCING Eccentric, Soft Shoe, Tap and Step
LENORA John Tiller's outstanding Dancer and Teacher. Trainer of numerous troupes now playing.	STAGE DANCING Acrobatic and Tiller Routines
MARTHA GRAHAM Nationally-known authority on rhythm.	INTERPRETATIVE DANCING
WARD FOX Instructor of many present-day stars.	BALLROOM AND EXHIBITION

All the Above Types of Dancing are Taught Daily at Standard Rates

Dancers wanted at all times by Mr. Anderson and other producers for Broadway Shows, Picture Houses, Vaudeville, and New Musical Movies.

Send for Special Folder D
A responsible person desired to represent school in each city.

JOHN MURRAY ANDERSON-ROBERT MILTON
SCHOOL OF THE THEATRE AND DANCE
128 East 58th Street, New York
(Plaza 4524)



The Leading Dance School of America

"By far the best Dancing School I know of in America" — ANNA PAVLOWA


Luigi ALBERTIERI

For years with the Metropolitan Opera, Chicago Opera, Boston Opera and Covent Garden, London.

Pantomime
Dramatic Art
Stage Craft

Author of "The Art of Terpsichore" a standard, complete textbook for teacher and student. Price \$10.00.

11 East 59th Street
Phone Regent 7615



The Perfect Posture from "The Art of Terpsichore"

"Rhythm in the Theatre Arts"

ELSA FINDLAY
RONNY JOHANSSON
JOHN MARTIN

Rhythmic Movement
Body Technique (European methods)
Dramatic Technique

XMAS HOLIDAY COURSE
Write for catalogue

Studio: 264 Fifth Avenue . . Ashland 2090
New York

From the Russian Imperial Theatre of Petrograd

KOBELEFF
RUSSIAN SCHOOL OF DANCING

THE MODERN BALLET METHOD
"The Type of Dancing You Will Eventually Need"

Teaching, Coaching and Polishing Specialties in Conformity with Prevailing Theatrical Demands


Class and Private Instruction
Special Classes for Children

All classes under personal direction of Mr. Kobleff


GALLO THEATRE BUILDING
254 West 54th Street New York
Telephone: Columbus 3838

RASCH DANCERS ON ROAD TO FAME


OPPORTUNITY Offered to Talented Business Girls To Train for Professional Engagements
Enroll Now Special Terms.
Daily Evening Classes from 6.30 to 7.30 p.m.




Portia Grafton




Florence Miller



Dorisa Nelova



Dorothy Lodovic



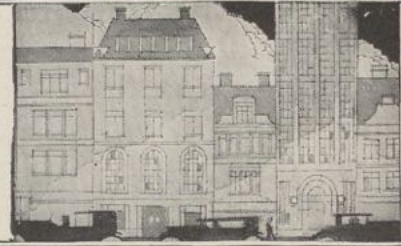
Ada Broadbent

Professional Classes Conducted by Mme. Rasch Personally
Booklet on Request
Albertina Rasch, Inc.
Studio 113 W. 57th St., New York City
Telephone: Circle 8232
Paris Branch:
28 Place St. George

ALBERTINA RASCH STUDIO



FOREMOST SCHOOLS of DANCING



New York, N. Y.

New York, N. Y.

New York, N. Y.

New York, N. Y.

VESTOFF-SEROVA

RUSSIAN SCHOOL OF DANCING

54 West 74th St. Trafalgar 7857 New York City

NOV. 1 to FEB. 1

BOOKS For Teacher and Dancer
 The Adagio.....\$3.70
 Acrobatics and Tumbling..... 2.20
 Training on Toes..... 2.70
 Advanced Technique of the Ballet..... 3.70
 Baby Work..... 5.20
 Childhood Rhythms 5.20
 Talented Tots..... 5.20
 Nature Dancing..... 3.80
 Teachers' Guide.....15.30
 Dance Costumes..... 7.80
 (Postage included)

Special Christmas Sale
TEN DANCES \$10.10

Description and music included. Attractive dances of every type. Write for Special Dance Sale Catalogue FREE.

Enroll now for Winter Term. Classes for children and adults. Special Teachers' class—Saturdays 12:15. Special Business girls' evening class—Monday and Thursday evening 6:30. All classes under personal direction of Veronine Vestoff.

Free Catalog of Descriptions of Dances given in our school.

Write, call or phone for School Catalog Free



De Rebuelt

Ballroom Dancing Instructor

Tangos—French—Argentine—Apache—Fox Trot—Charleston—Black Bottom—Waltz—Spanish—Mexican. Cuban and Latest American dances—Girls wanting to be exhibition dancers, hotels, clubs, see De Reuelt.

11 West 86th St., N. Y. Schuyler 9631



De Rebuelt

Stage Dancing Instructor

Stage—Exhibition—Toe—Tap—Adagio—Acrobatic—Limbering—Stretching—Adagio—Waltz—Fancy Waltz—Interpretive—Tango—Apache—Routines. Booking. Girls or men wanting dancing partner see De Reuelt.

11 West 86th St., N. Y. Schuyler 9631

Personal Instruction by Prof. De Reuelt

SPANISH DANCES

with Castanets



Private or class instruction at studio or pupils' residence; day and evening; marvelous method; moderate terms. Booklet on request.

ANTONIO VALENCIANO
 509 Fifth Ave. Vanderbilt 5191

PARISIAN SCHOOL OF DANCING

Offers you true Grecian Training

Pantomime-Ballet-Character-Oriental Dancing

Send for booklet

New York City
 Mme. C. Charissa
 Directress
 140 West 72 Street

Long Beach, L. I.
 Classes Friday
 124 Chester St.

Ann Arbor, Mich.
 Nico Charissa
 Director
 325 S. Fifth Ave.



Dancing-Grace-Poise and Stage Arts
 Personal Instruction

"Physi-Cultural" classes for ladies exclusively
 Evening sessions for business girls, \$3 monthly

LOUIS VECCHIO

The "Physi-Cultural" School
 1160 BROADWAY at 27th Street
 NEW YORK CITY

The Andalusian Academy of Spanish Dancing



Juan de Beaucaire M.,
 Director

SPANISH DANCING STUDIOS

855 Carnegie Hall
 Circle 2939

Dancers—Teachers—Students

would you be interested in a complete library of dance records specifically arranged for the dancer, teacher and student?

Will you suggest the type of music you would want included in such a library service for dancers, teachers and students of dancing?

The editor of our Music Mart Department has suggested that we compile this information, and we hope that you will fill in the Questionnaire below and return to us.

(There is no obligation entailed. We will mail those who reply a handsome art reprint of a painting of Anna Pavlowa by Carl Link.)

QUESTIONNAIRE

Miss Grace Arons,
 THE DANCE Magazine,
 420 Lexington Ave., New York City

Are you a teacher of dancing?
 Do you use a phonograph for teaching?
 Are you a student of dancing?
 Do you use a phonograph for home practice?
 Are you a professional dancer?
 Do you use a phonograph for practice?

Please indicate the kind of music you use and wish included in a Library of Dance

Records:
 BALLET TAP OR STEP
 INTERPRETIVE ACROBATIC
 ORIENTAL JAZZ
 BALLROOM

My personal suggestion is:

Name:

Address:

Acquire

Fundamental technique of Ballroom Dancing. Latest steps of the day. Grace, rhythm, good carriage. French or Argentine Tango.

ALBERT S. BUTLER

Specialist in Ballroom Dancing
 Studio 60 W. 55th, N. Y. Circle 0701

"Learn Dancing From A Known Dancer"

JOE DANIELS

SCHOOL OF ACROBATICS & STAGE DANCING
 Foremost School in New York City

Every Type of Dancing for Professionals, Beginners and Advanced Pupils. Adults or Children. Day or Evening. Stretching and Limbering, Sensational Acrobatics, Musical Comedy, Tap and Step (Clogging), Ballet-Toe and Reducing.

Acts Staged Competent Pupils Routines Set Placed



Class Lessons \$1 Courses \$40 and up
 Teachers' Course. Acts and Productions Staged.
 107 W. 45th St., N. Y. BRYant 6542

VON GRONA SCHOOL

The Absolute Dance
 108 West 59th Street
 Circle 4766

Brooklyn, N. Y.



CROWN CHARLOTTE STEINBERG
 Studios
 Stage Classic Dancing
 157 So. 9th St., B'klyn.
 Phone Sta 2280
 1658 B'way, N. Y. R. 608
 Sat. 11 A. M.

ANATOL BOURMAN

(Formerly Imperial Opera House, Petrograd)
 Ballet Master of the Mark Strand Theatre, N. Y.

Largest Professional
 Imperial Russian Ballet School
 in BROOKLYN

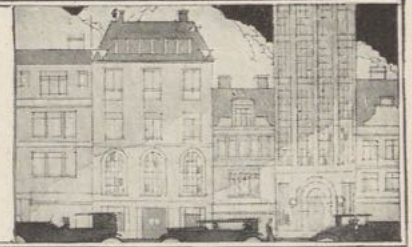
All Forms of dancing for
 Children, Adults, Professional and
 Business Girls

Send for Booklet

1609 Kings Highway, Brooklyn, N. Y.
 Tel. Dewey 8374 and Esplanado 2222



FOREMOST SCHOOLS of DANCING



Philadelphia, Pa.

Philadelphia, Pa.

Philadelphia, Pa.

Philadelphia, Pa.

A Luxurious Studio of Dance Arts!

For those susceptible to surroundings there lies true inspiration in the background of the Mordkin-Phillips School of Dance Arts. The diversity of the courses may be judged by the recognized talent of the principals and staff. Students of Ballet are given the invaluable opportunity to train in the Opera Ballets of the Pennsylvania Opera Company, to be directed by Mikhail Mordkin.

The name of Mordkin is one to fire both the ambition and the imagination of those

whose life-work is centered in the Art of the Dance. From December 20th to January 10th a normal Course for Teachers will be given under Mordkin's and Miss Phillips' supervision.

The entire brilliant faculty will instruct in the varied types of work. Routines will be given in each style. Write for further information regarding the unusual character of this splendid course of training.

Paul Mathis, formerly dancer and teacher with Ruth St. Denis and Ted Shawn.

Mikhail Mordkin, of vibrant personality.

Ethel Phillips, professional dancer and director of renown.

MORDKIN-PHILLIPS

Professional School of Dance Arts

1723 Chestnut Street

Other Studios — 4629 Frankford Ave., Philadelphia — Hotel De Ville, Atlantic City



Edward Phillips, Dancing Acrobatics

Kansas City, Mo.

MARIE KELLEY
SCHOOL OF THE DANCE
917 - GRAND AVE.,
KANSAS CITY, MO.
"MARIE KELLEY DANCERS"
in
"LUCKEE GIRL"
HARRIS THEATRE, N. Y.

FLAUGH LEWIS
All Types of Dancing
Phone 4050 Main St.
Valentine 4050 Main St. Kansas City
5013 School of the Dance Missouri

Charlotte, N. C.

BURKHIMER
SCHOOL OF THE DANCE
A Recognized School, offering instruction in Every Form of the Dance
Creators of Dances and Ballets
New Studio, Providence Road
Charlotte, N. C.

NOTICE OF CHANGE OF ADDRESS

Our new advertising office is now established at 2716 Graybar Building, 420 Lexington Avenue, New York City, where you are cordially invited to call when you are in town. Please note the change of address carefully in order to avoid delays incident to the forwarding of mail.

GRACE ARONS,
Advertising Manager



Philadelphia's most complete School of the DANCE

... offering the student, the teacher and the professional, complete courses in every branch of the dance art under internationally famous instructors.

Classes under:

GAVRILOV
Ballet and Pantomime

LENORA
Musical Comedy

STRELSKA
Toe Dancing and Adagio

BEUCAIRE
Spanish Dancing

JACK MANNING
Tap Dancing

CORTISSOZ SCHOOL OF DANCING
E.K. BROWN-Director PHONE LOCUST 3192
1520 CHESTNUT STREET

Texas

Texas

SPROULE SCHOOL OF DANCING

ANN F. SPROULE

JUDITH T. SPROULE

Greek, Interpretative, Character, Ballet, Toe, Step and Tap Routines. Acrobatic and Ball Room Dancing.

"A SCHOOL OF IDEALS"

Beaumont Studio

TEXAS

Port Arthur Studio

Wheeling, W. Va.

Alma Wilson Shafer STUDIOS

Dancing Music Expression

Students trained for professional careers. Acts and plays staged.

Write for further information

1425 Chapline Street

WHEELING, - W. VA.

Branch School: Steubenville, Ohio

Detroit, Mich.

Theodore J.

Smith

Studios of Dancing

Ballet-Spanish
Russian-Greek
Oriental
Folk Dancing
Pantomime



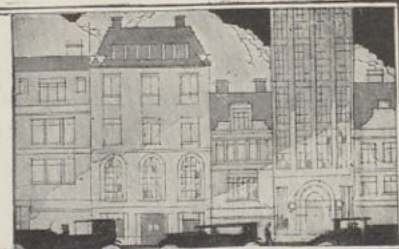
Teacher of Spanish Dancing in the Normal School of the D. M. of A.

474 West Warren Avenue
Detroit, Michigan



Los Angeles, Cal.

FOREMOST SCHOOLS of DANCING



San Francisco, Cal.

Steamboat Springs, Colo.

Steamboat Springs, Colo.



NORMA GOULD

Dramatic Dancer

offers

Special Coaching to Professionals

Classic — National

Musical Comedy

Dramatic — Character

Pantomime — Eurythmics



Send for Catalog

118 N. Larchmont Los Angeles

PERRY-MANSFIELD SCHOOL

STEAMBOAT SPRINGS, COLORADO



Home of the Four Companies of Perry-Mansfield Dancers—"High Lights", "Color and Rhythm Co.", "Squirrels and Girls Co.", "Rainbow Revels Co.", "Rhythmic Designs" Now in New York and Touring.

Professional and Normal Courses in DANCING · DRAMATICS SCULPTURE · STAGE PRODUCTION

Instruction in Horseback Riding, Swimming, Tennis. Separate Junior Camp

NEW YORK CLASSES from NOVEMBER 1 to APRIL

Booklet—10 Mitchell Place, New York City Telephone Murray Hill 2207

Long Beach, Cal.

Denver, Colo.

TOE BALLET ACROBATIC

DANCE BY THE SEA

TAP ADAGIO BALLROOM

BEN & SALLY

TEACHERS OF SUCCESSFUL STEPPING

112 W. 4th St., Long Beach, Calif.

Lillian Cushing

THE DANCE

412 Tabor Building Denver

Send for Booklet

DANCE DESCRIPTIONS and DANCE BOOKS BY MAIL

TANGO

Complete Home-Study course, consisting of Booklet with 15 poses, chart showing position of feet. Send \$1.00.

TANGO MUSIC

Latest Tangos direct from Argentine. Piano copy, \$1.00. Full Orchestration \$12. Send money order to

FRED LEQUORNE

1658 Broadway, New York. Dept. 10.

Write for free list of Tango Music.

"MARION'S Musical Comedy Dances"

Home Study Course, containing Choreographies and Sceneries of TWELVE PROFESSIONAL STAGE DANCING ACTS with FIFTY-SEVEN DANCE EXERCISES for teachers to coach Students, and Beginners to instruct themselves, to dance perfectly the above Twelve Professional Stage Dancing Acts described by Choreography that clearly illustrates every Arm and Foot Movement of respective Dance Routines arranged to Musical Rhythm. The Dance Exercises also instruct Dancers how to write down their own Dances in Choreography and Termes des Danses. Price \$3.00

DAVID S. MARION

P. O. Box 872 Stockton, Calif.

"Dances that Charm"

The Janet Dance Descriptions for The Finished Dancer and the Student Delightful Wee Folk Novelties

Unsurpassed material for young teachers

JANET STUDIO, SPRINGFIELD, ILL.

Catalog for 4c postage

"Pandora Dances"

Dance descriptions of all types, even for those who have had no lessons. Send for list.

HELENE CALDWELL Studio of Dance 311 Vine St., Chattanooga, Tenn.

New Orleans, La.

Boston, Mass.

HAINES & MORTON'S SCHOOL OF DANCING

Classes and private lessons

C. Eddie Morton Up-to-the Minute Ballroom Dancing

Mae Price Haines Two, Classic, Nature, Character, Acrobatic, Step Interpretive, Clog.

1739 St. Charles Avenue Tel. Jackson 0196 New Orleans, La.

Complete Home Study Course by Mail.

Washington, D. C.

Milwaukee, Wis.

TCHERNIKOFF - GARDINER



Foremost Recognized School of the Ballet South of New York. Training Approved by Anna Pavlova. Pupils now Appearing in New York Successes. Catalogue on Request. 1708 S S. N. W. Wash.

THE G. M. CASKEY SCHOOL



"Home of Well Trained Dancers" COURSE FOR TEACHERS Send Stamp for Circular of Thirteen Illustrated Dance Novelties.

452 Broadway Milwaukee, Wis. Established 1913



Mae Murray in Fascination by Benda

BENDA DANCE REVUE

Featuring Moreau, Mc Lane and the loveliest of all the BENDA girls. "San Francisco's outstanding annual event." New Capitol Theatre. Sunday afternoon, December 16th.

Covering the whole stepping field from ballet, thru interpretive BENDA mask numbers to the hot syncopated tap movements that are so popular today.

Tickets at theatre box office or BENDA STUDIOS, Vitaphone Theatre Bldg. Market at 7th, San Francisco

VICTORINE DANCE STUDIO

All Branches of Stage Dancing Taught

Ballet Technique—Toe—Taps & Acrobatics. PROFESSIONAL PRACTICE CLASSES

Dancing Instruction Acrobatics

MLLE. VICTORINE PROF. M. H. ANDERSON

285 ELLIS STREET Phone Franklin 3139

SAN FRANCISCO, CALIF.

ESTELLE REED STUDIO

FOR PROFESSIONALS & DILETTANTES

Instructors personally appointed by Estelle Reed, late of her European productions. Estelle Reed groups now appearing in South America COMPETENT INSTRUCTORS IN CHARGE

Phone Prospect 842

466 GEARY STREET

SAN FRANCISCO, CALIFORNIA

Ohio

Your Talent Developed for the Stage

NELLENA

SCHOOL OF STAGE DANCING

2200 Clark Avenue

Cleveland, Ohio



"PEP" GOLDEN STUDIO

Professional Stage Dancing—All Types

Classes in Social Dancing

Children's Classes—Dancing—Elocution

Ladies' Health Courses

228 E. 5th St., Cincinnati, Ohio

FEODOROVA - HENTSCHEL

Russian School of Dancing

CLASSICAL BALLET ADAGIO ACROBATICS LIMBERING STRETCHING CHARACTER (all types)



Write for Catalogue

670 Oak St., Cincinnati, Ohio

All phases of the Dance for Stage and Screen

Personal direction of

EARLE WALLACE

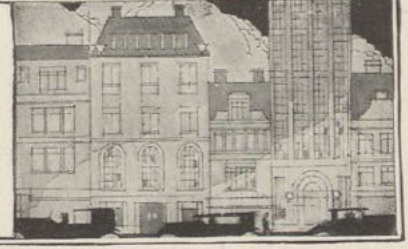
"The American Ballet Master"

PROFESSIONAL CLASSES DAY & EVENING THE YEAR ROUND

EARLE WALLACE Studio of Stage Dancing 1025 W. SEVENTH ST. LOS ANGELES, CAL. VAndike 2967



FOREMOST SCHOOLS of DANCING



Chicago, Ill.

Chicago, Ill.

Chicago, Ill.

Chicago, Ill.

Edna L. McRae
SCHOOL OF THE DANCE
Day and Evening Classes

Ballet, Character, Tap and
Acrobatic

617-618 LYON & HEALY BLDG.
Phone—Wabash 3772



**GEORGES
MANILOFF**
Acrobatic
Adagio
Athenaeum Building
59 E. Van Buren St.
Suite 512 Wabash 9386

NICHOLAS
GREEK CLASSIC
334 SO. WABASH



TSOUKALAS
BALLET SCHOOL
CHICAGO, ILLINOIS

NOTED dancers of all time have achieved their success by the help and inspiration of some master-teacher who guided their efforts by his superior knowledge of technique. Nicholas Tsoukalas is now guiding the young dancers of today and helping them to attain even greater ability than was possible in the past. Four pupils are now with the Chicago Civic Opera Company.

A request will bring to you a booklet on GREEK CLASSIC DANCING, beautifully illustrated in colors

ADOLPH BOLM



SCHOOL OF THE DANCE
Open all Year
624 So. Michigan Boulevard, Chicago
Telephone Harrison 2029



**PAVLEY - OUKRAINSKY
SCHOOLS**
SPECIAL
XMAS COURSE
Circular upon request.
717 Lyon & Healy
Bldg., Chicago, Ill.
4157 W. 5th St.,
Los Angeles, Calif.

DEARBORN 9134
GLADYS BENEDICT
NORMAL SCHOOL of DANCING
301 Capitol Bldg., 159 N. State St.
Complete Courses in Every
Style of Dancing
CLASSES DAILY
Diplomas Positions Secured



**THE GLADYS HIGHT SCHOOL
OF DANCING**
Daily Professional Course 10 hours—\$10
Course includes Advanced Technique,
Acrobatic, Tap and Adagio Routines
Phonograph Records, Directions
with Music\$3.00
New Technique Book, 50 illus. 3.00
Routined Adagio Lifts 2.00
Baby Dances 1.00
703 Capitol Bldg. Dearborn 3354



Edna Lucile Baum
CREATOR OF
DANCES FOR CHILDREN
Finest—Elsie Whitecomb—Composer
206 Auditorium Building
Phone: Wabash 0153
Send for Catalog List

Buffalo, N. Y.

Arthur J. Funk
DANCING MASTER
Ballet Technique—Musical Comedy
Tap & Step—Social
DELLWOOD BALL ROOM
Main St. at West Utica, Buffalo, N. Y.

Jacksonville, Fla.

GARY FORD
STUDIO OF THE DANCE



Class and individual instruction in all types of dancing.
TEACHERS' COURSES
The Gary Ford Dancers appear professionally in Reviews and Presentations.
Acts Created, Routined and Produced
2639 Oak St., Jacksonville, Florida
Phone 7-1337

Dancers—Teachers—Students

would you be interested in a complete library of dance records specifically arranged for the dancer, teacher and student?

Will you suggest the type of music you would want included in such a library service for dancers, teachers and students of dancing?

The editor of our Music Mart Department has suggested that we compile this information, and we hope that you will fill in the Questionnaire below and return to us.

(There is no obligation entailed. We will mail those who reply a handsome art reprint of a painting of Anna Pavlowa by Carl Link.)

QUESTIONNAIRE

Miss Grace Arons,
THE DANCE Magazine,
420 Lexington Ave., New York City

- Are you a teacher of dancing?
- Do you use a phonograph for teaching?
- Are you a student of dancing?
- Do you use a phonograph for home practice?
- Are you a professional dancer?
- Do you use a phonograph for practice?

Please indicate the kind of music you use and wish included in a Library of Dance Records:

- BALLET
- INTERPRETIVE
- ORIENTAL
- TAP OR STEP
- ACROBATIC
- JAZZ
- BALLROOM

My personal suggestion is:

Name

Address

JO. KEITH

invites you to visit his

SCHOOL OF DANCING

For Beginners and Professionals
Handiest and Largest Loop School
Where You Can Come In Any Time
Stay as long as You Like
For the Price of One Lesson

ACROBATICS, STRETCHING
LIMBERING, TAP, BALLET and
DRAMATIC ART

Be Sure of Success—See Us

6 E. Lake St. DEARBORN 0134-0135



(Formerly Russian
Imperial Ballet)
**ALEXANDRA
MAXIMOW**
School of the
Dance
59 E. Van Buren St.
Suite 632 Webster 3659

South Bend, Ind.



MARY GRACE MOHN
School of Dancing
Ballet, Spanish, Toe, Acro-
batic, Tap and Stage Routines
FINE ARTS STUDIOS
126 W. Marion St.
South Bend, Indiana

Houston, Tex.

In Texas it's THE TRUEHART STUDIOS

for Professional Stage Training
ONE OF THE LARGEST AND BEST EQUIPPED
DANCING SCHOOLS IN THE UNITED STATES

Mr. and Mrs. Billy Truehart
Well known theatrical artists
and producers

give personal instruction
**ACTS WRITTEN,
STAGED and PLACED**

THE TRUEHART STUDIOS
Ballroom and Stage Dancing
HOUSTON TEXAS

A NEW STEPPING STONE

THERE is probably no American comedian who holds just the place in the hearts of his audiences and co-workers that does Fred Stone. The theatrical world did not hesitate, therefore, to demonstrate its sympathy when he crashed in an airplane not long ago, and it was doubtful if he would live. Broken bones bid fair to prevent his ever dancing again. He soon proved that his indomitable trouper's spirit was not so easily broken. He showed immediate signs of recovery. But—he could not go on with the new show, in which he was to appear with his daughter, Dorothy. Disaster threatened, but Will Rogers, one of Fred Stone's staunchest friends, volunteered to take his place. Not only that, but he refused to permit his name to be billed over that of the daughter of his friend. The show, entitled *Three Cheers*, opened this month in New York.



Fred and Dorothy Stone in the famous duet from Stepping Stones

James Hargis Connelly



Harold Stein

Will Rogers in a pose with Dorothy Stone, taken during the rehearsals of Three Cheers



White

(At right) Dorothy Stone herself



DEFINING OUR CRITICAL ATTITUDE

An Editorial by RICHARD HOYT

A CRITIC, be he literary, musical, art or dance, is in the position of a man suspended in mid-air by a slender rope. He would like to be on the ground, but he doesn't want to get there by falling. In other words, a critic has not only to be honest with those who read him, but he must also avoid deliberately injuring the artistic or commercial welfare of those upon whom he is leveling his critical microscope.

Broadly speaking, there are two fundamental critical hypotheses, and they are basically opposed the one to the other. Either, is this thing worth seeing? Or, is this thing a financial or popular success? It may, and does, occur that many creative efforts are not only well worth seeing, but are also great popular successes. And vice versa. But in the critic's mind there should be a decided attitude: whether or not he is analysing from the viewpoint of pure artistic merit, or a stand of popular appeal.

Let us apply this declaration of principle to the critical problems of THE DANCE MAGAZINE, speaking first of the serious types of work. On the face of it, it is absurd to apply the popular appeal test to this branch of the art. Why? Simply because there is not an artist nor an entrepreneur in the world who will deny that, even in this day, though with some exceptions too rare to invalidate the admission, serious efforts in the dance do not attract huge crowds. Therefore, efforts of this classification must be regarded solely from the point of: are they worth seeing?

THE DANCE MAGAZINE does not apply this test to musical

shows. In this case the critic must judge whether or not theatregoers will like the production, and will enough of them like it to make it a financial success? After all, musical shows are produced to make money. Therefore the critic must give his estimate of its chances for being what it is meant to be.

Such are the critical attitudes of THE DANCE MAGAZINE, and it endeavors to state them with the greatest sincerity and clearness. Critics who hedge, and decline to commit themselves (and there are many such) do not deserve to have the critical function vested in them. They must stand or fall by their own trained opinions, and fear of being wrong must not prevent them from remembering that they are looked to for a definite pronouncement, and not a series of witty but ineffectual clichés.



Photographic reproduction of a painting by Usabal, noted Spanish artist, of Medrano and Donna, vaudeville and night club dancers

There is much to be said on the question of whether a critique should be a record of purely individual reaction or should endeavor to be a reflection of general opinion. The two must not be confused, for it is imperative to bear in mind also that a critic is, by tradition, regarded as the crystallizer of judgment. It is only by reference to the writings of critics long dead that we are able to discover what was thought of artists of a past day. So now the critic is supposedly the embodiment of expert opinion and exerts power in accordance.

The critical attitude of THE DANCE MAGAZINE has here been defined, in the belief that a clouded issue has perhaps been cleared up.



My Memories of MAURICE

By ELEANORA AMBROSE MAURICE



Strauss Peyton

*The Widow of the World's Greatest
Ballroom Dancer Tells the Story
of Her Husband's Life—The Tale
of a Man Who Remained a
Mystery to All but
One Woman*

Pach Brothers

I.

NO one knew the real Maurice. That is, no one outside of his intimate family, and myself . . . his widow. Oh, there have been innumerable stories in newspapers and magazines throughout the world, for Maurice's life seemed to be one shining glare of publicity. Publicity that would never let him alone. Publicity that followed him all over the universe, and like some sinister ghost stood by his side until the very day he died. And what publicity? Interviews that did not furnish one true word, that never gave the public an inkling of the real Maurice, for how were the well-meaning reporters to know that the suave gentleman was in reality a complex person . . . three different individuals. Yes, that's what I said. Three. I knew them all, and so I am writing this story. I want the public to know Maurice, the lovable Maurice, as I did.

There was Maurice, the polished gentleman who lightly danced on a ballroom floor. That was the Maurice whom the public knew . . . a metropolitan idol. The soft voiced man with practically a street up-bringing

who acquired a culture that far surpassed all the college bred society scions I ever met, and I have encountered many. I don't think there is a man in the world today possessing the dauntless courage of Maurice. Everything he knew he picked up by himself, and he spoke French, Italian, German and, of course, English. Nowhere in the universe was there such a perfect host, and no man I know can address a woman with the sweet irresistible charm that belonged only to Maurice. There he was, the man you, the public, knew; the well-trained puppet.

The second Maurice was the one I came to know when we were engaged. The mischievous little boy Maurice. The big kid who would throw off his sober grown-up ways when the public was once out of sight. This was not Maurice, it was Maurie, the impetuous, impulsive boy with his childish practical jokes. Maurie, the hot-headed young lover showing youthful, heedless indifference as to what the public might think of him.

Do you know that, although Maurice actually received fully as much, if not more, publicity than any well-known dancer, he never kept a press book? Maurice acquired limelight. It was part of his business, but

the boy, Maurie, never under any circumstances read the accounts and reviews, good or bad, of his work. He felt he was doing his best, working his hardest to develop all the finer points of ballroom dancing. What anyone else thought did not matter. Not that he was adverse to criticism. Oh, no, he was always willing to listen to anything that would help improve his dancing, but he simply was boyishly indifferent to publicity. At heart he was just Maurie; a trusting wide-eyed child, one who believed there was good in everybody and never allowed himself to see the bad. One who was really too straightforward to battle with the intricate elements of today's business world. That was why Maurice had so many hard knocks. The little boy in him could not conceive of anyone doing the least crooked little thing.

Finally, that last trait brings me to the third Maurice. The sad Maurice I came to know as a husband. For he was sad. Always. That kind, tender, loving husband who had a keener sense of goodness, a greater appreciation for beauty and the best things in life, than anyone I ever met.

I remember being in a crowded room with him. A room filled with the raucous sound of many voices mingling with the shrill loud

noises of a jazz band. Suddenly Maurice, a champagne glass in one hand, walked to the glass door of the huge French window, and looked out at the sky with its millions of twinkling stars.

Clasping my arm within the crook of his own, he gazed at the heavens, sighed a blissful sigh as if his thoughts were miles away from that party, and said, "Angel, isn't it a beautiful night? Did you ever see such a beautiful night?"

The third Maurice was always the dreamy, romantic artist. As James Branch Cabell says, "An artist is one who depicts things not as they are, but as they ought to be." And Maurice was ever viewing things as they ought to be, and disregarding them the way they were.

For example, there was myself. I, an average human being whom Maurice placed upon the pedestal of his dreams and worshiped, as only he could worship. He thought of me as his ideal woman, and I cared so much for him that I instinctively understood what he liked, and in reality tried to be that very ideal, thus playing up to his imagination. I found myself being the essence of kindness because he thought I was kind. He would say, "She is good to everybody. My little angel does everything for everybody." Now in no sense of the word have I ever considered myself a little angel, but the fact that the artist in Maurice persisted in attributing angelic charms to Eleanora Ambrose, and saw me not as I was, but as I "ought to be," made this Eleanora Ambrose kind to everybody. I tried to imitate the virtues I should have possessed. The patience, the meekness, the bravery, the generosity, the everything that was wonderful which Maurice so clearly visualized and thought radiated from my very being. Miracle of miracles in the act of pretending to be as I "ought to be," I actually became, for the while, a kind-hearted person endowed with all the marvelous qualities he felt I really had. And so I lived with Maurice, and it seems now I lived my whole life with him. A lifetime crammed into those all too short months; a life time, as in a dream. It was something like a great play wherein I was always trying to please him, praying he would never become disappointed in me, as he had become disappointed with life. Cruel, mean life that constantly refused to play up to Maurice's expectations and pretend it was perfect. Maurice, disappointed Maurice, who wanted to see only the good and beautiful things, and was forced, against his will, to look at the bad and ugly.

So there you have them. The three Maurices, who lodged in that prison of flesh known as Maurice Mouvet.

Then he became so very ill, and we were alone in Switzerland. Alone with the stern mountains, the cold powerful mountains and God, then it was that Maurice told me of the hardships he suffered during his boyhood. And I, amazed, would look around me. Doctor bills amounting to a thousand dollars a day, expensive cures, luxurious hotel suites,

diamonds, beautiful clothes, costly furs, automobiles, everything one's heart could possibly desire in the way of wealth. It was difficult for me with my limited imagination to picture Maurice, the rich Maurice, the world-wide idol, sleeping upon a park bench.

But he did sleep on a park bench, in that far off youth when his last name was Mouvet, and people called him Morris. He was born in New York City. His mother was Belgian and his father, French. When he was four years old his mother died in New York, and all Maurice really possessed was his brother Oscar. A lovable little boy with the heart of a mother, for it was Oscar who tried to be everything to Maurice; it was Oscar who grew up to love Maurice more than anyone else in the world.

After their mother's death the father took Maurice and Oscar back to Europe, and when Maurice was but six years old he and his brother were sent back to a school in England. A six-year-old motherless baby placed in a rigid, strict school. No wonder he

was unhappy. You see, from the very beginning his life was sad. There, in the school, at the extremely youthful age of six, Maurice first commenced to show a natural talent for the stage. I firmly believe that all great artists give ample evidence of their gifts at an early age. Writers scribble little immature verses and fairy tales, painters draw tiny pictures, but nevertheless pictures, and Maurice was no exception to the rule, for Oscar, the ever-observing, faithful Oscar, told me that Maurice would use his recreation time, not to play rough and tumble games with the boys in the yard, but to sit in front of a mirror, and imitate the various amateur performers who appeared in the shows they gave at school. Oscar, catching the budding young actor at his private mirror performance, would become very angry, but never said anything for fear the other boys might make fun of Maurice. You see, right from the start, Oscar also had that feeling to shield Maurice from the nasty things in life.



Strauss Peyton

Maurice and Eleanora Ambrose, as they appeared when dancing together, little over a year and a half ago

Suddenly their father disappeared and was gone for seven years. So Oscar now played the role of both mother and father to fourteen-year-old Maurice, when the brothers ran away from school and fled to Paris.

It was in those early difficult days that the two of them came to know and love Paris with a love that never could be diminished. Oscar first worked as a doorboy, and divided the little money he earned with dark, sober-eyed Maurice. The latter would immediately sacrifice food, and spend the money by going to the theatre. The lights of the stage kept him enthralled. Acting fascinated him. No matter how cheap the seat, no matter how great his hunger for plain bread, he would enjoy to the utmost the antics of the performers. He forgot that gnawing feeling in the pit of his stomach and he forgot his poverty, as he watched dancers step to the rhythmic movements of the day. Just by this close concentration he learned to dance himself.

I understand that is the way George White first began to hoof, and Fanny Brice to create her inimitable comedy antics, merely by watching other people.

The magnet of the theatre held Maurice, while good conscientious Oscar worked in a bakery, living in the basement of the place. When the boss went home at night, Oscar would raise those funny shutter-like doors that adorn the Parisian cellars, and whistle for Maurice. The whistle being the signal for Maurice to come down and join his brother. Oscar would then wash Maurice's clothes, and scrub his hands, face and neck, as he played mother to the younger boy. Due to the bakery job the brothers lived entirely on cake for I don't know how many weary months, and I guess that is the reason why Maurice forever after disliked sweet pastries. Sometimes by way of recreation they would go for long walks in the rain, but more often they stayed huddled in the cellar, just two lonely motherless children.

At length they deemed it wise to invest in a great luxury. Thereupon they paid the enormous sum of one franc to have the exalted privilege of sleeping in a small attic room in a Paris house, where the majority of the newsboys and other urchins congregated, all sleeping together on the bare, dirty boards of the hard wooden floor. Maurice, the trusting baby, would cuddle up and use Oscar's stomach as a pillow for his head. During Oscar's few off hours they would take walks along the streets, pausing for long moments in front of rotisseries, while their little noses were strained against the glass windows, and their huge staring eyes were glued to the brief glimpse of the luscious-looking poultry revolving in front of the bright fire. They would stand there, a forlorn couple, gaping, and wondering how in the world it must feel to eat a chicken.

Eventually Maurice, using Oscar as a model, got himself a job as doorboy in front of a well-known café in Paris. The requirements of this position varied. He was supposed to open the doors of the carriages, whistle for cabs, do any and all errands. In

short, he was to make himself useful. I can see him now, how he must have looked, standing there, proud and straight and tall in his gilt-buttoned uniform of the café. He always possessed style, and I am sure, even then, he wore his cap at a better angle than his fellow doorboys.

Now in order to do the errands, doorboys were supposed to have bicycles. Poor Maurice got hold of an old, old one. Not second, but perhaps sixteenth-hand. It was ready to fall apart, and at the sight of this antique, the stern manager of the café informed him that he must purchase a new bicycle or lose his job. Maurice's lips trembled, and for the first time he saw that life was not all it is cracked up to be. How could he get a new bicycle? He had no money. He pondered over the problem until an impish light glowed from his eyes. That same little-boy look which I grew to love so well. You see, Maurice remembered that many famous and wealthy people frequented this particular café. Among the guests was Mr. Vanderbilt, the Vanderbilt. And Maurice with the aid of his glorious imagination figured that if he allowed Mr. Vanderbilt's carriage to run into him, and ruin his bicycle, and if he cried a great deal, perhaps the millionaire would purchase a new vehicle for him.

Like a general Maurice planned his campaign. Somehow he found out exactly what evening and what hour Mr. Vanderbilt was expected. Then at the sight of the well-known carriage he dashed

forward on his rickety wheel. The horses came prancing towards him. The cabby saw Maurice coming and tried to stop the animals. But it was too late. The bicycle was smashed to bits, and Maurice lay in a dark little heap under the horses' feet.

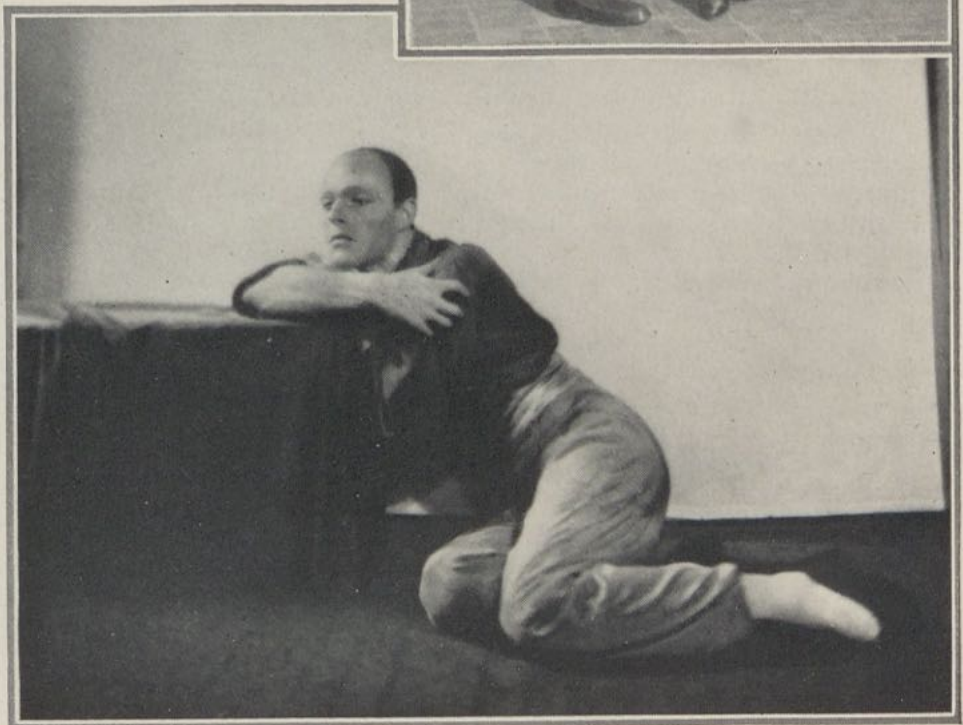
On the pavement groups of gaily dressed women and high-hatted men hesitated in their leisurely paths toward the entrance of the café to glance casually at the huddled figure in the gutter. Among those who passed and did not stop were some who years later were to feel flattered when Maurice smiled and spoke to them. But now—

Maurice's encounter with Vanderbilt, his rise from poor street urchin to world-renowned dancing star, his experiences with famous women, his precious dancing secrets, will be told in the next installment of MY MEMORIES OF MAURICE, in the January issue of THE DANCE MAGAZINE.



Maurice and Eleanora Ambrose on the porch of the hotel in Davos, Switzerland, in 1926, just prior to their marriage

(Below) Maurice in his famous drug fiend's dance, performed in cafes all over Europe
Maurice Goldberg



SPAIN'S BRIGHTEST STAR

So the Author of This Inside Personal Interview Rates La Argentinita, Who Invited Him to Shoot Her at the Age of Thirty If—

By W. ADOLPHE ROBERTS

IN Latin languages, the term "amateur" carries a meaning unknown to English. It signifies a person who holds in peculiar affection some art, or craft, or sport, which he does not himself practise. He makes himself somewhat of an authority on the subject, ardently admires the star performers, is a tireless spectator, a friendly critic and a collector of memories. This is the opposite of an amateur, as we use the word. It also implies a more subtle devotion than is conveyed by "fan" in current Americanese.

Well, in the Latin sense, I am an amateur of Spanish dancing. And, like all such hobbyists, I have succumbed to a favorite artist of the moment and am willing to go to the mat with anyone who contests the justice of my choice. I hand the laurel and the palm to La Argentinita, the amazing girl who enthralled Spanish audiences when she was little more than an infant, went on to the conquest of Paris four years ago, and is now, I hear, booked for an early engagement in New York.

When I first saw her on the stage of the Alhambra Theatre, Paris, she was just a name to me. But I was so electrified by her dancing that I returned on four successive nights, to enjoy four magic half-hours of her act and to flee the tiresome vaudeville that made up the rest of the bill. After that, I followed her to various music halls around Paris and would have trailed her back to Spain if my business affairs had not made it impracticable.

It is rather difficult to explain to the uninitiated how one Spanish dancer can be so much more alluring than all others. The art itself is traditional and rigid, a sort of cult, and this might be thought to place competent performers on a common level. Such is not the case, however. The devotees of Spanish dancing do not expect novelty in the steps, which became fixed long ago. They give their applause to technique that is illumined by the personality of the interpreter, to flame and verve and tragic intensity. Physical beauty does not count for a great deal. It is better for an artist to be ugly and interesting than merely pretty. Argentinita has an exquisite body, but a face that is of the people, fierce and sad. This is an ideal combination for a Spanish dancer.

I chiefly liked her *sevillanas*, her ribald *flamenco* numbers and the fire with which

La Argentinita in two typical poses. The one at right is from her Argentine gaucho dance, and the one below from a regional dance of Spain



Abbe photos

she danced the *jota aragonesa*. Her work both with the castanets and her heels on the boards was remarkably vivid, creating an effect of strength and passion. In her sure hands, the castanets were literally a musical instrument, varying from the faintest of whispers to a sonorous clamor. She offered *gaucho* dances from Argentina, as well as tangoes, stark and simple in pattern, as these were done in Spain before the South Americans appropriated the measure and added frills to it. But, in addition, she spoke pungent monologs. She sang folk melodies. Her versatility was something almost unheard of in a *bailarina*.

It will be readily understood that I wanted to meet La Argentinita. I told this with a certain naiveté at my Latin Quarter café, and it came to the ears of a Spanish sculptor named Hernandez. I had been to the studio of Hernandez, a picturesque, burly man of short stature who had once been a bull fighter and who was now famous for carving wonderful figures of animals in diorite, the hardest stone known to the geologists. He hunted me up and said this:

"I hear you would kiss the hands of La Argentinita. Since you have the good taste

to see that she is the very greatest of our dancers, I would feel shamed if I did not offer my services. She is an old friend of mine. Leave it to me to arrange a meeting."

My reply was couched in less flowery terms, but I was sincerely grateful to him, and a few afternoons later he took me to the hotel where she was staying on the Grands Boulevards. La Argentinita joined us around a table screened by potted palms, on a little mezzanine balcony. She might still be seated opposite me, I remember her so clearly: The nervous vibrancy of her movements, her shapely arms with their suggestion of muscular development, the even golden-brown of her complexion. Her hair was jet black, and her eyes almost so. A faintly aquiline nose struck a Moorish note among her otherwise blunted features.

I began by telling her in labored Spanish how much I admired her dancing. She received the tribute with a sort of polite hauteur, as though it were nice to hear but an old story. I then asked her, somewhat at random, what qualities went to the making of a good dancer. Her reply was a speech of astonishing eloquence, delivered in a rapid-fire idiom that it was not always easy for me to follow. But Hernandez leaned forward dramatically, his head to one side, and whenever he saw that I had missed a word he hissed the equivalent to me in French.

"You must be born with a gift and love the art profoundly," said La Argentinita. "You must give dancing the first love of which you are capable after the love you bear your mother. Then a teacher should take you when you are very young and work you more mercilessly than a slave. A sheltered, petted childhood is not for you.

(Continued on page 51)



A scene from one of the Javanese Wayang productions. The Wayang is a body of three hundred performers drawn entirely from the noble class

ORIENTAL DANCING

To What Extent Has This Country Reacted to the Rhythmic Art Influence of the East?

By RUTH ST. DENIS

TO the casual observer the difference between the Occident and the Orient in the realm of the dance lies in the fact that the West uses its legs and the East uses its arms. The perfect dance, therefore, is a combination of both.

The West has used its legs in running about the earth, gathering material possessions with its great dynamic energy, for hundreds of years, while the East has sat and meditated, expressing its subjective moods in terms of the head and shoulders for thousands of years.

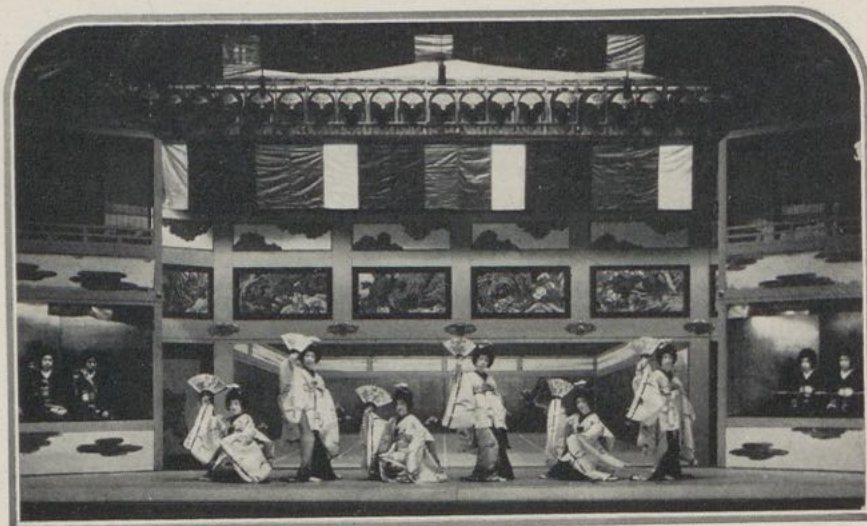
The Greek running dance with its joyous, natural beauty of body and its elemental rhythmic freedom will always have for us an instinctive and lasting appeal. This dance answers the need of our pent-up, repressed, artificialized urban life. Isadora Duncan, in one marvelous gesture of liberation, united us with the pagan beauty of the past. For generations our religion, our clothes, our architecture and the total round of our civilized life had slowly but surely atrophied and starved our natural instinct for joy in the beauty of nature. We had read wistfully in college, and out of it, of the beauty of the ancient

This article, by the American dancer who has done more for Oriental dancing in America than any other, is the second in our series, *Dancing Before the American Public*. The next follows in the January issue.

life of the Greeks, but there had been no vital personality to establish a relationship between the joy and bodily freedom of that ancient culture and our contemporary life. Since Isadora's first revelation of this ageless beauty of rhythmic play, the whole of our modern life has become interpenetrated by the spirit of that pagan abandon, one form of which is the simplicity and effortlessness of what we call the Greek dance.

I believe that every child should have the simple but necessary environment to express its early years in this Greek dance. It is the instinctive response of our unity with the tides of the sea, sighing of wind through trees, and above all the natural, conventionalizing into steps of the beating of our own hearts. The freer and less technical that this type of dancing can be kept, the better; it is the very spirit of childhood in its deepest sense, and this spontaneous spirit should not cease with childhood but should be kept through the whole of life. We should dance as long as we breathe.

Standing on the opposite pole from the beauty of the Greek dance is the beauty of the subjective gesture of the Orient. Here the



The delicacy of the Japanese temperament is well pictured in this pose from a dance by a ballet of Japan

body is used as language, in the West it is used as experience. One is a manifestation in time and the other a symbol of eternity.

The reason why the Buddha posture of meditation—symbolic of the entire Orient—has the compelling power that it has is that in that pose is conditioned the cessation of man's life as physical and the symbolizing of his life as spiritual.

Of Oriental culture, Japan and India, though unrelated in method, have the greatest contribution to give to our American dance.

The outstanding feature of Japanese stage art is their understanding of composition and principles of spacing which runs through all their art, and the achievement of perfect bodily balance which I believe is equalled by no other school of physical expression. Their amazing combination of simplicity of method with incredible richness and beauty of production make for the very highest of conscious art. They know what they wish to express and how most efficiently to express it. The thoroughness of character that is revealed in all of

their art is a symbol and a lesson to those of us in America who waste our lives and energies in futile forays into any and every novelty or short cut to success, and in the end achieve nothing of eternal or permanent beauty.

The Japanese is both the German and the Frenchman of the East. He is the German in his direct, thorough, definite application of means to ends, and he is French in his subtle appreciation of objective beauty and his need for it in the least detail of his life.

India's gift to us is by another way. India reveals herself only to the patient, to the studious, and most of all to the lover. India's art in almost all of its phases is the by-product of her realization of the Self, and it is only by some responding gesture of our souls—not of our bodies—that by entering in to the spirit of India may we draw back into ourselves some qualities or vision of beauty that touch eternal things.

We cannot learn of India through the senses; there is no public dancing, there is no drama, at least for the Western student to see. Song, which is still alive, is shy and reluctant to yield itself to the eager but hurrying ears of the West. Outside of the Tagore School of painting there is little to grasp that can bear immediately upon the needs of the dance artist of the Occident. But in the eternal literature of India will be found a quiet fountain of self-realization that from time to time throws up its iridescent spray in dreams and visions of strange and some-



Ruth St. Denis, author of this article, Mei Lan-fang, one of Japan's greatest male dancers, and Ted Shawn, taken on the stage of the Pavilion Theatre, Pekin, China, when Mei Lan-fang and his company gave a special performance in honor of the Denishawns

times awful, beauty, that only the subjective consciousness can reveal.

The greatest influence that the Oriental dance is having in America is, curiously enough, not on the dance itself. It is in the interest in things Oriental that it has generated. There are magazines, books, exhibitions of art objects, shops, that twenty years ago did not exist. I believe that some of this interest in an alien culture has been due to this introduction of the Oriental dance in America. We have come a long way from the Midway Plaisance of the Chicago World's Fair in our understanding of the East and the motives of its life.

During our years of touring in America, during which we have given many Oriental ballets, much interest in the art and philosophy of the Orient has been expressed by our audiences. In the Orient itself, during our tour of India, Java, China and Japan, the fact of our performing our own Oriental ballets created an interest in our native audiences that an entire Occidental program could not have done.

The result of this influence perhaps, would best be seen in an hypothetical illustration. If, today, a Siamese Ballet, a Japanese play, or a Japanese Wayang—all forms of the dance—were brought to this country, I am sure that a fairly numerous and sympathetic audience could be found for such performances. Twenty years ago such audiences would have been conspicuous by their absence, the critics who may have attended such performances would have been at a total loss for any standard of criticism for an art so perfect and yet so remote from our understanding.

Mr. Shawn and I are hoping that the great Mei Lan-fang of

China, the dramatic company of the Tokyo Imperial Theatre and the Wayang of Java will one day reach the theatres of America. They would be a revelation of the culture and discipline of these ancient races. They would bring an understanding and a sympathy for these peoples that no political or academic course of training could possibly achieve.

In the least gesture of the fragile hands of Mei Lan-fang is contained the epitome of the traditional beauty and aristocracy of China. Through the great popular appeal of the Japanese romantic dramas is engendered (Continued on page 62)



Another scene from a Wayang production. All of these dramatic dances are based on certain legends, and are repeated frequently



Rayhuff Richter



THIS young American danseuse has been absent from the home grounds for more than a year, having appeared in London musical productions. Recent word from her discloses the fact that she is contracted to appear in C. B. Cochrane's new English revue, *This Year of Grace*, which will also contain Beatrice Lillie. The revue is now running in London, but will arrive on Broadway the early part of November, after having been, we understand, somewhat remodeled for American taste.

Miss Vitak's previous work in this country has made her popular with our native audiences, and they will be glad to see her back.



Moffett



Albertina Vitak



The DANCE at the WORLD'S FAIR

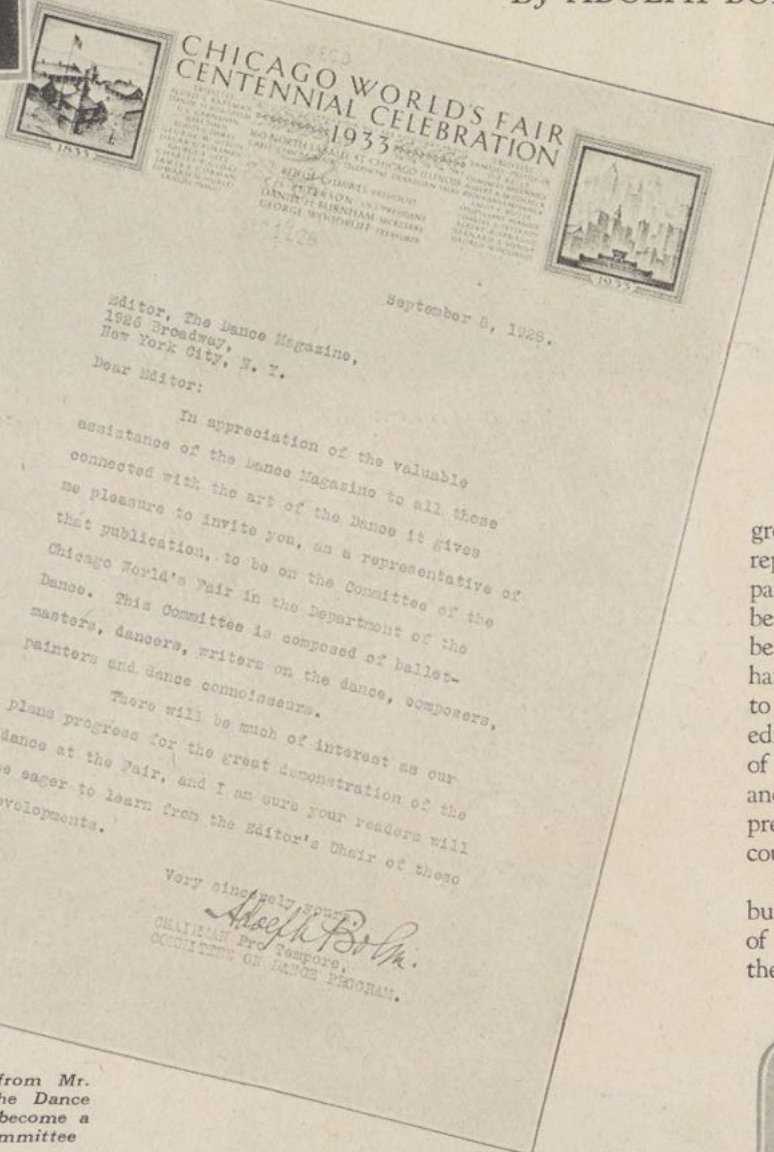
Already Plans Are Making for the Chicago Exhibition in 1933--Read What Will Be Done for the Dance Art

By ADOLPH BOLM



Maurice Goldberg

Adolph Bolm has outlined in this article what he, as Chairman of the Dance Committee of the World's Fair, has so far accomplished



A facsimile of the letter from Mr. Bolm to the Editor of The Dance Magazine, inviting him to become a member of the Dance Committee

It is my fortune to bring you gladdening of happy possibilities in the near future for our beloved art, the dance. Ever since I heard of the plans for the Chicago World's Fair I have been dreaming of making the dance one of the most important manifestations of that occasion.

Painting, sculpture, music, architecture, have always played a big part in great expositions. The dance occupied only a small place and was mostly represented by natives of the primitive countries or the Far East. But even this little that was shown made an everlasting impression upon those who saw them and also upon many painters and writers who have left us their immortal paintings and poems, and upon composers who have caught the spirit of their music and have used their melodies in their own works.

At this Fair I want to see dances of the

world which have been created through many centuries by the different nations, and also all the forms of the dance of the theatre. I will not speak here of all the glories, of the many changes, or of the decadences of the dance, but I must point out that at present there is a renaissance of this art and a great new development of its various forms in all countries of Europe and here in America. At the time of the Fair it will probably reach a still higher development and will rightly occupy the prominent place assigned to it.

I began talking about my vision and people became more and more interested until finally I was able to bring it to the attention of the General Committee of the World's Fair. My project to give the dance an important place at the Fair was met with enthusiastic approval as it fitted in splendidly with the general policy of the Fair, which is that art and science are to be stressed. I

was asked to help in forming a special committee consisting of competent persons on this subject—choreographers, writers, composers, painters, critics and connoisseurs.

It was decided to enlist general opinions and suggestions of recognized authorities on the dance, persons of real erudition and appreciation in the domain of this art, to consider what would constitute a real contribution from each country and through what organizations of ballets or folk dancing, groups or individuals this art should be represented, which works, ballets, pageants, pantomimes of the past or present, should be staged, or whether new works should be especially written for this occasion. We have already written and are writing letters to ballet-masters, dancers, critics, writers, editors of dance and art publications, directors of operas and theatres where the ballet and the dance are well represented and to presidents of folk dance societies in all countries.

Many theatres and auditoriums will be built, ranging in size from a seating capacity of five hundred to ten thousand. One of them will be a Greek Theatre where Greek
(Continued on page 49)



Maurice Goldberg

Adolph Bolm understands the needs of the World's Fair situation, because of his international reputation as a dancer and ballet-master



ILLUSTRATION I



ILLUSTRATION II



ILLUSTRATION III

VALE BLUETTE

A Waltz Number on Toes Arranged and Danced by

PATRICIA BOWMAN

Formerly of the Fokine Ballet, now Premiere Danseuse of the Roxy Theatre, New York

Photographs by Leonetti-Déon
Posed by Patricia Bowman

Routine Described
by Ray Moses

Music: *Valse Bluette, Air de Ballet* by R. Drigo, Published by G. Schirmer, N. Y.

Introduction

	Bars
Run in to center-stage from left side	1-6
Pas de bourrée turn right, in place	7-8
Slow bow to floor with right foot back, weight on right knee	9-10
Rise slowly, arms waving above to the right, then left	11-12

Figure I

Glissade to the right	13
Grand ronde de jambe en dedans, as in Illustration I	14
Repeat action in bars 13-14 to the left	15-16
Glissade to the right	17
Relevé turn in arabesque on left foot to the left, as in Illustration II	18-19
Finish with a pas de bourrée turn	20
Repeat action in bars 13-20	21-28



ILLUSTRATION IV

Figure II

	Bars
Back pas de chat en l'air to the right	29
Balancé turn to the right, beginning on left foot	30
Grand ronde de jambe en dedans turn to the left, as in Illustration III	31
Finish with a pas de bourrée turn	32
Repeat action in bars 29-32 to the left	33-36

Figure III

Step in arabesque to the right on right foot, as in Illustration IV	37
Balancé turn on left foot, advancing right	38
Repeat action in bars 37-38	39-40
Turn and run to center stage	41-43

Figure IV

- | | Bars |
|------------------------------------------------------------------------------------------|-------|
| Pas de bourrée croisé in place twice . . . | 44 |
| Pas de basque to the right, as in Illustration V, and to the left . . . | 45-46 |
| Two relevés on right foot, facing right, lifting left knee high in front each time . . . | 47-48 |
| Repeat action in bars 45-48 to the left | 49-52 |

Figure V

- | | |
|------------------------------------------------------------------------------------------|-------|
| Jump on right toe in arabesque position . . . | 53 |
| Glissade with right foot, front pas de chat, and bring left foot back in arabesque . . . | 54 |
| Two relevés on right foot . . . | 55-56 |
| Run to left-back stage and pose as in Illustration VI . . . | 57-60 |
| Three chêné turns diagonally to right-front . . . | 61-62 |
| Renversé turn to right . . . | 63-64 |
| Repeat action in bars 61-64 twice continuing right-front . . . | 65-72 |
| Run to right-back stage . . . | 73-75 |
| Pas de bourrée turn in place, arms waving overhead . . . | 76-79 |



ILLUSTRATION V

Figure VI

- | | Bars |
|--------------------------------------------------------------------------------------------------|-------|
| Three relevé développés in second position on right foot, advancing diagonally right-front . . . | 80-82 |
| Finish with fourth relevé in attitude, left foot back, as in Illustration VII | 83 |
| Repeat three relevé développés in second position on right foot . . . | 84-86 |
| Finish with fourth relevé in croisé arabesque, left foot back . . . | 87 |
| Repeat three relevé développés in second position on right foot . . . | 88-90 |
| Finish with fourth relevé in a big développé in second position . . . | 91 |
| Run to left back stage . . . | 92-95 |

Figure VII

- | | Bars |
|-----------------------------------------------------------------------------------------------------|---------|
| Waltz, beginning with right foot, making a half-turn to right, as in Illustration VIII . . . | 96 |
| Waltz, beginning with left foot, making a half-turn to right . . . | 97 |
| Two attitude turns on right foot, moving throughout in a semi-circle to the right . . . | 98-99 |
| Repeat action in bars 96-99, continuing the circle form . . . | 100-103 |
| Continuing circle, moving toward left stage, jump on right toe, left foot lifted in arabesque . . . | 104 |
| Pas de bourrée turn to right . . . | 105 |
| Repeat action in bars 104-105 . . . | 106-107 |
| Run to left-back stage . . . | 108-110 |
| Fast emboité turns diagonally right-front . . . | 111-120 |
| Jump in arabesque on right toe . . . | 121 |
| Finish down on floor, weight on right knee . . . | 122 |

THE END



ILLUSTRATION VI



ILLUSTRATION VII



ILLUSTRATION VIII



STAGE DOOR



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

By WALTER WINCHELL

They're Back!

THOSE of us who have been quipping and joking about the Tiller Girl probably will go stand in a corner now that Charles B. Dillingham's *Three Cheers* show starring Will Rogers and Dorothy Stone features a group of the lassies from Britain whose perfect dancing unison started the present vogue for Markert Dancers, Albertina Rasch gels and so forth.

The Tiller Girls were a great part of almost every first-class musical production in New York, so after a while, the determined

humorists made flippant remarks about them. "Whatever became of the Tiller Girls?" was the average newspaper columnist's query when they were replaced by Markerts or Raschs and someone pointed out that they might have been thrown in the Grand Canyon where it is said old razor blades are successfully lost.

Not since Gene Buck's *Yours Truly* show last year has a quorum of Tillers been seen on a New York stage. In *Three Cheers* they provide a pleasant routine or two of the machine-like stepping that roused affectionate applause and it is good to see them again for a change. While the Tillers never

startled anybody with their personalities or good looks, they must be credited with being first rate dancers, which is enough, one presumes.

Still, the Sammy Lee ensemble workers and the Ziegfeld Rasch girls and the Markerts or the Boyles, the Busby Berkeleys or the Bobby Connollys or the Tom Nips have most of the necessary attributes that go to make eyefulls and they can hoof! "But that's because they are American girls!" someone might argue. To which it might be retorted: "Not necessarily. Most of the locals are Russians, Germans, Litvaks, Poles, Italians, Jewesses or Chicagoans.

At any rate they are all attractive young persons, who can step out of the line and excite an audience with a hair-raising routine of steps.

The veterans of the theatre will tell you that the modern chorus girl is more valuable to a producer than were her sisters of the Weber and Fields days, when girls were used chiefly to dress a stage. They carried spears or walked gracefully across a stage. They were just so much scenery. Today, however, the chorus girl is an individualist who can do first rate show-stopping footwork. One might name dozens of them, but one won't. One won't because when one does one invariably coaxes a flock of complaints from the dear gels who pout: "You mean thing. Why did you forget my name?"

Let it be recorded then, that they are all very fine dancers. They must be to crash the big time division and the big time division is pretty particular.

Gag

THE current flippancy along Broadway concerns Mr. Ziegfeld's newest musical *Whoopie* now in preparation, or has it opened already? At any rate when anyone pauses on Broadway and says to a listener:

"I'm going with *Whoopie*," the retort usually is:

"Who isn't?"

This might be explained in this manner. Almost everyone associated with Mr. Ziegfeld from the authors to the staff workers personally engage men and women for the show. "Over four hundred people were told to see me," said Mr. Z. to this recorder the other weekend, "and I had to straighten things out." We asked him if it were true that when he cabled Mrs. Al Jolson (Ruby Keeler) that he would hold her to her contract for that show that Mr. Jolson



Nicholas Muray

Natacha Nattova, who has won fame as a sensational adagio dancer, last month married Nicholas Daks, premier danseur at the Roxy Theatre

cabled back: "We gotta have more money." Mr. Ziegfeld laughed it off. It sounds like a Jolson clown crack, anyhow. He is only worth four millions, you know.

Worth Seeing

IN *Cross My Heart* Mary Lawlor and Doris Eaton attracted warm response from the critics with their lovely dancing. June O'Dea, Polly Walker and the ensemble in Cohan's *Billie* drew raves, too. Miss Walker is a delightful person starring for the first time. She will go far.

Gilbert and Avery of *Cross My Heart* are a duo of exciting and thrilling adagio artists. They halted the continuity on the opening night with their work. A hair-raising split finish is featured; Miss Avery leaps with fury from her partner's shoulders to the floor doing a split in the air and landing that way on the floor. It gets you.

What Price Publicity?

DATACHA NATTOVA, who turned bride last month "because it was such a lovely day," as she told reporters, is one of the topnotchers in the adagio business. I recall the time she landed on the front pages after striking a woman twice her size in Chicago whose negligence, she said, resulted in the death of her pet dog. Miss Nattova, who is just about this high, packed a stiff wallop on the other woman's face knocking her out for the count of fourteen, as Dempsey floored Mr. Tunney that time. The papers became excited and repaid Nattova with—priceless front page publicity. One supposes that she didn't quite like that sort of exploitation, but she couldn't stop it.

A year later, when the Park Central Hotel opened, they wanted to attract newspaper attention. Miss Nattova agreed to climb their radio towers on the roof in full view of the street crowds, attired only in a pair of trunks and a brassiere. Almost at the last moment the hotel management decided that they didn't want to go through with the stunt for fear of an accident to the brave little dancer, for which they might have been reprimanded. But she went right ahead climbing the very high network tower. Not one reporter or photographer came, but that didn't halt her.

Great crowds, however, collected on Broadway near Fifty-sixth Street and watched her go up the tower, pausing every few feet to go a back bend or a split or a back kick. It was a thrilling sight, but she didn't attract one line in any newspaper for it.

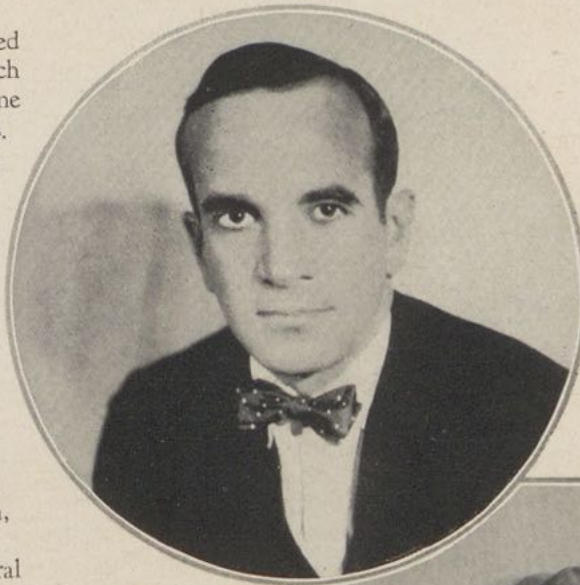
Even when she married the publicity wasn't so hot. But we dare say that if she got into a scandal of some sort or some real trouble the front pages would feature it again. Poor Nattova. She probably doesn't quite understand it all. But neither do we!

* * * * *



Ernst Schneider

The Lorraine sisters, Della and Edna, have for the most part made their headquarters in Europe and are well-known to the theatregoers of Paris and points around. They are returning about now to fulfill contracts in the main Continental resorts.



Maurice Goldberg

Florence Vandamm

(Above) Al Jolson who surprised the theatrical world by marrying Ruby Keeler, the tap dancer. There is some doubt as to whether or not she will return from her honeymoon to fulfill her contract for *Whoopie*



(At right) The two leading Eaton sisters, Mary and Doris. Mary is now in Detroit with *The Five O'Clock Girl*, last season's New York hit, while Doris is dancing merrily in *Cross My Heart*

CHOOSING *the* CHORUS

Is Beauty or Talent the Final Test? A Leading Dance Director Explains His Methods

By SEYMOUR FELIX



Exemplifying the more restrained ballerina type, Agnes O'Loughlin was chosen by Mr. Felix for his latest chorus

De Barron



Frances Thress is an example of the gorgeous show girl type, chosen for beauty of face and figure

De Barron

HOW many times I am asked: How do I choose my choruses? Must the girls be pretty or is talent preferred? Are shapely legs the most important feature, or a pretty face? Has a new-comer a chance, or is experience absolutely necessary? Must a girl have a "friend," or is virtue her only reward?

Some dance directors choose their girls by prettiness only, but to me that seems to be the worst method. For prettiness alone does not make a good chorus girl. Homeliness, irregularity of feature, is easily overcome, first by the proper make-up, second

by sheer force of magnetic personality.

Audiences tire of looking at mere prettiness for a whole evening, but they always pick out and watch the girl that registers pep and personality. Often a homely girl is transformed into an actual beauty by a bright, radiating smile, whereas many pretty girls have dumb, vacant, weak, washed-out smiles.

The way I choose the girls is first by the type. The type of girl I look for depends on the type of show for which I am casting, just as the type of dancing depends upon the show in which it is to be performed.

For example: In *Peggy Ann*, which had a rural country atmosphere, I chose boys and girls of the simple, innocent, wholesome, healthy and home-like variety, cute kids. The girls did not have to be exceptionally pretty of face or form.

In *Rosalie*, which is built on revue lines, it was just the contrary. Revue audiences are mainly interested in beautiful girls while the males are neglected and forgotten altogether. The girls I pick for revues have to be of the sensuous type, flashily attractive of face and figure, girls with a naughty wink, the kind that do "hot" dancing.

In *The Dagger and the Rose*, an operetta in period atmosphere, where there would be no hot dancing at all, the chorus of dancers was made up mostly of ballet-trained girls who could do gypsy and Spanish dancing as well as the softer type. The singing ensemble was made up of unusually pretty girls — most singing choruses are sadly neglected when it comes to beauty. In period plays high kicks and tap dancing is of course not included. Legs don't count. The arms are conspicuous. For this reason I choose ballet people because they always know how to use their arms well.

When asked what age a chorus girl must be, I always say I don't care how old she is as long as she doesn't show it.

As far as the height of chorus girls goes, I prefer the tall ones. The girls with the long legs take much more time to kick up, giving the audience a chance to see the pretty ruffles under the skirts, if any, and the beauty of long silken legs flying up into the air. However, the short ones seem to dance easier. In any case, it's always the ones with personality that get the job, for that quality covers a multitude of bad dancing.

Show girls of course are not cast for anything but attractiveness of face and form. They do not have to know how to sing or

dance but they must walk well and wear their costumes well. They don't even have to smile. Each one must be of a distinct type, with lots of "class." The tall ones are always preferred because they show off the costumes to better advantage.

Chorus boys do not have to be good looking. I like real men, regular fellows. I like them tall, well built and with good dancing ability. If the play demands that they wear evening clothes, they are chosen for their ability to wear evening clothes. If they are going to be collegians, the collegiate type is chosen. In *Hit the Deck* where all the boys were sailors, I wanted the

(Continued on page 63)



De Barron

Many shows call for the vivacious type, with emphasis laid on cuteness and dancing ability. Valena Valentine measures up to these requirements



Revue and musical comedies built on revue lines must have the more voluptuous type of girl. Louise Joyce is one such

De Barron

The ANN PENNINGTON YOU NEVER MET

In This Story a Close Friend Tells You Surprising Facts about the Tiny Dancer That Have Never Before Been Printed

By

NANETTE KUTNER

HE does not know I am writing this. She probably will never speak to me again. She is one of my best friends. Ann Pennington.

It is not that she loathes publicity. No. Behind those great, child-like brown eyes, and under that mass of soft, luxuriant hair lies a brain. A keen business brain. She knows publicity counts on the stage. She realizes it plays an important part in show business. So resolutely, with teeth clinched, and an inner feeling something akin to one's anticipation of a pleasant siege with the dentist, she heroically takes part in any and all stunts an ambitious press agent contrives to invent.

There are the many tedious hours she has spent, besides more than a few dollars, posing for pictures, for she knows only too well that it is the girl with the exclusive photograph who wins the most space. There are the thousands of contests she has judged; the sweaters, shoes, stockings and what-nots she has endorsed; the flag poles she is supposed to have climbed, and the aeroplanes in which she has flown, all for the sake of that great god Publicity. Yet Ann Pennington is not what is known in Broadway language as a publicity hound. She is not! She is just a very willing star who agrees to do anything in her power to help the management put the show across.

In her heart of hearts she actually dreads publicity. The personal kind is her special bug-bear. That is why you have always read the same stock Pennington interview. The "I was born in Camden, New Jersey, and was always stage struck" line. That is why when out-of-towners spy her lurching at the Ritz, she demurely hides her face in the thick fur collar of her coat, or stubbornly turns to the wall. That is why in night clubs you see her sitting at the darkest corner table. She does not want the public, the prying, peering, stick-the-knife-in-your-back public, to butt into her private affairs. That is why it is difficult to get to know Ann Pennington, and why she will be furious with me for writing this article.



Ann Pennington, this month's cover subject, in the type of dancing for which she is famed.

There have always been rumors about her temperament. A little hell-cat. An adorable she-devil. Impossible to get along with. Rumors with absolutely no foundation. Rumors that have never for one moment been substantiated by the people who know and have worked in her company. I am not a "give-this-little-girl-a-hand" writer. I detest a gushing person, but I honestly can say that in the five years I have known Ann Pennington and during the year-and-a-half I worked as the press agent of George White's *Scandals*, in which she appeared, I never saw her once give way to a so-called temperamental outburst.

Oh, she is no spineless little angel. No one can be of that anemic calibre and rise to stardom. She does not care about playing dead and allowing smart-aleck managers and producers to walk over her. When she thinks she is in the right she is not the least bit backward in giving her opinion. I admire her for such gumption. But as for temperament, ugly, nasty nerve-wracking

temperament, such a quality is utterly foreign to her nature. I have seen plenty of stars cry and grouch about their costumes, the lights, or the music, and try to get out of doing their performances because they had a date or a slight pain in the toes. Not so Ann Pennington. It is now a well-known fact that she has only missed three performances in her entire career. Think of that—for a record; and to top this achievement, during the past five years she has not missed one performance! I have seen her so ill that she was obliged to swallow a liberal dose of castor oil between her numbers. I have seen her backstage with a fever of one hundred and three, and still refuse to go home. I have seen her—but what's the use of continuing? Ann Pennington is a darn good sport and that makes a darn good trouper.

Of course things upset her. Things that would drive another performer into tantrums. There was the night the *Scandals* opened in Chicago.

It was a much heralded opening. A representative audience was there. The Mayor. Society. The theatrical world. Some of the greatest critics in this country sat out front. The curtain rose. The various stars preformed. Richman, Patricola, Williams, the Howards, Buster West. Ann Pennington's turn came.

Ann Pennington, who was to introduce the original version of the talked-about, over-publicized . . . *Black Bottom*. She came dancing on. A twinkling girl. The famous knees. The sparkling eyes. The well-known smile. Then a dreadful thing happened. The orchestra for some unknown reason missed its cue, and instead of playing the syncopated rhythmic strains of *Black Bottom*, they played some terrible, slow, painful melody. I don't remember its name. I only know I sat there in the first row, seeing red, feeling hot and cold, and wondering what nightmare episode would transpire. Nothing horrible happened. Ann Pennington, marvelous showwoman that she is, simply went on dancing . . . smiling . . . twinkling to the strains of that unbelievable, impossible music, and the audience never realized the difference.

Afterwards, she went to her dressing room and cried her eyes out. But no one out front knew that, and no one backstage was aware of her silent, private misery,

(Continued on page 59)

DANCES STAGED BY—?



Harold Stein

Sammy Lee, who has many hits to his credit, rehearsing girls for his own recent producing effort, *Cross My Heart*

The Directors of Ensemble: Next to Composers the Most Important Men in Show Business—Here Is an Article about Some of the Leaders

By LEW LEVENSON

IT was during the rehearsals of *Hit the Deck*, Seymour Felix was afflicted with an attack of rheumatism. There he sat watching half-a-hundred youngsters as they moved around. And he couldn't dance a step. Vincent Youmans was worried. Lew Fields roamed nervously around. Finally, a former chorus man appeared on the scene. And with Seymour's assistance, he put on a few numbers.

Hit the Deck was labelled a hit from the moment anyone thought of it. And it was a hit that opening night in Philadelphia. But take it from one who was there, it was a pretty awful show that opening night. Not until Seymour Felix revised the numbers, not until Lew Fields clipped and cut the book, was it anything but a hodge-podge.

I still believe Felix's best job was *Peggy Ann*. He had only twelve girls and six boys. He had only a stage nineteen feet deep. It was always cluttered up with furniture. That first number, the "Hello" number as it was called, utilized the furniture in so clever a manner that the audience never realized what was happening. His numbers are coherent. They frequently add to the story, when they are not merely atmospheric.

Incidentally, Felix is a stickler for beauty and a veritable maniac for perfect morals. He wants manly men and goes out and gets them. Of the twelve original *Peggy Ann* girls chosen by him in October, 1926, all but one are still working for Lew Fields, either in *A Connecticut Yankee* or *Present Arms*. In other words, all belong to that class of decent hard-working young women whom many outsiders least expect to find in show business.

Busby Berkeley, whose name has become more and more prominent in recent months, has found a place for himself beside Felix, Bobby Connolly, Sammy Lee, Jack Haskell and the few other top-notchers. Berkeley has taken the old style of "hot" dancing which Walter Brooks introduced with his *Shuffle Along* Charleston chorus, and has embellished it with novelties. Chorus girls have to be acrobats to survive the Berkeley test. Both Berkeley and Felix are endowed with great physical endurance. Felix used to rehearse his *Peggy Ann* choruses until four A.M. Berkeley kept the *Present Arms* kids up until five one morning.

When Felix was rehearsing *Rosalie* for

Flo Ziegfeld last winter, the great Flo objected to Felix's tactics. "You'll have to let my show girls go by one o'clock at the latest," he told the dance director. "They have to get their beauty sleep."

Berkeley's favorite pose when directing is a seat on the foot-light trough, where he ponders, sometimes for hours. He tries an infinite number of tricks, seeking one which will be stable enough to endure for a season on Broadway. The shield dance in *A Connecticut Yankee* is, for example, the outgrowth of fifteen rehearsals.

"I was up against a difficult problem in the *Yankee*," Berkeley confesses. "During the first act, which takes place in 528 A.D., I could not use jazz dancing. Not until the shields were actually in use on the stage did I realize their possibilities. Then it required a week's work to build up the exit the number now has."

Berkeley loves mass effects. He likes to break his numbers up into parts. In this respect he is unlike Bobby Connolly or Sammy Lee, both of whom strive for long routines which sweep from an opening consecutively to a climax. Berkeley frequently gets so much material in a number that he is forced to create an extraordinary

exit, as in *I Feel at Home with You*, or *You Took Advantage of Me*.

Bobby Connolly's best number of the recent season was *High Hat* in *Funny Face*. Here he obtained a caricature effect. It is a wonder that Gilbert Seldes has not called attention to the close association between the caricaturist and the eccentric dancer. When Sammy White, for instance, lets those limber feet and legs of his sag, he looks like a puppet on a string or a figure just out of one of Max Fleischer's inkwells. Connolly obtained this effect to George Gershwin's rhythm tune. Indeed, I think Connolly is best at this sort of thing, groupings rather than individual excellency. He is with Sammy Lee in this respect. Lee, who has done most of the Ziegfeld shows in recent seasons, considers his chorus as one entity. He could make no use of a chorus girl such as Lucila Mendez, of *Little Jessie James* fame, or Beth Meredith, who breaks the routine in *Crazy Elbows* this season.

I recall how Seymour Felix fought against routine breaking when his famous time-step number to *Where's That Rainbow?* was running in New York. Wally Coyle, an especially attractive and capable boy, now playing in vaudeville, used to stop the show with his hot time-step dancing. Wally, loose-jointed and enthusiastic as the kid of sixteen he then was, stepped out and drew all eyes to his own work. The *Rainbow* routine was merely a knock-down and drag-out routine, with slow march formations. The dancers were trained to pretend to be exhausted, gasping, shrieking and stumbling to the end of thirteen choruses of thirty-two bars each. Coyle continued his eccentric dancing until he quit the show late in its run. As a matter of fact, the number received more applause after he had gone than before.

Yet Felix is not a teacher of unison dancing, such as Russell Markert and Chester Hale feature, such as the Tiller girls introduced into this country. Chorus girls tell me that Felix gives them more opportunity for individuality than any other man, because he utilizes lines. A girl thus has a spot in which she works and she becomes, in the course of a performance, identical with that spot. The audience learns to know her and thus her efforts are appreciated.

Jack Haskell is of another school. Haskell, who has created numbers for many of the great shows of recent season, *The Girl Friend*, *Song of the Flame*, and *Five O'Clock Girl*, knows his dance technique and can impart it to his ensembles. But he is at his best in creating pictures. I think his best work was his staging of *Song of the Flame*, which was marked by gorgeous ensemble effects. Especially the pictorial beauty of the scene in the palace will long linger with those



The last year or so has seen the rise of Busby Berkeley, who is now one of the busiest men on Broadway

(Below) Bobby Connolly, who staged the famous Varsity Drag number in *Good News*, with Ruth Mayon, who dances it in the show

Harold Stein



who saw it. Mass movement is his forte.

Haskell is a distinctive personality among the dance directors of the present day. Unlike Berkeley, who struggled up from the ranks with Sammy Lee and Bobby Connolly, Haskell has the attitude of the dilettante toward his work. He is first an artist, then a director of human beings. He has a cool, detached point of view which is frequently reflected in the charming humor of his numbers.

During the run of *The Girl Friend*, a rehearsal was called for a particularly hot morning in August. The boys who comprised the *What Is It?* number, the sensationally humorous bit just before the end of the play and one very essential to the enjoyment of the show as a whole, had been rehearsed three times that week. They rebelled. They struck. One man appeared at rehearsal.

Haskell, unknown to the boys, had witnessed the preceding night's performance. It was he who had made the call, not the stage manager. When he learned of the insubordination of the others, he ordered them discharged. Equity sustained him. One week later an entirely new ensemble of boys performed, with a smoothness and a finish equal to that of their predecessors. The success of this second chorus was a tribute to the expertness with which Haskell had trained his boys.

Haskell habitually carries a walking stick with him when he is directing dances. His bald head lends him the appearance of an abbot ordering his flock about their devotions, in this case to the muse, Terpsichore. Haskell needs a large flock, however. He believes in pictures, groupings, much adagio and acrobatic work, in contrast to the less subtle "hot" dancing of many others. Much of Haskell's work is colored by his frequent visits to Europe whence he returns with much folk dancing ideas.

Incidentally, Jack Haskell is really a dilettante, for he is part owner of a New York state chain of motion picture theatres and is independently wealthy.

Edward Royce is the last of the dance masters to be mentioned here. Royce's long experience at the Princess Theatre, with Ziegfeld, with Dillingham, with his own productions, has given him what the French call, "l'etampe definitiff." Royce is the

(Continued on page 49)



White

Jack Haskell, taken when he was rehearsing for *The Five O'Clock Girl*, in which Mary Eaton is playing

Our Spotlight Picked Out



Curtis

Anita Furman, because she is charming and efficient as captain of the Russell Markert troupe in the Scandals

Dorothy Lull, because her acrobatic control work in the Vanities won her a run-of-the-play contract

Olise



Maurice Goldberg

Nell Roy, because she is the third girl to play the ingenue part in Rain or Shine, and because she is one of the youngest ingenues on Broadway



(At left) Nicolska and Droschoff because of the way they did *The Afternoon of a Faun* at the *Palace Theatre, Paris*

Courtesy Paris Plaisirs



(At right) Gilbert and Avery, because of their sterling adagio dancing in *Cross My Heart*

DeBarron

WHAT BALLET MEANS to OPERA

Ottokar Bartik, Ballet-Master of the Metropolitan Opera Company, Tells Why Dancing Is So Necessary in His Field

By RAY HARPER



Ottokar Bartik as he appeared when still active as a dancer in 1911

THE first question I asked Ottokar Bartik, Ballet-Master of the Metropolitan Opera, was what comparison he drew between the modern jazz dancing and that of the ballet.

"I hate modern dancing," he answered in a most indignant tone. And then he repeated as a matter of emphasis, "I hate it." Then he grinningly went on: "I hate it because it brings dancing down to a low level, when it should be supporting it."

On another track, I asked how important the ballet was to opera.

"It is most important. Every opera that has the ballet in it is most er—er-oh what you call it—oh yes, popular."

"In other words," I suggested, "it helps to break up the monotony."

"Exactly. It also gives the pretty picture to the eye. People welcome it as a happy interlude to the music. Like you have your comedy relief in plays, so is the ballet to the opera. Fifty percent of the operas have the ballet with them."

"Which do you prefer, the opera with or

without the ballet?" I next asked.

"If you will please excuse—what you call it? oh yes—egotism, I much prefer the one with the ballet. You cannot find blame for me in feeling that way, can you?"

"Not at all. How long have you been interested in dancing?" I next inquired.

"Well, I made my first professional appearance a long time ago when I was seven years old at the Royal Opera House in Prague. I danced in an operetta called *Donna Juanitta*. I danced with a six-year-old girl and I guess I was a pretty good success."

"What makes you think so?"

I inquired, my curiosity prompted by this naive admission.

"Well," he answered laughingly, although it was many years ago, I remember the prima donna picked me up in her arms when I had finished and kissed and hugged me, so I must have made what you call a hit."

"Just exactly how long ago was that?" I asked him next.

"Oh, it was so long ago that I would have to give away my age. Don't ask me. Just say it was so long that I forget to remember."

Mr. Bartik told me he had something he treasured very highly and that he was most anxious for me to see it. In a minute he returned with the most unique cigarette case I have ever seen. It was an ordinary gun metal case, but on it were inscribed in gold scores of signatures, emblems and coats-of-arms. There were many of royalty represented on it. For example, there is the signature of Count Svallos, Governor of Warsaw, the capital of Poland. The Chinese lettering represents the signature of the Chinese Ambassador to Russia. The name Rosabenska belonged to one who was the sweetheart of King Alexander of Serbia. She ran away from Belgrade the day before he was murdered. Ottokar Bartik met her and presented her in the Serpentine Dance and she became a sensation immediately. The name of Chopin belongs to the

grandson of the famous composer. Enrico Caruso's name is also there. The signature "Love Nina" is that of the only American girl among the signers. The spider is the ring of Delenko, the famous prima donna. The bottle of champagne and the glass was the sign of the richest man in Riga, named Nanin. He drank only Mum's Champagne, hence the name of the brand on the bottle. Among some of the other signatures and emblems were a Russian stamp, the signature of Director Nuland of the Opera House in Riga, a good luck sign from General Smirnof of the Russian Army, Verresgakin which is the signature of the famous war painter who went down on a warship during the war between Japan and Russia, and the wild pig which was another emblem of good luck from someone long since forgotten.

It took Mr. Bartik some fifteen years to make this odd and extremely interesting collection.

Numbered among his long list of celebrated acquaintances is none other than Queen Marie of Roumania whom he met through his friend, Oskar Nedbal who conducted the Philharmonic in Vienna. When Queen Marie was here in America on her last visit, she sent for him and received him at the Ambassador Hotel.

Strange as it may seem, Buffalo Bill was also a personal friend of this widely acquainted man. Bartik staged several tableaux and ballets in conjunction with the illustrious horseman of the West, when the

(Continued on page 61)



A photograph of one side of the cigarette case, described in this article, bearing the names and emblems of many famous people who are friends of Mr. Bartik

SOCIETY STEPS OUT

By HAROLD SETON

SOOCIETY is stepping out. In a literal sense. And Society with a capital S. The world of fashion has always danced, from the times when lords and ladies tripped in the stately minuet to the era, a generation ago, when the sprightly cotillion was the vogue.

But nowadays the smart set is dancing professionally, and daughters of the Social Register are studying stage methods.

Last summer at Newport Francesca Braggiotti, of the Braggiotti-Denishawn School in Boston, conducted highly successful classes, in connection with the Art Association at that exclusive resort, and many social celebrities were taught, including Mrs. Lorillard Spencer, Mrs. Francis Hoppin, Mrs. Kenneth Shaw-Safe and Mrs. Livingston French.

An event of the Newport season was the ball given jointly by Mrs. Frederic Cameron Church, Jr., and Mrs. Bradford Norman, Jr., Mrs. Church having been Muriel Vanderbilt, daughter of W. K. Vanderbilt, and Mrs. Norman having been Dorothy Clark, who formerly danced at the Club Lido with William Reardon as partner.

At Southampton, second only to Newport in exclusiveness, the feature of a charity fête was the dancing of Ward Fox, professional, and Sophie Gay, daughter of the socially registered Mr. and Mrs. William Otis Gay.

At a subsequent fête, Mr. Fox danced with Mrs. Casimir de Rham, their numbers being described in a New York newspaper as "spectacular." Mrs. de Rham is a daughter of the ultra-conservative Mr. and Mrs. Rufus L. Patterson, and a sister of Morehead Patterson who married Elsie Parsons, granddaughter of that stately dowager, Mrs. Henry Clews.

Last spring, in New York, at a charity fête at Madison Square Garden, Ward Fox danced with Carolyn Storrs, daughter of Mr. and Mrs. Frank Vance Storrs, who have a parterre-box at the Metropolitan Opera House.

At another fête given in the Hamptons last summer, known as "Quogue Quips,"



U. and U.

(Above) Mrs. Jean J. Bertschmann, of Hewlett, Long Island, in the "Queen of the North Star" costume she wore at a recent benefit pageant held at Mineola



U. and U.

(Above right) Miss Anita McK. Gwynne and Miss Alice L. Dunstan, as they appeared at the Mineola pageant, given for the Lincoln Memorial University, Tennessee

(At right) At the same pageant, a Dutch dance executed by a group of Garden City, Long Island, girls; left to right, Katherine Pell, Jean Gibbs, Pat Davidson, Peggy Sanders, Virginia Maxwell, Connie McKenna and Betty Good



P. and A.

Dancers Have Married into New York's Four Hundred — Members of That Group Have Become Professional Dancers — And Every Social Function Recognizes the Importance of the Rhythmic Art

a real sensation was created by the delightful dancing of Mrs. Evengeline Clark Greeff, who is designated in the Social Register as Mrs. Herbert B. Greeff.

Last April fashionable New York flocked to the Gallo Theatre to applaud the Gavrilov Ballet Moderne, and to witness the professional debut of one of its own highly-placed members. Margaret Rutherford, as she was billed, appeared as the Queen in *Her Majesty's Escapade* and also in the *Grecian Rhapsody*. Margaret Rutherford was the daughter of the late Lewis Morris Rutherford, rich and respected New Yorker of ancient lineage. Her mother, Anne Harri-man, had previously been the widow of Samuel S. Sands, another well-known New Yorker. Finally, this distinguished lady became the widow of W. K. Vanderbilt. Margaret Rutherford divorced Ogden Livingston Mills, Under Secretary of the Treasury, and then married Sir Paul Dukes.

The Mrs. Vanderbilt referred to has long been interested in the professional dance, and a few years ago, when Stowitz, the dancer, gave an exhibition of his paintings, was on hand throughout the display and distributed the catalogs.

The Social Register supplied

Elisabeth Wyatt to the musical comedy stage last season, when this daughter of Mr. and Mrs. Christopher Wyatt went on tour with *Oh, Kay!* A granddaughter of Judge William E. Wyatt, of New York, and of the late George Waddington, she is a great-granddaughter of General Henry Van Rensselaer, of the illustrious Knickerbocker family.

The Gould family is possessed of many millions of dollars, and there have been several marriages within its ranks with actresses and dancers. The late George J. Gould won as his first wife Edith Kingdon, an actress, and as his second Genevieve Sinclair, of musical comedy. The latter, after a period of widowhood,



U. and U.

Miss Elisabeth Wyatt, daughter of Mr. and Mrs. Christopher Wyatt, who went on tour with the musical comedy *Oh, Kay!*



G. Maillard Kestlere

Ward Fox, professional dancer, with Miss Carolyn Storrs, when they danced together last year at a charity fête in Madison Square Garden

(At left) Mrs. Casimir de Rham, with her son Casimir, Jr. Mrs. de Rham has also danced at functions with Ward Fox

married Viscount Dunsford.

Gloria Gould, a daughter of the first wife, became a professional dancer a few years ago, after she had married Henry A. Bishop, Jr. Her brother, George J. Gould, married Laura Carter, a professional dancer, hailing from Ardena, New Jersey. Later they were divorced, and she married

Roy Royston, an English actor. An uncle, Howard Gould, married Katherine Cleimmons, an actress, and another uncle, Frank Gould, was divorced by Edith Kelly, a musical comedy actress, who later married Albert De Courville, English producer of revues. Frank Gould had previously been divorced by Helen Kelly, who later became in turn Mrs. Ralph H. Tomas, Princess Vlora and Mrs. Oscar M. Burke. Her sister, Eugenia Kelly, is now Mrs.

Clement Ballen, but was previously married to Al Davis, who was formerly a professional dancer, with Bonnie Glass as partner. Bonnie Glass, by the way, who was a popular cabaret performer, married Ben Ali Haggin, the artist, creator of tableaux for various Ziegfeld *Follies*. Mr. Haggin is a nephew of the fashionable Louis T. Haggin and Mrs. George Bowen de Long, and his grandfather's widow, Mrs. James B. Haggin, has a mansion in New York and an estate at Newport.

A sensation was created when the heiress-daughter of the late Thomas Francklyn Manville took up professional dancing

(Continued on page 53)

U. and U.



LESTER ALLEN STANDS UP—For Himself

First in a Circus—Last in an Operetta—But the Tiny Comic Declares that the Second Could Not Have Come without the First

By HERBERT M. MILLER

TWENTY-SEVEN years ago, the circus came to Chicago. It was an especially fine circus, and had a particular appeal for a little boy, nine years of age. So when the traveling caravan left Chicago, a new member had joined the troupe. He was Lester Allen.

Exactly twenty-seven years later, Mr. Ziegfeld brought an expensive and gay operetta to Broadway. There were girls galore; there were singers aplenty; there were dancers of all kinds. But the comedy and all the comic dancing were placed upon the shoulders of one of the smallest stars on Broadway. He was Lester Allen.

During that period of more than a quarter of a century, the little boy who had run away from home had gained dancing prominence in the greatest school of all—the same school which has been responsible for most of our best-known dancing leaders—experience. Too, we must not forget the fact that he had twelve sisters. And anything can happen to a boy with twelve sisters. But that's another part of this story.

Lester Allen is short of stature. He is so short, in fact, that an entire episode in *The Three Musketeers* makes sport of the occurrence when Cardinal Richelieu, upon commanding him to stand before him, discovers that he is already standing. So, with the hope that he would be immediately able to perceive the difference, your scribe hopefully entered the room which separates Mr. Allen from the Ziegfeld chorines. Fortunately, he was seated, putting on his makeup.

"I've come for an interview," I declared.

The Lester Allen of off-stage was fast becoming the Planchet of the operetta, groom to D'Artagnan. He greeted me.

"What kind will you have? I have some splendid interviews, but most of them are slightly used. Will they do?" He made a move to secure one for me.



Lester Allen as he appears in *The Three Musketeers* in the character of Planchet, man-servant to D'Artagnan

"If it's just the same to you," I spoke, hurriedly, "I'd like a brand new one. They stand up better that way."

"Well, if you insist." He continued with his makeup.

"How long," I began, "have you been in the theatre, and how did you first enter into it?"

"I was chased into it," happily replied the nearly-completed Planchet. "It seems that at the age of nine I had twelve sisters. Not that I was the thirteenth child. I wasn't. We were living in Chicago when the circus made its annual visit. Naturally, being at the age of nine and a member of the local gymnastic association with a peculiar liking for acrobatics, I made haste, with a pal of my acquaintance, to pay homage to the show. That was sufficient. Faced with a choice of a possible job with the circus and a continued sojourn at home as the pet of my twelve sisters, I decided upon the former. We joined the show as aides to the acrobats. For three years, in touch with my family throughout, we traveled in all parts of the world. And," he emphasized this, "what I learned there I've never forgotten."

This seemed interesting. "You mean," I asked, "that your acrobatic training has been largely responsible for your present perfection as a dancer?"

"Exactly," replied the now-completed Planchet.

"And so," I continued, "when you arrived back in Chicago, you were greeted with

a grand hurrah!" Isn't that what happened?

"Exactly not, he declared. "The Allen dynasty, still much in command, handed me an artistic trouncing or spanking. It was workmanlike, more efficient, I'll wager, than any you've ever seen."

"I'll take that wager," I cried. "In my day, sir, I've seen some—"

Mr. Allen interrupted me. "That was uncalled for, and besides, it's of no value in this interview." I agreed with him, and he continued.

"I never returned to the circus. My theatrical career then became an actual school of experience. I played all sorts of parts. But I never was Uncle Tom." He became pensive. "I guess I was too small to be an Uncle Tom."

"Perhaps you were," I agreed. "But you could have been Little Eva, couldn't you?"

"I never wanted to be Little Eva." He went on.

"I joined carnivals, tab shows, and every branch of the business until I entered vaudeville. The name of the act was *The Three Newsboys*. Ernest Scanlon, now in vaudeville, and Ray Dean were my partners. Ray became one of the kings in the South Seas quite by accident. One of the native queens became infatuated with him, so he served as a ruler. For four years, *The Three Newsboys* were a standard turn. We played in all parts of the country, and from that time on, my progress was a bit more regular."

"And your dancing, what about that?"

"All that I have, I owe . . ." He paused for a moment.

"Well, so do I," I ejaculated. He continued. "I'm not finished, and besides whose interview is this anyway?"

"Yours," I acquiesced.

"All that I have," he tried again, "I owe to my circus and vaudeville training. In fact, two of the steps which I use in my present routine are twenty years old. That is, their basic foundations are that old, but there have been many variations introduced to keep up their modernity."

"I guess there isn't any better training school than vaudeville or the different tab or musical comedy shows. Combine this with the acrobatic experience in the circus, and you'll find a foundation that means something."

(Continued on page 51)

The GIRL of the GOLDEN STATE

Norma Gould Had to Struggle to Win Her Place in the Sunshine of California—But Once There She Stayed

By THOMAS S. CARTER

A REVIEW of the path followed by a person exemplifying success in the pursuit of any vocation usually offers interesting and frequently valuable examples to those that are contemplating placing their hopes in the hands of destiny and following the star of achievement to—success or failure.

It was my recent pleasure to interview one who can lay every claim to such success in the person of Norma Gould, head of the school in Los Angeles that bears her name, and possessor of an enviable reputation in the world of the dance, so far as the West is concerned, at least.

Her road traversed during the past twenty years was one at times that would try the hardest in contemplation—to-day, viewed in retrospect, it must offer a most gratifying picture to her. It is the picture, in the beginning, of little more than a slip of a girl starting to engage in a fight against heavy odds in the battle for success in the task she chose to place on her extremely young shoulders. Of a march down through the years combating disappointments with a spirit born of an unflinching faith in the worthiness of her ideals, supported by the rarest of all types of courage, with which only those deserving of the appellation of "pioneer" are endowed. For be it known that of the first in the West to take up the standard for the preservation and development of that which we broadly term "Dramatic Dancing," Norma Gould stands well to the fore.

In 1908, the year she embarked on her career as a teacher of Dramatic or Interpretive Dancing, she had seen no fine dancer, nor had she studied the fundamentals in any school of the dance, but she had the vision of what beauty and expression could be in this medium and proceeded from that point. In the modest parlor of her own home, piano accompaniment furnished by a friend of her mother, she began with a few pupils from among her neighbors and former school friends.

Appreciation of the soundness of her ar-

tistic conception was in early evidence, increasing numbers of students coming to study with her until the home was no longer adequate. A studio was procured, the scope of training broadened and thus came into existence The Norma Gould Studio of the Dance.

Even in these early days she composed whole dance dramas, directed the pantomime, designed costumes, trained the dancers, and *appeared herself*. Her school was unknown and praises unsung except by the comparatively small enrollment of pupils and their parents and friends. But the fruits of a creative mind rarely go long without commanding recognition. A small recital presenting her pupils attracted the attention of a discriminating public by the excellence of the performance. Engagements were offered—she traveled with musical organizations, appeared in concert and before clubs. In short, she had arrived—not at the ultimate peak, but as she expressed it, she was lifted to the first step of the ladder that would, she felt, eventually lead to a full realization of her ideals as envisioned.

The originality and excellence of her own productions occasioned her to be called to a more or less public service and she became the Director of the Dance and Pageantry at the University of Southern California and the University of California, southern branch.

There followed periods of intensive study with leading instructors of the dance and

allied arts in New York. Inspiration and further knowledge was sought in an acquaintance with art and sculpture as well. Through these, much valuable material was added to the wealth already possessed from the years of arduous study and work that preceded. An early recognition of the necessity of rhythmical training sent her to the Dalcroze School in New York. The training she received here directs a part of the work in every class in her school. Pantomime, the almost lost art, if we may judge by many a present day film, was also placed in the curriculum and students were lead to express through the body and face the emotions that sweep over the soul. Hers was a progressive method, and most thorough. I questioned the apparent tremendous amount of effort spent in search for anything that might add to the value of training in her school. Was the result worth the effort? I quote her reply: "We are concerned with the present, of course, but we draw upon the past and reach forward into the future. All existing systems are drawn upon to furnish elements of value, and these, blended and balanced, form a rich and ever-growing whole, adapted to meet the needs of the dramatic dancer. We must take the

chaff with the grain in order that we may separate them, discard the chaff and retain that which is worth retaining."

It is her firm belief that "to learn to express" is the goal of every student, whether she enters the school to prepare herself for professional life, teaching, or is seeking to preserve her own grace and health and widen her natural culture. The body must be tuned and strengthened, made a fit and responsive instrument of expression, for portrayal of the emotions that are born in the
(Continued on page 58)



Norma Gould

Philip Newberg



Philip Newberg

Margaret Case, Miss Gould's assistant in her Los Angeles school



Philip Newberg

Norma Gould in Sarabande, one of the old French period dances in which she has specialized

The DANCERS



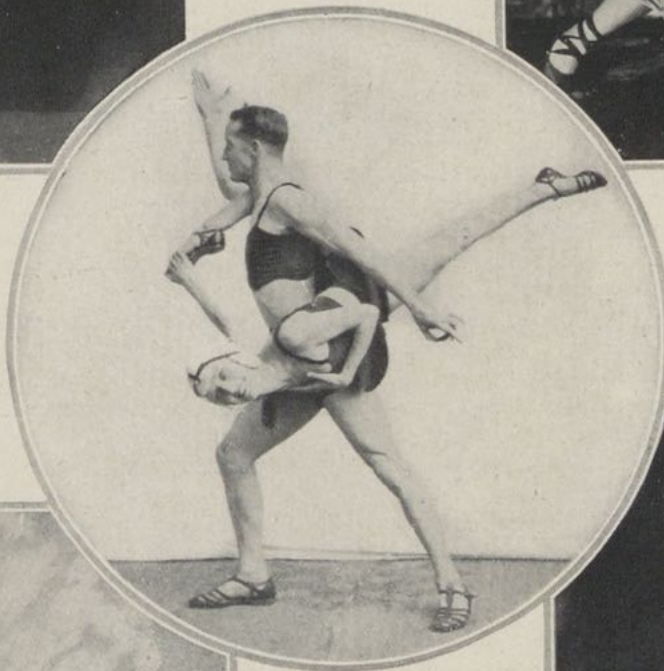
H. Golden

(Above) Tom Ladd, who has just completed a tour of the West coast as featured dancer in *The Collegiates*



Clare Mallison

(At right) Originally from France, Mimi d'Auriac has appeared in California night clubs, hotels and picture houses. She specializes in Mexican, Spanish and Oriental work



(At left) The first Australians to land on this page. Billy Heaton and Una Barnes, who have introduced many American dances in Australia

Paul Stone Raymor



(At left) Jules and Josie Walton, comedy team that has received good notices for its work on the Publix chain during the last two years. They go to Europe for the winter



(At right) Mlle. Norree is billed as a real Arabian, and her remarkably limber acrobatic dancing has attracted very favorable attention

Rossi

of VARIETY

THE three dance acts I enjoyed most in the past month were Pilcer and Douglass, Gaston and Andree (both on the same bill at the Palace); and the all too brief appearance of Ruby Keeler at the Capitol, before she married Al Jolson and vanished—at least temporarily—from the stage. Gaston and Andree have already received favorable comment in this department. I scarcely need to tell readers that Ruby was just about the best tap dancer Broadway had known in many a moon. But Pilcer and Douglass deserve a special hand, right here and now.

Teams, as I have remarked before, are seldom matched perfectly in the way of talent and audience appeal. In this case, I was more impressed by Elsie Pilcer, though another critic might have preferred the man. She is a sister of Harry Pilcer, who used to be quite a big shot in musical comedy here, migrated to Paris and after a successful career on the boulevards has now begun to fade. Elsie is well equipped to give new lustre to the name. She dances a Brazilian maxixe with fiery abandon rare in an American when doing the Latin stuff. And her eccentric numbers have a deal of pep. She appears in a sailor's costume, which usually is a detestable device for a girl with a good figure, and succeeds in being mighty alluring. Boots McKenna acts as master of ceremonies for this act, and does a lively buck number himself.

In the presentation houses, I have noted with pleasure the comedy team of Duffin and Draper at the Paramount; the graceful work of a girl named Patti Moore, also at the Paramount, who certainly is going to be heard from soon in a big way; the unique oddities of Helen Wehrle's work at the Capitol; and Hasoutra's snake dance at the Roxy, which although not wholly worthy of her talents was good entertainment.

Caught at one of the smaller Keith houses, the act of Mlle. Norree, a singular contortionist dancer, had me thoroughly beguiled. I cannot for the life of me resist taking an interest in the frolics of a girl who can do such stunts, though questioning whether it is art. Mlle. Norree is billed as an Arabian, but is she really one? Her type of beauty argues yes, and it is well known that Arabians are remarkably limber. Too bad I was so rushed I couldn't go back stage and interview her, but one of these days I intend to ask her for the story of her life.

The department's mail bag has again been gratifyingly heavy. It proves that THE DANCE MAGAZINE is read all over the world, and that vaudeville dancers now feel it is worth their while to land on this page. I'm glad that they do. My object is to keep them in touch with one another

A Department Conducted by MICHAEL EVANS

and with many thousands of readers, who are all dance lovers eager to know more about the personalities of their favorites. Let us hear first from Australia. Billy Heaton, of the team of Heaton and Barnes, writes me as follows:

"Thinking that, maybe, you have never had pictures of Australians, I am taking the liberty of enclosing some dance photos of myself and partner, Miss Una Barnes. Possibly you will be able to find space for one of these. (Sure, it's in—M. E.) We have showed at every town of importance throughout the Commonwealth and New Zealand. We do adagio, ballroom, etcetera. Miss Barnes is an expert toe dancer. We

are booked to appear soon at Sourabaya, Java, will then tour the Orient and may ultimately go to America."

From newspaper clippings he enclosed, it appears that Mr. Heaton introduced the Charleston, Black Bottom and Dixie Stomp to Australia. He also established an endurance record of fifty-three hours in Sydney, and is proud of the fact that he shaved with an old-fashioned blade razor while dancing.

Klayton W. Kirby, of that first-rate team Kirby and De Gage, drops a line to say that he has followed this department from the start and thinks well of it. "The 'Dancers of Variety' really means the best dancers in the world," he comments. "I have worked in movies, in presentations, prologs, cafés, and before nobility, royalty and every type of audience; and I have never encountered so severe and exacting an audience as the patrons of vaudeville."

The picture of Jules and Josie Walton which we print was sent in by Marion Schillo, who clicked off this fervid comment on her trusty portable:

"From time to time, I have read articles in your magazine regarding native American dancing and the higher jazz. The majority of jazz dancers, to my mind, work too frantically, with an intensity that is irritating and that strikes the audience only as an exhibition of endurance. In their conception of modernistic dancing, Jules and Josie have injected a new spirit of jazz into work based on dance steps that are perfect visualizations of high-powered music, 'hotter than hot' and

(Continued on page 63)



Strand

(At left) Elsie Pilcer and Boots McKenna, in the Keith act billed Pilcer and Douglass. Miss Pilcer is a sister of the well-known Harry Pilcer, now in Paris

(Below) Cleo and La Marr, specialists in Mexican dancing, are out on the Keith circuit

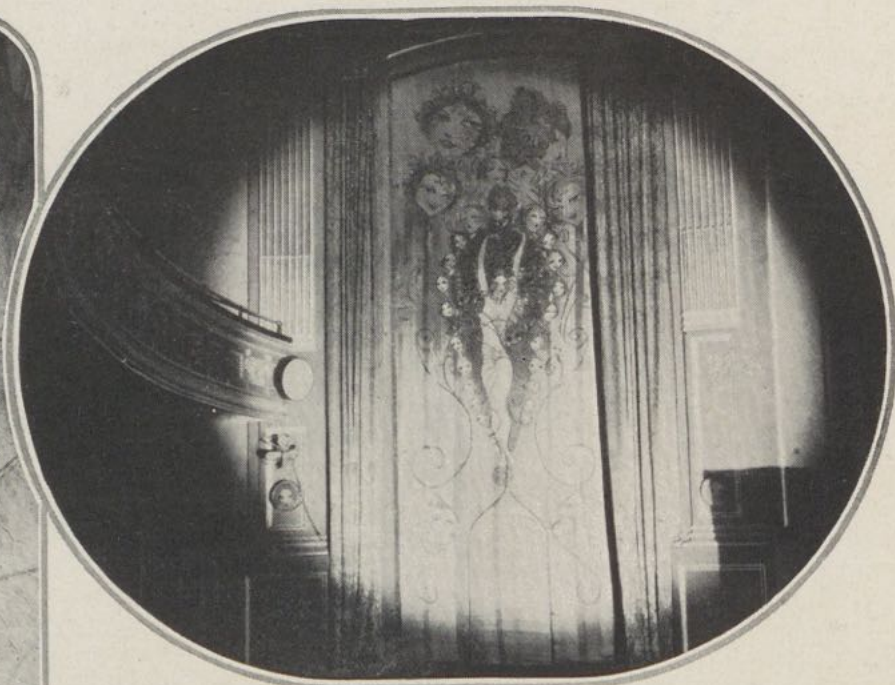
Nasib





De Mirjian

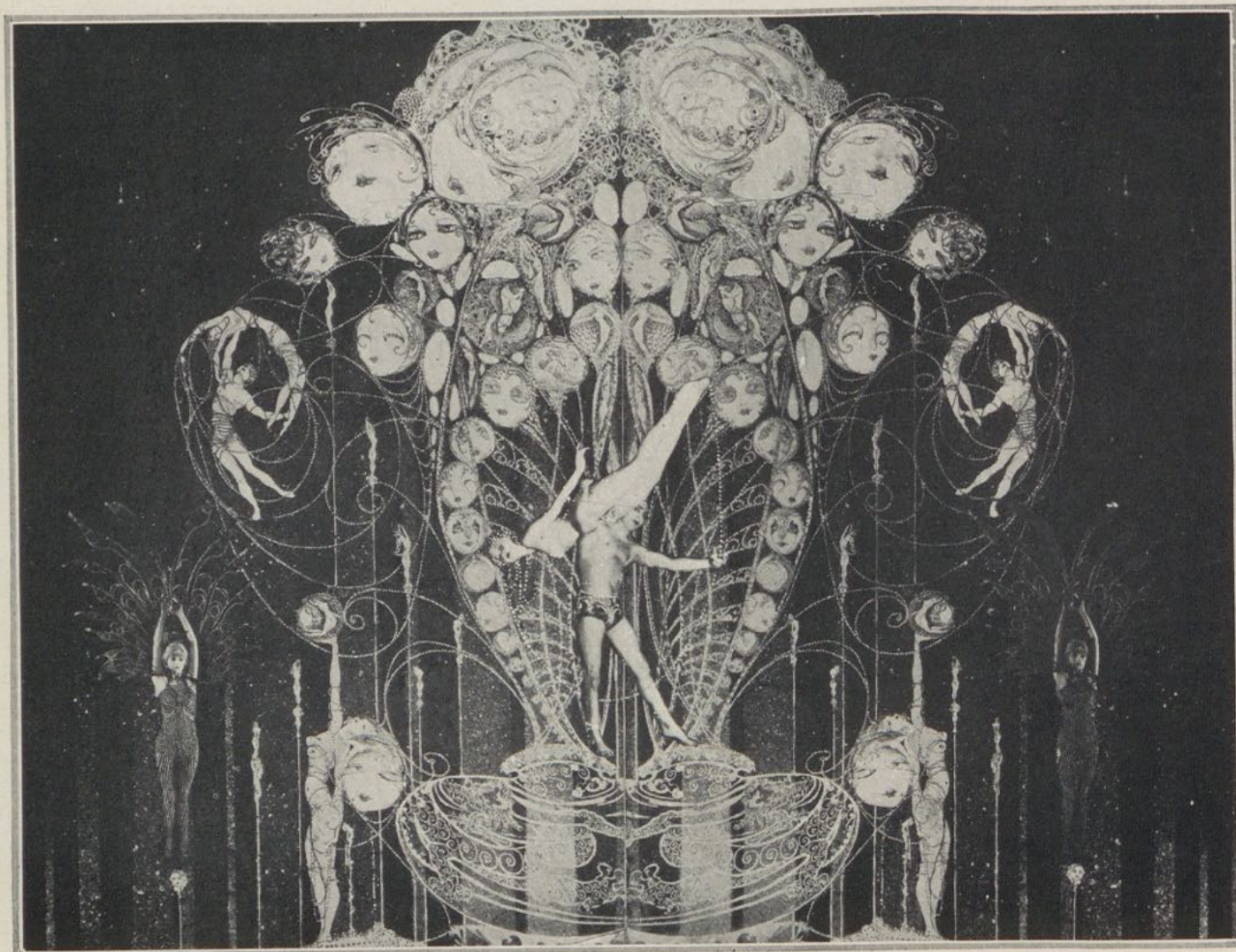
Above are Chenko and Alexa, the adagio team, as they have appeared in European and American vaudeville and revues



Leo Chenko is Czecho-Slovakian by birth, and besides being a dancer, is an artist of merit. Above is a photograph of one of the panels he executed for the Earl Carroll Theatre, New York, when it was redecorated recently. The figures and designs are done on transparent satin with dyes. Light behind the panels creates a striking effect. He also designed an intermission curtain for the same theatre

Chenko and Alexa

Below is a sketch by Mr. Chenko for a curtain. Mlle. Alexa, his dancing partner, posed as his model for all the figure work in the panels and this curtain sketch



DANCERS—ALL ABOARD for EUROPE

*What an American Team Experienced
in Performing on the Riviera—
and What It Learned*

By KLAYTAN W. KIRBY

of Kirby and DeGage,
Vaudeville and Revue Artists



Apeda

*Klaytan W. Kirby, dancer, and
author of this article on his
own recent European tour*

*(At right) Kirby and De Gage
in an action pose from one of
the dances they did in European
resorts. They have appeared
chiefly in this country in vaude-
ville and night clubs*



Butler

IT seems that every true adventurer of danceland has recently developed an overwhelming desire to dance his, or her, way to, and through, Europe. During our recent tour of Europe, Miss De Gage and I were astounded at the number of American dancers there. And on our return we were even more startled at the number planning to go. This article is intended as a guide for the latter—those who long for new sights and smells, and who are planning a foreign invasion.

There is something exciting in the very preparations for such a journey. Of course there are tickets, passports and visas to be obtained. And these things should be attended to several weeks in advance, as it is surprising how difficult and annoying it may be to get them. And there are clothes and costumes to be selected. For, despite popular opinion, Parisian gowns and English suits do not surpass American clothes except in price. One particular young lady going abroad for an engagement generously donated all her costumes and most of her street apparel to professional girl friends just before she left Chicago. When she landed in France she expected to purchase some of the much-talked-of Parisian gowns and costumes, at a very reasonable figure. But when she saw their dress creations she was not at all pleased. And when she began inquiring the prices she was dazed. She sailed, not long ago, for a second engagement abroad; but this trip she carried a full supply of American clothes.

We had one week in Paris and we did not miss one show or revue. Most Parisian revues are massive productions, with gorgeous spectacles, in which there are lavish displays of scenery, costumes and people. There are grand parades and tableaux of nude girls. No American show achieves the mighty scenic effects staged in Paris. But talent is almost completely lacking in many of them.

I met Gipsy Rhouma-je, whose Burmese dances are the hit of the Palace show, quite by accident. No one would ever suspect, after viewing her numbers, that she was

anything but Oriental. So I was more than surprised, one afternoon, in an English bookstore, to learn differently. I

was seeking a particular article, which was in one of the back numbers of THE DANCE Magazine. But the store had only a few old issues.

"I think I can help you. I have all the DANCE magazines printed within the past two years," I heard someone say at my elbow. I turned. There stood Gipsy Rhouma-je! She spoke not only English but American.

Dancing on the Riviera

THE Riviera is a section of southern France and northern Italy, including the fashionable winter resorts, which are patronized by foreign nobility and American millionaires. The season opens Christmas, and that is a good date for American dancers seeking European engagements to arrive in France. The season lasts about three months and enables the dancer to spend the coldest part of the winter in a mild climate.

We were first booked to Cannes, France, which is, at present, the most fashionable place on the Riviera. Our bookings were for the beautiful Casino, there, and later, we had two return engagements there. And, during these engagements, we danced before the most distinguished audiences one

can imagine—the King and Queen of Sweden, the Dolly sisters, who have about given up professional life, the Shah of Persia and dozens of world-famous personages.

For one single night during our engagement there, "La Saison de Cannes" lists; Prince and Princess Christian de Hesse; Prince Jean Ghika; Baron and Baronne Bonstetten; Baron Charles de Rothschild; Comtesse Morando; Sir Alex Black; Lady Jessel; Duke de Loriro; and Sir Charles Kaiser. There are many others of equal importance listed; but I choose these just to give you an idea of the brilliant audiences at this place.

As smart as the audiences and as agreeable as the climate of Cannes are, both Miss DeGage and I were even more enthused over our following weeks in Monte Carlo. Two weeks we danced at the Metropole Hotel, before audiences almost entirely English. The English audiences are marvelous, and I was quite surprised when they not only applauded at the finish of a popular number but yelled out, "Bravo!" and "Encore!" I prefer the English audiences to any other. They always gave us that absolute quiet and attention which are so

(Continued on page 55)

PLEASING PARISIANS



THE team shown on this page is one which has delighted theatre patrons in the City on the Seine during the past several months. Their names are Dargyl and Corona, and their work has won a place for them among the most popular dancers in Paris. Their latest appearance was in one of the big annual revues at the Casino de Paris which draw capacity American audiences every year.

Photographs reprinted by courtesy of Paris Plaisirs

The MUSIC MART

*A Wide Variety of
Pertinent Suggestions
for Dance Accompani-
ment—New Dance
Records*

AS far as we can ascertain, our constituency likes the idea of making this department a monthly collection of this and that. Instead of devoting our space to a carefully organized article on some one phase of music for the dance, we are now given an opportunity of covering a wide range of subjects and of spreading all sorts of information on all sorts of musical needs. We sacrifice unity for the sake of variety; and we leap lightly from buck and wing to interpretive, from Spanish to Japanese, from minuet to jazz. Needless to say, we like it; and in as much as our readers (which by now include at least several people not in our immediate family) seem to like it too, as Ted Lewis says, "Everybody Happy!"

Heading number one for December, then, is:

Jazz de Luxe

PERHAPS you are in need of some real low-down material for orchestra; something mean and nasty and blue, to use in a floor show possibly, or for a vaudeville routine. Then we would suggest that you look carefully into the series of jazz and blue numbers being prepared under the direction of "Red" Nichols, and shortly to be released by the Edward B. Marks Music Co. (New York).

Mr. Nichols is by way of being decidedly in the limelight around Broadway these days. For some years he has been sponsor of the low-down type of jazz fox trot, particularly on the records. The general impression now is that he is on the crest of his recording wave. The numbers referred to above are mostly original compositions, collected or written by Mr. Nichols, and to be published separately for dance orchestra.

More of the Same

AND if the "Red" Nichols music doesn't strike you, have a look at the stuff written and published by the well-known negro jazz maestro, Clarence Williams (New York). Mr. Williams is one of the ne plus ultra among interpreters of the Memphis-Birmingham-Harlem school of blues. We



Silhouette

H. Armstrong Roberts

have in mind especially a collection of his own compositions published for piano (but also obtainable, we understand, for orchestra).

The Other Extreme

NOW we perform a neat trick—jumping from jazz to the classic austerity of Brahms. Our department is nothing if not catholic in its tastes, you'll admit. And one can hardly ignore the fact that Brahms has probably contributed as much glorious dance music to the world of Terpsichore as any single one of the great masters. The occasion for all this is the publication a month or two ago of a new selection of his piano works by the German publisher N. Simrock, and supplied in this country through the Associated Music Publishers, Inc. (New York). The collection is in three books, none of them over fifty pages or so; and although it by no means includes the master's complete piano works, it seemed to us that most of the material generally popular among dancers is contained in it. Many of the Hungarian Dances, Waltzes, Intermezzos, etcetera, are among them.

Another Ballet Album

ONE of the best collections of ballet music arranged for piano is the *Ballet Album* compiled by E. Pauer. It is published in the Augener Edition, and is procurable in the larger music stores in this country. The Album is in three separate books, retailing in New York at one dollar and twenty-five cents each. The compilation includes excerpts from such well-known sources as *Preciosa*, *Oberon*, *William Tell*, *Idomeneo*, *Ali Baba*, *Rosamund*, etcetera; and indeed one can imagine no studio need not fulfilled in so wide a range of material.

George Gershwin's Preludes

FOR those who are looking for music or the ultra-modern classico-jazz variety, we suggest the three Gershwin *Preludes* which,

By RAY PERKINS

though of more recent vintage than the renowned *Rhapsody*, are little known. Perhaps this is because the strain of popular melody, so marked in the *Rhapsody* is lacking in these shorter pieces. Certainly they are more readily comparable to Mr. Gershwin's *Concerto*, in that they are more abstract in character and less melodic than the *Rhapsody*; yet a good deal of the so-called jazz

idiom is to be found in them. The titles, bearing lengthy expression directions, are interesting. Numbers one and three are entitled *Allegro ben ritmato e deciso*; while number two bears the designation *Andante con moto e poco rubato*. Numbers one and three are in two-four time; number two in four-four. The publisher is New World Music Co. (New York).

Ruth Garland's Practice Music

MANY of our readers perhaps are acquainted with the splendid collection of short practice pieces by Ruth Garland, and published by herself in New York. It is in three separate sections (everything seems to go by threes this month!), all under the title *Rhythms for Dance Instruction*. Nearly every conceivable variety of rhythm is to be found, and music for many dance forms. In Series I, for example, you will find such headings as Polka, Mazurka, Schottische, Pas de Basque, Slow Walk, Balonné, Arm Movements, etcetera, etcetera. Some of the subtitles in Series II are March, Slide, Skip, Sauté, Leap Technique, Waltz, etcetera.

Such volumes as these little books of Miss Garland, and the *Ballet Album* mentioned somewhere above, are a bit difficult to obtain in many localities; but they will amply repay the trouble of securing them, and are valuable in any library of dance music.

That Tambourine Dance

IN the October issue we mentioned the *Tambourine Dance* by the Spanish composer Valverde from his operetta *The Land of Joy*. It was our understanding that the number was procurable only for piano as part of the entire score. Mr. John C. Afendras, of San Francisco, writes us that the piece is obtainable for large or small orchestra, and is published (as we knew) by G. Schirmer Inc. (New York). Again we reiterate the gaiety and lively charm of this number, with its characteristic Spanish rhythms.

(Continued on page 54)

DANCE EVENTS REVIEWED

The Season Begins with Promise of a Bigger Year Than Ever

Benjamin Zemach. Guest artists: Michio Ito, dancer, Jacob Ben-Ami, actor, Florence Stern, violinist. Yiddish Folks Theatre, New York.

THE season's curtain raiser took us down east to Second Avenue to the Yiddish Folks Theatre. Under police protection, we managed to get inside the theatre, which I am sure was holding a capacity audience, again illustrating the mousetrap theory. Benjamin Zemach, formerly of the renowned Moscow Habima, was the main attraction inaugurating the season.

With him as guest artists were—the idol of the intellectual Jewry, Jacob Ben-Ami, and I might say our own Michio Ito, also Florence Stern, who dominated a major part of the evening with the warmest grown-up technique of violin playing, blossomed forth from the child-prodigy class into a mature artist at the end of her teens. Benjamin Zemach, an actor of the first order, adhered strictly to his metier, using only Hebraic material for his subject matter, aiding his pantomimic genius with dance movements always appropriate, within the domain of the theme. I have rarely observed more painstaking attention than Zemach pays to costume and makeup.

Each dance a new character. His forte is of course the dramatization of the Jewish fate that affords infinite means of emo-

(At right) Ernestine Day leads a group of Denishawn dancers in Walter Hampden's production, *The Light of Asia*

(Below) The season proper began with the dance event of Benjamin Zemach at the Yiddish Folks Theatre



Readers will note that the name of this page has been changed from *Nickolas Muray Looks at the Dance* to *Dance Events Reviewed*. This does not imply that Mr. Muray is no longer acting as critic for THE DANCE Magazine. He continues, while an addition to the department has been made in that Miss Mary F. Watkins, well-known for her dance criticisms, will share the work with Mr. Muray. This is done because many dance events of equal importance will fall on coincident dates, and none can be ignored.—
THE EDITOR.

tional expression that he is a master of. It is interesting to observe the contrast of the two schools, Ito's and Zemach's. Ito arriving at esthetic results by symbolic gestures and lines, sometimes abstract expressions not comprehensible to layman, but always beautiful. His classic new numbers are in costumes of simplest forms.



Soichi Sunami

The contrast of Zemach's idea of telling his story is obvious. It is concretely built. One need not stretch imagination for his intentions are not to react on your thinking faculty, but to play his sad though sometimes horrid tunes on the cords of your emotion reflexes.

First he presents a definite picture with his makeup costume. Then, he proceeds to tell his story in pantomime with typical Hebraic gestures, where every part of him, from his toes to his eyebrows, plays its respective rôle.

Zemach proved that one can give a fascinating and arresting performance completely void of the conventional conception of beauty, void of esthetic movements and lines, but fused with moving drama that extracts one's sympathy and tears one's heart to shreds, be it of Hebraic origin or not.

In spite of the excellence of the guest artist's contributions, I wished Zemach would have been more generous with his own numbers. In fact, I feel at liberty to accuse him of selfishness for giving only six numbers of twelve which I think far from being in proportion, even if it was a worthy six.

Der Badchen (Etude) from Folk Melodies,

seemed to me very much like a native Jewish gollywog in black and white costume with a haunting face, ugly as sin, but the effect was telling, for the audience (which deserved particular credit for its appreciation) would not cease applauding.

The Beggar Dance, by Satz; The shrewdness, the cunning of the Oriental beggar, the scale of his craftiness, how he tries to get alms, his insolent pride when he is turned down, his mocking the rich. It takes a fine actor to make us sympathize with such a dismal subject.

Three Generations, Dance Pantomime in three scenes, scenario by J. Burstyn, music by A. Ellstein, costumes by Sam Ostrowski. This was his most important number. Not having read the program previously where captions explained the story, my interpretation differed a good deal from his. His third generation with assistance of symbols painted in cubistic fashion attached on the back drop, a purse with the star of two triangles, a closed window, a wine flask and a candle supposed to symbolize the shingle of a matchmaker. The first scene, portraying the success and prosperity of this particular business man whose occupation was in dealing with the mating of souls, voicing the desire of each sex, and to bring them to a union for a reasonable commission depending on the size of the dowery of the bride. The second scene during the war, when, as one would say, business was shot to pieces, including his blooming business of matchmaking.

The third scene, the realization that the marriageable customers were either taking this step for love or necessity made him decide to earn his livelihood by the sweat of his brow and join the ranks of the toilers.

The First Quarrel (Duet) with Belle Didjah, scenario by H. Ehrenreich, music by A. Ellstein, costumes by B. Aronson: It is an old material for painting a mind picture where the fine nuances of emotion, such as expecting the return of a newly-wed husband, the impatient bride, the late homecoming, arguments, resentment, reconciliation and the final dance of joy. Both artists conveyed this episode naively and charmingly.

Dance Eccentric by Kovner: Like the rest of his numbers, was unusually grotesque in design much like well drawn cartoons, always faithful to the Hebraic origin, never pretending to prettify his gestures.

His sixth number, *A Monologue of "Jacob's Dream"* by Richard Ber Hoffman; The gentleman Zemach in evening dress proved what I have known before—the merits of his long years of association with the Habima Players—that he is a fine actor.

(Continued on page 60)

Chee-Chee. Produced by Lew Fields. Helen Ford starred. Book by Herbert Fields. Music by Richard Rodgers. Lyrics by Lorenz Hart. Dances and Ensembles by Jack Haskell. Orchestra directed by Roy Webb. Staged by Alexander Leftwich. Costumes by John Booth. Mansfield Theatre. New York.

A PROGRAM note credits the plot of this light, very light, musical comedy to Charles Pettit's novel, *The Son of the Grand Eunuch*. As a result the story is about a subject which lends itself to a certain brand of humor that only the greatest cleverness prevents from being in continual bad taste. The plot revolves about the adventures of a young man, whose father became the Chinese Emperor's Grand Eunuch at the age of forty. Hence the children. The son, restrainedly portrayed by William Williams, who sports a very nice tenor voice, objects to his father's proposal to succeed him in the same profession. The son runs away with his wife, beautifully played by Helen Ford. To save her husband from a Tartar chief, a brigand and a Buddhist prior in turn, the comely spouse treats them better than her husband deems necessary. In anger, finally, he tells his father okay, at which the Grand Eunuch, somewhat overdrawn by George Hassell, is greatly gratified. By a frame the ever-faithful wife saves the boy and all ends well.

Jack Haskell's routines, though few, are clever and effective. Otherwise Betty Starbuck and Starke Patterson take dancing honors. The score by Dick Rodgers is beautiful, with *I Must Love You* standing out. The show suffers from slow pace and a difficult subject. Its appeal to the upper stratum even at best cannot hold it in more than a very few weeks, its only accomplishment being to emphasize the charm of Helen Ford and the musicianly ability of a very high order of Richard Rodgers.

ROCKWELL J. GRAHAM.

Billie. Produced by George M. Cohan. Polly Walker starred. Book, lyrics and music by George M. Cohan. Book, ensembles and dances staged by Edward Royce and Sam Forrest. Orchestra directed by Charles J. Gebest. Sets by Joseph Wickes. Costumes designed by Babette Du Guary. Erlanger's Theatre, New York.

OUT of one of his own previous farces, name unknown, Mr. Cohan has fashioned an entertaining musical comedy which will stay most of the season. The story is chiefly about the business ability of Billie, charmingly played by Polly Walker. She saves the hero, more or less, from financial ruin, thwarts the villain and as a final gesture of triumph, marries the hero. To this outline are tacked many rollicking little ditties in the Cohan manner, and a competent cast moves lightheartedly through their rhythms. Miss Walker is in the opinion of this reviewer one of Broadway's very finest ingenues. Were it not for this fact, one might get weary of her. But not so, because she can dance and she can sing and she has acres of real personal charm. Joseph Wagstaff is her love interest and plays very well. Robinson Newbold acquits himself nobly in his usual slightly nonsensical style, while Val and Ernie Stanton, known for their very amusing and senseless conversation, draw comedy honors. Carl Francis as the menace is excellent.

The SHOWS REVIEWED

The Season in Full Swing— Much That Merits Attention

The chorus routines are pleasing, rapid enough, but not sensational. The real dancing crown goes to June O'Dea and Joe Ross, in a couple of eccentric specialties, to Marion Hamilton and Billy Bradford for some semi-acrobatic work, and to Polly Walker for a waltz with Charles Sabin. This last is very smooth and effective.

In the score, the standout tune is *Where Were You?*, with *Billie* a close second. All in all, an entertaining show that deserves especial mention even if only for the fact that it is perfectly clean. You can take the whole family, a feat not often possible in these days of realistic dramas and general frankness.

ROCKWELL J. GRAHAM.



Ona Munson, winsome ingenue appearing in *Hold Everything!*, one of the newest hits

(At right) George M. Cohan's latest musical production, *Billie*, emphasizes Polly Walker's charm

The Messrs. Shubert present *The Queen's Taste*, a comedy with music, based on the original *A Royal Family*, by Capt. Robert Marshall. Adapted by Fanny Todd Mitchell. Music by Alberta Nichol. Lyrics by Mann Holiner. Staged by George Marion. Dances and ensembles by Raymond Midgeley. Chester Hale dances staged by Chester Hale. Settings by Watson Barratt. Under personal supervision of Mr. J. J. Shubert. Shubert Theatre, Boston.

THE Shuberts have taken *A Royal Family* from the shelf, dusted it off, dressed it in beautiful costumes, contributed an average

score and some capable musical favorites, and the result is *The Queen's Taste*.

The Queen's Taste seems to be too much like a lot of other royalty musicals to advance very far. True, Jeanette MacDonald improves with every new vehicle she is given, but this adaptation of the play of many years back is hardly anything to get excited over. The pace, naturally enough, is slow-moving, with the only fast stepping when Carl Randall and Virginia Watson stage their specialties. The Chester Hale girls were well-drilled at this writing, but they offer little that hasn't been seen before. Randall, whose dancing has been the high spot of many Shubert musicals, teams well with Virginia Watson.

There is some sort of a book about a princess who must marry for royalty's sake, falls in love with someone she imagines to be just a commoner or one of the gentry, and who, of course, is the prince she must marry. This lasts about three acts, with the usual happy ending. Roy Hoyer plays opposite Miss MacDonald, with Alison Skipworth, Eric Blore, H. Cooper Cliffe and William Danforth assisting. The last named veteran was given much of the comedy burden, and did what he could with it. Miss MacDonald, who deserves better things, and Carl Randall were bright spots of the production. Alison Skipworth, of course, was competent.

The Nichols score can't be given much credit. *Love Is Like That*, *The Baron*, *The Duchess and the Count*, *The Regal Romp* and *I Can't Believe It's True* seem to be the best of a mediocre group. *The Queen's Taste* being a royalty play, the lyrics follow along, with few bright spots.

The Queen's Taste is heading for Broadway. With so many musicals invading the metropolis, this can't compare with some of the other fare.

(Continued on page 52)

Florence Vandaman



LITTLE MISS RUNAWAY

Concluding the Story of the Girl Who Did Not Permit Her Youth or Her Ignorance of the World to Stand in Her Path to Success

Confided to
GRACE PERKINS

The story thus far:

I KNEW only that my mother had been a dancer, and that the name I bore, Beatrice Brooks, was not my real one. The Mother Superior of the Philadelphia convent I was raised in told me that my father had deserted my beautiful mother shortly after my birth. The thought of my mother made me dream of the stage, though behind the walls of the convent we were all lamentably ignorant of what the outside world was like. This wild childish ambition caused me to commit many small follies in the convent, for which I was duly punished. One night, after I had been forbidden to listen to the new radio, I stole downstairs and turned it on. A man's voice—George Warwick, broadcasting from Chicago with his famous orchestra—urged his listeners-in to write to him. I was caught listening to the wonderful strains of the music, and was heavily punished. But that did not prevent me from writing a letter to the owner of that voice, pouring out to him all my troubles. His answer, urging me to run away, fell into the hands of the Mother Superior, and I was locked up in my room.

But I escaped, and night found me wandering in the streets of Philadelphia. Good fortune got me a job with a certain Mrs. Carter, who owned a millinery shop. Later, like the loving, kindhearted woman she was, she sent me to New York to study dancing and to live with her married sister. And on the train I met George Warwick! In New York we met and, child though I was, I fell madly in love with him. He treated me always as a little sister, and besides, I could not understand his apparent interest in Lulu Grand, a girl who seemed also to resent my even knowing George.

Misunderstandings arose between George and myself, and I knew that my dreams would remain dreams when I learned that he was



I looked back, and saw George, and Lorraine, too, apparently approving the forlorn hope!

married. Despite the heartbreaking disappointment, I still went on working, and with the help of my dancing master, came to be fairly well-known. I didn't see George for a long time, until he suddenly joined the show I was with. I didn't know whether to be overjoyed or to let him see how I felt. He said nothing, and I led a very active social life, which culminated in my becoming engaged to young Arthur Weston, worth millions. From the way George congratulated me, I knew he was angry, but I didn't expect to see him and Arthur fighting that night after the show. I ran out into the stage door alley just in time to see George fall unconscious, his head cut and bloody.

A group of us called a doctor, bandaged his head, and took him at once to his apartment. Lorraine, the ingenue of our show, stayed with me, and when George felt a little bit better, remarked how foolish George and I were not to make up and get married. Then George learned that I had given Arthur's ring back, and in desperation I accused him of being married already. He laughed and explained that his "wife" was in reality the mother of his friend, Tom Howard, who was his assistant conductor. Lorraine left, and George put on my finger the ring he had had ready,

secretly, for a long time. Then Lulu Grand walked in! She threatened me with a story in the papers about my mysterious parentage, and she took a wallet full of money that belonged to Tom Howard. I was powerless to stop her, as was George, hardly strong enough to sit up. She ran out.

BUT George shook his head and made a gesture toward the glass of milk on the table. I handed it to him, and he took a few sips quietly.

I stood, waiting for him to speak, trying to gather my thoughts, and realize the import of all that Lulu had said and done.

"Damn her soul!" George said fiercely, after a few moments. "I told Tom not to leave that money there. He's been months saving it. Gosh—I don't know what to do. There's little use calling him up at the Club and telling him. He couldn't do anything now—she's gone! And it would only worry poor Tom."

I nodded slowly, agreeing that since Tom Howard had the full responsibility of the orchestra tonight, it would be best not to trouble him further.



The stage manager was shoving me out into the first entrance. For a moment the world had come to an end.

any number of debts on Lulu's account, and he's been paying them off slowly. She's got about five hundred in that wallet."

"How dreadful," I gasped. "She's done it before. You see, the truth of the matter is that she dopes. No controlling her. At least nobody can do a thing with her but me. She sort of thinks she's in love with me, I guess. And I've tried to help her along. She'll do most anything I ask of her when she thinks I'm in earnest about her at all. It's been the devil of a responsibility to me and dreadfully embarrassing. Because I don't love her—I couldn't. But I want to help her because of Tom. You know that Tom was my buddy in the war. He damn near saved my life, so believe me I've been doing what I could to help his problems along. I always will. You know that so-called stage wife of mine? Well—she's Tom's mother."

"And Lulu's mother too?"

He nodded.

"Sure—I got her that little farm place out on Long Island, and give her a few dollars a week—just to help along. Make her think her pose as my stage wife is terribly important to me. See? I tried to get Lulu to go straight. Put her on her feet and earn some money of her own. She's got talent for dancing, but she's hopeless, I guess."

"So of course, she hates me—because she knows you

love me," I murmured thoughtfully. "Oh, George, what on earth do you suppose she found out about me?"

"That's just what we've got to see. It's not our business to give chase to Tom's money now, poor devil. We have a problem of our own right now. Call Bryant 06780 will you, and see if you can get Al Saunders. He'll be able to help us. If it—well, we might want to kill it, you know."

I went to the phone obediently, and tried to keep back the tears as I asked Al Saunders, the publicity man for *Sparks of Life* to come over as quickly as he could. When I hung up the receiver, I walked over to the window, clenching my teeth and trying to order my thoughts. Maybe Lulu had found out something disgraceful—a murder in my family—maybe worse! Maybe that would completely poison my beautiful love affair—maybe it would ruin my career. I wasn't the type who could thrive on notoriety.

"Dimples!"

I turned at George's call.

"Come here, kid!"

I went over to him, but the tears were overflowing already.

"You still love me—terribly?"

I nodded.

"Will you marry me tonight, if we can arrange it?"

"Oh, George—don't say that. I don't want you to pity me. I don't want you to sacrifice your own standing. We don't know what story may be tacked to my name."

"Stuff and nonsense!" answered George sharply. "I wouldn't care what they found out. I love you, you hear? And if we can possibly fix it, we're going to be married tonight—before this story breaks. Will you do it?"

I gazed at him, and the light of deepest love and faith that I found in his blue eyes swept me off my feet. For answer, I put my arms about him, and hid my face in his neck.

When Al Saunders came, and we told him the whole story, his rugged, tanned face that always had such a hard-boiled expression, softened as he looked at us.

"Kids," he said solemnly. "We're going to straighten this out, don't you worry. Lulu Grand lies her head off. It's her specialty. I don't believe a word of the story she gave the papers no matter what. Now the thing to do is phone the Mother Superior of your school right away."

But I wouldn't let him do that, and instead we worded an urgent night letter, explaining the situation and begging that I might be given my mother's letter now in the face of such peril to my reputation.

Then Saunders began phoning the boys on the various newspapers. The story, I gathered, was "too hot" to kill, but each and every one of them promised Saunders to hold it over until the wedding, and spring it as double news.

That, at least, gave us a little time in which to work. Then, and not until then, did I permit Al Saunders to take me home to my tiny apartment. But I had little sleep that night. I phoned Hanky the news, and made her promise to meet me at nine in the morning. Nothing less than a wedding could have possibly made her get up at such an hour. Meanwhile, as soon as he had left me home, Al Saunders had taken a train to Philadelphia. He had wired Mrs. Carter to meet him, and together they were going out to the school.

I myself phoned my Mother Superior the first thing in the morning, trying to explain to her the full necessity of the moment. Then, Hanky met me, and together we went over and called for George. He was feeling much better, somehow, giving all the credit, each time we begged him not to overstrain, to "the miracle of love."

We got the license, and an hour later, we were married in City Hall. It was a strange wedding, in the bare unromantic room, Lorraine and Hanky standing beside us, and Tom Howard arriving just too late! We all had luncheon together, and almost

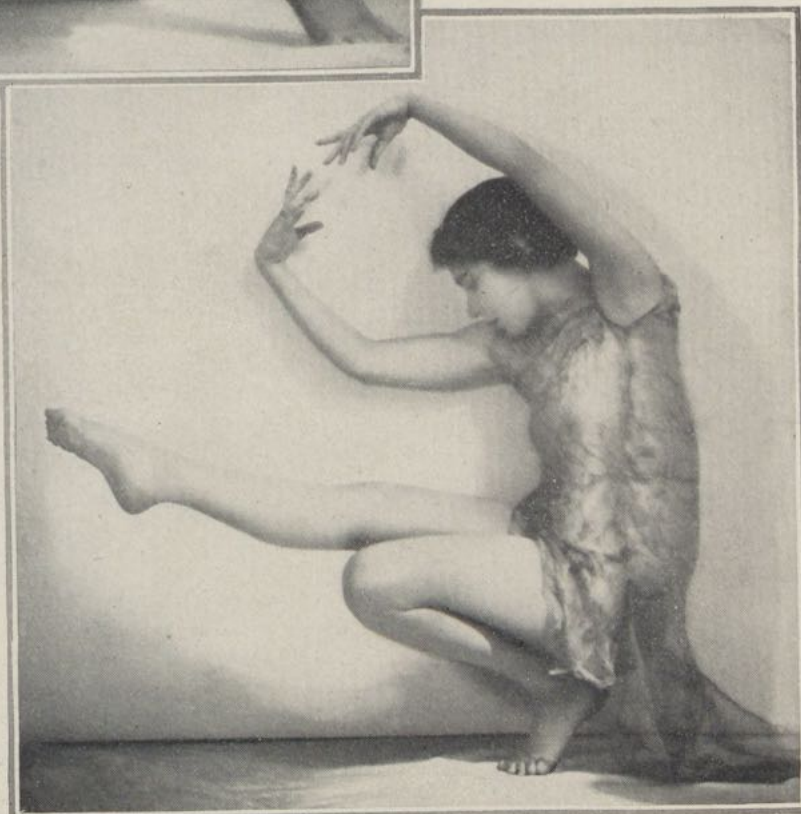
(Continued on page 63)



DANCES
by the
BLUE
DANUBE



P. and A.



THESE two photographs were very recently made in Vienna, the home of waltzes the whole world dances to, in order to show what kind of things dance students there are taking up. Pupils of the Bodenwieser school, one of Vienna's leading studios, these girls show strongly the influence of the leading German schools which we have come to associate with a strong movement away from the ballet. In addition, the photographs are interesting as studies in line and composition.

From DRESSING ROOM to FOOTLIGHTS

Presenting "Tapatia,"
a Gorgeous Costume
by A. X. Peña

By
BEATRICE KARLE

MR. A. X. PEÑA, designer of this costume, is a young Mexican artist of note. In addition to his delightful stage creations, he illustrates for the well-known magazines of his own country and contributes caricatures to popular American publications.

"TAPATIA" is one of the most beautiful costumes we ever have presented, and lends itself perfectly to the fiery tempo and spirit of the Mexican dance after which it is named, or others of that kind. The lines of this outfit are marked, graceful and ideal for the dancer. The colors are rich and exotic. So lovely is the costume that it adapts itself to masquerade or fancy dress wear as well as the stage.

We will begin with the bodice because it is very easy to make. Back and front are alike, except that the front is slightly fuller. Depend upon the under-arm seams or darts in the front for fit. It should be snug. Remember to curve the outside shoulder when cutting, so that it will be smooth over the arm. Sew these seams neatly, having an opening down the center back. Finish the bottom edge of the bodice with a ruffle of self-material. In our design, the roses are cerise with bright green leaves. If you wish to follow our color scheme (and it is a lovely one) buy a fabric with these dominant colors in large design. Of course the pattern does not have to be exactly as pictured. The fabric of the bodice, however, should correspond to that of the skirt. We are considering taffeta for the skirt, although the maker may make other substitutes, if she wishes. Bright orange braid or one-inch ribbon finishes the neck, sleeves, shoulder and bottom.

We must spend some time—perhaps several days—on the skirt if we wish to make it truly beautiful. We will need about five yards of thirty-six-inch taffeta. If you happen to be taller or shorter than the average, be sure that the width of your material is right before cutting into it. Now double your material. In the center



Brilliant colors and a note of grace and movement characterize this modified Mexican creation.

enough to guide you in painting. The first border on the skirt is about eight inches in depth and a pale violet in tone. The next is about four inches at the point and of deep violet. A three-inch band of turquoise blue comes next. The flower motifs comes next. Working upward, the color arrangement is as follows: white center, outlined with narrow black; circle of cerise; flower of bright orange like braid on bodice; spiral of cerise; narrow black band outlining entire design.

The hip treatment is especially interesting. You will notice there are two designs—one a little modernistic, the other consisting of the curved leaves, each overlapping the other slightly. The leaves are a brilliant green, with their sections outlined by a thin black line, if you have the patience. There are about eight of these leaves. The modernistic design is angular in style, in receding step fashion. It is turquoise blue with the same motif as above the skirt border. This flower has an extra spiral at either side of it and a wide margin is left around the spirals and the flower.

The alternative of painting on this material is the appliqué of fabric to the taffeta. This is really more work and will make the skirt appear heavier. The blend of pale violet, deep violet and turquoise can be easily found in taffeta or ribbon and used as borders. There is so much material today with large designs that something effective is sure to be found. Cut out the design and use it in the general manner indicated on the sketch. The trimming may be appliquéd on a sewing machine if care is used.

The skirt waist band is finished with one fold of pale violet and two folds of cerise.

Three yards of pale violet ribbon make the charming head dress and body shawl. A satin ribbon, about nine inches wide, will be better than taffeta. Begin with the center and fold smoothly about the head, cross at the back of neck, cross again in front below the neck, cross once more at waist back, bring to the front and fasten. Use invisible snaps for this. The front ends may be finished with black fringe about twelve inches long. A cerise rose rests just below the left ear.

Notice the lovely shoes our lady wears. If you have plain strap pumps of cotton material or kid you may have some, too. Paint them thusly: toe point is left white,
(Continued on page 58)

BLACK and BLUE NOTES

News about Dance Orchestras

New York

PROBABLY the outstanding event of recent weeks was Paul Whiteman's first concert of the new season in Carnegie Hall. It clicked absolutely, and some three or four thousand people, according to the estimates of casual observers, were turned away cold. Those who got in, including many of our most erudite and lofty-browed music critics, displayed all kinds of enthusiasm. Their attitude heretofore has always been to regard Whiteman as a curious musical phenomenon the moment he stepped on the august stage of the concert hall. He had to perform veritable heroic feats of musical popularity before he was accorded any serious attention, but now he is admittedly considered a dominant factor in music of the modern type.

The outstanding result of the first concert was to win Ferdie Grofe, arranger for years of the Whiteman staff, a place on the honorable mention list. His composition, premiered by the orchestra on this occasion, was *Metropolis*, which deserved every bit of the praise it received. Some men on the dailies even went so far as to class him with Gershwin as a creator of so called "modern" compositions. Be that as it may, he must from now on be watched carefully, though of course he has stood high in the music business as one who possessed ability as an arranger for Whiteman's unusual orchestral combinations.

The Hotel Pennsylvania, N. Y., now harbors Philip Spitalny and his aggregation of blowers. This is the first time Spitalny has played a regular engagement in New York. He first attracted wide attention in Cleveland, when he conducted a symphony orchestra in a picture house, and afterward ran across the street to supervise his dance combo. He was grabbed by Victor to disc for them, and clicked with an assortment of very high-class arrangements that, at that time, took first place for odd rhythms and trick interludes. Then he went the rounds, vaudeville and barnstorming and what not, and has now gone over well in the Pennsylvania Grill.

Olsen's music left the New York *Good News*, as herein heralded some issues ago, and his place was taken by Earl Carpenter.

Just to remind you, Olsen soon opens with Ziegfeld's new show *Whoopee*. And Max Fischer's unit playing the West coast *Good News* had to leave. Union trouble. And Abe Lyman, Chicago company, is going into vaudeville when that company closes, which no one knows when.

Sam Lannin, Goldkette's Cotton Pickers, Katz's Kittens, and Fletcher Henderson are some of the bands playing Roseland this winter. A good lineup.

Paul Specht recently announced the departure of his twenty-sixth dance unit to go to Europe. Meanwhile he is waving the baton over his own boys at the Jardin Royal, this town.

Chicago

PAUL ASH has returned to the Oriental Theatre, and is booked to double into the Aragon and Trianon ballrooms with his band. As you know, he was master-of-ceremonying at the Paramount in New York, coming there from Chicago after almost too much publicity. New Yorkers liked him well enough, but it's my own private opinion, which I wouldn't tell a soul, that Walt Roesner, up the street at the Capitol (still talking about N. Y.) had and still has a better stage band. So, without notice Ash suddenly left. No Farewell Week or anything. Just followed by Dave Apollon, who is a whole show in himself, in his shoes at the Paramount. So Ash is back on his old beat. I guess they're

glad to see him, I guess. More next month.

So often is New York regarded as the center of all businesses that people overlook the importance of other cities. Shouldn't do it. Take the band racket. Chicago and Kansas City are among the most active booking centers in the country. Several of the greatest booking organizations in the country have their headquarters in Chi. Benson, for instance. They book all the college dances within cheering distance of Randolph Street. Not to mention the multitude of summer resorts flanking the lakes thereabouts. And also, Chi is a sort of terminus for the two branches of the Keith circuit. No wonder. And look at Detroit. Gene Goldkette is getting back his strength there. He recently moved into nice new offices a block away from the Book-Cadillac Hotel. He books plenty.

While speaking about Chicago, drop down to Indianapolis for a second. Recent arrivals from there rave about Charlie Davis. I've had letters and inquiries about him, and I've spoken about him before, if you recall. He played at the Indiana Theatre, Indianapolis (that's a long name for any town) and was also at a road place outside Detroit. This last summer he jaunted East to Victor quarters at Camden, N. J., to make his first Victor discs, though having had his notes waxed on Okeh and Brunswick before. Look for the records.

Here and There

ROSS GORMAN, who plays ever so many instruments, is signed for an indefinite stay at the Hotel Peabody, (Continued on page 56)



Apeda
Paul Whiteman, above, recently led his orchestra in its first concert of the year

(At right) Ben Pollock, seated, with the members of his band now playing at the Park Central Hotel, New York

Apeda



STUDENT and STUDIO

Mid-Season Finds
Teachers and Pupils
Working with More
Vigor—Events
of Importance



Maxine Lower, a pupil of the Lillian Cushing School in Denver, is to appear professionally this season



Charlotte Steinberg, who teaches in Brooklyn, N. Y., in a pose from her Nautch dance

New York

RUTH ST. DENIS created an Oriental ballet for Walter Hampden's latest production, *The Light of Asia*, in which appear with him Ernestine Day, heading a group of eight girls from Denishawn's professional class. The costumes and choreography were inspired by the bas-reliefs on the Dravidian caves of India.

Bernard Bernardi has made connections with a booking service to assure his pupils professional engagements after graduation.

Harry De Muth has taken a larger studio and now offers regular classes in tap dancing in addition to his acrobatic work.

An informal tea was given by the Carter-Waddell Studio to Miss Fleur de Lys. A pre-review of Fleur de Lys' act in Keith vaudeville was presented for the members of the professional class.

Peggy Taylor has begun another season of teaching, producing and performing with

Montgomery



A group of ballerinas from the Antoinette Dancing Academy, Erie, Pa.

her pupils at her little Studio-Theatre. Miss Taylor teaches during the day while in the evening her studio is converted into an intimate theatre-club.

Madame Calliope Charissi has the unique distinction of having raised her own ballet. She is the mother of eleven children, six girls and five boys, all of whom she has personally taught to dance. They form the ballet with which she has toured the world. She has just opened her studio in New York, and she also teaches at the Hotel Nassau, Long Beach, L. I.

And Elsewhere

ONE of the largest ballet schools in Brooklyn, N. Y., is that of Anatol Bourman and his wife and assistant, Mlle. Klemova. Both of these artists have had the best training of Russia's schools as a background and years in America of both dancing and teaching every type of classic and stage dancing.

The Haines and Morton's School, which is now thirty-five years old, has become an

(At left)

This gypsy pair, Mikail and Mikinie, who specialize in vaudeville in adagio and apache numbers, are graduate pupils of Nicholas Tsoukalas and Ruth Laird

(At right)

Elsie Craig and Norman Cugino prefer adagio to any other type of dancing

institution in New Orleans. Last season five thousand persons were registered, they write us. Both heads of the school are members of the Association of the Dancing Masters of America and with them are working toward building a ballet system that is distinctly American.

Lisa Gardiner and her partner, Paul Tchernikoff, who have one of the best ballet schools in Washington, D. C., are planning to give several recitals with their pupils this winter. Miss Gardiner has the cheerful habit of spending her summers divided between Volinine's school in Paris and Otero's in Sevilla, but last summer she added a period in London where she took the time to see Angna Enters, Tilly Losch and Madame Pavlowa. Miss Gardiner was formerly a member of Pavlowa's company, so tea with Madame was pleasant with sentimental reminiscences.

E. Paula Revare has entered upon her

Scot



ninth year of teaching in Phoenix, Arizona. Miss Revare has a flare for entertainment and is able to instill her spirit in her pupils. Joy and beauty of rhythm are the fundamentals she impresses on all that come under her sway.

The Audree Deal School in Canton, Ohio, has added soft shoe and tap to the classic work this year. This has more than doubled the number of enrollments in the school.

Helen Reid, who was a student with such famous teachers as Vestoff, Serova, Chalif, Fokine and Tomaroff, is now teaching her second year in Cleveland. Although she might have enjoyed a stage career she chose to teach as the higher profession.

Nicholas Tsoukalas of Chicago has placed a number of his pupils with the Chicago Civic Opera Company this season.

Out in El Dorado, Arkansas, Betty Francis has successfully conducted her school of dancing for seven years and has her own acts in vaudeville which include her pupils.

Elinor Gammel, who is a graduate of the Ned Wayburn School, is teaching in the River Oaks school, Houston, Texas, this season as well as in her own private studio. She specializes in the stage and ballroom type of dancing.

The G. W. Rogers Studio in Brooklyn, New York, is celebrating its twenty-ninth successful season in the Bay Ridge section.

The Hart Dancers of Dallas, Texas, celebrated Hallowe'en with a party and dancing that will not soon be forgotten.

In New Haven, Connecticut, Patty Anquillare, who is only fifteen years old and a junior in high school, has begun her third year of teaching little girls how to dance. She writes us that she is saving up her money so that she can go to New York and study in the Ned Wayburn School when she is graduated from high school.



Theodore Hardy, in a pose from a Hungarian dance, is a ballerino from the Semenoff and Zimmerman schools, Cleveland

Weaver

Mail-Order

THE mail-order business may sound very prosaic but, writes Edna Lucile Baum who sells dance routines by mail from her studio in Chicago, "Every morning when I open my studio door and find, slithered across the office floor, various colored envelopes adorned with strange handwritings and many-hued stamps, I feel the thrill of an unseen audience as much as any première danseuse who waits off stage just before the curtain goes up. . . . I wouldn't trade my world-wide audience for all the packed houses on Broadway, nor one single light on the night air-mail plane which brings me my letters for all the twinkling incandescents on the Great White Way."

London

THE renowned Russian star, Tamar Karsavina, has opened a school in the neighborhood of Regent's Park,

Nine little baby rabbits from the Cecile Root School in Fitchburg, Mass.



Bargroth

Baby Alyce Cerf is one of Adam Hoey's remarkable child dancers

Eight-year-old Lois Heath is a student at the Burkheimer School in St. Petersburg, Fla.



Lively



Kroencke

a generous correspondent offers. A special feature in the school is a class for the training of male students exclusively. The work is on the lines of the Imperial Russian Ballet School, a gradual development of the whole body, to the end of having the leg as free as the arm. Madame Karsavina demonstrates the different steps and explains the technique so that finally the right attitude becomes instinctive, thus leaving the mind free to express the feeling of the dance, "for no art," says she, "needs so much power of thought and will as this."

Popular Arts Congress

HAVING gathered together representatives from thirty-two countries all over the world, the first International Congress of the Popular Arts met in Prague, Czechoslovakia, at the invitation of the International Committee on Intellectual Cooperation of the League of Nations, for a week's session.

The Congress is divided into five sections, including history, methodology, museology, etcetera; the plastic and decorative arts in wood, metal, ceramics; the plastic and decorative arts in tissue; song and instrumental music; and the dance and dramatic representations. Authorities on the different subjects discussed their particular vocations at the plenary sessions and presided over the round table groups.

Elisabeth Burchenal of New York, chairman of the American Folk Dance Society, delivered two papers at the Congress, one on "The Project of the American Folk Dance Society," and the other on "Distinctive American Country Dances." At the Congress she represented both the National Council of Women of the United States and the International Council of

(Continued on page 54)

great protagonist of the graceful, pictorial school. His chorus work has less vigor than some of the younger men, but it has a charm which sometimes is lacking in their creations. The vogue now is for "hot" gymnastic dancing. That vogue has its critics and these latter enjoy the easy, flow of a show which Royce has directed, a *She's My Baby*, for instance. The Dillingham production of last season did not project the numbers with heated abandon. They were always within the frame of propriety, unlike Felix's ribaldry, Berkeley's surprising twists and Haskell's sly wit and sense for composition.

Royce works usually with an assistant, who stages the steps for him according to this order. Inasmuch as Royce also

DANCES STAGED BY—?

(Continued from page 27)

directs the book, it is necessary for him merely to supervise the actual rehearsals of the chorus. He is credited with a keen eye for detail and, because he combines two directorial jobs in one person, he is said to unify and flavor shows he directs with his personality more than the mere dance director.

It is easy enough to direct a chorus in routine kicks, taps, acrobatic work and

conventional steps. Only once in a while does a dance director step forth who can do more. David Bennett's unforgettable totem pole dance in *Rose Marie* is an illustration. Or Seymour Felix's *Halleluja* routine in *Hit the Deck*. Or Busby Berkeley's sensational trio of hits in *Connecticut Yankee*. The fervor of these young men, together within their imagination and their creative powers, has resulted in a complete change in stage dancing during the past decade. They dominate musical comedy, in many respects. And they deserve the large salaries which are theirs and the honors they have been reaping.

* * *



ballets, Choreodramas and Choreocomedies will be given. A large open air theatre on the lake, of such dimensions and such architecture that performances could be watched by one hundred thousand people, will be constructed. There is also a project for erecting islands of various shapes with architectural background characteristic of different countries, where natives or folk dance groups of different races and nationalities will present their dances and rituals. Folk dances will also be presented in the open air theatres and terraces throughout the grounds.

To make this gigantic project a possibility, the officials of the Fair are working out an international scheme of cooperation with official representatives of the various nations in this country. They will collaborate in securing the support of those governments and individuals who subsidize the dance in their countries, and in influencing them to send these dance groups to the Chicago World's Fair. Chicago will thus become a meeting place of the East and the West.

Think of this opportunity offered you to witness all that is the best in the dance. What a tremendous inspiration, what a wealth of material to be gathered! What possibilities of studying any dance you wish to know from the most authentic sources and to come in contact with all leaders and performers assembled here. What a feast for the eye, what a divine joy, what an exaltation awaits you. See them pass before your enchanted eyes—the dancers of East India, China, Japan, Java, Cambodia, Arabia and Egypt. See Gypsies of many countries, primitive races, and then again the picturesque groups of Spain's many varied provinces with their flashing fiery or languid dances. Here will be Italy, the many nationalities of the Balkans, the many Slavs, Austrians, Germans, the hundreds of English folk dancers. Then again you may see such glorious spectacles as the historical cycles of the *Diaghileff Ballet*, *Anna Pavlova*, ballets of many of Europe's organizations and grand operas. *Mary Wigman*, *Rudolph Von Laban's School* and others and many, if not all, of Europe's distinguished exponents of the dance in all its forms and varieties, will be invited. You will become acquainted with the newest and latest schools, thoughts and methods. And after you have been entertained and dazzled by all that was brought to you, you in your turn will be able to show to all here assembled what America has accomplished and contributed to the world's culture through the dance.

First of all we plan to have the American Indians present their dances and rituals on a large scale and true to tradition. As the Fair will continue for many months, the Indians will be able to present their sacred and secular ceremonies at appropriate seasons with all due traditional

The DANCE at the WORLD'S FAIR

(Continued from page 19)

and spectacular splendor. Very few foreigners, and, alas, most Americans know very little of the wealth and the cultural value of their genuinely artistic and imaginative folklore or of the great spiritual, poetical and emotional interpretation illustrating the relation of the body to the forces of nature so stupendously depicted through rhythm, motion and color. For the Indian demonstrations, structures and backgrounds will be built true to the natural architecture and surroundings. For instance, for the Southwest Indians, pueblos with their archaic characteristics, and what we will see there will be great artistic moments for all and a glory to American history.

We hope to see in the various theatres the latest developments of the Denishawns, the Neighborhood Playhouse, the Anna Duncan dancers, the new realizations of Michio Ito, of Martha Graham, Doris Humphrey and all the ones to come, and the many Russian dancers and their companies, each presenting new or reviving old works.

Here in Chicago we plan to have ready a ballet company of about seventy-five dancers to produce all that is important of the past or present. Some of the works will be staged by me, others by invited balletmasters who will be interested in producing for us with our company. Famous dancers and danseuses will appear as guests. Important choreographers or innovators, who will not have their own companies or groups, will have the opportunity of creating and producing their works with our excellently trained and versatile dancers. Works will range from solos to stupendous ensembles. We plan to revive American ballets such as *John Alden Carpenter's Birthday of the Infanta*, *Skyscrapers*, other new works by him and by others such as *Aaron Copeland*, *Deems Taylor*, *Henry Eichheim*, *Jacobi*, *Gruenberg*, *Gershwin*, *Loeffler* and many other distinguished and favorite composers.

Works will be staged in collaboration with famous painters, to the accompaniment of large or small orchestras, to individual instrumentalists, to songs or choirs, to poetry and to light. The dance, the greatest synthesis of Art, will reveal itself a unique and universal manifestation of the creative genius of the man and the woman of our age.

We intend to present the magnificent poem pageant of the foremost American

poet, *Walt Whitman, Salut au Monde*, with music by the late American composer, *Charles T. Griffes*, and make use of the various groups who will come here from the Orient and Europe.

The prospects of creativeness and realization of those visions must unite all and inspire new hope and courage for the supreme effort leading through all sacrifices to perfection and accomplishment, so we shall be ready and strong when the time comes.

Our programs will include the more popular aspects of theatrical dancing and we will give it an equally great and important place. All varieties of American musical comedy dances will be represented. Personally, I am immensely interested to observe in those dances all forms and influences, from the ballet technique to adaptation of different national movements, such as the Russian, Spanish, Hungarian, etcetera, of athletics, acrobatics and most of all the influence of the Negro dances. This race with its humor, dynamic rhythms and at the same time extreme sentimentality would naturally influence the supremely youthful, vigorous, spontaneous, and beautifully proportioned American dancers, with its exuberance and naivité. The spirit of competition has inspired continuous inventions of tricks of breath-taking dexterity and speed. We hope that all the famous choruses and individuals will delight the public with their dances and stunts; such as *Ned Wayburn*, *George White*, *Carl Randall*, *Sammy Lee* and other favorites of musical comedies, vaudeville and revues, who will make Chicago in 1933 their meeting place.

We will have theatres in which will be shown films of dances collected throughout the world and the latest and newest experiments in the dance, the perfected movietones, etcetera. There will be a Theatre Art exhibition at which the dance will be strongly represented in painting and sculpture from all countries. There will be a Library at your disposal containing books, periodicals, articles on the dance, on the dance costumes and the theatrical art in general.

Noted poets, writers, lecturers and leaders in the dance will give lectures on this vast subject.

Dance conventions of all forms will be organized during the period of the exhibition. A provisional academy of the dance will be established in a specially constructed building where teachers and dancers will exchange their art, instruct and be instructed.

The Fair's aim in fostering the supremacy of Art is to lead to the establishment of a Ministry of Fine Arts in America. To the dance is assigned a large place and a great responsibility. Let us all work enthusiastically and prove victors.



MID-SEASON TERM Commences January 7th

Have you made application for the Mid-Season Term at Denishawn? This is an opportunity you can't afford to miss! The Mid-Season Course offers the important additional feature of personal instruction from *Ruth St. Denis* and *Ted Shawn*.

The beautiful new Dormitory adjoins Denishawn House and offers you a home of rare culture and happiness while studying.

This course covers all Denishawn Technique, Music Visualization, Plastics, Ballet Technique of Foreign countries, *Dalcroze Eurythmics*, fourteen complete dances and individual creation of dances. Trips to museums, art exhibits, grand opera and symphony concerts, French, piano or voice taken as electives.

Classes at Carnegie Hall Studio cover identical material for pupils living in the city. Other classes for young women, girls, boys, children four to six years, at both Denishawn House and Carnegie Hall Studios. New pupils admitted at all times. Special coaching at no extra expense for those registering late for full season course.

Write for Prospectus. Register NOW for Mid-Season Term.



DENISHAWN
Executive Office: Dept. A
602 Carnegie Hall, New York City
Please send School Prospectus. I want to know more of this unusual school of dancing.

Name

Street

City State

DENISHAWN THE RUTH ST. DENIS AND TED SHAWN SCHOOL OF DANCING AND ITS RELATED ARTS

EXECUTIVE OFFICE: 602 Carnegie Hall, N. Y. C.
STUDIOS: 67 Stevenson Pl. and 601 Carnegie Hall
SUMMER SCHOOL: Westport, Conn.



Identified!
by its Charm

Softness . . . the deep evenness of its undulations . . . lasting loveliness . . . distinguish our Permanent Wave.

Velvet skin . . . youthful smoothness . . . restored! preserved! . . . by the moulding, muscle strapping and mask treatment in our facial department

Paul
OF
FIFTH AVENUE

Phone Murray Hill 4984—4985
595 Fifth Ave., New York
Entrance on 48th Street

Maybelline
Eyelash Beautifier



Instantly transforms lashes into a dark, rich luxuriant fringe of loveliness. Lends sparkling brilliance and shadowy, inviting depth to the eyes. The easiest eyelash beautifier to apply. . . Perfectly harmless. Used by thousands. Try it. Solid or waterproof Liquid Maybelline, Black or Brown, 75c at all toilet goods counters.

MAYBELLINE CO., CHICAGO

parfum
MASQUE ROUGE
(red mask)

The dance is over . . . yet the melody lingers on . . . for Parfum Masque Rouge has caught the essence of that happy memory!

This Same Masque Rouge Fragrance may be obtained in all toilettries . . .

Marcel Guerlain Inc. 505 Fifth Ave. New York City

MADE IN FRANCE. TRADE MARK. REGISTERED. U.S. PATENT OFFICE.

NO CONNECTION WITH ANY OTHER BEBE (LILIA) NAME

Notice of Change of Address
Our new advertising office is now established at 2716 Graybar Building, 420 Lexington Avenue, New York City, where you are cordially invited to call when you are in town. Please note the change of address carefully in order to avoid delays incident to the forwarding of mail.
Grace Arons—Advertising Manager

Beauty

"If only I could make my little brain work like my feet," sighed Alethea, shifting a wisp of pink chiffon for checked rompers and parking two black ballet slippers, "I'd know what to do with this blessed head of mine. When I kept it short the girls all said, 'Oh, do let it grow! With long curls you'll be a perfect darling. Besides, a dancer should have hair.' Here I am with dizzy little curls all about my shoulders and the girls all say, 'Oh do cut it! With tight curls all over your head you'll be a perfect darling. Besides, a dancer shouldn't have long hair.' And there I am! Come, Marjory, give me an ice-cold opinion. Tell me to cut or not to cut, and I'll shrug my shoulders at the world and do as you say."

Sweet confidence, but a weighty responsibility for me. Indeed, it is a weighty matter for many of us. There was a whisper in the early part of the year that a vogue for long hair was upon us. Those of us who had had long hair bobbed, closed our ears and went about more practical business. But those of us who have never had long hair—who went successively through childhood, adolescence and reached years of discretion with our bobs still clinging to us, felt that it was time for a change of some kind. Long hair offered this change, and so we endured and suffered long while stiff little sprouts grew into inches. And the first thing you know we had HAIR! Three cheers! We had accomplished our purpose. We could shake our manes and talk about hairpins, if we wanted. But what to do with it? True, a few fortunates could sweep it back and look like Martha Graham or Trini. But most of us found ourselves bequeathed with a burden that no esthetic or practical sense could quite justify. And so black moments come to us, when we feel like grasping the scissors ourselves and doing our worst. Only we are afraid of making the job worse than it is. Thus we seek counsel from those wise ones whose business it is to cut, curl and coiffure, and from whom a little word or snip of the shears can make hair styles.

In proof of my statement, I sought out one of the most prominent hair authorities in this city. As we talked in a corner of his spacious salon, all manner of heads passed back and forth—some of them from the Great White Way, some from

the more conservative Park Avenue way, and some, perhaps, from ways that are far removed from ours. Each, however, was well-groomed, trim and lovely, and I could not help but notice that it was the arrangement of the head that undeniably gave final emphasis to that impression.

"The hair trend of the moment is decidedly in favor of the bob," spoke Our Authority. "The present style of bob is quite different from that sponsored at the beginning of the year. Then we still favored trim, trite lines. But the modern bob suggests softness, charm and the flowing, fluid lines that are so accented in the dress styles of today. This bob features a swirl back with sides long enough to curve softly about the face and in some instances to cover the ears. The part may be either on the right or left side. If, however, we consider the newest hats, the part must be on the right, because the velvets, soleils and felts often expose the forehead at this side.

"I predict that this bob will be universally popular so long as feminine styles exist. For it is a perfect complement to body lines of the moment. Since we have cut hair, there has not been a style so generally becoming and lovely. The first bobs were becoming to the face, because the sides were left full and curled, but the back was atrocious.

"Of course this modern bob is elastic in line—that is, it can be adjusted, tempered or exaggerated, to accommodate every facial contour. For it is the face, after all, that must determine the style of cut.

"Speaking generally, I can think of but one type to whom this modern bob would not be becoming. That is the girl with the very full or round face. She will find the wind-blown style more flattering. Most of us are familiar with it—smooth at the back, with irregular, fringed lines at the front, sometimes converging toward a middle or side part. It is a charming arrangement for the few whose features are adapted to it, and conveys the feeling and spirit of a wild flower.

"If the face is long and slim, the modern cut, with sides shortened just a trifle, will suggest desirable fullness and detract from the length.

"If the face is thin but not long, the modern cut is ideal for suggesting fuller contours.



DeBarron

Elsie Connor of Vanities typifies the modern bob

"You ask me when it is wise to curl hair and when to leave it straight. I think I have yet to see the hair that was not more attractive with some undulation, curl or curve, no matter how slight. Both marcel and water waves are fast giving way to the finger wave. The two former produced too harsh lines, while the latter is the nearest possible approach to a beautiful natural wave. The finger wave also produces a perfect line in the modern cut. Every type of face is softened and made lovelier by some curve or wave about it. Even if the hair, itself, is preferred straight, as in some rare instances when sheen or beauty of coloring makes this desirable, the line about the face must curve or conform in some irregular, rather than regular, style.

"I always favor a side part—slight or exaggerated, according to the person. This lends a pleasing lack of symmetry to the face, softens it and shows the natural gloss or beauty of the hair to best advantage. Most of us have a 'better' side, so if you can disregard hats, use your most favorable side. To my mind, the only type that can stand hair parted in the middle is the truly Spanish type—brilliant eyes, small, pointed nose, oval face and dark skin. The color of the skin does not really matter, but usually accompanies this type. Either long or short hair may be parted down the middle and brushed back over the ears or caught at the neck.

"If the forehead is particularly high, the side part may be tempered with a tiny fringe, trained to curve in the general direction of the hair waves. If the forehead is very low, then the finger wave should take the hair up straight from the forehead for a few inches, then train it to dip in a curve. This will accent the forehead becomingly without exposing it entirely. Let me warn against brushing the hair straight back from the forehead. This treatment can add ten years to anyone—even a face of twenty. Altogether, it is a most trying and unbecoming style.

"The woman of today is to be congratulated upon beautiful lines and color in all phases of her toilette, from make-up to her coiffure. All styles are, to my mind, more delightful than they have been for many a season. Let us hope that this generally beautiful trend continues."

Our Authority left us to continue the supervising of beautification in the five other salons in which he functions in New York. It is interesting to know that when permanents were his own handiwork, an enormous silver loving cup in commendation of the most perfect permanent wave was awarded to him by the American Association of Hairdressers on five different occasions.

There are, as you all know, exceptions to all things in life, including rules and hair cuts. Alethea, for example. Always and
(Continued on page 57)



U. and U

A helpful selection from the Ogilvie Sisters' salon

SPAIN'S BRIGHTEST STAR

(Continued from page 15)

She would compliment you if you came to kill her for breaking her vow."

"But he will not get the chance," declared La Argentinita. "I shall have thrown myself into a new passion. The time will have come for marriage, perhaps."

I told her that her ardor was adorably primitive, and she smiled and said that, of course, Spanish women were uncivilized.

"Only to the extent of being honest about their emotions," I countered. "Does that explain their charm?"

"It explains their beauty," she answered surprisingly. "Life rewards them for being enthusiastic about it."

It was getting to be time for the dancer to leave for an appointment. But this was not the sort of interview which one willingly accepts as the beginning and the end. I asked La Argentinita whether I might see her again, and she replied with the utmost carelessness that I might inquire for her some day at the theatre or the hotel.

I strolled for a few blocks with Hernandez and we talked about her. She had made her debut as a child dancer at San Sebastian, he said. At eighteen she had toured the Spanish American countries. La Argentinita, naturally, was a stage name. It was a diminutive, meaning "the little one from the Argentine."

Some claimed that she had taken it in honor of a country which had received her royally, Spanish-born though she was; others that she had called herself after the older dancer, La Argentina, whose protégée she had been for a short while. She was evasive on the point, but he inclined to the former opinion. Though she had never performed in New York, she had once visited the city on her way back from Havana to Spain.

We parted in the Place de l'Opéra, and it was late in the evening before I found my way back to the café where I had first extolled La Argentinita. Hernandez had been ahead of me. To every one of our mutual friends, he had whispered the same phrase. "I took Roberts to see her," he had said, "and I tell you, his heart was set on fire!" From all accounts, he had spread what he believed to be the romantic news with complete Latin innocence and enthusiasm. He could not imagine any one meeting the peerless dancer and failing to fall in love with her. Impossible to hold it against him, in the circumstances, but it was embarrassing.

I did go back to see her, and we talked of art and life. She modified her arraignment of the American temperament, to the extent of saying that the Negro-jazz influence was on its way to developing original dancing of the highest order in the Western World. Only three races could now be called essentially dancing races, she claimed. These were the Spaniards, the Hungarians and the Russians. But the Americans would soon be joining their company. * * *

LESTER ALLEN STANDS UP—For Himself

(Continued from page 32)

"Now," returning to his stage career, "what after vaudeville?"

"Revue and musicals, and plenty of them." Chronologically he traced his stage history. "The 1916 *Midnight Frolic* found me still dancing and working the comedy angle as best I knew. London followed for a spell with *Hello Ragtime*. Then came the *Scandals*." He paused.

"Meaning Mr. White's, of course."

"Whose else? I was with his first edition and I liked them well enough to be a member of each succeeding version up to the 1926 show. Those seven revues helped me a lot in the comedy department."

"Fine," I said: "That brings you up to two years ago."

"I switched to Earl Carrol and appeared in *The Florida Girl* and *Vanities*. One trip to Europe, *LeMaire's Affairs* and now *The Three Musketeers*." During the con-

versation he had transformed himself from Lester Allen to the rôle of Planchet, servant to D'Artagnan.

"And now," I continued, "what are your principles of dancing? To just what factors do you attribute the ease and facility of your own ability?"

"Experience. This may sound as if you'd heard it many times, but it's the truth. There is no school like the school of experience. When you consider that I am still using some of the basic steps which were a part of my routine two decades ago, then you can understand how sound training can be. The tendency today seems to be toward standardization. That is, specialty in one form. Personally, I believe that real dancing ability lies in a knowledge of all forms. Possession of a pair of dancing shoes doesn't indicate competence. Enthusiasm doesn't insure success without proper knowledge of fundamentals."

"Where does comedy enter into your dancing?"

"Whenever it's possible. Perhaps, if it weren't for my comedy work I wouldn't be in the favored spot I am. Any audience, while it may attempt to understand the intricate steps of a dancer, often fails to see everything. In comedy, however, there is a different reaction. The audience sits back and laughs. There isn't much necessity for careful thought."

"Are all comedy dance steps the same?"

"No. There should be new ideas for different situations. Of course, stock routines may always be depended upon, but there must be changes. The attention of the audience should never relax."

"Meaning that one ultimate aim is to interest others in your work?"

"Just that. The comedy purpose of

dancing is, as the slang expression goes, to have them rolling in the aisle." He smiled.

"Do you mean to say," I questioned "that people actually roll in the aisles?"

"Well," said Mr. Allen, "while I've never really seen it, I believe it has occurred in isolated cases."

"Do let me know when you actually see it. I would enjoy it. But, in conclusion, Mr. Allen, what goal have you set for yourself?"

"My goal," he declared, "was set about twenty-five years ago, when I entered the field. And, strange to say, I've changed it many times. When I was with the circus, I wanted to get into show business. When I was that fortunate, I looked forward to vaudeville. Vaudeville found me looking ahead to real shows, and when I found myself in revues I declared that I would not be satisfied until I had a real, honest-to-goodness part in operetta."

"So here we are. Now you are Planchet, servant to D'Artagnan, the fourth musketeer."

Mr. Allen was scandalized. "The fourth musketeer," he demanded, "why, there isn't any fourth musketeer! Don't you know your history?"

"Maybe I don't," I replied, confused. "There must be only three."

"Quite right. Goodness me," said Mr. Allen, "I hope you don't make many more mistakes like that, especially in this interview. Be careful."

"I will," I promised. "And I hope you like the interview."

"I hope I do," replied Mr. Allen, as I turned to go.

I hope he does. * * *



Foot-Prints of Fame

This superior Footwear belongs in the wardrobe of every pupil, teacher and professional dancer! Each one of these models has been scientifically designed with full understanding of the dancer's needs. The material used is of the finest and in every way represents the acknowledged standard of Capezio Footwear. If you are not already wearing these famous slippers, make the proper investigation of them today. You, as a dancer, cannot afford not to wear Capezio Slippers! Write direct for catalog and foot chart and ask for the name of your local Capezio dealer.

The Famous Concave Arch is used in both the Hard and Soft Toe Slippers.



Hard Toe in Pink and Black Satin, \$5.50. Black Kid, \$5.25. White Satin, \$5.75. Soft Toe in Black Kid, \$3.75. Pink Satin, \$4.00. White Kid, \$4.75. Elk Soles, \$1 extra.



Aesthete Sandal in Grey and Fawn Suede, \$2.00



Duo-Type in Black Kid, \$6.25. Patent leather, \$6.75. Taps 60c per pair. 85c attached.



Special shades in all styles to order at slight additional cost. Quick delivery. Postage prepaid.

Capezio
OVER 40 YEARS
MASTER BUILDER
of
Dancing
Footwear
209 WEST 48th ST.
NEW YORK CITY
Dept. D

When in New York visit our Retail Shop 838-7th Ave.

Dressing the House for Christmas

is the title of an article in the December issue of YOUR HOME which will appeal to all. It contains many excellent suggestions for giving the home a festive appearance for the holiday.

There will also be an article on giving a Christmas present to the house, on the use of candles and many other subjects that are of interest to everyone.

On the news stands November 23rd—twenty-five cents per copy.



DANCE!

—in these New

De'Leo Toe Slippers

The last word in elegance, fit, comfort and arch support. Sold exclusively by Waas & Son.

Black kid \$4.50
Pink, white or black satin, \$4.85

Other colors dyed to order, \$1 additional

In addition to this remarkable De'Leo line, Waas & Son carries complete lines of shoes and slippers for ballet, toe, clog, tap and soft shoe dancing.

Waas Rehearsal Rompers

Tremendously popular at dancing academies for freedom of movement and attractive uniformity. In gingham at \$1.75 or in saten at \$1.95.

An extensive assortment of fancy materials and trimmings. Samples sent upon request.

Scientifically made dancing girdles and supporters. Full information in the Waas catalogue.

Teacher's Attention!—Instructors and Directors of Dancing Schools should write for our special discount offer and profit sharing plan.

Write for the new, big Waas catalogue, giving illustrations and prices of the complete Waas line of theatrical supplies.

WAAS & SON

Theatrical Department Store
123 South 11th Street
Philadelphia

BEAUMONT SCENERY STUDIOS

Stage settings, painted or draperies, to order or on RENTAL, for all occasions. Dancing schools supplied throughout country. Oldest scenery concern in United States. Write for further information—443 W. 47th St., New York City

LADIES

Address envelopes at home. Spare time. \$15—\$25 weekly easily. Experience Unnecessary. Dignified work. Send 2c stamp for particulars. Mazelle, Dept. O.D., Gary, Ind.

MONEY FOR YOU

Men and women can earn \$15 to \$25 weekly in spare time at home making display cards. Light, pleasant work. No canvassing. We instruct you and supply you with work. Write to-day for full particulars. The MENHENITT COMPANY Limited 254 Dominion Bldg., Toronto, Can.

"ATHENA" SANDAL

For aesthetic dancing, acrobatic practice, tennis and sport wear. Sizes 6 child's to 7 women's. Whole sizes only. In Suede \$1.60 per pair, Elk or Kid \$1.80 per pair, 12 pr. or over 15c per pr. less. Remit with order.



In Stock

GRAU SHOE CO.
LEOMINSTER MASS.

Unless some radical improvements are made, they will be singing "Although You Belong to Somebody Else, Tonight You Leblang to Me." (O, Mr. Editor!)
HERBERT M. MILLER.

Phil Morris and H. C. Greene present Just a Minute, an invigorating musical play compounded by H. C. Greene (book), Walter O'Keefe (lyrics) and Harry Archer (music). Dances and ensembles staged by Russell Markert. Settings by P. Dodd Ackerman. Costumes by Mahieu. Staged by H. C. Greene. At the Tremont Theatre, Boston.

MORRIS and Greene, in stepping from their acknowledged place as leading vaudeville producers to the musical comedy field, have compiled an entertaining show in *Just a Minute*, for the reason that the variety element is predominant, and what the piece may have lacked in musical comedy name talent it secures in speed and action.

The Havels, Arthur and Morton, long a standard act on the Keith time, are featured here, and the boys are good. Using the same sort of material which made them vaudeville favorites, they scored heavily in this show town. Despite the fact, too, that this is the fourth play of the season to use a boxing background, *Just a Minute* doesn't depend on that at all. The Havels practically carry the plot, with some assistance from Helen Patterson, Harry Holbrook, John Hundley, Virginia Smith and Brenda Bond.

Just a Minute is strong on dancing. There is a Markert troupe, used incidentally, in the plot of the musical, which has a theatrical background, and therefore, an advantage over other music plays. One toe routine, opening the second act, stood out, and another specialty, with trick costumes, giving the effect of dummies carrying the girls about, scored. Being a Markert group meant precision, and this was evident.

Greene's book calls for a night club, which allows a group of negro dancers to give Boston an exhibition of some torrid stepping. Maude Russell and the Ebony Steppers should open up in the metropolis. Their hot routine is okay. A specialty, by Walker and Thompson, was especially good in this number.

Howell, Harger and Theodore, whose adagio work has kept them busy in the revues, vaudeville and movie houses, drew the biggest attention with their spectacular adagios. Show business can give them few equals.

Harry Archer's score, while not particularly inspired, brings forth "Anything Your Heart Desires, We'll Just Be Two Commuters and Pretty, Petite and Sweet as plug possibilities. Keefe's lyrics are generally acceptable. Two orchestras, Count Berni Vici and his Girls, in the pit, and a colored outfit, are used.

Just a Minute should get a nice run to its credit. While of no smash possibilities, the musical runs smoothly and has a fast pace. It's an entertaining evening, and word of mouth should help it build.

HERBERT M. MILLER.

Ups-a-Daisy. Produced by Lewis E. Gensler. Book and lyrics by Clifford Gret and Robert A. Simon. Music by Lewis E. Gensler. Directed by Edgar J. Macgregor. Dances staged by Earl Lindsay. Settings by John Wenger. Costumes by Kiviette. Shubert Theatre, New York.

M. R. GENSLER, noted chiefly for his tuneful ditties, has added the functions of an entrepreneur to his talents with this adequate little show, *Ups-a-Daisy*. He has contributed a score that is rhythmic, and possesses several hit potentialities, including *Will You Remember?* *Ups-a-Daisy*, *Sweet One* and *Hot*. One of those at least should get a

The SHOWS REVIEWED

(Continued from page 41)

play from the bands and the air.

Ups-a-Daisy is a dancing show from start to finish, with Earl Lindsay in what, so far as I can remember, is his first big musical comedy effort at staging routines. He has done very well, for his routines are oke, trick exits and excellent arm gestures punching almost every number. The chorus is comely, well-drilled and charmingly costumed by Kiviette. The cast is capable, William Kent, Russ Brown, Nell Kelly and the Wests, Buster and John, carrying comedy, and the love interests borne by Marie Saxon, Luella Gear, Joan Carter-Waddell. The Caits brothers score with tap work in the second act opening. Throughout the principals' dances are interesting, emphasis in the entire show being on tap and buck. Miss Saxon, blond and sweet, dances merrily, as does Roy Royston, the hero, and everybody else.

The story is woven about William Kent, who to please his wife's hunger for publicity, lets her think he is a famous mountain climber. He writes her letters about the Alps, the material culled from a book on the subject. She publishes the letters unbeknownst to him, and the author of the real book, Royston, appears on the scene. Complications naturally ensue, with everybody satisfied at the final curtain. The book is strong enough to carry the show, but is too broken up, making the show seem jerky. Despite that it entertains, and should stay long enough to get by.

ROCKWELL J. GRAHAM.

Just a Minute. Produced by Phil Morris and H. C. Greene. Book by H. C. Greene. Lyrics by Walter O'Keefe. Music by Harry Archer. Dances by Russell Markert. Sets by P. Dodd Ackerman. Costumes by Mahieu. Staged by H. C. Greene. Ambassador Theatre, New York.

THIS unpretentious musical comedy effort is chiefly notable for its high flavor of the two-a-day. This is not against it, but it gives the production a tone distinctly different from those filled with faces more or less familiar to Broadway. There are no names that reverberate on the main stem, though the smooth comedy of Arthur and Morton Havel, long known to vaude patrons, will do much toward establishing them in New York.

A show business atmosphere to the story gives opportunities for back-stage stuff, and furnishes the plot for the two composers, the Havels, placing their tunes in a show. Their success brings success to the juvenile, their publisher, who is in love with the ingenue. On this basis *Just a Minute* moves from scene to scene with not quite enough rapidity, the sequence tending the least bit to drag in spots when the Havels are not clowning. These two boys deserve commendation for their comedy, which is not forced or filled with gags. They don't shout, and yet they draw belly laughs. Others who acquit themselves well are Helen Patterson, Virginia Smith, Brenda Bond and John Hundley.

The chorus, trained and routined by the hard-working Russ Markert, is very capable, the standout routine being one with the girls dancing with dummies on their backs. Novel and well liked. Individual dancing honors go to Helen Howell, Harger and Theodore, who score tremendously with an adagio trio routine along about a quarter to

eleven. Maude Russell, an ebony lady, with a group of Harlem girls, score in a Harlem cabaret scene.

H. C. Greene's book and Harry Archer's score are serviceable, but it is doubtful if *Anything Your Heart Desires* will get much outside the show.

Berni Vici's girl band performs in the pit.

Just a Minute will entertain most people, for which reason it should stay long enough to be classed as a mild hit.

ROCKWELL J. GRAHAM.

Hold Everything! Produced by Alex. A. Aarons and Finton Freedley. Book by B. G. De Sylva and John McGowan. Score and lyrics by Brown, De Sylva and Henderson. Dances by Jack Haskell and Sam Rose. Costumes by Kiviette. Sets by Henry Dreyfus.

MARK this one up for Bert Lahr, who scores the biggest individual hit of this highly amusing opus. Mr. Lahr, once of burlesque and vaudeville, is in as a Broadway comic. His antics and delivery are immense, and I highly recommend him to those who like nonsense.

Otherwise *Hold Everything!* is there. It has a swell Brown, De Sylva and Henderson score, *You're the Cream in My Coffee*, *To Know You Is to Love You*, *Too Good to Be True* and *Don't Hold Everything* being the ditties with biggest possibilities. The book revolves around a fighter and his troubles, said fighter portrayed by Jack Whiting, whom this reviewer always likes. His manager thinks he should fight only for points. His girl, Ona Munson, thinks he should slug. Slug he does in the fight scene (this is the fourth show with a ring on stage to hit N. Y. this semester) when he learns that his opponent has insulted his "heart." He wins so masterfully that his manager is reconciled and all is just grand.

The cast is more than satisfactory, with Jack Whiting, Ona Munson, who appealed to me much more than she ever has before, Bert Lahr (what's the idea, what's the idea?) Victor Moore, whose faintly pathetic comedy always scores, Betty Compton, who dances ever so nicely, Nina Olivette, who clowns opposite Bert Lahr in show-stopping fashion, Alice Boulden, who is blond and attractive, and a trio, Locke, Harak and Locke, who buck and tap with speed and precision. Jack Haskell (called in, apparently) and Sam Rose's routines build the numbers up effectively. A group of Donahue and Boyle steppers in the show by special arrangement, appeal.

Hold Everything! is in for the season beyond doubt.

ROCKWELL J. GRAHAM.

Americana, Second Edition. Produced by J. P. McEvoy. Book by J. P. McEvoy. Music by Roger Wolfe Kahn. Colonial Theatre, Boston.

J. P. McEVOY marks his debut as a full fledged producer by opening his second edition of *Americana* in Boston. It may be said that the revue is neither as smart nor as artistic as the first edition. Nor does it boast the services of such feminine dancing stars as Evelyn Bennett and Georgia Ingram.

On the other hand, it serves to introduce Joe Donahue, brother of the famous Jack; and Stella Seager, who bids fair to be one of the best singers in the revue field. Mr. McEvoy's service in extricating young Joe Donahue from the toils of vaudeville will probably be the best remembered feature of the present show.

Very soon young Joe will win a place as one of the finest soft shoe dancers on the stage. Resembling his brother a great

deal, he yet has a different and most ingenious style of dancing and a personality that is something to conjure with.

Aside from Mr. Donahue, the dance routines of the new show are not as novel as those of the first *Americana*. Olive McClure's muscular shackle dance is the most startling of the varied offerings, while Aileen Hamilton (now out of the show), Wanda Valle, Frances Gershwin, Doris Carson and George Tapps cavort indefatigably and industriously to the jazzed cross-rhythms of the Roger Kahn score.

Several quickstep chorus numbers resemble the endurance dance contest of Peggy Ann and *Good News*. Max Sheck staged these, and since *Americana* is a black and white show this season, George Stamper did a like service for the "Harlem Girls," including Baby Banks, a most diminutive Queen of Spades.

In general, the colored dancers are more spirited and riotous than their white confreres. The rest of the McEvoy show is taken up with some smart sketches and a few dull ones. The second *Americana* is at once more pretentious than the original, and bids fair to be not quite as successful.

GORDON HILLMAN.

Alas A. Aarons and Finton Freedley present Gertrude Lawrence in Treasure Girl, with Walter Catlett, Clifton Webb, Paul Frawley and Mary Hay. Book by Fred Thompson and Vincent Lawrence. Music by George Gershwin. Lyrics by Ira Gershwin. Book staged by Bertram Harrison. Dances and ensembles by Bobby Connolly. Costumes designed by Kivietta. Settings by Joseph Urban. Sam S. Shubert Theatre, Philadelphia.

GERTRUDE LAWRENCE in *Treasure Girl*—that's the billing, and that's most of the reason why this new Aarons and Freedley musical should be a certain favorite when it hits the metropolis. For, with Miss Lawrence's own class draw, and the assistance given to her by her able supporters, Catlett, Webb, Frawley and Hay, *Treasure Girl* should have a nice run to its credit.

This chronicler, too, tips his hat to Bobby Connolly, whose first bit of dance routine since *The New Moon* is as workmanlike a job as is rarely seen in a first night. Arranging his thirty-six girls in divisions, Connolly has achieved some unique formations, with one number, *I've Got A Rainbow*, drawing the first spirited

applause of the evening. At this writing, the dancing seemed set, and more advanced than the rest of the production.

Highlights in the stepping included, of course, the Clifton Webb-Mary Hay specialties. Webb, last in *Sunny* and *She's My Baby* productions, combines with the returning Miss Hay to provide the comedy dancing reliefs of the evening. The team, too, is given one of the most tuneful numbers of the score, *What Causes That?*, a reminiscent Gershwin piece.

Miss Lawrence, of course, is her capable self. Not particularly assisted by the book, she is a pleasing personality, always, and deserves the highest place in this brief review. On the shoulders of Walter Catlett is placed most of the comedy relief, with some assistance from Hay and Webb. The script should help him later. Paul Frawley, with particular reference to lines that must be Vincent Lawrence contributions, is competent.

The book, except for one second act scene, is hardly better than most of the musical librettos of the present day. Lawrence's work is obvious, with some twists providing a pleasant relief from the banal stuff usually thrust into musicals.

George Gershwin's first score in many months is typically Gershwin. *I've Got a Rainbow* is a standout as a dance tune, with *Feeling I'm Falling*, *I Don't Think I'll Fall in Love Today*, *Oh, So Nice*, *Kra-zy for You*, *What Causes That?* and *Where's the Boy* as best of the others. Brother Ira's lyrics are up to his usual standard, several, particularly, reflecting trick rhyming. Victor Arden and Phil Ohman work their piano specialties from the orchestra pit. Their parts in the production will be more important, probably, in the future.

Treasure Girl needs cutting, running long the first night. When the shears are used, and the book strengthened a bit, Messrs. Aarons and Freedley, thanks to Gertrude Lawrence, will have a long term tenant for the Alvin.

HERBERT M. MILLER

Three Cheers. Produced by Charles Dillingham. Will Rogers pinch-hitting for Fred Stone. Dorothy Stone starred. Book by Anne Caldwell and R. H. Burnside. Lyrics by Anne Caldwell. Music by Raymond Hubbell. De Sylva, Brown and Henderson songs. Staged by R. H. Burnside. Dances by Dave Bennett. Sets by Sheldon K. Fiele and Raymond Sovey. Miss Stone's costumes designed by Charles Le Maire. Globe Theatre, New York.

(Continued on page 62)

SOCIETY STEPS OUT

(Continued from page 31)

and went on the stage. She toured for a season in *Oh, Lady, Lady*, and then came to Broadway as the featured player in *Plain Jane*. Her family acquired enormous wealth through the Johns-Manville asbestos interests.

In *Plain Jane* she met Jay Gould, a dancer, whose real name was Frank Clare Gould, of a family in no way connected with the well-known Goulds above referred to. The actor had been divorced by Flo Lewis, of vaudeville, and he wooed and won Miss Manville. After their marriage, she and her brother shared an estate of twenty-five million dollars. This brother, Thomas Franklyn Manville, is now married to Lois McCain, but was previously divorced by Florence Huber, a dancer.

Thus, it is seen that society and the stage are entwined nowadays, especially that part of the stage devoted to dancing. As a final instance of the extent to which the smart set has become dance-conscious,

Mrs. Harry Payne Whitney may be referred to. Originally Gertrude Vanderbilt, daughter of the dowager Mrs. Cornelius Vanderbilt, of New York and Newport, she married Harry Payne Whitney, the millionaire sportsman. Their son, Cornelius Vanderbilt Whitney, is married and is a father, making his mother a grandmother. But that brilliant personage is happily endowed with the artistic temperament, and not only has she gained international renown as a sculptress, having designed public monuments at home and abroad, she has taken up dancing as another mode of expression, though she has never appeared professionally. For many years she has been an admirer of Ruth St. Denis and that exquisite exponent's type of dancing, and not only have intimate friends admired Mrs. Whitney's grace as a dancer, they have also admired the wonderful robes she has worn at costume parties, including a Persian frock designed by herself.



[X] You may not have been old enough to vote—but you can elect your Christmas Gifts

- THE most successful gifts are the most appropriate ones. And, if you know a girl's hobby as well as her profession, you can never go wrong by sending a gift from the Chicago Theatrical Shoe Company. Check what you want. Clip out this advertisement and we will see that your order is filled before Christmas.
- () Hoffert Soft Toe Ballet with Korry Krome sole, \$3.50.
 - () Patent Leather Flats, \$5.00 up. (Send diagram of foot when ordering any item above.)
 - () Practice Rompers, all colors, (give size) \$1.95 up.
 - () Pure Silk Opera Length Hose, all colors, \$5.00 values for \$3.75.
 - () Hoffert Italian Toe Dancing Slippers, satin, all colors, \$5.25.
 - () Hoffert Italian Toe Dancing Slippers, linen, black kid, \$4.50.
 - () Dancing Supports (give waist measure). Special \$3.00.

Chicago Theatrical Shoe Co., 209 S. State St., Chicago

Agencies
in all
Principal
Cities

The
HOFFERT
Italian Toe
DANCING SLIPPER

Chicago Retail
Stores
159 N. State St.
209 S. State St.
Mail Order
Dept.
209 S. State St.

NOTICE of CHANGE of ADDRESS

Our new advertising office is now established at 2716 Graybar Building, 420 Lexington Avenue, New York City, where you are cordially invited to call when you are in town. Please note the change of address carefully in order to avoid delays incident to the forwarding of mail.

Grace Arons—Advertising Manager

SCENERY?

Yes, I have 4,000 Settings for Rent!

AMELIA GRAIN, PHILADELPHIA
The one place in the wide, wide world

THE POPULAR "V" SHAPED Toe Slippers

In Pink, White and Black Satin. \$5.25 plus 20c for postage. Ribbon 20c yard.



POCKET SANDALS and PUMPS

Created by Landi

for all Bare-Foot and Acrobatic work
Sandals in White \$2.50 pair
Pumps \$2.00 pair
In Black Kid \$2.25 pair
In special colors to order



THE TRUE-FIT—

Another typical accomplishment of the Landi's Products—Built not only for Beauty and Comfort but, for its main feature, the Arch, rarely obtained by the Tap Dancers in any other make. This shoe may also be used for street wear. In Black Kid or Patent Leather \$6.00 per pair. (In color extra)

SUPERIOR SOFT TOE
\$4.00 per pair in Black Kid, 50c extra for Pink, White.

MENZELI Heeled Toe Slippers
Patent U. S. Sept. 8, 1925. Only \$10.00 per pair in all colors.

All Mail Orders Promptly Filled
Send Price Plus 20c Postage

Special inducements to teachers
Ask your dealer to carry them

One Flight Up

Landi

Phone Wisconsin 4330

277 West 38th St.

Near 8th Ave., New York



DOING GOOD in the Modern Manner

A genuine holiday touch on every package . . . every piece of mail . . . Christmas Seals . . . aiding the worthiest of causes . . . the stamping out of tuberculosis . . . 125,000 lives saved this year . . . the dread removed from what was once the white plague . . . prevention through education . . . a modern health crusade and a modern way to carry it on.

BUY CHRISTMAS SEALS

THE NATIONAL, STATE, AND LOCAL TUBERCULOSIS ASSOCIATIONS OF THE UNITED STATES



The OGDEN

50 West 72d Street
New York City

New York's Newest Apartment Hotel

between Central Park
and the HUDSON RIVER

Delightful homelike atmosphere. Inviting and Quiet—within a few minutes of Everything in New York City, and a complete Golf Course on Roof.

1, 2, and 3 Rooms—With Serving Pantries

Furnished or unfurnished
Permanent or Transient

EXCELLENT FOOD

MODERATE TARIFF

Telephone ENDICOTT 3333

STUDENT and STUDIO

(Continued from page 48)

Women, besides the American Folk Dance Society.

The originator of the folk dance movement, Miss Burchenal has struggled for twenty years to resurrect and preserve the old dances and make them the common property of the American public. She is the author of a dozen books on the subject and as a recognized authority was asked to speak before the Prague Congress. The work is carried on in this country by a general educational program

which includes folk dance institutes, lectures and free national information service.

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.

The MUSIC MART

(Continued from page 39)

as part of the entire score. Mr. John C. Afendras, of San Francisco, writes us that the piece is obtainable for large or small orchestra, and is published (as we knew) by G. Schirmer, Inc. (New York). Again we reiterate the gaiety and lively charm of this number, with its characteristic Spanish rhythms.

Folk Dances

WE have received several inquiries regarding Folk Dance music; and in that field we know of no better or more authoritative music and instructions than the several books compiled by Elizabeth Burchenal. We particularly recommend *Folk Dances and Singing Games*; *Folk Dances from Old Homelands*; and *Dances of the People*. Miss Burchenal's books can perhaps be better classified as dance-literature, rather than as music; for her comment and instructions as to steps and costume are thorough and complete. Her selections of musical accompaniment are beyond reproach.

A Waltz

JUST the thing for adagio or interpretive work is the waltz *Ecstasy* by Sydney Barnes (Boston Music Co.), published for either piano or orchestra. It is a graceful, smooth sort of composition, not difficult and fairly light in style.

In the Ancient Manner

IF you remember your Shakespeare, you will recall the three dances that are a part of the action in *Henry VIII*. Whatever music the glorious bard may have employed in his original production, records show that since 1892 almost every performance of the play has made use of the music of J. Edward German. It was in that year that German composed his *Three Dances from Henry VIII* while musical director for Richard Mansfield at the Lyceum Theatre, London. The Oliver Ditson Co. (Boston) recently reprinted the piano arrangements of the three dances, which can hardly be rivaled in quaintness and melodic grace. The first is a *Morris Dance*, the second a *Shepherd's Dance*, the third a *Torch Dance*. All three have been extensively

used in recital, and lend distinction to any program.

Minuet

AND speaking of dances of other days, those who may be seeking a simple and dainty minuet will be pleased with *In the Olden Time* by Lucina Jewel (Oliver Ditson Co., Boston). This little piece is particularly adaptable for children for it carries a charming flavor of the antique, and yet is childishly simple.

A Spanish Number for Violin and Piano

ON the principle that an occasional bit of variety in instrumental accompaniment is desirable, we suggest that the *Spanish Serenade* composed by Vito Carnevali and transcribed for violin by Mario Corti is a colorful and characteristic invitation to the dancer. It is in three-four time with a steady staccato accompaniment for the piano in a typically Spanish rhythm. The melody is never trite, and the whole piece moves along gracefully. We can imagine an attractive serenade interpretation for man and woman with this number as a background.

Cuban

FINALLY we call your attention to a composition of large pretensions, written in the extremely modernistic, post-Stravinsky manner. It is *La Rumba*, a *Cuban Rhapsody*, by Quinto Maganini, published but a few months ago by J. Fischer & Bro. (New York). Originally written for orchestra, it has been transcribed for piano by John Fitzpatrick. We warn you that it is quite difficult, and constitutes food for only the most sophisticated of tastes; yet throughout its vague and somewhat startling impressionism runs a bizarre, gaudy strain that is subtly attractive. Not so good as a piano piece, it should sound grand for orchestra. The publishers have it for string, small or full symphony orchestra. As far as dancers are concerned it would call for the most careful study and virtuosity; a large and delicate thing to interpret, an ambitious undertaking.

NEW DANCE RECORDS

THERE is a perpetually effervescent theatrical critic in this New York who is said to have originated the phrase "these old eyes," in a pathetic reference to the premature age brought on the optics by a diet of first nights. In my humble way, I might suggest to Mr. Woollcott (for it was indeed he) that the combined senility of his eyes and my

ears would constitute the very acme of wearied and venerable second childhood. For I do declare—I do truly declare—that the aural strain of a month's supply of recorded fox trots and waltzes, taken as it is in one fulsome dose, leaves one impressed with the futility of it all.

One appalling and inevitable conclusion may be drawn from the hearing of some

dozens of records in rapid succession. I refer to their general sameness, the unaccountable lack of color and variety despite the many minor and frequently unnoticeable eccentricities of the dance maestros. Must it be the curse of the fox-trot that its steady tempo eliminates all other considerations? Isn't it possible to bring a little more genuine musical artistry even to a dance record? The answer is Yes, with two exclamation points. For every once in a while some orchestra actually does it. Whiteman does it nearly all the time. Bernie, Lopez, Olsen and others hit the bull's eye occasionally. Shilkret's average on the Victor is high. But even the best of them sink into mediocrity all too frequently.

Once in a while, I say, you get a fox-trot recording that involves an understanding of the simple musical terms *piano* and *forte*—soft and loud—with the various shades of expression between the two; but the majority start *forte* and never lets up 'til the last note is struck. Once in a while, you get a record that involves a discreet use of instrumental contrasts; but the majority of them start with full orchestra, including lots of brass, and end up that way true to form. Once in a while you get relief from the steady tat-tat-tat pounding of a rhythmic bass; but the majority carry the ceaseless, jerky, tiresome four-beat thump from beginning to end. Once in a while you get a vocal solo that isn't nasal or mouthy—but why go on?

Whiteman, by the way, is making few records with Columbia in comparison to the prolific output of his late Victor days. It's a pity; but make no mistake about Columbia. They're turning out some mighty fine lists, and digging up talent in large quantities from what seems to be endless sources. Indeed, it is the opinion of this observer that Victor is hard put to offset the loss of Whiteman, and has not hit the true Victor stride since his going. I mean this in respect to performing artistry, for there is still no question that Victor gets its share of song-hits.

imperative for the rendition of a number.

We had been warned not to do our Apache Dance anywhere in France, the home of such dances. But we decided before the termination of our stay at the Metropole that we must change our repertoire even at the risk of doing something unpopular. So one night we walked boldly out on the floor and staged our Apache. The ovation that broke forth at its conclusion even surpassed the generous ones that had been tendered our other numbers!

"I've never seen anything like it!" the manager greeted us, as he and others rushed up when we came off the floor.

"What kind of a dance do you call that? It certainly is different! What do you call it?"

Naturally I was surprised. I had been wondering if they would even tolerate the dance, there in France itself. Especially an Apache by Americans. Probably that was why they did not recognize it.

"It's a—a dance of the Chicago underworld," I managed. "A Chicago underworld dance."

"Really? Chicago underworld dance," repeated one. "Imagine people actually dancing that way!"

"Bah Joey! Quite amusing, I dare say!" ejaculated an Englisher. And believe it or not, they positively talk just like that. "I've read quite a bit about those jolly gunmen, in Chicago. Must be bad boys."

Following are the entries from the most recent lists available:

Brunswick
No. 4020

Ten Little Miles from Town, a Ben Bernie fox-trot full of "stuff," and a delightful vocal refrain.

When Polly Walks through Hollies, Bernie again, and oh my what rhythm-stunts. Plenty of surprises.

No. 4026

Do You, Don't You Love Me? a snappy fox-trot slicked up by Charlie Straight and his orch. Not dull a second.

Is My Waiting All in Vain? the same band in a decided contrast. A smooth melancholy number, done just that way.

No. 4021

Ragging the Scale, the old classic of a decade ago. The Anglo Persians, with all sorts of doodads.

Parade of the Wooden Soldiers, another old-timer, with martial effects. Wood-blocks, trumpet calls and a wah-wah cornet.

Columbia

I Love You Truly, the beautiful old Carrie Jacobs Bond song, fox-trotted manificently by Guy Lombardo and his Royal Canadians.

Starlight and Tulips, Thelma Terry and her Play boys. The feminine influence shown in the delicacy and softness of this fox-trot.

No. 1562

Just Another Night, waltz. Paul Ash and his orch. Languid melody richly scored.

My Sorority Sweetheart, pretty waltz with mawkish words, but done beautifully by Ash and his orch.

No. 1553

Blue Night, notable for soft and loud contrasts and violin section. A Whiteman fox-trot.

Roses of Yesterday, another Whiteman. Heavy dramatic vocal refrain, unusual. A neat pizzicato effect specially fascinating.

No. 1539

Farewell Blues, hot, low-down didoes by the Charleston Chasers, under direction of "Red" Nichols.

My Gal Sal, more of the same only more so. Even slower and hotter. Old fashioned jazz-insanity at its best.

Victor

No. 21675

Anything You Say, Roger Wolfe Kahn and his orch., fox-trotting. Good strong brass section, and steady accompaniment.

In a Bamboo Garden, quite similar in style, by the same outfit, Supposedly Japanese, but don't you believe it.

No. 21667

She Didn't Say Yes, She Didn't Say No, The All Star Orchestra do some slick off-beat rhythming. Fox-trot, of course.

There's a Rainbow Round My Shoulder, an Al Jolson song-hit by the All Star Orch. No vocal refrain, imagine! Just darn good rhythm and lots of variety.

No. 21643

Flowers of Love, Ted Weems and his Orch. The title may be anemic, but their playing isn't. Specialists in brass. Fox.

Lonesome in the Moonlight, a nifty from Nat Shilkret and the Victor Orchestra. Fine vocal trio. Big introduction and ending. Very tempting tempo.

**DANCERS—
ALL ABOARD
for EUROPE!**

(Continued from page 37)

And that is the way the French received the Apache dance.

In Europe a performer is an artist. He may associate with nobility and even royalty and there will be no reason, insinuation, or cause for him to feel inferior. We became acquainted with many of Europe's most select and proper society, but not once were they anything other than polite and genteel.

Sir Popham Young, the English playwright, told us that he was creating two characters in a play, that were inspired by one of our character dances and promised us the parts when it was produced.

I remember that at one hotel by a co-incident, both Lady de Bath and Lady Towel were staying, and I always got the two names mixed.

The Prince of Monaco, for whom we danced three times, never failed to express his appreciation of our dancing, and we also became acquainted with Prince Carol of Roumania. You probably remember reading in the newspapers about how he

renounced his throne. We danced for several of his parties, and he stayed at the Hotel Negresco in Nice where we also lived.

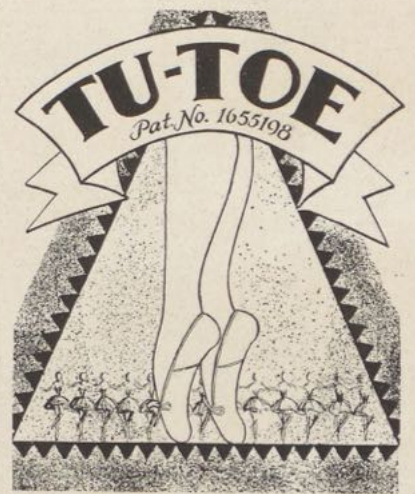
Prince Carol is a nice, young-looking fellow, with mild, blue eyes, blond hair and mustache. Despite his usual blasé manner at times he becomes greatly enthused, and as excited as a child. He is very unassuming, and one has only to know him slightly to understand how he would, as he did, forfeit a kingdom for the right of choosing his own mate.

But of all the personages we met in Europe, not one was as interesting as the boyish, debonair Georges Carpentier, the French fighter. He was at Nice, too, making a moving picture. He had just finished an engagement in a Paris revue, in which he danced with Anna Ludmilla, a danseuse from the Chicago Opera Company.

Their dancing was a light, amusing, comedy style—with none of the strongman lifts, or difficult tricks, one might expect the heavyweight champion of Europe to perform. Instead, Carpentier romped about on the stage, putting a tremendous amount of personality into everything he did.

Each of the numerous American dancers who are interested in or are planning, a European trip, ask me the same questions:

(Continued on page 56)



**The Selva
Tu-Toe
Succeeds
Where Others
Fail**

AT the toe—where the ordinary ballet slipper fails to please—Tu-Toe is at its best. Its performance under the most exacting conditions has merited the highest praise! Try Tu-Toe to-day, the universally accepted and only professional toe-slipper with a double satin box-covering that guarantees double wear, yet costs no more.



KINKAJOU

Designed for Tap or Buck dancing and street wear, Kinkajou embodies the superior craftsmanship that has made Selva shoes famous. You'll like its smart lines and you'll appreciate the aid it gives to your dancing.

SOFT-TOE

A Selva favorite that needs no introduction. Made of top-grade Black Kid with most flexible soles, the Soft-Toe has scientifically constructed toe plates that enable dancers to point their toes freely.



SELVA & SONS, INC.
1607 Broadway
N.Y.C.
Factory
800 Eighth Ave.

Mail Orders Promptly Filled

Write For Catalogue D7



Welcome
to New York and the
Alamar
BROADWAY & 71st ST.

Telephone, Edicott 5000

A Masterpiece of Modern Hotel Creation, Offering Every Convenience. Six hundred spacious rooms each with Bath, Shower and Servidor. For exceptional dining The Blue Room and Bonbonniere.

TARIFF MODERATE
UNDER KNOTT MANAGEMENT
Wire at Our expense for reservations!

Which countries offer the best engagements?—and—What kind of dances and dancers are most popular, over there? I am going to conclude by attempting a definite answer to those questions.

In England it is very difficult for American actors to obtain engagements of any duration. England protects the home acts from the wholesale importation of foreign acts; because American acts are much more popular there than their own acts. All foreign acts must have a contract, previous to arriving, and a working permit, or they positively will not be allowed to land.

The eternal fog and cold dampness make London very disagreeable, although we liked the English audiences above all others.

We spent most of our time in southern France. The smart hotels and casinos on the Riviera, as well as those on the Plage, in northern France, at Deauville, Aix-les-bains, Biarritz and other resorts nearer Paris, offer attractive and lucrative engagements to foreign artists.

We did not go either to Spain or Italy, but learned from other dancers who did that both are too poor to pay very good salaries. And only a few cities in these countries can afford any foreign talent at all. In Italy there is a circuit of picture theatres which uses a few imported acts, but the possibilities in Spain are limited to cafés in some of the largest cities.

Germany is different, and several of its cities regularly use standard American attractions. In Berlin there are many first class cafés and theatres. We were booked at the Delphi, the newest and most sumptuous show-place of all. The German audiences are attentive and appreciative.

We met Jack Kinney, who was dancing in a Berlin revue with Betty Roper, an Ernest Belcher pupil. They separated later but both are at present dancing in Germany with new partners.

Europeans seem to prefer dancers with class and appearance to all others. Although adagio work is extremely popular in some parts, the greatest successes have been scored by ballroom teams.

Fowler and Tamara were a sensation at the society rendezvous in England and France. In Paris, as well as on the Riviera, they reached the highest possible heights of popularity. Their chic, their appearance and their beautiful wardrobe made an instantaneous hit wherever they appeared.

Moss and Fontana is another team which scored decisive triumphs in Europe. They were booked into the Perroquet Club for a return engagement just as we were leaving Paris. Unfortunately our departure preceded their arrival, so we did not have the opportunity of seeing

DANCERS—
ALL ABOARD
for EUROPE!

(Continued from page 55)

their dances; but their success in Europe was common talk among people of the theatre.

Pauline Vincent, an American girl who has been giving the people over there an idea of our own Indians' dances, and Glen Ellyn, who has been giving them an idea of our Broadway dances, are faring equally well in the Old World. Nila Nickolaska, a French girl I believe, does some very unusual solos which I admired very much. She also does a weird, fantastic dance with a man who wears a futuristic make-up. The movements are all angular and grotesque, and the pantomime is wild and fiendish, but very good. Nickolaska danced the number nude.

It is impossible to describe accurately the exact entertainment that will be popular with any audience; but it is safe to say that Europeans prefer acts with the utmost in class, and gorgeous costumes.

Comedy seems to be a precarious undertaking, over there. It may take with a wow, or it may be entirely lost. One juggler, a clever and unique comedian, played on the bills with us at one café noted for its critical and hard-to-please audiences. His comedy antics were simply a panic with them. Three weeks later, we again worked with him, at exactly the same class of café, with the same class of clientele. At the second place his act failed so miserably that he quit after the first week.

Another instance of the varying popularity of comedy was demonstrated by the experiences of an English brother and sister pair who played with us on the Riviera. They had been brought from England to appear in a Paris revue. They arrived ahead of time, and secured a few weeks on the Riviera. They were very clever, and their dances were one continuous, amusing frolic. But they completely failed to click on the Riviera. They received such cold receptions that they were alarmed, and even the promoters of the Parisian revue in which they were to be featured began to have a skeptical attitude about the advisability of starring them.

But, although the Riviera audiences failed to see anything at all humorous in their offerings, they walked out on the stage in Paris, and sent the audiences into

howls and roars of laughter. A sure-fire hit.

Despite information to the contrary, my experiences and observations taught me that Europeans do not care for jazz. In the first place, they do not understand jazz. Any more than Americans for the most part understand many of their ballets. The European knows and treasures the stories about which his operas and ballets are woven—and about which the average American has not the slightest conception. But jazz is as foreign to him as it is native to the American. The European is slow in movement . . . romantic . . . likes to be dramatic . . . and a little tragic. He cannot sympathize with the wild, rapid-fire movements—the care-free, hilarious, rushing tempo of jazz. He may watch it, interested; but he cannot live the dance with the performer. And that, of course, is necessary for complete success.

At one time jazz must undoubtedly have had a great wave of popularity over there. I saw many echoes of its former popularity. But, evidently, it was a fad, a novelty, doomed to short existence.

Miss DeGage and I were the first ones to introduce the *Varsity Drag* overseas. But I cannot say we were very successful. It was lost on our audiences. They did not understand it, could not get into the spirit of it—and most of them thought it was the Charleston.

I saw real southern Negroes; I saw sister teams, singles, men teams, mixed teams—all delivering the furious syncopation over which American audiences get so enthused. But, there, they all failed to bring a big hand.

They do like jazz music. But strange to say, they do not seem to care, anymore, for jazz dancing. Of course, some places are exceptions.

Summing up, one might say: acts of ultra class, with outstanding wardrobe, doing beautiful, romantic, and dramatic dances, will have assured success in the Old World . . . Comedy and eccentric offerings will fare differently in different places . . . And jazz will not be as welcome as in America.

But remember that I am judging solely from our own experiences and observations.

Acts booked from this side receive much greater attention and consideration than those sailing over, independently, expecting to obtain contracts after arrival. Some places even advance fares from New York, or repay transportation at the conclusion of the engagement. So, therefore, it is much better to be booked from New York.

I conclude these comments with the hope that they may be of practical value to American dancers who venture into the Old World.

The
Ritz-Carlton
Philadelphia

The European idea of luxury developed to its highest point of refinement through American management.



BLACK and BLUE NOTES

(Continued from page 46)

Memphis. You all ought to hear him if you haven't, huh.

Ted Weems, who a few years ago won notice at the L'Aiglon in Philly and who has been a three-season fixture at the Steel Pier in Atlantic City, opened not long ago at the Hotel Walton, Philadelphia.

When *Whoopie* opens in New York a few weeks hence, theatregoers will hear the first Walter Donaldson musical comedy score by that maestro. His hits are infinite in number, and surprise is hereby expressed that nobody ever got him to do a score before. More about it when the show comes in.

Charles Fischer and His Orchestra,

who made a couple of round-the-world trips on the Belgenland, are staying home this year, home meaning Kalamazoo, Mich. A letter from him compliments this department for which thanks.

Simon D. J. Collins writes a note of thanks for printing his face in the October book. Okay and welcome.

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?

A Christmas Gift of
Health

IN the December issue of PHYSICAL CULTURE Magazine, you will find a stirring consideration of the subject, "Why Do We Die?" by Bernarr Macfadden; "\$15,000,000,000 for Cure, How Much for Prevention?"; "Eighteen—the Dangerous Age for Girls." "Fools' Gold," one of the outstanding novels of the season, begins also in December. "The Burglar Girl," a stirring story with a mountain setting, continues, together with "Bernarr Macfadden—His Life and His Work," by Fulton Oursler.

If you are interested in health and a long, happy, successful life, don't miss PHYSICAL CULTURE for December.



(Continued from page 50)

now, for her head with its tight curls is hardly susceptible to this modern bob.

When we consulted Our Authority, he suggested that the back be left just long enough to be faintly reminiscent of a swirl, so that her own curls might curve in a flat though lovely manner close to her head. Instead of loose waves at the sides, her own hair was left long enough to be curled about the finger in soft ringlets. Alethea has a soft, lovely face, so that these little curls at the sides do not seem artificial or misplaced. Indeed, as I left the salon, I saw a white head permanently waved in this manner, except that the hair was longer at the back. It was very charming, and another exception that proves that most of us are exceptions to something, after all. All of which means that this modern bob should be accepted as a guide and model, upon which our taste and sense of proportion must play, if we are to make the most of such beauty and individuality as we possess.

We must give one more word to the long-haired ladies. We cannot deny the wisdom of long hair in some instances, although Our Authority told me that in one day he counted fifteen heads sheared for the first time.

So if you do wear it long, let me urge you to follow the silhouette of the bob in arrangement. This is a simple matter if you will see that the hair conforms to the natural shape of the head. If the hair is very thick, a more artistic line can be achieved by having a hairdresser thin the hair; if the hair is not too thick, then keep it about shoulder length. This will allow enough for a small roll or "bun" effect.

Or you may have the most modern of bobs but now and then want to pretend otherwise. For this, there come the loveliest of back arrangements to fold smoothly over the short ends and cling closely in flat curls at the sides. This helping hair is used by many for evening and regarded in quite the same light as our lipsticks and orchid evening powder—a smart, sophisticated touch, rather than a tuse to try to make anyone believe such graces are our own. For it is not necessary to pretend any more—not about our make-up, at least. It is nice to know that we may look the old world squarely in the eye and say we do these things because we like to do them and because they are little touches that denote a certain care and pride we take in ourselves. Thus is confidence born—out of such independent little feelings and perfect coiffures.

And now that the day is approaching when our sheer sox may be filled either with ashes or sugarplums, all according . . . we cannot resist passing on to you two happy suggestions for those whose imaginations and pocketbooks are stretched already.

Both are from the salon of the Ogilvie Sisters, scalp, hair and beauty specialists, located at 604 Fifth Avenue, New York City. One is a combination of three delightful pieces of crystal, two boxes and a perfume flask, artistic in design and beautifully etched. In the flacon you will find a generous supply of Seven Secrets Perfume, a subtle, mystifying essence. One box contains Pêche Creme, an ideal powder

base, which lends a velvety, alluring quality to final make-up. In the other you will find Thistle-down Face Powder, clinging, beautifying and of exquisite texture. Or if you prefer, one box may contain a day shade of powder and the other a shade for evening. Individually the pieces are priced at \$10 for the filled flask, and \$7.50 each for the filled boxes. This is a dainty gift suggestion for a class which wishes to remember a teacher. A "fine edge" of thought is carried out in the bottle stopper which is carved with three dancing figures.

In the family there is always room for the practical thought. A combination to combat the every-day difficulties of hair and scalp and keep them in a beautiful healthy condition, consists of a tonic, brush and comb trio. There are, you will notice, three tonics from which to choose. If your hair is oily, Tonic for Oily Hair regulates this condition; if you suffer from dry, lustreless, brittle hair, Tonic for Dry Hair will tone the scalp back to a normal condition and supply just enough stimulation to the cells to make them secrete a normal supply of oil. Falling hair or a dandruff condition is best aided by Special Remedy. The brush included is exceptionally fine, with long, flexible bristles, which will separate the strands of hair and brush them free of dust and oil. A brush of this type is indeed a luxury and a joy forever. Of course you may wash it every day, if you wish, without the slightest harm to it. A coarse or coarse and fine toothed comb completes the set. Any of the three tonics is \$2, the brush \$8.50, and the comb \$1, making a total of \$11.50. However, a special price of \$10 for the three has been made to our readers. The practical little booklet included will give you simple, direct instructions for overcoming in these home treatments hair difficulties as most of us know them. The Scalp Pomade included in the photograph is not part of the combination suggestion. This Pomade is especially suggested for thinning temples and the price is \$1.25.

Fathers and brothers always cause us worry at Christmas. It is hard to know what to give. A comb, brush and the necessary tonic would answer a dire need among men, for they do neglect things like this, as we all know.

Marjory Maison

We can tell you details about these curls, coiffures and cuts, such as the address, name, telephone number and price, if you really want to know. And if you like our Christmas suggestions, you may get them direct from the Misses Ogilvie, as indicated above; or if it will save your time and help in any way, all you need do is to remit the cost to us, with just a word to tell of the scalp condition and whether the gift is for a man or woman, or if you prefer all powder or cream and powder jars. We shall see that the gifts reach you posthaste. Address Marjory Maison, Beauty Editor, THE DANCE MAGAZINE, 1926 Broadway, New York City. Remember your self-addressed, stamped envelope.



AMERICA'S LEADING BALLET & TOE SLIPPER HOUSE

BALLET SLIPPERS

Creators OF The **BALLET SLIPPER SUPREME!**

THE VERY LATEST IN UTMOST FLEXIBILITY
THE IDEAL FOR PERFECT BALANCE, SUPPORT,
COMFORT AND ECONOMY

THE indestructible box makes padding of Lamb's Wool unnecessary. Eliminates reboxing, prevents cramping of the toes. Is featherweight. These exclusive features have won the approval of dancers and dancing masters everywhere.

VISIT OUR NEW STORE
53 West 46th Street
NEW YORK

Dancing and Street Footwear of Every Description
Theatrical Shoes of Many Choice Types
Send for Catalog and Foot Measurement Blanks

Agents in Canada, South America, Mexico and in every state, U. S. A.

Barney's
AMERICA'S LEADING BALLET & TOE SLIPPER HOUSE
53 West 46th Street

Mail Order Dept. 304 W. 42 St.

NOTICE:—IF OUR AGENCY IS NOT IN YOUR CITY—WRITE US DIRECT

Obtain Your Fabrics for Costumes and Draperies

from the House that is supplying the leading Theatres and Shows in America

WE CARRY EVERYTHING IN THEATRICAL GOODS

Tights, jewelry, opera hose, tinsels, trimmings, velvets, satins, chiffons and costume materials of all descriptions.

Make Your Own Costumes and Save Money

Send for Samples

Dazians INC.

142 WEST 44th STREET
NEW YORK

728 SOUTH HILL STREET
LOS ANGELES

203 N. WABASH AVE. CHICAGO

BE A CROWNED HEAD YOURSELF

LITTLEJOHN'S

Rhinestones with a Reputation

Featuring the famous

LITTLEJOHN'S DIAMOND GIRL

also

CROWNS DIADEMS
TIARAS

for Queens of

Pageants Carnivals Beauty Contests

Pageant Masters Write Us Your Needs!

LITTLEJOHN'S

254 West 46th Street, Dept. 5 New York City
Chickering 7725



\$10.50
7.50
15.50
19.50
21.00
25.00
25.00
30.00
55.00

JULIA CHANDLER Presents
GRACE CORNELL

The sensation of European Capitals
in her own original dances

with
FRANK PARKER
in his Chanson Mimées
Stringed Orchestra, Russian Choir

BOOTH THEATRE, N. Y.
Four Sunday Nights

Oct. 28—Nov. 4—Nov. 11—Nov. 18

Followed by Tour of America




HOTEL RITZ

*The home of the
Professional when in
Los Angeles*

—O—


LOCATION : : SERVICE
ATTRACTIVE RATES

The Ritz Coffee Shop
connecting

Excellent Food Reasonably Priced

Flower St. at Eighth, Los Angeles, California

Listen In On Life!



True Story Hour

Makes You Glad You Own a Radio Set!

Symphonic and Vocal Music—Absorbing Travelogue
A DRAMATIZED TRUE STORY

Tune in on any Columbia Station

WOR—N. Y.—Newark	WJAS—Pittsburgh	WHK—Cleveland
WEAN—Providence	WOWO—Ft. Wayne	WGHP—Detroit
WNAC—Boston	WADC—Akon	WMAQ—Chicago
WFBL—Syracuse	WAIU—Columbus	KMOX—St. Louis
WMAK—Buffalo	WKRC—Cincinnati	WCAO—Baltimore
WCAU—Philadelphia	WICC—Bridgeport	KMBC—Kansas City
WLDW—Oil City		WSPD—Toledo

EVERY FRIDAY NIGHT—A RADIO TREAT

The GIRL of the GOLDEN STATE

(Continued from page 33)

inner being, for it is the soul itself that is the source. Three phases of being are recognized as requisite to perfection, and the training in her school is based on these: the spiritual, the mental and the physical. The spirit to lead, the mind to guide and the body to fulfill. In order to attain proper development of them in the student, permitting normal, steady growth of each, a constant and careful study of each individual is imposed on the teacher, particularly must it be exercised with regard to the younger pupils.

While being shown through her studio, and watching classes at work, I remarked

the atmosphere and commended it for its professional quality with no touch of the theatrical. No one could leave here without feeling that he had just witnessed a superb demonstration of efficiency. Some one has said that "Appreciation is the open door." If so, the gold of fabled Ophir should belong to Norma Gould, for certainly her appreciation of earnest endeavor is clearly shown in her manner toward her pupils, and fine use is made of praise, generous but just. She induces not only their respect and trust, but the real love between them is apparent even to a casual witness.

* * *

From DRESSING ROOM to FOOTLIGHTS

(Continued from page 45)

border of orange comes next, then border of cerise, with an outline of black. A green leaf may go at either side.

A word about make-up. If you can manage a sleek, shining front bang, the head shawl arrangement will be charming. Use a light skin make-up because of the white skirt and the violet touches. Use very little face rouge, heavy eye make-up, with brilliant lips. Rouge should have a slightly purplish cast.

Under the taffeta skirt wear a full white cotton skirt with lace or cotton embroidery border.

1/2 yard black Fringe, at \$1.0050
1/4 yard pale violet Taffeta at \$2.50 for waist fold63
1/2 yard cerise Taffeta, at \$2.50 for double waist fold	1.25
3 yards satin Ribbon, at \$1, for head and body shawl	3.00
1 rose for ear75
	\$21.78

If skirt border is not painted on, following materials will be necessary:

Approximation of Material and Cost

6 yards Taffeta at \$2.50, 5 for skirt, 1 for bodice	\$15.00
3 yards Braid or Ribbon at \$.25, for finishing bodice75

2 1/2 yards pale violet Taffeta, at \$2.50 for first border	\$6.25
1 1/4 yards deep violet Taffeta, at \$2.50 for second border	3.13
5 yards three-inch turquoise Ribbon, at \$.35 for top border	1.75
	* * *

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF THE DANCE MAGAZINE, published monthly at New York, N. Y., for October 1, 1928.

State of New York }
County of New York } ss.

Paul R. Milton, who, having been duly sworn according to law, deposes and says that he is the Editor of THE DANCE MAGAZINE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

- That the names and addresses of the publisher, editor, managing editor and business managers are: Publisher, The Dance Publishing Corporation, 1926 Broadway, New York City; Editor, Paul R. Milton, 1 West 64th St., New York City; Managing Editor, Joseph M. Roth, 541 Nepperhan Ave., Yonkers, N. Y.; Business Managers, none.
- That the owner is: (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Owners—The Dance Publishing Corporation, 1926 Broadway, New York, N. Y.; Stockholders—Macfadden Publications, Inc., 1926 Broadway, New York, N. Y.; Stockholders in Macfadden Publications, Inc., Bernarr Macfadden, Englewood, N. J., O. J. Elder, 276 Harrison Street, East Orange, N. J.
- That the known bondholders, mortgagees, and other security holders owning or holding one per cent or more of total amount of bonds, mortgages, or other securities are: (if there are none, so state.) None.
- That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as bona fide owners, and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.
- That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (This information is required from daily publications only.)

(Signed) PAUL R. MILTON.

Sworn to and subscribed before me this 20th day of September, 1928, Wesley F. Pape, Notary Public, Queens County, No. 2682, Reg. No. 4846, Cert. filed in New York County, No. 471, Registered No. 9333. Commission expires March 30th, 1929. (SEAL)

The ANN PENNINGTON YOU Never MET

(Continued from page 25)

because another performer in the same cast was enjoying loud hysterics, beating her head against the hard wood floor, crying at the top of her lungs, yelling for a doctor, and nearly driving everyone around the theatre, including Maestro White, insane, merely on account of the insignificant, unnoticeable fact that she had missed one cue. Ann Pennington who really had something over which to raise a fuss, kept to herself. She is that sort.

The first time I met her was when I, a scared young interviewer, went backstage of the Ziegfeld *Follies* to get a story from Ann Pennington for the old *DANCE LOVERS MAGAZINE*. The late Will Page introduced us. I stuttered, I stammered, and was so frightened that I collected absolutely no material for the article. She was patient and kind, allowing me to come to see her again and again until I finally concocted the story.

She never bothers with people she does not like. Toward her friends she acts wonderful. There is the little unsuccessful dancer who receives all the Pennington clothes. There is her maid, Agnes, who has been in her service for years and years. Certainly that is one telling proof of her disposition; most actresses change maids every other week.

As for that generous heart of hers. Sam Harris told me the following story. I have no business to repeat it, but perhaps, it will furnish some sort of an idea concerning the character of Ann Pennington.

At one time, Ann and a very famous comedienne performed in the same revue. They even shared dressing rooms. For obvious reasons the comedienne's name must be kept a secret. Anyway, this funny lady's husband was in great difficulty, and the lady needed money. She never complained, but all Broadway knew she could use extra cash. Suddenly one evening as they were dressing for their number, Ann Pennington, looking bashfully down at the floor, getting very red in the face, and rubbing her toe against the rug in the manner of a scared little school girl, spoke.

"If you don't mind," she said, in her small voice that seemed at a loss as to how one should begin, "If you don't mind, in such-and-such a bank I have an extra twenty-five thousand dollars that I really don't need, and you can have it, and you don't have to bother about ever paying it back, either."

That's Ann Pennington.

She reads books, frantically, hungrily. Just mention the name of a volume, and the next day she goes out to purchase it. From Schopenhauer to Anita Loos. Her mind rapidly consumes everything. With the possible exception of Harland Dixon, Ann Pennington is the only dancer of my vast acquaintance who reads to a great extent.

Her letters. Most theatrical people, in fact all of them, hate to write. They will wire or telephone, but write letters . . . never. Not so with Ann Pennington. Her

letters are lengthy, well written, and witty. A joy to the lucky receiver.

She loves to go window shopping on Fifth Avenue. She loves New York. Also Los Angeles. But I think Fifth Avenue, Sunny, glorious Fifth Avenue on a spring day is her favorite spot. As she so aptly describes, "The people all have 'it'!"

She relishes rich food. But religiously watches her weight. I like to tease her because she likes onions.

Her feet are the joy and envy of everybody. They are just about the tiniest feet on the stage. She wears size one shoe. Absolutely.

She takes excellent care of that hair of hers; water-waving the strands before her dances. She would like to bob it, and she would be very foolish to do so!

Ann Pennington is an ardent motion picture fan. She can tell you exactly what pictures each and every screen star have made in the past and will make in the future. I have known her to go right down the line of movie houses on Broadway. Starting at eleven A.M., she will visit, let us say, the Strand, then the Paramount, then the Roxy. One right after another until she has seen every picture in the city. This is probably because her secret ambition (she will murder me for telling this) is to be a star in slapstick comedy.

She cannot pass a full length mirror without practicing a dance step and watching her reflection. I have seen her look guiltily around the hall of a great hotel, see no one in sight, and quickly execute a couple of steps in front of the large oval looking glass.

Without doubt she is a famous Broadway figure. A Broadway star. Her dancing is typical of Broadway. Certainly she can boast of more imitators than any other dancer, and yet, she is not Broadway herself. She hates, detests, and abhors gossip, and after all it is that ingredient that goes to make Broadway. I have never heard Ann Pennington say a nasty word about anyone. I have never heard her "knock" a soul. She is not interested in "dishing-the-dirt"; in the favorite Broadway pastime called "panning." She does not even want to hear someone else give the "low-down" on another person.

Something else. She never asks a favor of anyone. If she gives away tickets for a show in which she happens to appear, those tickets are paid for at the box office; paid with Ann Pennington's money.

George White will tell you this. She has been, and always will be . . . stage struck. She goes to every professional matinee, sees every show both dramatic and musical. He will also tell you that Ann Pennington is the only dancer with sex appeal who actually is a drawing card for women and children. She has the "it" of a Clara Bow, plus the charm of a Mary Pickford. Usually stars possess one quality or the other. Ann Pennington possesses both.

She has a national name. During the days I was her press agent my telephone

rang hundreds of times while people asked me whether Miss Pennington would pose for this or that, and if by any chance I suggested anyone else, the speaker would become incensed. No, they wanted Ann Pennington, and Ann Pennington only. Her name counted.

She photographs like a million dollars. Her smiling features seem to jump right off the page. Editors love to publish her pictures. Speaking as a press agent who has handled all types of famous theatrical people, I will say that Ann Pennington is the easiest person in the world to "sell" to the papers. I could submit forty pictures of beautiful show girls, dozens of well-known stars, plus one of Ann Pennington, and the editor will invariably choose Pennington.

Of course you know folks call her "Penny." And sure enough, that nickname fits the little dancing gamine that she is when she works across the footlights. However, "Penny" is not the real person. The kind, thoughtful, serious woman. Ann fits her then. And Ann is what some people call her.

Men adore her. I can easily see why she attracts them. She is so feminine; adorably, remarkably dainty and feminine.

She always keeps her appointments, and right on the dot too. When I first made her acquaintance I was obliged to ask her to perform at a benefit. It was in the morning. Imagine requesting a busy star to get into make-up and costume, and dance at eleven A.M.! She consented to appear. Then I was called out of town. Not knowing her very well at the time, I could have sworn that she would forget about the benefit. I was wrong. She was there, and a half-hour too early at that.

In the beginning of this article I stated Ann Pennington possessed a keen, business brain when it came to estimating the value of publicity. Well, that same brain asserts itself in other matters. She always keeps working. For example, when the *Scandals* cast was laid off for awhile, Ann Pennington played the picture houses in the West.

She is a star who has been earning enormous salaries for a long while, and unlike the others she is generous, but not extravagant. She lives in a modest suite in a modest hotel. She does not run an automobile. She wears expensive clothes, but she never throws her money away. She possesses exquisite jewelry. A bracelet or two. A diamond pendant. Nothing loud and over dressy. The winter before last she was thrilled because it was the first time in her life she had allowed herself the privilege of owning two fur coats at one and the same time. There is nothing "ham actorish" about her. She lives more than well; she lives comfortably, and she is clever enough to put her money in a bank.

Certainly she must hear talk. How old is Ann? They ask that, up and down Broadway. She had been dancing a long time now. The *Follies*, the *Scandals*, the *Follies*, the *Scandals*, how many years? And she can laugh, for she still holds her place and holds it well. George White can put her next to his youngest and prettiest chorus girls, and the audience does just what the editors who look at press pictures do, they can only gaze at Ann Pennington. She possesses the magnetism of a scintillating diamond. Not one of White's chorus girls today have a figure as perfect as Ann's, own hair as long, or eyes as large. There has been only one Ann Pennington. There is only one Ann Pennington. There will never be another. I am both glad and fortunate to feel she is my friend.

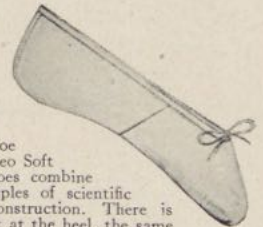


Your Success Rests on Your TOE SHOES

Select them with care!

If you would attain outstanding success give more thought to the selection of your toe shoes. The wrong kind strains your arch and keeps your mind constantly on your feet. The right kind—with the famous Leo arch-gripping last—makes you forget you have ballet slippers on. You think only of the steps you are to do and dance effortlessly with fairy-like ease. The only toe shoe available in two separate styles for low and high arches.

Soft Toe Practice Shoes



Like Leo Hard Toe dancing shoes, Leo Soft Toe practice shoes combine the latest principles of scientific ballet slipper construction. There is the same snug fit at the heel, the same secure protection at the arch. Recommended by ballet masters for every-day exercises.

The most comfortable shoe in the world for step dancing and street wear

Glove fitting, hand turned, flexible dancing flats—get a pair for street, stage or ballroom. Advance flats are full kid lined, french bound, give short effect. Patent, black or white satin, \$5. Dyed to match costume, 50c extra. With Theo ties, 25c extra. Same shoe can be had in satin with medium or high heel.

\$5.00

Order direct from this list—satisfaction guaranteed

Box and soft shoes under size 1, 25c less than these prices

Patent tap Oxfords, men \$6; boys and girls \$5;	
Aluminum tips \$1.00 extra. Unattached 85c extra.	
Toe shoes, linen, pink or white	\$4.50
Toe shoes, black kid	4.50
Toe shoes, satin, black, white or pink	5.25
Soft toe shoes, black kid	3.50
Sizes below 13 1/4—25c less	
Grecian ballet sandals, smoked elk and black	6.00
Extra quality pure silk opera length hose,	
service weight	3.75
Opera length chiffon hose	3.50
Opera length semi-fashion hosiery	1.65

These prices do not include postage. Special reductions on quantity orders.

ADVANCE THEATRICAL SHOE CO.

Dept. D, 159 N. State St. Chicago, Ill.

Please send me your free catalog and complete price list of shoes and hosiery.

Leo Name.....
Street.....
City.....School.....

THE November issue contained an announcement that in this month's magazine there would appear an article by Cecil de Mille entitled *Dancing as a Spectacle*. We regret that it has been impossible to print the article as announced, as Mr. de Mille left the company he was with to direct for another company. This resulted in our being unable to have the article on time. It will appear in an early number.

DANCE EVENTS REVIEWED

(Continued from page 40)

3 New York Hotels Strategically located for Terpsichorean Artists

HOTEL

Great Northern

118 West 57th Street
"In the midst of leading studios"

Rooms with private bath

For one \$3.50 - 4.00 - 4.50 - 5.00
For two 4.50 - 5.00 - 5.50 - 6.00
Suites 6.00 - 7.00 - 8.00 - 9.00

HOTEL

Manger

7th Ave.—50th—51st St.
"The Wonder Hotel of New York"

2000 ROOMS

Rooms with running water

For one \$2.50 For two \$3.50

Rooms with shower or
bath and shower

For one \$3.00 - 5.00
For two 4.00 - 6.00
Suites 10.00 - 12.00
No Higher Rates

HOTEL

Cumberland

Broadway at 54th Street
"Long the Town Home of Headliners"

Rooms with running water

For one \$2.50 - 3.00 For two \$3.50

Rooms with private bath

For one \$3.00 - 4.00
For two 4.00 - 5.00
Suites 5.00 - 7.00
Reduction of one day on weekly rates

Notice of Change of Address

Our new advertising office is now established at 2716 Graybar Building, 420 Lexington Avenue, New York City, where you are cordially invited to call when you are in town. Please note the change of address carefully in order to avoid delays incident to the forwarding of mail.

Grace Arons
Advertising Manager

Do You Save Your Copies of The Dance Magazine?

Do you stack them carelessly in a neglected corner where they collect dust and dog-ears or do you have them carefully bound for continued usefulness as a reference guide? With careful binding you will possess unique "first editions" that will increase periodically in value.

We shall be glad to arrange to furnish binders to our subscribers at the nominal sum of \$1.00 each, if such a need is indicated. Please fill out and return coupon if you are interested in securing a binder.

THE DANCE MAGAZINE,
Graybar Bldg.,
420 Lexington Ave., New York City

I am interested in securing a binder to hold twelve issues of THE DANCE MAGAZINE. I understand the cost of these binders will be \$1.00 each.

Name
Address

This recital included the idol of the Yiddish stage, Jacob Ben-Ami, who delivered a reading of his well-known dramatic selections. Michio Ito also contributed three numbers which provided a great contrast to the art of Zemach's in its esthetic merits. Florence Stern added to the program with her fine violin playing.

NICKOLAS MURAY

The Light of Asia. Produced by Walter Hampden. By Georgina Jones Walton from the work of Sir Edwin Arnold. Dances staged by Ruth St. Denis. Hampden Theatre, New York.

WALTER HAMPDEN'S initial production of the season at his theatre on upper Broadway brings for the first time in our recollection the life of Buddha to the American stage. The work is familiarly titled *The Light of Asia* and gives proper credit to Sir Edwin Arnold, but the play itself and the greater part of the text are by Georgina Jones Walton. The scenic production is designed and supervised by Claude Bragdon and Mr. Hampden not only acts the chief rôle with dignity and some emotion but directs the dramatic presentation.

Taken as a whole, that is as "theatre," this effort has not the makings of a Broadway success. A few will find it interesting, fewer still will derive from it a certain stimulus to the spirit, but the great majority of playgoers will only discover in it a tedious bore, a stilted if sincere attempt to present unrealities disguised in poetic wrappings. It has, however, one aspect to recommend it to devoted attention.

It is as an Oriental pageant that we may regard it with lively admiration. No pains have been spared to set and costume the piece appropriately and beautifully, but what is more, Mr. Hampden has introduced into the action in logical verisimilitude the best native talent in music and dancing which is available in this country. It may seem strange to speak of the Denishawns as "native" to the Indian scene, and yet it is legitimate. It has been said that in India Miss St. Denis is regarded as the most perfect living exponent of the Nautch tradition and technique and as we have remarked elsewhere, the stamp of the Denishawn upon the dance is an equivalent of sterling upon silverware. In the Temptation Scene beneath the great Bodhi tree in the enchanted forest nine of the Denishawn

girls are introduced to lure the spirit of Buddha from his holy purpose. These girls are costumed slightly and with authenticity, but it is not only in the externals of their appearance, gestures and postures that the success of their contribution lies. Miss St. Denis has somehow infused into the minds and bodies of these young women a complete realization of time, place, and idea so that they in turn may transport the beholder to the strange and mysterious East of the legendary scene.

The moment when these dancers hold the stage is brief but glamorous. The design of the whole, as well as its individual efforts, is entirely successful, and Ernestine Day, the loveliest of the Denishawn nymphs, trails her lotus flowers with deadly if ineffective purpose. It was easy to believe that Buddha had already become the inscrutable stone image capped with snails, for his heart must surely have been of stone to prove indifferent to such charms.

Strangely enough the one authentic Indian, Sri Ragini, whose work is familiar to recital goers in New York, seemed less authentically colorful in her dance of the Pleasure Palace. We make no complaint of Mme. Ragini, for she must surely know her own, but we are never willing to accept truth completely unadorned by imagination. Perhaps this dancer lacks essential grace rather than spirit, but at least she provided several episodes of color and loveliness in her native singing. All of the numerous cast were well trained and the groupings, incidental dancing and stage pictures were consistently beautiful and pleasingly accomplished. Even if *The Light of Asia* fails to enjoy one of the season's longest runs, Mr. Hampden is entitled to consider the production a bright feather in his artistic cap.

MARY F. WATKINS

Lecture and program of country dances, by Mr. Douglas Kennedy, Director English Folk Dance Society, Art Center, New York. Country Dances, Morris Jig, Songs, Miss Elsie Avril, Country Dances, Morris Jig, Folk Dance tunes, violin by Miss Elsie Avril, Songs, Mr. Kennedy.

MR. DOUGLAS KENNEDY, the successor to the late Cecil Sharp, as director of the English Folk Dance Society, gave a brief lecture at the Art Center, to an audience of about one hundred people. Mr. Kennedy and his wife and several

other members of the English Folk Dance Society were passing through New York after a successful summer school at Amherst, Mass., on their way to take official part in the international conference of Folks Arts at Prague.

Mr. Kennedy made introductory remarks on the history of folk dancing in general and in England in particular and interpolated other explanatory remarks between the numbers of the following program of country dances, folk songs and music.

I have been under the impression that the English Folk Dance Society in America was an organization of English people exclusively, but I learned that it is open to anyone and that the purpose of the Society is to disseminate a knowledge of English Folk Dances, music and games and to encourage the practice of them in their traditional forms. Mrs. Arthur Osgood Choate, the hostess of the afternoon, is the honorary president and Mr. Henry Curwin, active president of the New York branch of this society and anyone who wishes may become a member and attend the fortnightly country dance parties and may study all the different kinds of dances in the gymnasium of the Manhattan Trade School, 22nd St. and Lexington Ave. These classes are under the direction of Miss May Gadd.

There are very large and vital groups of people in New York and in nearby suburban cities who are ardent devotees of English Folk Dances. These are mostly non-professional people who, rebelling against the unintelligent vulgarities of jazz, still love the physical and social enjoyment of rhythmic movement and find in the English Folk Dances emanated from Anglo-Saxon peasantry something much more akin to their temperaments than the dances of Negro origin dominating our ballrooms today. An interesting thing revealed in this lecture of Mr. Kennedy's was the fact that there is a splendid folk dance to be found among the Kentucky Mountaineers, which none of us Americans had interest enough to discover, but the late Cecil Sharp came all the way from England and spent months in the Appalachian Mountains recording and preserving this indigenous folk art of America.

TED SHAWN

ORIENTAL DANCING

(Continued from page 17)

reverence to the family, loyalty to the government and a fine sense of social restraint. From the marvellous productions of the Javanese Wayang, with its cast of three hundred performers taken from the nobility, the procession of heroes, armies and the wonderful life-like animals which are utilized with such dramatic effect, we would receive a much needed lesson of the vital use of the drama and dance in the teaching of religious subjects. For at least three thousand years these dramas have been kept alive for the joy and education of the people, relating to their national religion and philosophy.

In the light of these possible performances, my own contribution during the last twenty years seems small indeed. I comfort myself with the belief that my

presentations, however inadequate, have served as a link between our former ignorance of the beauty of the Orient, and our greater appreciation of its truth and beauty in the future.

From a cultural viewpoint the research into the history, art and philosophy of a country, backed by the urge on the part of the student to express her findings in a form of art, constitutes an informal education that no text book or academic approach could possibly produce. On the part of audiences in a less vital but still interesting manner, the viewing of Oriental ballets stimulates an interest and discrimination that will in time demand a better quality of art product.

As to the influence of the Oriental dance itself, we are passing through the imitation

period. With but few exceptions our dance students are content to copy the outer forms of Oriental gesture without understanding their meaning.

When I began dancing here in America there was no such thing as an Oriental dance on our American stage, and now, I say it with a wry smile, "There is not a vaudeville, or a *Follies* or a Publick unit that does not boast an 'Oriental dance'." Whole scenes are nowadays provided by producers in musical comedies to allow for the performing of Oriental dance acts, as producers are realizing the value of exotic beauty and gesture. However, to perform these dances and gestures with any justice to Oriental culture takes a much longer course of study than the average musical

(Continued on page 62)

WHAT BALLET MEANS to OPERA

(Continued from page 29)



P. & A.
Mr. and Mrs. Bartik just before a recent trip to Europe

famous Buffalo Bill show was the rage. Among others who are listed among his friends are Jan Kubelik, the violinist, whom he at one time managed; Rudolph Friml, who came from the same town of Prague, to be accompanist to Kubelik; Pavlowa, Isadora Duncan, the Royalty of Bavaria, Benjamin Gigli, Mario Chamillee, Emma Trentini, Mary Lewis, Lucrecia Bori, Marion Talley and a host of others.

Ottokar Bartik was born in Prague. He first appeared in Munich, at the Royal Opera there. He traveled for five years at the head of his own ballet company. In 1904, he came to America with his famous aerial ballet and he traveled throughout America, meeting with success wherever he went. In 1908, he made his initial appearance at the Metropolitan Opera House. His first rôle was in *The Bartered Bride*, which was given under the direction of Gustav Mahler. Mr. Bartik not only appeared in this opera, but he personally trained forty native Bohemian dancers. During the season of 1909-10, he staged the ballet in Tschaiikowsky's *Pique Dame*, which was again presented under Mahler. Next he arranged the dances in F. S. Converse's *Pipes of Desire*, the first opera by an American to be produced at the Metropolitan. Other dances supervised and staged by Mr. Bartik were those in *Tannhauser* and *Aida*; Bayer's three-act ballet, *Vienna Waltzes*; a Russian ballet divertissement for the Opera, *Czar and Carpenter* by Lortzing, and the ballet in *Stradella*. In 1915 he created the ballet for Borodin's opera, *Prince Igor*, with Rosina Galli. He staged in 1918 the American Ballet, *The Dance in Place Congo*, with music and scenario by Henry F. Gilbert.

For eight summers, from 1912 to 1918, he was director of the pantomime given by the Ringling Brothers Circus. They were given in the Madison Square Garden and the Coliseum in Chicago where more than a thousand persons appeared, inclusive of three hundred dancers. In

1924, he staged the pantomime, *Prodigal Son*, with Laurette Taylor playing the title rôle in New York City.

And then, after having celebrated his twentieth anniversary with the Metropolitan Opera Company, he went off to Europe for a rest. When I stated that I thought he had thoroughly deserved the vacation, he smilingly acquiesced and then quite suddenly his face became all seriousness in expression, as he said: "There is one person I would like to say the fine things about, for she most certainly deserves it."

"And who may that lucky person be?" I inquired.

"Rosina Galli, première danseuse of the Metropolitan Opera Company. She is a most hard and sincere worker and really I should not know what to do without her. I want you to say this because I have a great regard and respect for Mlle. Galli's ability.

You know she is in charge of the school of ballet at the Metropolitan. She starts with the dancers when they are children and gradually she develops them. Then, when they grow, they are put into the ballet. These children have dancing in their blood and naturally they make excellent material for the ballet. When Mlle. Galli is finished with them they are complete in the knowledge and the, what you call it, ability to apply that knowledge with er-er-er on what is it you call it, oh yes, expertness. Yes, Mlle. Galli deserves the best praise you can possibly give her."

"You are very fair and modest in saying so," I answered.

"No, it is true. I believe in giving credit where it is-is-er-is-er—

"Due," I prompted.

"Yes," he laughed. "That is the word. And oh, there is another one I would like to have you give this credit to. I mean Mr. Gatti Cazzaza. He is one marvelous man to work for. It is a real pleasure to be engaged by him. Never before has there been such a great art as that of Mr. Cazzaza's. He is wonderful. And oh, yes, it might be interesting to your readers to know that Mr. Cazzaza is strong for the American artist. He is really, what you could call, pro-American."

"Is that so? By the way, since you mention the American artist, what is your opinion of the American girl in the ballet?"

"I think that the American girl is by far the best suited," quickly rejoined Mr. Bartik, with no little show of enthusiasm. "She is so quick to learn, so bright and of course, so beautiful. Yes, the American girl is particularly adapted to this kind of work. That is why they are becoming so numerous in ballet work. They are, indeed, a welcome addition. It really is remarkable how quick they learn and how graceful they become. Of course, they have that beauty that is excellent for the purpose."

A telephone rang at this moment, and that, of course, ended the interview. I left with his invitation to come and see him any time it suited me.

The Stage Has Echoed To A Thousand Feet And Each Pair Has A Story To Tell

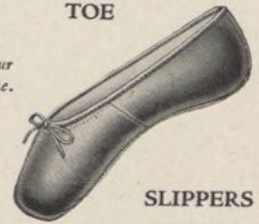
Those clad by Ben & Sally tell a joyous tale—a tale of grace and of utter comfort.

Supple footwear that affords perfect comfort and support during every motion has made the name of Ben & Sally famous among stage folk everywhere.



TU-WAY

A flexible, distinctive shoe for street and stage (tap and step).



SLIPPERS

A light-weight slipper with balanced toe and heel lends graceful support.

Visit our agency in your city or write for catalogue.



BEN & SALLY INC.

244 W. 42nd St.

New York

Wis. 0548

In the Grand Central Section

HOTEL MONTCLAIR

Lexington Ave.
49th to 50th St.

New York's newest and finest Hotel
800 Rooms 800 Baths
Radio in Every Room

3 minutes' walk from Grand Central, Times Square, Fifth Avenue Shops and most important commercial centres, leading shops and theatres, 10 minutes to Penn. Station.

Grand Central Palace
only 2 short blocks away

S. Gregory Taylor,
President

Oscar W. Richards
Manager

Room & Bath
Tub and Shower

\$3 to \$5
per day

For 2 Persons

\$4 to \$6
per day

ORIENTAL DANCING

(Continued from page 60)

comedy producer will allow for. The result is, what all the world knows, a dreadful mixture of jazzed Oriental dancing that is neither Western nor Eastern but which the tired business man seems quite content to view night after night. The saddest lesson that every young artist of our American stage has to learn is that mere youth and sex is after all the commodity most sought for by the producer and not the art product of their dreams.

Twenty years ago the hands of a dancer, whether acrobatic, popular ballet or any other form, were absolutely a negligible part of the body. Today there is hardly a ballet that does not pay at least some attention to the articulation of the arms and hands. To be sure, in the majority of cases, the arm ripple which I then created is used ad nauseum, without reference to the artistic appropriateness of the dance performed. Nevertheless I must believe that the good influence of the Oriental dance is greater than the bad, inasmuch as it has directed intelligence to the emotional and mental zone of the body, as against the physical agility of the legs which is our American characteristic.

The word "influence" is a potent one and not to be lightly used. I would like to believe that the influence of the Orient on the American dance has been to move from the ground up, from—in a word—our legs to our arms, and perhaps eventually, beyond them. Of course what has actually happened is that Oriental gesture and costumes have been imitated by the

thousands, but studied only by the tens. This cannot be remedied until a higher level of appreciation on the part of audiences demands a finer product in the artist. For instance, as long as an audience will accept a mixture of Eastern and Western gesture, wretched costuming, and still more wretched music, where is the incentive for the young artist to spend months in research, in libraries and museums, in order to render a perfect production of a racial dance? I see in the future only a few in every decade who will achieve great art, as there are only a few martyrs to any cause.

However, the value of Oriental gesture to our American dance culture is greater than we at present realize. For these gestures that dancers are using in schools and theatres, however ignorantly, are releasing certain inhibitions of character and emotions of which the student or performer himself is scarcely aware.

Even in the crudest forms of our attempts at imitating Oriental music there is an effortless rhythm and a beauty of a minor grace that has power to move the dancer to new forms of gesture unrelated to the hectic nervous steps of our contemporary dance. In any dancing school after the staccato feverish rhythms of the Occident are played, and an Oriental air of

any authentic beauty—preferably upon a record where native instruments are used—a whole class will instinctively fall in to the relaxed and co-ordinating movement of the Oriental dance. In time, these rhythms and these gestures react upon the consciousness of the dancer. It is impossible for the dancer often to perform these fluid, reposeful movements without in some degree mentally realizing the beauty of the culture that gave them birth. This influence is subtle and largely unconscious to the student or performer herself, but it is a very real and lasting influence none the less.

For instance, in the Buddha posture, in the repose of the torso, and in the curiously live immobility of the head with its closed eyes, shutting out the sight of the world, the dancer's consciousness automatically has a tendency to become calm, whereby finer visions of the Infinite Mind may reflect itself. That same body, using its legs to cover space, and the quicker movements of arms, head and torso in the abandon of the elemental dance becomes merely an instrument which is played upon by the external stimuli of the natural world.

In the influence of the Occidental dance upon the Orient there is a very definite illustration in the fact that the age-long

mental and physical repressions of the Oriental woman have received a stimulus and an idealism in seeing the dancers of the West that both Pavlova's beautiful art brought to the Orient, and later, the performances of the Denishawn Dancers. In the wake of these companies a wave of enthusiasm and appreciation for the freer physical development of the West has been felt by countless women of the Orient.

The Japanese's woman's tightly bound little body, the weight of her kimono and the tautly pulled obi, all tend to the repressing of her natural gesture, and result, as the Japanese themselves well know, in an undeveloped body. The free dancing of the West was a revelation to these art-loving people, and they are hastening to understand as well as to copy the dance forms that were brought to them by these two visiting companies.

The influence of the Occidental dance upon the East will be far-reaching and beneficial. Through the language of the dance we are learning to communicate ideals of character and art that would take generations to accomplish through any other means.

The poignant beauty of the natural or elemental dance has an eternal appeal, as I said before, but I believe its tendency to over-activity should be balanced with the counter weight of the symbolic gesture of the Orient. The perfect dance of the future, in as yet unimagined forms, will enclose the truth and beauty of both East and West.

BIRDS have practically the same basic emotion causing the dancing reaction that human beings possess. But the expression of it is vitally and totally different between the two. Perhaps human dancers would do well to observe the real bird dancers when they attempt to imitate their feathered rivals; for the so-named bird dances are being gloriously amplified to be classified as such.

Love seems to be the one prominent emotion to evoke the desire to dance among the birds. This in turn gives rise to expressions of hatred, pride, jealousy, fear, desire and an annoyed joy. But our passionate and religious elements apparently do not constitute the bird's emotional make-up. Passion, with them, appears as instinct following what is quite evidently love.

Practically all of these courtship dances begin with an exaggerated display of the plumage of the male. It is without exception that the male begins the dance, with the reluctant female joining in later or not at all. (How different from the idea of dancing among humans!) In fact the pride and strutting walks of the cocks are so in extreme that the female often flies or walks off in disgust. No increase in the number of entrechats or pirouettes

BIRDS THAT DANCE

By CHARLIENE SPENCER

will make a female bird return after the male has gone too far in his performance.

The Laysan albatross is the only bird dancer that has attracted much attention, not because its performances are as perfected as those of Pavlova, as visually delightful as the Denishawns, as fascinating as Mordkin's, or as spectacular as Kosloff's,—but because it is the one that will willingly perform before an audience. Bird dancers are vain, vain beyond comprehension—but not before humans. The dance of the Laysan albatross is a cake-walk, a dance of the old birds, and executed by two at a time. The birds approach one another with heavy ponderous steps and bow continuously. After nodding and bowing around each other, a miniature fencing begins with a crossing and knocking of their bills. A pause intervenes, one bird holding a statuesque pose while the other performs by rising and sinking on its toes. The solo dancer then utters a long drawn out *ah-h-h-h*, and the other bird claps its bill

together. Then they reverse rolls, two others take their place, or the performance ends—according to the temperament of the birds at that particular time. But the albatross dances under a strain of excitement and so it is usually some outside interference that causes the dance to end abruptly.

"El Bailador" or "The Dancer" is a small South American manakin bird. Its performance consists in jumps and turns of two dancers. The most striking thing about it is the absolute regularity in time of both the steps and the song when the birds are in action. The plover tribe of South America shows more originality and spontaneity than "El Bailador," but the rhythm and execution of the steps are not as interesting as dancing, as that of the former bird.

And as to the characteristics that cause human imitators to blunder. Bird dances are all courtly. No matter how much jealousy, fighting, or excitement is aroused, the dance itself remains handsomely

representative of staid courtliness. The males do all the work, the female joining in only occasionally and then usually in the end. The female is discreet. She is careful. And it is always she who has the choice in the question of whom her dancer and mate shall be. The female appears not to lose her head, except in the case of the smaller birds who do their courting in sudden and sweeping flights of pursuit through the air.

Fokine's fanciful ballet, *L'Oiseau de Feu*, is the personification of a bird rather than that of a characterization of a bird or of the genus of birds. The effect is reached when Karsavina, by her poses, quivering restless arms, and frightened looks, suggests the absolute panic and attempts at flight of the captured bird. But these flutterings of the arms are as the average human thinks of a bird—and not as the average bird either acts or dances.

The actual copying of steps, dress, and actions of the birds is a new field for dancers. A death—either slow or rapid—of jazz and acrobatic dancing may be a birth of an entirely different mode of artistic expression: that of true to type dancing, not only of the Oriental and Indian but also of animal and bird dancing.

WHILE Fred Stone lay impatiently in bed, broken bones forbidding his appearance in the show originally intended for him, Will Rogers and Dorothy Stone put *Three Cheers* over. Lavishly mounted, more than ably cast, *Three Cheers* looks good at the Globe for the better part of the season. There is no denying that Rogers is more than half the show. His dry wit knocks them out of their chairs, and his frequent liberties with the libretto permit him to make it repeatedly clear that he is doing his best to fill the shoes of his friend, Fred Stone. Sentiment comes in, and the patrons respond heartily.

The cast is fine, including Andrew

Tombes, a first class comic as always, Alan Edwards as the juvenile opposite Miss Stone, Eddie Allen, who dances inimitably, Janet Velie with a mellow voice, Maude Eburne in a small part, Patsy Kelly, a girl once with Frank Fay who is destined to go far as a comedienne, the Phelps twins, and so on. A group of Tiller girls, the first seen around here in some time, score with precision dancing, and Miss Stone dances blithely several

times, especially when imitating her father. The house comes down. Dave Bennett's routines for the chorus are not unusual, and merely furnish a background, without being a feature in themselves. One Phyllis Rae deserves mention for a smooth acrobatic routine opening the second stanza. Rogers surprises with a tap routine, and wows them again. Throughout his comments are highly amusing, especially in two spots in which he has the stage to

himself, during which the book is ignored.

Technically *Three Cheers* leaves much to be desired, since the book has great unexplained gaps. Consequently it furnishes the people with little to work with. The chief effects are by pulled-in numbers and scenic effects—and Will Rogers.

It is difficult to say how the show will be when Stone returns, for then it will appeal to the children, as always. Now the appeal is to the sophisticates. Nevertheless, as before said, *Three Cheers*, despite its technical defects, is swell entertainment in a frivolous vein.

ROCKWELL J. GRAHAM

THE SHOWS REVIEWED

(Continued from page 53)

rough and ready type, no matter how homely or good looking they happened to be. I don't care whether they had cauliflower ears and battered noses or whether they were living Apollo Belvederes; the sailor was the type I wanted.

Some girls have the idea that because they can do acrobatics they can dance well, but acrobatics is not dancing. Six or seven years ago I leaned to acrobatics in ensemble dancing. Now I'm dead against it. Audiences are tired of seeing beautiful girls do contortion work on the stage, tired of seeing them clean up the stage with their costumes. When I first started it the public wanted it. They were accustomed to see slow dancing.

CHOOSING the CHORUS

(Continued from page 24)

Then a new era came. They wanted something fast, sensational, and they got it. The public always gets what it wants and they are willing to pay plenty for it. It's up to us to give it to them. If we don't someone else will.

At that time a split or a backbend was considered marvelous for a principal to do. Then, when twelve girls went into a split all on one chord the audience cheered.

Now they are almost ready to jeer.

Today the public is ready for new ideas. In *Rosalie* there is no acrobatic dancing whatsoever. The best work with the ensemble is done with different formations of girls. The high spot in the show is the West Point march, a pure evolution without dance movement, done by the girls and boys.

I am at present working on the dances for one of Mr. Ziegfeld's shows, and I have some new ideas for it. I think they will take, but that of course remains to be seen.

In the January issue of THE DANCE will be another article by Mr. Felix concerning his connections with the stage. Don't miss it.

YOUR OPPORTUNITY!

Dancing Necessities Now at a Considerable Saving!

We have it, can get it for you, or it's not made.

YARD GOODS

METAL CLOTH—all colors—36"—per yard.....	\$.85
METAL CLOTH with a heavy cotton back, very lustrous, in Gold and Silver—36"—per yard.....	1.29
VELVETEEN—all colors—36"—per yard.....	1.05
SILK TULLE (NET)—72" wide—all colors.....	1.45
SPANGLE cloth—all colors—open mesh—40" wide.....	2.75
GEORGETTE—40" wide—all colors—per yard.....	1.45
CRÉPE DE CHINE—all colors—per yard.....	.90
TARLATANE—all colors—52" wide—per yard.....	1.35
SPORT SATIN—40"—good quality—all colors.....	.19
DREAM CLOTH—very lustrous—per yard.....	17½
SATEEN—all colors—36"—good lustre.....	.75
MUSLIN—36" wide—(white)—per yard.....	1.55
IMPORTED HARLEQUIN SATEEN—per yard.....	.25
COTTON BACK COSTUME SATIN—all colors—good lustre—36" wide—per yard.....	.15
HARLEQUIN SPORT SATINS per yard.....	12½
METALINE CLOTH—all colors—36".....	.49
SPORT SATIN with large Roses on Black or White, very effective for Spanish Costumes—36"—per yard.....	.79
	1.45
	.65
	1.55

ACCESSORIES

RHINESTONE TRIMMING—1 stone width—per yard—add 20c for each additional row.....	\$.20
MARABOU—all colors—good quality—per dozen yards.....	.25
LOOSE RHINESTONES—first quality, extra brilliant, including settings, size No. 20, ten gross.....	2.75
single gross.....	3.50
Size No. 30, with settings, same quality as No. 20.....	.40
per gross.....	.90
ten gross with settings.....	.85
RHINESTONE MACHINE "HANDY"—for setting all size stones.....	2.75
COLORED STONES—No. 20, incl. settings.....	.45
OSTRICH FEATHER FAN—finest quality, 12 plumes, measure about 40"x30"—all colors—also shaded, worth double.....	12.50
RHINESTONE HEELS—solidly covered with rhinestones—any shoemaker can attach.....	special 4.50

SHOE DEPARTMENT

Our Shoe Department offers these specials for this month only.

FAMOUS SELVA "TU-TOE"—dancing slippers sold by us—special discounts.....	
PLATES for tap dancing—our regular 75c quality, special at.....	\$.45
in dozen lots.....	.40
BAUM'S black kid Ballets.....	1.95
in white kid.....	2.50
in pink kid.....	3.25
BAREFOOT SANDALS—in black, tan, and grey Elk skin—for acrobatic work—per pair.....	1.15
in dozen lots.....	1.00
PRACTICE BALLETS—white canvas with canvas soles.....	.50
in dozen lots.....	.45
ACROBATIC PUMPS—black kid—elk soles.....	.95
in dozen lots.....	.85
TOE SLIPPER COVERS saves the SHOES.....	pair 1.15
in dozen lots.....	pair 1.00

Add 14c for one article—20c for two

WRITE for samples and price list

Baum's
INC.

527 South Street
PHILADELPHIA - PA.

DANCERS of VARIETY

(Continued from page 35)



Wide World

Alene Mester, who is appearing on the Keith circuit with Paul Mohr and Company

from St. Louis.

The Pavley-Oukrainsky Ballet, with twenty-two members, has been signed for an Eastern tour under the auspices of the Keith circuit. The opening was at St. Louis on September 30. The act

was created, staged and arranged by Andreas Pavley and Serge Oukrainsky. It features Mlle. Milar, the première danseuse, and a group of comely soloists named Mlles. Compton, Arlova and Rayya.

And now for a fan letter, the kind I like to get. Mrs. Jean Corbeau, of Hartford, Conn., scribbles chattily: "I am very fond of your magazine and certainly look forward to each issue. I am writing because my girl friends and I have just been to see Peaches Browning's act, and in her company there are two of the smartest dancers! Peaches discovered them and brought them over to America from Paris. Their names are Barbe and D'Arcy. I surely would appreciate seeing their pictures in your magazine, as I would like to have a copy. Thanking you and trusting this is not too much, etcetera."

Of course, it's not too much. I tried to get said picture, but it did not arrive in time to be published in this issue. Mrs. Corbeau may rest assured that when I corner Barbe and D'Arcy, I'll not only relieve them of a snappy dance photo, but I'll interview them in my best High School French.

A reader in Toronto wishes me to ask Mary Eaton to outline a daily routine for girls who are in training for stage careers to follow. Sorry, but it is out of my province. Miss Eaton is a musical comedy star, far removed from the haunts of the dancers of variety.

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 question you'd like answered. He also invites suggestions and news items with photographs from professionals.

LITTLE MISS RUNAWAY

(Continued from page 43)

George Warwick's orchestra. Tom Howard roared at that. We'd simply switch from one scene to another and leave the orchestra and the dancing out. The show would close fifteen minutes earlier!

They all talked at once. Everybody had an idea to explode. And then, Lorraine turned fiercely and took hold of my shoulders.

"What's eating you?" she snapped. "Here's your chance, and your head is too up in the clouds to grab it. You poor nut!"

"I—what do you mean?" I mumbled.

"Go on and dance alone!" she flared. "Forget yourself. Forget your troubles. It's the show that counts!"

"Great guns!" gasped the stage manager like a shot. "That's the stuff. You can do it, Dimples. You've got to do it. It's the only way now—it's too late to change the routine."

I was terrified. The thought of dancing alone, when I did only ball-room steps, and had always depended upon a partner, frightened me so that I couldn't even voice my refusal. It was just one of the terrible things that were happening to me. I was in for it. Since last night so many things had happened that I had reached the end of thought... I couldn't speak—I couldn't think—I had even forgotten that I was just married. I stood in the wings, tense and trembling, wondering what would happen when I found myself

(Continued on page 64)

undoubtedly American."

The Walton infants seem to go in chiefly for comedy character work and have a good selection of straight ballroom numbers. They become earnestly interpretive only once in a while.

Rey Goffe informs me that he has recently teamed with Portia Cooper. He is an acrobatic dancer who took lessons from Tina Valen and the Kretlow School in Chicago. She has been with the Denishawns, Margaret Severn's company and the Maryon Vadie Dancers. They will be known as Goffe and Portia. Another new team is that of Anita and Geoffrey, both Southerners, who came together at Jacksonville, Florida. They will specialize in adagio.

De Villa and Ruarke are slightly peeved because they were mentioned in August as protégés of Fred LeQuorne. They write: "You did not get the right information as to who we are and what we do. We surely can prove that we are nobody's protégés, and that all our dance routines are our own. We are specially known for being different in our work." I gladly make this correction and include it in this Department because De Villa and Ruarke are sterling vaudevillians. The original statement about them appeared elsewhere in the magazine, however.

A charming visitor at the office was Mimi d'Auriac, lately from France. She specializes in Spanish, Mexican, French and Oriental dancing. She has filled a series of engagements in California night clubs, hotels and motion picture houses.

The team of Cleo and La Marr is on Keith time. They are noted for their Mexican numbers, which they learned from Aurora Arriaza, the famous teacher. Phelan and Frances post-card from Cincinnati that they are having a good time dancing on hotel roofs in cities radiating

immediately afterward, I had to dash with Lorraine and Tom Howard to my matinee! George was to go back to his rooms and rest, to wait for Al Saunders or whatever news he might telephone.

The surprise of my life, however, waited for me at the theatre. Romanan was not there! The minutes flew by, the stage manager was telephoning madly from Romanan's rooms to the hospital. A five-minute talk over the wire with the hospital, and our whole back-stage was thrown into an uproar. Romanan's wife had taken a turn for the worse. Nothing could induce Romanan to leave until the crisis was past.

A dozen plans were suggested in as many minutes. Instead of our dance number, they would put on a reprise of the feature chorus. No, our comedian decided he could hold the stage for fifteen minutes with a burlesque leading of

MONOGRAMMED REHEARSAL ROMPERS

Monogrammed free of charge on 5 dozen lots or more



Style 974—\$3.50

MISS INEZ COURTNEY in Style 974

Two piece, white sateen waist, black sateen form fitting lined trunks, \$3.50. Also made uniform according to your own wants; of the highest grade lustre sateen obtainable, of absolutely fast colors against washing and sun. Monogrammed for your school uniform at a little advance in price. Send us your suggestions.

MISS DOROTHY DILLEY in Style 851



Style 551—\$1.75

Two piece checked gingham, trimmed with imported washable Swiss organdie (generously ruffled) to match, colors: red, blue, green, gold, lavender, pink, black and white, \$3.75.

Style 551

One piece checked gingham, white sateen collar and cuffs, \$1.75.

In red, blue, green, gold, lavender, pink, black and white.

Style 451

Same as 551 without collar and cuffs, \$1.25. (Discount of 5% on 1/2 dozen; 10% on 2 dozen; monogrammed free or 10% discount on 5 dozen.)

Sizes: Children's 4 to Ladies' 42. Larger sizes 50c extra for special cutting and making.

Style 851—\$3.75

Postage and handling 20c.

\$1.00 deposit required on C. O. D. orders.

One romper or a hundred—prompt attention to all orders.

REHEARSAL ROMPER MFG. CO.

Dept. D, 44 West 28th St., New York City Lackawanna 4111

PHILIP NEWBERG

Photographer of the Dance

Studio

127 North Larchmont Blvd. Hollywood, California

By Appointment Hollywood 5086

HANEY'S TOE DANCING TAPPER

Patented Aug. 1928. No. 221,320.

Price \$1.75 pair

Used by all Professionals

Haney Products Co. No. Vernon, Ind.

Send for catalogue

PremierSceneryStudios

340 WEST 41ST STREET NEW YORK CITY

Drop Curtains, Cycloramas, Stage Settings For Rent and For Sale

Rates Very Reasonable

Send for catalog 10. Tel. Lackawanna 9215

ARRANJAY'S WIGS

25 Styles & 25 different colors \$1.75 each



Postage 10c with order or 25c if C. O. D. Illustrated in mohair (natural in appearance; light in weight).

Also Human Hair Wigs and Supplies

Money refunded within 3 days if not worn. Send for illustrated catalog.

Ask your dealer for Arranjay's wigs or order direct. **ROSEN & JACOBY** 195 Chrystie St., New York Houston St. Station 3rd Ave. Tel. Drydock 0265-9849



alone to the music. . . Oh, if only George were conducting—I might be able to pull through then.

The show never seemed to go so fast. I felt as if everyone were racing through the scenes—I heard them wishing me luck, whispering to me to buck up and make good; I felt the encouraging pats on my shoulder and shivered at the touch of a hand in mine. Then, at last the triumphant screaming crash of the Warwick Orchestra, with Tom Howard leading.

The next thing I knew, I was on the stage! Alone, in my Spanish costume. I went through the ballroom tango without a partner in a daze. It was terrible! I knew it was terrible! With each step I took I felt myself becoming more futile—more ineffective. I could feel the audience squirm with impatience. I saw the boys of the orchestra look at me, some pleading, some eager and anxious to give me help, some worried and suffering for me.

When I came off from that Spanish dance, to tear into my next costume, my whole body was in a lather of perspiration. I could hear them whispering hoarsely to me, I could see the look of disappointment in their faces. I could feel the sobs tearing at my throat, and I was aware of the pitiful little whines and whimperings that were coming from between my dry lips. An extra dresser had been sent in to help me change. When I stood ready before the mirror, I thought I would faint.

"I—I can't!" I moaned.

And then the door of my dressing room swung open, and a ghost appeared on the threshold. At least, for a moment, before I felt his strong arms about me, I thought it was a ghost.

"They telephoned me what you were doing," I heard George's voice in my ear. "It's great, Dimples. I had to come down. Wild horses couldn't keep me away."

"Oh, George—honey—I'm terrible—I'm a flop!" I sobbed.

"Aw, you're crazy," he answered sharply. "I saw the number. It was all right. But you can't do that without a partner. Listen. I got a message through to Howard. He's going to play Bluebird next, instead of your regular number. Hurry up—they are almost ready. Go on, kid. Do some stepping. Do what you've been studying with Kendall!" I tore myself from his arms and ran out.

I looked back, and saw George, and Lorraine, too, apparently, approving the forlorn hope!

The stage manager was shoving me into the first entrance. For a moment, the world had come to an end. Howard had swung into Bluebird. How could I dance to a jazz number?

Then suddenly I felt a kiss on the back of my neck—and I felt George giving me a gentle push into the entrance.

"Smile, kid!" he cried. "Show 'em you're happy, Mrs. George Warwick!" I don't know how it happened. To this day I have no idea what I danced. But I do remember how I danced and why.

The music was so wildly savage, so heady, so intoxicating. The words with which George had sent me on stage rang in my ears. I was happy! I was married to the man I loved! We had our whole lives before us! What else mattered?

I danced with all my soul. I could feel myself shouting, and stamping and clapping my hands in front of me and above my head like a delighted child. I was not dancing for the audience any longer. I was dancing because of some wild streak of recklessness in me. If I was fired—what of it? Nothing seemed to matter.

LITTLE MISS RUNAWAY

(Continued from page 63)

Not until the storm of applause, not after, but during my number, did I realize where I was or what I was doing. The applause went to my head. The audience was happy too—and knew I was happy. I felt myself calling out to them, and shouting again as I stamped out the wild rhythm.

I took an encore, and I forget how many bows. I was too dazed to count them. But I know when I got off stage, that I thrilled to the whoops of success, the kisses and hugs of the company. I told them of my wedding, and we were toasted, George and I, standing there and gazing at each other through the mirror.

That was the story of my real opportunity—that was the answer to the amazing success I have enjoyed in my very short career. I had to repeat my performance that night; and I finished the rest of the season in *Sparks of Life* as a featured dancer. For Romanan had refused to dance any more. He took his Leila away to spend the last two lingering years of her life by her side.

It was not until midnight that night that Al Saunders arrived back from Philadelphia. With him was Mrs. Carter—and the letter that I was not supposed to get until I was twenty-one. It had not been simple to get it from the Mother Superior even under the circumstances.

Together, George and I read it. If I could use the real name of my mother you would recognize it immediately as one of the foremost dancers of her day. Not merely a ball-room dancer, or a jazz dancer like myself; but one of the leading lights, who had established her own well-known school, and who had danced in many countries before many a royal court.

Her letter was simple and beautiful. She had estranged herself from her own aristocratic British family by going into the professional field. Hence, she had taken another name as a dancer. Her family was one of the oldest in England, and her father carried a title. He had so disapproved of her career, and of her subsequent marriage to Theodore Ans (or so I shall call him here—the father who died before I ever saw him!) that he had disinherited my mother and had not recognized her under her professional name.

The marriage was a complete disappointment and disillusionment to my mother. There had been a scandal, which my mother said she did not care to repeat in this letter; and she had left my father before I was born. She was in very difficult financial straits, and because she did not wish her story to gain publicity she would not appeal to any of her friends. She was determined, furthermore, that her baby should never fall into the hands of the family she had married into. It was not, she averred, an environment for any child to be brought up in. She had left me with the sisters in Philadelphia, and had returned to England quietly. Her father, however, showed little or no interest in her story and refused to take me into his home. Mother attempted to continue her career, but within three years she died—broken-hearted. Before she died she begged her father to see to it that when I was twenty-one and about to leave the school, I should have enough money to start life without a handicap. He had promised her in an answering

letter, which my mother enclosed.

That then, was the story of my parentage!

And how different from the terrible story Lulu had given out to the papers. We found out hers was a terrible distortion of garbled facts. She had stolen a letter to me from Mrs. Carter out of my theatre mail box. That letter had spoken of me as Mrs. Carter's "own little girl." Forthwith Lulu had made it her business to find out all about poor Mrs. Carter. She had given the papers the story of Mrs. Carter's former husband and his suicide; she had dug up an old affair which was, in reality, a mere friendship—a passing acquaintance in Europe, (which had been renewed more or less casually when Mrs. Carter returned to the states) with a notorious politician in New York. It was to him that Lulu had contrived to attribute my possible parentage. And as her proof to the newspapers Lulu had actually given the letter she had stolen from me!

Fortunately, none of that story was published. Al Saunders was able to head it off through the presentation of my mother's letter. How many times I have thanked him and tried to show him my appreciation, for such a story would have not only hurt me, but it would have ruined Mrs. Carter's placid married life, I'm sure.

The announcement of my marriage to George Warwick and parts of my mother's letter were published the next day. No doubt you remember the front-page story, and the innumerable pictures in the rotogravures and the endless series of Sunday features stories that followed.

When our season was over, George and I went on our honeymoon to England to see my grandfather. We found an old, lonely man who saw in me the image of his wayward daughter.

He has always called me daughter, and always addresses me as "Martha" which was my mother's real name, instead of Beatrice, my own name. Because he was so lonely, and because he seemed, strangely enough perhaps, to like George, we cajoled him to come back to America with us in the fall and see New York.

My grandfather is living with us to this day, in our home on Croton-on-the-Hudson. He cannot make up his mind which he admires more—George's orchestra or my dancing! Though, he avers that I could never dance as my mother danced.

I love to sit and listen to stories about my mother and her childhood. At first, grandfather was reticent about telling me things. The memory of his own unfairness was too painful to him. Now, he talks even when I do not ask him. But he does not seem to want to go back to England, or to the huge estate where he made so many autocratic mistakes in his younger days.

Some day, when that beautiful manor in England is ours, George and I are going to fix it up, and my little daughter, if God is good enough to bless us with one, shall grow up in the same garden where my famous mother played as a child.

And she, too, I hope, will one day be as great a dancer as her grandmother. For, of course, while I am popular and successful and well-known, I could never hope to be the artist that my mother was. But my little dream-girl will have the necessary training in her youth.

That is one of my ambitions.

THE END

* * *

The Dance of Christmas Gift of Infinite Good Taste



Trina Schihowa Viennese dancer

WITH its vivid, distinctive covers—its beautiful photographs—and its wealth of fascinating reading, THE DANCE is without doubt a Christmas Gift of infinite good taste.

Especially for those who take your Christmas giving seriously. Those who measure your gift according to the strictest standards of selection. They are the ones whom you would particularly please.

You can offend by making a too expensive gift—just as easily as you can offend in the opposite direction. How important then, for your gift to represent the epitome of distinction—the thoughtfulness which you like to think your friends extend to you.

Let us suggest that you give THE DANCE to your particular friends this Christmas. No other gift can so completely culminate all of those things which must be done so nicely in the ideal Christmas gift.

A Beautiful Gift Announcement Card

All you need do is fill in the Special Gift Form below. And we will see to it that your gifts of THE DANCE, are handled as you yourself would like—even to the sending of a beautiful gift card at the appropriate time, bearing your name and greeting.

THE DANCE, is inexpensive, only \$3.00 a year. You may send two subscriptions for \$5.00. And, if you like, additional subscriptions (over two) at \$2.50 each.



Helen Deane of the late success "The Five O'clock Girl!"

THE DANCE MAGAZINE
1926 Broadway, New York, N. Y.

Send a year's subscription for THE DANCE, along with the gift announcement card to the following names and addresses.

Name.....
Address.....
City.....
State.....

Name.....
Address.....
City.....
State.....

If you care to send additional gift subscriptions write the names and addresses on a separate piece of paper and attach them to this order.

I enclose \$.....as payment in full.

Donor's name.....



Gifts

Beautiful—Fascinating—Appropriate

PERSONALLY SELECTED FOR YOU BY MR. LEWIS

Hundreds, yes hundreds, each smartly unique and endowed with the select and telling touch for which the name of Nat Lewis is worshiped. Let Mr. Lewis personally select your Christmas remembrances. You will experience real joy in the utter correctness of his choice. A few tempting suggestions are made, but Oh—there are so many others, space does not permit their mention. In ordering, please mention sizes where necessary.

Purses, \$10.00 and more
Lingerie, \$5.00 and more

Gloves \$3.00 and more
McCallum Hosiery, \$1.95 and more

Cigarette Cases, \$5.00 and up
Costume Jewelry, \$5.00 and up

FOR MEN

Hand-rolled edge French Kerchiefs, \$5.00 per dozen
Custom-made White Broadcloth Shirts, \$4.50 and more

Pajamas, \$6.00 and more
Robes, \$10.00 and more

And Practical Things for Stage Wear, Too

In giving to friends in the profession, have you considered the possibility of practical work-a-day things that are dear because they contribute to success in one's life work? Such gifts are assured a gracious reception if packed in a charming Nat Lewis Christmas Box.

Silk Opera Stockings, \$2.75 to \$12.50
Rehearsal Rompers, \$1.85, \$3.25, \$3.95

Tights, Priced at \$13.50, \$16.50, \$27.50
Leotards, Silk \$15.00, Mercerized \$3.00

NAT LEWIS HAS COMPOSED GIFT BOX ASSORTMENTS FOR MEN AND WOMEN
ATTRACTIVELY PRICED AT \$10, \$15, \$20, \$25, up to \$75

Nat Lewis

INC.

America's Greatest Theatrical Accessory Shop
1580 Broadway, New York City
Other Shops

New Shop,
30 West 57th St.

St. Regis Hotel,
Fifth Ave. at 55th

Waldorf Astoria Hotel,
Fifth Ave. at 34th Street

409 Madison Ave.
At 48th Street

Wm