

# THE DANCE

35 CENTS

MAGAZINE

FEBRUARY



*Helba Huara*

*Carl Link*

*The* NEW WORLD BALLET ~ by ALBERTINA RASCH

A MACFADDEN PUBLICATION

# Which Would You Rather Be ~

## A Beautiful Dumb Dora ? or a Female With Brains ♦

OUR most private opinion is that if you really have brains, you'll manage to acquire beauty. And any Dora who has the good sense to retain the beauty she was born with is far, far from dumb. The truth is that we can have both beauty and brains if we will take the trouble. So we may as well announce that one of the many platforms of this magazine is *Beauty and Brains*.

A few commonsense rules for living, a wise selection of beauty preparations, a little nightly care, will work wonders for us. Of course we don't always know what is wrong about us and why. That is the reason The Dance Magazine publishes for you each month a whole department advising, suggesting, urging—sometimes—such simple means for beauty and health as are available to us all.

### *Is Your Face First Cousin to a Rose?*

Why not? If one tiny pore calls attention to itself; if lines are beginning to evidence your neglect; or dryness tighten your smile and mar your skin beauty, scamper for a stamped, self-addressed envelope and tell us about it.

### *Have Your Eyes Looked Too Long?*

Of course they must have a tiny hint of sophistication just for smartness. But never, oh never, must they tell the world you've stayed up too late, worked too hard or worried over a sour old world. Simple care will keep them young and lovely.

### *Contour or Angles?*

#### *Size Sixteen or Forty-Two?*

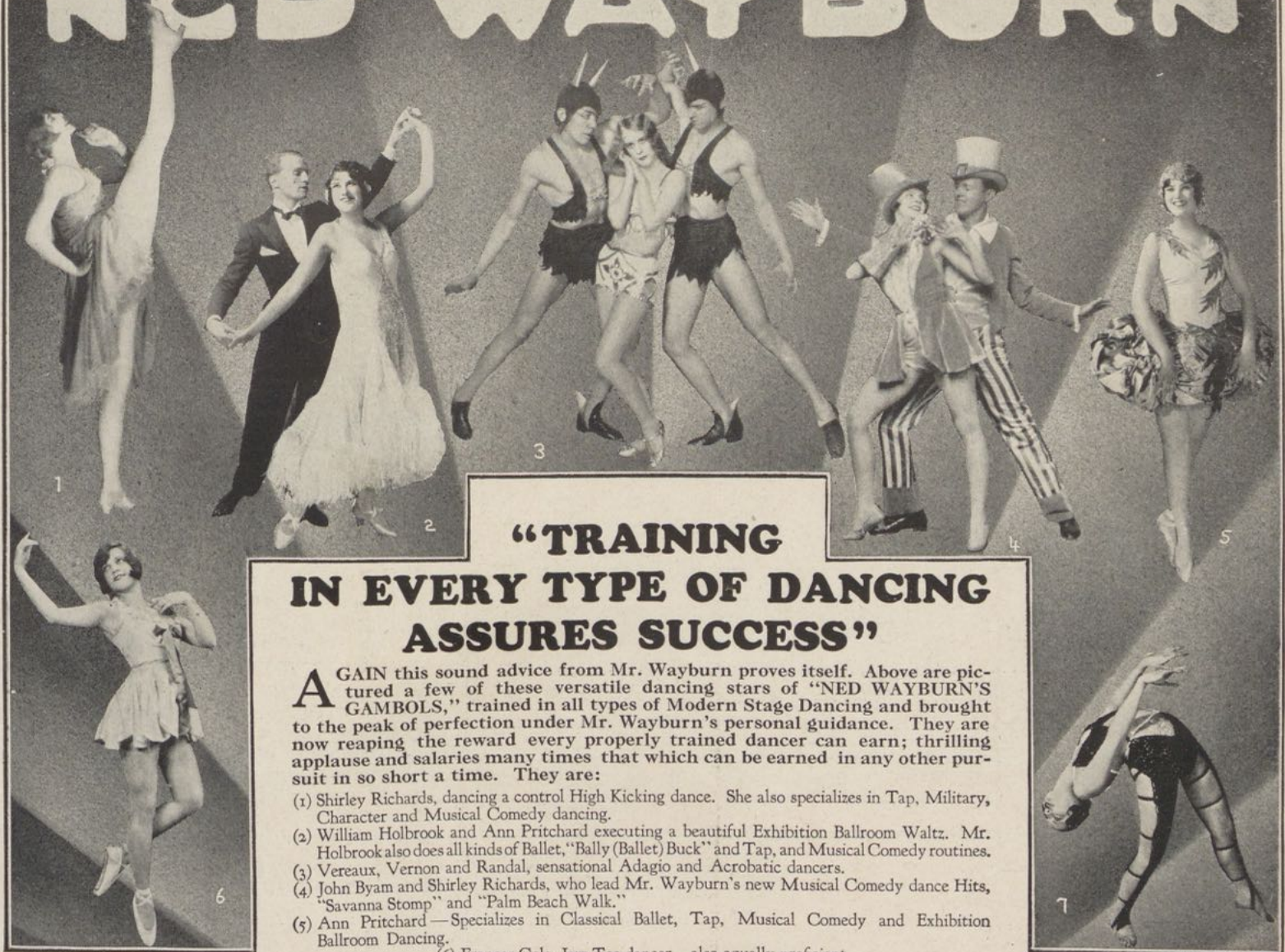
The difference in inches is small, but the difference in appearance is enormous. Let us suggest a few ways of overcoming these difficulties that are really more like play than work.

### *What About Make-Up?*

Do you make a charming picture of your face? Or are you undecided about your rouge, lipstick and eye shadow? Perhaps our suggestions may enable you to bring out beauty you never knew you had.

*IF any of the difficulties mentioned are yours or if you have your own particular worry, our business is to help. If you will send a line to Marjory Maison, Beauty Editor, The Dance Magazine, her views, advice, suggestion or comment will come to you promptly*

# NED WAYBURN



## “TRAINING IN EVERY TYPE OF DANCING ASSURES SUCCESS”

**A** GAIN this sound advice from Mr. Wayburn proves itself. Above are pictured a few of these versatile dancing stars of “NED WAYBURN’S GAMBOLS,” trained in all types of Modern Stage Dancing and brought to the peak of perfection under Mr. Wayburn’s personal guidance. They are now reaping the reward every properly trained dancer can earn; thrilling applause and salaries many times that which can be earned in any other pursuit in so short a time. They are:

- (1) Shirley Richards, dancing a control High Kicking dance. She also specializes in Tap, Military, Character and Musical Comedy dancing.
- (2) William Holbrook and Ann Pritchard executing a beautiful Exhibition Ballroom Waltz. Mr. Holbrook also does all kinds of Ballet, “Bally (Ballet) Buck” and Tap, and Musical Comedy routines.
- (3) Vereaux, Vernon and Randal, sensational Adagio and Acrobatic dancers.
- (4) John Byam and Shirley Richards, who lead Mr. Wayburn’s new Musical Comedy dance Hits, “Savanna Stomp” and “Palm Beach Walk.”
- (5) Ann Pritchard—Specializes in Classical Ballet, Tap, Musical Comedy and Exhibition Ballroom Dancing.
- (6) Frances Cole, Jazz Toe dancer—also equally proficient in Tap Dancing, Tap on Toe, Musical Comedy and Acrobatic Dancing.
- (7) Olive McClure, Acrobatic, High Kicking and Contortion dancer—and each of the 30 Solo Dancers, now organized as the world’s greatest dancing UNIT called “THE PROMENADERS,” all Ned Wayburn pupils, versed in every type of modern stage dancing.

There is a reason why Ned Wayburn pupils are Successful dancers—why they are beautifully proportioned of figure—and why they are alert, eager-eyed and full of vital energy.

It is due entirely to the simple and direct course of instruction given at the Ned Wayburn Studios where every minute of the work is planned for the pupil’s advancement. Every movement they are given is devised to condition, strengthen and proportion their bodies. And each dance step is arranged to lead scientifically to more advanced work. Everything is systematized to bring about the most rapid advancement of the pupil and at the same time, give the thorough training that assures success.

Individual personalities are fostered and developed under Mr. Wayburn’s watchful eye. The pupil is taught how to make the most of his or her talents and just how to commercialize them when a stage career is desired.

It is just this direct, time-saving method devised and guided by Mr. Wayburn that has made so many Successful dancing stars and made the Ned Wayburn Studios famous throughout the world.

### DAY AND EVENING CLASSES

Whether you desire a professional career, or want to dance for pleasure and to keep physically fit and youthful, there are classes in all types of dancing at convenient hours throughout the day. And for those engaged otherwise during the daytime, there are classes covering the same work in the evening.

### THE IMITATOR MENACE

SEVEN years ago, Mr. Wayburn opened his present studios, teaching every type of dancing, and introduced his original “Limbering and Stretching Process” for reducing or building up neglected bodies. Its phenomenal success seems to have inspired hundreds of mushroom schools, basing their instruction on a bad imitation of the Ned Wayburn Methods.

Do not be misled by imitators. It is one thing to announce a course but an entirely different matter to turn out successful dancers. Many of these schools engage stage dancers to teach, forgetting that it is one thing to know how to dance and also an entirely different matter to be able to impart that knowledge to others. Teaching is an art in itself.

Our years of accomplishment and the development of Broadway stars has inspired many fakirs to the belief that they can duplicate our performance. As a result, the prospective pupil is confronted by advertisements of many incompetent and unqualified teachers. Before you enroll elsewhere be sure that you visit our studios yourself or send someone to investigate them for you.

If you seek a stage career, consult with the generally admitted leader of his profession. Mr. Wayburn’s office is always open to those seeking advice on a career. Take advantage of this free offer and if you cannot come in person, then write to Mr. Wayburn. Your correspondence will be given prompt and serious attention.

But, above all, beware of his imitators who do not understand stage dancing or the requirements of the stage of today but who are obliged to employ broken down stage dancers with fading reputations to give poor imitations of our work. Mr. Wayburn trains his teachers himself and they teach by HIS method which has been successfully used in turning out thousands of dancers during Ned Wayburn’s own career as a teacher for over 25 years.

### REDUCING AND BUILDING UP

There are special Private Classes for those who wish to Reduce, to properly proportion their bodies, or to Build Up. Through Mr. Wayburn’s Physical Conditioning method, those overweight can lose from 3 to 5 lbs. a week safely, and many underweight gain from ½ to 3 lbs. weekly. The results achieved safely in these classes are youthifying, and bring lasting benefits to health and beauty.

**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.

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Cover Design—*Helba Huara, Painted by Carl Link*

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 Big Idea of Fanchon and Marco, telling how a hard-working team of dancers had an idea that has since identified them as the leading producers of motion picture house presentations in the West. Not only is this story a record of achievement in the face of discouragements, but it is an inspiration to those who need the incentive to project their own ideas. This gripping fact narrative will appear in two parts.

The Dance of Spain, by Troy Kinney, whose recent contributions to THE DANCE MAGAZINE have enhanced his standing as a dance authority. In this article, continuing our review series *Dancing Before the American Public*, he tells how the measures of Spanish dancing have taken root in this country.

Dancing Mothers—and Grandmothers, by Harold Seton, in which the author, an intimate of New York society people in their own homes, reveals the part that dancing has played in the families of the Four Hundred.

Also articles on the new ballet in Moscow, the forbidden dances of Cuba, the largest library of dance books in the world and a discussion by Charles Le Maire of how various dancers choose their costumes.

PUBLISHED MONTHLY BY THE DANCE PUBLISHING CORPORATION, Editorial and General Offices 1926 Broadway, N. Y., N. Y. Meyer Dworkin, President; Frances Cone, Secretary; Irene T. Kennedy, Treasurer; Advertising Offices, Graybar Building, New York City. Grace Arons, Advertising Manager. Chicago Office: 333 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.

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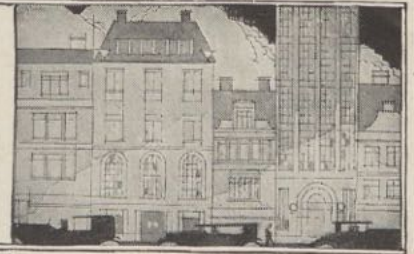
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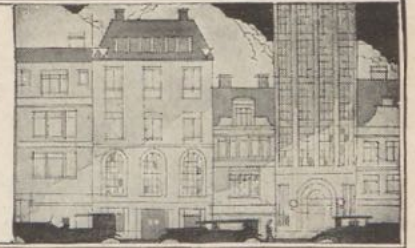
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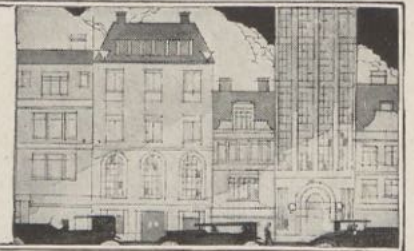
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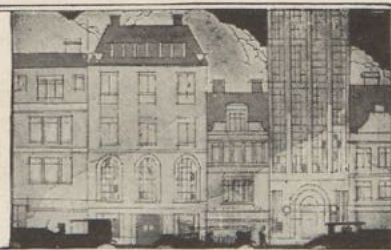
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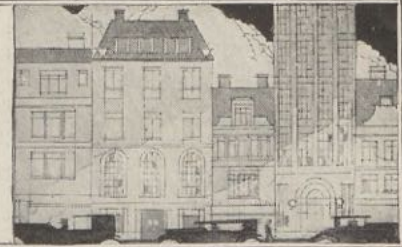
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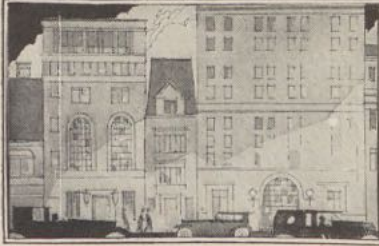
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(At left) Frances Upton, featured in the new Ziegfeld musical comedy, Whoopee. Her last Broadway appearance was in the last Follies, produced by the same Mr. Ziegfeld



(At right) Nikita Balieff's last season's visit to this country with his Chauve-Souris resulted in his chief dancer, Tamara Geva, remaining here. She too is featured in this production



Mitchell

Alfred Cheney Johnston

(At right) Eddie Cantor is starred in Whoopee, and shows every indication of having made the biggest personal hit of his career

Carlo Leonetti

(Below left) Olive Brady's excellent stepping on the show's out-of-town opening and on the occasion of the New York premiere stamped her as having arrived

(Below) One of the bevy of beauties who decorate Whoopee. Murrell Finley was chosen from among numerous Hollywood blondes by Henry Clive, the artist, to be beautiful in the show

Alfred Cheney Johnston



(Below) Hazel Forbes is another of the gorgeous ensemble of girls assembled by the management to garnish the stage of the New Amsterdam Theatre

Alfred Cheney Johnston



Alfred Cheney Johnston



# WHOOPEE!

The expression: "make whoopee" as a Broadwayese means of referring to hilarious fun-making in varying degrees is generally credited to Walter Winchell. The use of it as the title of this musical comedy may be calculated upon to spread the use of the expression considerably



## DANCERS, KNOW YOUR TRADE!

An Editorial by RICHARD HOYT

**B**EFORE Duncan Phyfe designed and built the chairs and tables of a beauty which is still revered, he pounded nails with a hammer in a carpenter shop. Before Raphael finished his Madonna, he mixed paints in tireless experiment. Before Richard Wagner knew enough to compose *Tannhäuser*, who knows what tentative noise he produced?

The analogy between dancers and the theatre is hence clear. The mechanics of the stage are the trade, part of it at least, of the dancer. Thus, before the greatest dancer in the world can produce a calculated effect upon an audience, he must know and understand thoroughly the mechanism which assists him. If he wishes to be followed about the stage by an amber spotlight, he must comprehend in detail, for full value, just what results an amber spotlight produces under those specific circumstances. That is a simple case, but serves to illustrate the point.

Likewise he must know showmanship, which is the science of extracting the maximum worth from everything which takes place before an audience. Showmanship, in one or another form, is evident in every piece of creative work that the race of man has ever done, be it a great musi-

cal composition, a pyramid or a silk stocking advertisement. If ignored, it wreaks its revenge on those who have the temerity to ignore.

It is a cause of anxiety to many that the higher types of dancing do not meet with wide public favor. Why do they thus fail? There are many reasons, some material, some philosophical, but above them all in importance stands the ignorance of many dancers of the serious class. Not only ignorance, but moral, mental and physical slothfulness.

This is demonstrated by their lack of knowledge of their trade: the mechanics of the theatre. For ages men have stepped on platforms to exhibit their talents before their fellows. Be they silver-tongued orators, wing-footed dancers, or musicians, there are certain laws of showmanship that must inevitably be respected. Obstacles can be overcome by

determination. Prostitution of art is a catchphrase invented by shirkers. Beauty is instinct in man and will come out.

Therefore the dancer who attempts the art of the dance must first know perfectly the trade of the dance. If he fail, he stands guilty of not loving his art with the passion it demands.



A group of the Alexis Kosloff Ballet, which has been touring the country. In the center is Xenia Makletzova, prima ballerina of the organization

White





White

A moment from the *Rhapsody in Blue* ballet, created and staged by Madame Rasch for a company of her girls, who performed it in the Keith theatres

## The NEW WORLD BALLET

*A Famous Dancer and Creative Artist Takes Up the Cudgels on Behalf of the Future Prospects for an American Dance Conception*

By ALBERTINA RASCH

**I**S there going to be an American Ballet? If so, what kind of an expression will it be?

A great deal of speculation has been advanced in regard to the realization of an American ballet. While the critical highbrow part of our intelligentsia maintains that the ballet, like the opera, is totally artificial and foreign to American soil, and has merely a place for limited audiences of our snobbish or novelty-seeking society; whereas the more optimistic popular social circles believe that we should have our national Ballet, as we have our national sport stadiums and motion picture theatres.

There seems to be ample justification for our having a Ballet of our own, not on the order of the Russians, the Italians or the Swedes, but something typical to our taste, in view of the fact, that the general public interest towards dance was never as lively and widespread in America as it is today. Whereas there seems a decline of public interest towards the musical concerts, song recitals and old-fashioned motion pictures—

due to the novelty of radio and talkies—there prevails an animated increase towards the dance. Not only are the producers of musical comedies and new theatrical shows keenly concerned to have some dancing in their productions, but there are more and more solo dancers giving performances which are all well attended. It evidently seems to be a triumphal era of Terpsichore.

We can witness the lively interest of the public in the case of our musical comedies that the casual dance numbers at once electrify the onlookers and arouse often to more rapturous applause than the musical or dramatic climaxes of the play. Our larger motion picture theatres employ dancers more and more, simply because the dance has proven to be a factor of bigger attraction.

There is plenty of evidence to justify the argument that we can advance plans of our coming Ballet and discuss its feasible features. In fact, it may become an actuality even sooner than we imagine, as we live in an

age of speed, when dreams may become actualities overnight. I believe our coming Ballet is a question of a few seasons, maybe even less.

Various suggestions have been advanced here and there in regard to the type and character of the American Ballet, on which I wish to comment before going any further. Whereas some of the foreign ballet masters have advanced the views that our coming Ballet should be something on the order of the classic institutions of Europe and follow the footsteps of the Russian ballet of academic traditions, the radical modernists are advocating the futurist type, on the order of the ultra-modern school of composers and painters of Montmartre and Greenwich Village. In other words, the coming American Ballet, according to those two different views, should be either a reformed circus horse, or a sophisticated phantasmagoria of Bohemia.

In theory both propositions sound interesting, but the question is: how about our audiences? Will our public accept, enjoy



and cheer the imported ideals of Moscow or Montmartre for any length of time? Will the age-worn ballet principles or the extremities of Bohemia become our public-supported Ballets, or will they be nothing but passing fads?

The founders of the American opera tell us that they could not make the opera an American institution irrespective of the liberal patronage of the rich society, until they made it a kind of institution of social snobbery and sophisticated pride. It has remained an imported institution, unassimilated by the public at large.

The explanation of our American public taste is that we, the children of the New World, are not living with any traditions and views raised on classic ideals, as we are not rubbing elbows with the dreaming Bohemians of Paris, Munich or Vienna, by living in an atmosphere of cosmic conceptions, commercial fever and constant action. Our audiences consist of a conglomeration of tired business men, bored bankers, hard working office girls, restless intelligentsia, ignorant bourgeois, international adventurers and bricklayers. We have no social sets similar to those of the Old World. We have the homogeneous amusement-seeking public of a busy country. We have to count with the sentiments of Broadway, the arguments of Boston or the notions of Denver.

To speak of an American Ballet on the order of the Russian traditions, or one *a la* Picasso or *a la* Brancusi, is equal to harnessing a horse to our automobiles. We must count with the actualities of our environment and our time. We cannot compel our public to wear the boyar robes or Montmartre masks overnight, although we can mix a little bit of Moscow with a trifle of Paris and serve the concoction on our own national tray.

In order to appeal to the American public taste—the taste of a Babylonian mixture of the East and West—we have to be students of our social psychology, dramatic taste and seasonal fashions, besides knowing something of the art of dancing. We have to be familiar with the innate esthetic rhythm of the American masses, which, like the masses of any other country, have their specific likes and dislikes: in other words, we have to “know what the public wants.” Like the American reading public, thus the American audiences have their racial focus according to which they like this and reject that; which a dancer, like a novelist, will have to consider.

When Florenz Ziegfeld commissioned me to compose special ballets for *Rio Rita* and *The Three Musketeers* I

had nothing but a musical theme, and a general silhouette of the productions. In neither one was there sufficient suggestion for what the management wanted. Of a Yankee Doodle I had to make a Robin Hood. There was nothing to guide my choreographic design. I had to balance between the public psychology and the producer's requirements.

In composing and staging dances and ensembles for popular musical shows I have come to realize that I could devise neither academic nor futuristic types in order to please the audience. People want grace and charm combined with chromatic wit and terpsichorean playlets—sensuousness and humor mixed. Broadway is and remains our Arcadia, from which we cannot get away. Like the composers of our popular music, thus the creators of our popular ballets have to consider the plaudits of Broadway if something is going to be a success. Academic theories of an American Ballet may be interesting for a limited intelligentsia to read, but they will not work in actuality.

The European ballet is a twin-sister of the opera; ours can be only a twin-sister of the popular stage, our musical comedy, mo-

tion picture theatre or vaudeville type—a light entertainment, with the rare exceptions of whole dance programs in form of recitals or individual ballet companies giving full performances. We cannot follow the example of our Metropolitan Opera, but those of our Theatre Guild. There must be somebody for the coming Ballet what Miss Helburn was for the Theatre Guild. George Jean Nathan said once that Ziegfeld's *Follies* are the prototype of our American ballet: gay, impressionistic dances of light romantic character.

In my varied experiences with making up the ballets and dances for our popular musical comedies and vaudeville shows, I have been led to believe that a *Rio Rita* type of dance  
(Continued on page 57)

Maurice Goldberg



(At right) Madame Albertina Rasch, leading exponent of an American dance form and author of this article, as she appeared a few years ago before giving up her active stage work for the direction of her dancing groups

(Below) A trio of girls dancing under Madame Rasch who have appeared in several productions



LUIGI ALBERTIERI  
Tells STUART PALMER

about

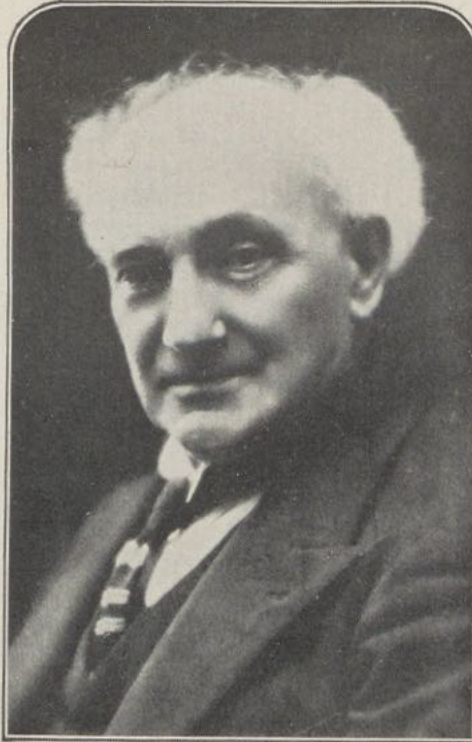
# Il Mio MAESTRO CECCHETTI

**H**E is dead. Enrico Cecchetti, the greatest and the last of the old-school maestros, passed away November 13th while giving a lesson at La Scala, Milan, Italy. This was his physical death.

But, in another sense, Cecchetti can never die. His is the real immortality, for he is living and will live in the memory and in the hearts of everyone with whom he came in contact. Each of his countless pupils will always carry and transmit something of the Maestro's personality.

As for myself, Cecchetti was more than maestro. I called him father, and he was a father to me. My own father was dead . . . but I was taken into his family and made one of them for ten years. No one can have more wonderful and grateful memories of the great man than myself.

I was a child, eight years of age, when I first met Cecchetti. I was playing the part of the Barber of Seville in a children's opera company at Turino, where the Maestro lived. When the show was over I noticed a striking looking man in the wings, talking



*Enrico Cecchetti, who died November 13th, during one of his classes at La Scala, Milan. He was respected as the oldest and most famous of the old-school masters of ballet*

to the manager. To my surprise, I was called over and introduced to this person who was to prove so great an influence in my life.

"This is 'Farfa,'" said the manager to Cecchetti, smiling. And to the end Cecchetti called me by that boyish nickname . . . even addressing me by it in the last letter I ever received from him, only a few weeks before his death.

He offered me a chance with his company, which I was only too glad to take. My few personal belongings were transferred from the lodging near the theatre to Cecchetti's home, and my training began. For a year I did nothing but study and practise under the Maestro's eye.

At that time Cecchetti was about forty-three, and in the prime of his dancing career, although his great teaching triumphs were yet to come. The family consisted of himself, his father, his wife and her sister, and his two sons. He had one son by a former marriage, who was not a dancer and who has since died.

After the year of training, the company went to Spain. We were joined by Limido, one of the greatest dancers of the time, and played for some months in Madrid. I was not allowed by the Maestro to make an appearance yet, but I served him as an interpreter, for I had learned Spanish long ago. My little knowledge of the Spanish tongue was invaluable to the Maestro, for he spoke only Italian, Russian and French and thus I was allowed to go with him everywhere.

At last the time came to leave Spain. For a short time the company played at La Scala, Milano. This was not Cecchetti's first appearance there, however, for he had made his debut in Milano at nineteen.

## The Dance World Mourns the Death of Its Oldest Master of Ballet

Then came the Maestro's trip into Russia, with the company. At first I was left behind, but when it was sure that the venture would be a success, I was sent for. All that summer the company played in the Arcadia Theatre in St. Petersburg. And it was in a ballet in *The Triumph of Love* at this theatre that I made my first public appearance under the watchful eye of the Maestro. I was a shepherd boy, and played the part to Cecchetti's satisfaction. He was as proud of me as if I had been his own son.

Cecchetti used to encourage me with the stories of his past life. Born in a theatre, the Tordinona in Rome, he had spent all his life in connection with the ballet. His father, Cesare Cecchetti, was a prominent ballet-master, and his mother, Serafina, was for a long time one of the best known prima ballerinas in Italy. Cecchetti was less than a year old when he made his first ballet appearance, in the arms of his father. In those days a stage baby was a real baby, and not a property doll as today.

He told me of his distaste for education of the usual nature. It seems that he was destined for a business career, but that he showed early liking for only the stage, and insisted upon following in the footsteps of his father and mother. His sister, Pia, was also a dancer.

So the young Cecchetti studied under Lepri, a former pupil of the great Blasis. Here his dancing was not particularly striking, but his teaching ability was so marked that his fellow pupils grew into the habit of calling him "maestro" before he had ever thought of giving dance instruction professionally.

This same teaching ability brought a great and far-reaching result from our Russian trip, for in that same summer of 1886 Cecchetti was asked to join the Imperial Russian Ballet. But this was not to begin immediately, and for the meantime we returned to Italy. There Cecchetti danced the *Excelsior* ballet in Bologna, with Maria Giuri. It was a great occasion, for the opera *Hamlet* was being given, with Calvé and Maurel, the former's first appearance in Italy. The maestro, Mancinelli, was later conductor here at the Metropolitan in New York.

Cecchetti danced in this ballet until we went to Rome, his birthplace. There he appeared in the *Excelsior* ballet at the Costanzi Theatre, today the Royal Opera House. Again his wife danced opposite him.

Shortly after this the Maestro went again to Petrograd, to take up his duties with the Imperial ballet. For a very short time he danced as a member of the company, but soon he became assistant to Petipa, the



*Adolph Bolm and Enrico Cecchetti in the ballet Scheherazade, as performed in New York in 1916*

## ENRICO CECCHETTI—IN MEMORIAM

We have all lost in Cecchetti the best master of our time. His devotion to his art, the steadfastness of his convictions, his indifference to material gains, made him a most revered priest of our art.

ANNA PAVLOWA.

Cecchetti stricken giving lesson La Scala. Died November 13th, half past four, ulcer of stomach. Last lessons more wonderful than ever. Dance world mourns its god.

VINCENZO CELLI.

In this man the art of the dance has lost one who stood for the finest traditions of the old school. As a dancer he was great; as a mime he was unequalled—and as a master he was unique.

OTTOKAR BARTIK.

Although we are not ourselves followers of the Russian school, we have shared the world's desire to pay homage to Enrico Cecchetti, and although we never met him in person, somehow we held him in affectionate regard—as an old friend. The world of the dance has lost one of its greatest citizens—but his contributions to the dance are undying—eternal—and

every dancer should be grateful that he has lived, and that through his work he is in reality living today.

RUTH ST. DENIS and TED SHAWN.

With the passing of Mr. Enrico Cecchetti the world of the dance has lost a great artist, a splendid teacher and a sincere promoter of the art of dancing. I mourn his loss, not only for my sake, but for that of future dancers, who will never have the opportunity of knowing him. I am proud that Mr. Cecchetti, an Italian, brought out Russian dancing, and that it was through him the Russian dancers have achieved the high standard of success today.

ROSINA GALLI.

I grieve at the loss of such a great artist to the art so dear to me. In the person of Enrico Cecchetti the world of art has lost one of a very few great teachers of the art of plastique, and from his genius were molded many brilliant dancers.

MIKHAIL MORDKIN.

The passing away of our dear Maestro Cecchetti is a great sorrow to us, his pupils, and to all those who with us realize what a supreme master of the classical ballet dance he was. His contribution to the esthetics of

this superb and unique form of the dance has greatly enriched this art, which will never die, regardless of some of the important new developments in the dance.

When I graduated from the Petrograd Imperial Ballet School and already had appeared for two seasons at the Imperial Theatre, I at last realized my desire to study with Cecchetti, who had returned to Italy. I went to Turino, where I stayed in his home and studied every day for two months under his severe guidance. His remarkable knowledge and the method of his teaching were a revelation to me. For the first time I understood that the basic principles of the ballet dance were closely related to the ones of the ancient Greek dance. Maestro put a particular stress on the movements and lines of the arms and their perfect coordination with the lines of the body in all evolutions, and on elevation. I worked hard and enthusiastically, ardently hoping that he would return to Petrograd. At the request of Pavlowa, I induced Cecchetti to return to teach her exclusively and later, while he was in Petrograd, several of the other dancers had the opportunity to study with him. Through many years of our close association I was able to study again and again with this incomparable master. We venerated, loved and treasured him. Cecchetti was the last of the great ballet teachers and his death is an irreparable loss to this art.

ADOLPH BOLM.

maitre de ballet. Under his charge were the girls of the ballet school, and here Cecchetti began to teach in real earnest.

He was so successful that when Petipa became ill, Cecchetti was chosen to take his place as master of the Imperial Ballet, and for two years he held the position. He was to remain at Petrograd for fifteen seasons, and then to revive the Imperial school at Warsaw. But all that time, he was still "father" to me, and kept close touch with my work. Of course, he spent only part of each year in Russia.

(At right) Vincenzo Celli, primo ballerino at La Scala, Milan, and a pupil of Cecchetti. He cabled the news of the tragedy to The Dance Magazine

(Below) Anna Pavlowa, the Russian danseuse, and probably the most famous pupil Cecchetti ever had

Mishkin



A. Badodi



I really made my first public appearance as a male dancer at a benefit. Cecchetti was putting on the *Excelsior* ballet with Puccini's first opera, at Fermo, Marche. The ballet opened the season, and was a gala affair. There were poems in honor of the occasion, and heaps of flowers.

That night Cecchetti and I perpetrated the first of our many harmless hoaxes. The ballet was done in blackface, and I substituted for him. Our dancing was exactly the same, so well had I learned his methods.

At the end, when the flowers and poetry were over, it was discovered that it was not Cecchetti at all, but his foster-son "Farfa." The Maestro enjoyed the joke hugely. Even his father was fooled.

Then for the first time, I went out on my own as a male dancer. But the Maestro came to Brescia to see my debut, and I danced all the harder knowing that his critical eye was on me. For he never allowed his affection for me to lessen his strict dance training.

All through the years when Cecchetti was teaching in the Imperial Ballet school in Petrograd, he would return in the summer to Turino, as did the whole family. During that time he kept on helping and instructing me, for I never felt that I had outgrown his teaching.



Enrico Cecchetti with his wife, who died just over a year before him

He danced again for two months at the Empire Theatre in London. At the end of that time his duties drew him again to his home, and he sent for me. I took his place with the ballet, and we went on tour through Germany and on to Vienna.

At this time he was called to judge the dancers at La Scala, and he was begged to teach there. But that was not to happen until later. Russia, and particularly Warsaw, were to occupy him for some time yet.

The Maestro was eccentric and volatile, with the unexpectedness and the swift temper of the true artist. Yet he was lovable and human. No man could have thought more of his family, or been kinder to the ambitious pupil who was myself.

At one time, the entire family was scattered over Europe. Cecchetti invented what he called a "newspaper for the house." It was a large sheet of paper. Cecchetti would write all the news of himself on it, then mail it to his father, the former ballet-master and mayor of Civitanova, a village.

(Continued on page 60)

# A NEW DAY for VAUDEVILLE

*Reorganization of the Great Variety Circuits Has Smashed the Old Regime—Surprises Loom Ahead for Performers and Patrons*

By EDWIN A. GOEWY

**V**AUDEVILLE is on the threshold of a new era—one that promises to revolutionize completely this form of entertainment which, for nearly two generations, has ranked among the most popular throughout the United States and Canada.

"Vaudeville is getting into a rut," was the expression heard with ever increasing frequency within the last few years. And it was voiced not only by the theatre going public, but also by many of those closely identified with the business end of this big game, which utilizes the services of more than two hundred thousand performers.

But vaudeville is not to remain in a rut.

New men—men with up-to-the-minute ideas and able to draw freely upon the financial resources of Wall Street to put them over—have purchased control of a considerable portion of the nation's vaudeville. And they are determined to put across programs of entertainment which will be a radical departure from the old order of things; programs in which newness and novelties will be the outstanding features. There will be new names, new faces, new acts; novelties

in dancing, music and presentations, coupled with the best in motion pictures (both silent and sound films) and talkies featuring genuine stars with fresh material.

In the forefront of this new move will be an organization which will be known as the Radio-Keith-Orpheum Corporation, which either owns outright or operates through leases or other arrangements more than seven hundred theatres in the United States and Canada. Its capital and financial resources are practically unlimited and far greater than the backing of any other amusement enterprise.

The officers and directors are men long identified with big business ventures, including the Radio Corporation of America, the Pathé and F. B. O., film concerns and the Keith-Albee and the Orpheum vaudeville circuits, recently consolidated, and which have been purchased outright by the corporation.

The officers of the Radio-Keith-Orpheum Corporation are: David Sarnoff, chairman; Hiram S. Brown, president. E. F. Albee continues as president of the Keith-Albee-Orpheum Corporation, the vaudeville unit of the entire organization. Lee Shubert is a director of K-A-O, while the Orpheum Circuit, Inc., another subsidiary, has Mr. Sarnoff as president and Mr. Brown as vice-president.

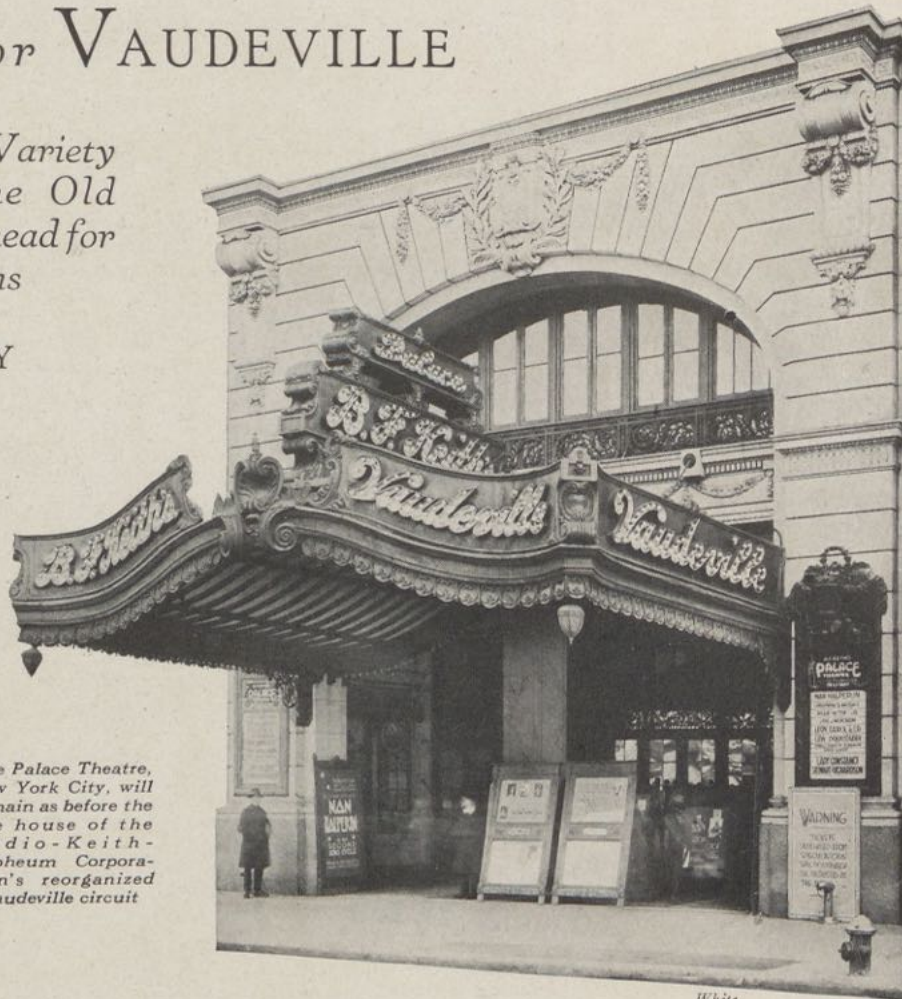
The intention of the Radio-Keith-Orpheum Corporation is to offer bills consisting of the best and newest in vaudeville, the Photophone (the talkie

controlled by the R. C. A.), Pathé sound news pictures, short comedy films and full-length feature pictures.

Also, for sake of more efficiency and to bring about a more economical method of booking programs for many of the larger theatres, it will organize several unit shows, made up of sufficient acts for a complete vaudeville bill. Each will be in charge of a seasoned performer who is also a first-class showman and director, and will be sent intact over long routes, probably from coast to coast.

The Palace Theatre in New York City will remain, as from its beginning, the ace house of vaudeville. As in the past, the programs will consist almost entirely of vaudeville, with at least five big feature acts on each bill. Here the largest and highest priced acts will be shown before being booked for the road; either with units or individually. The films shown at this theatre probably will be restricted to sound news pictures, short comedies and the best of the Photophone subjects.

However, the foregoing does not mean that the Radio-Keith-Orpheum Corporation will attempt to corral the vaudeville business. On the contrary, it will cooperate with the other circuits to make vaudeville better. And these latter—mostly backed by men of action and in the front rank of the motion picture industry—will assist in taking vaudeville out of the rut and sending it along toward greater success in high speed. In fact, some of these owners of combination motion picture and vaudeville houses have,



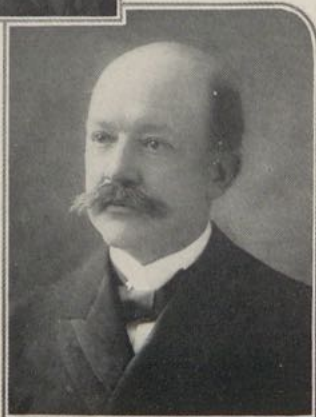
*The Palace Theatre, New York City, will remain as before the ace house of the Radio-Keith-Orpheum Corporation's reorganized vaudeville circuit*

White



*(Left) Edward F. Albee, originally an employe and later a partner of B. F. Keith in starting the first vaudeville*

*Benjamin Franklin Keith, founder forty-three years ago of the Keith theatres in Boston*



*E. Chickering*

for a considerable time, offered the greater opportunities for try-outs for those with new acts and the comparatively unknown performers.

One of the great drawbacks to vaudeville for a considerable time, one of the reasons which brought about the rut situation, was that a comparatively small number of stars who had won outstanding recognition in the long-ago were favored by the managers, the booking offices and the agents.

"Their names are almost universally known and they get big salaries, so they must be good," was the verdict of those controlling the situation. So the "stars" were kept busy year after year; frequently playing the larger houses several times in a season, no matter whether they changed their material or not. Newer blood, even though it offered more sparkling acts, more youth, beauty, ability and pep, had a hard time fighting its way to recognition with the powers that were.

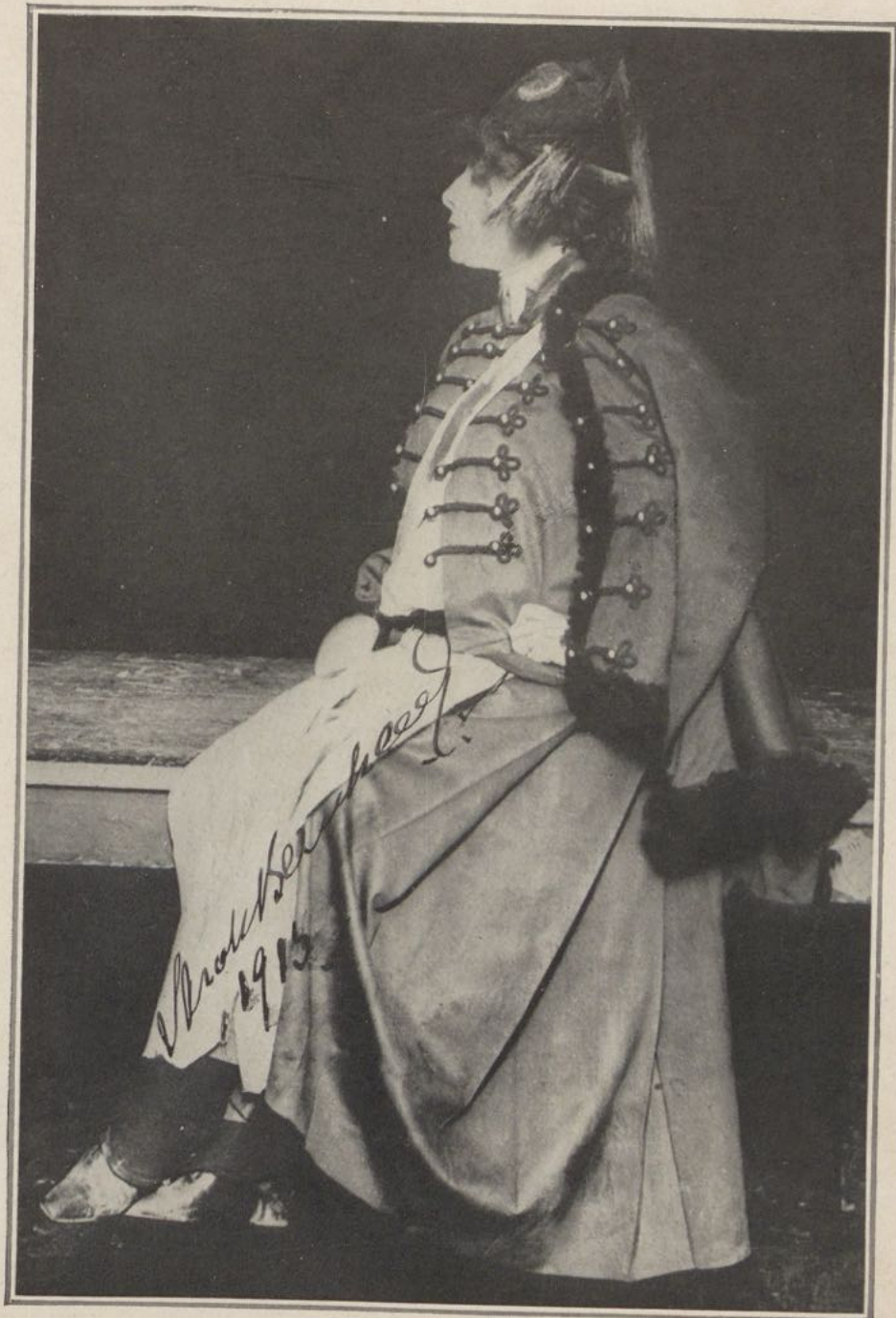
But the day of the veterans and those who hold fast to one act year in and year out without getting any place in particular is over unless they can meet the demands of those who have taken over the vaudeville helm; get up on their toes and remain there and keep their offerings fresh and right up-to-date.

The fact that Whosis & Whatsis used to stop the show and "roll 'em in the aisles" in the long ago isn't going to count any more. Past performances are not going to assure current bookings at fancy prices. They will have to come around with something brand new which will help to bring long lines to the box office windows or else they'll no longer see their names in electric signs over the front doors.

In short, the new era is going to mean wide open opportunity for the ginger performers—those with novel and progressive ideas—to gain the places on the bills and the salaries which they fought for against handicaps which they were unable to hurdle in the rut age.

Yes, Jones & Smith—unknowns east of the Mississippi and north of the Mason and Dixon line—who don't know a single agent well enough to put their feet on his desk, who never have slapped a stage manager on the back or addressed an orchestra leader by his first name, can have a spot position today—provided only they can deliver the kind of goods which will make Mr. and Mrs. Public come crowding to see them.

For the new bosses are business men with keen memories. They recall when there always were big line-ups before the vaudeville theatres—particularly in the larger cities—long before the doors were opened and when, by overture time, no more customers could be crowded in even if shoe-horns were used. And they're going to bring those days back; if they can. For their own and their backers' money is invested in the new venture; not from any altruistic motive, but to yield a healthy profit. And they recognize that to get the public coming again to their show shops in mobs they must



Madame Sarah Bernhardt in a photograph taken in 1915 and autographed at that time to the author of this article. This is as she appeared in *Une Nuit de Noël*, the play she performed at the Palace on the occasion of her receiving top salary ever paid there

provide programs of new acts which will be a panic and knock 'em cold rather than continue to try to stall along with the feature positions occupied by those who are given a perfunctory hand or two for old time's sake, whose every gag is as well known as, "Why does a chicken?"; whose vocal efforts are getting as thin as their hair and whose dance steps are not within tapping distance of those of the boys and girls in the cabarets and movie houses.

However, to grasp fully just what this new vaudeville departure is going to mean, what tremendous advances occurred following its humble start and what a mighty amusement factor and money maker it was until it got into a rut and began to stagger, one must cut back forty-three years.

Up to that period there was no dearth of dancers, singers, acrobats, ventriloquists and animal acts, grouped under the general title

of "variety." But their pay was small, the "stars" frequently receiving less than the wages paid the fillers on the five-a-day bills today. And their opportunities for employment were limited to museums, burlesque, beer gardens, summer resorts like Coney Island, circus after-pieces, a few touring companies which played the second-class pop houses and the like.

Then the late Benjamin Franklin Keith—a young man with imagination, genius and the ability to work hard—appeared over the theatrical horizon up in Boston, and present-day vaudeville was born.

No business enterprise in America which ultimately achieved a great success ever had a more modest beginning. Keith, with only a bit of experience with "freak" shows, but confident that variety could be made a profitable business if properly handled, began making his dream come true by renting a



White

Moss and Fontana, now appearing in *This Year of Grace*, founded much of their present reputation on their vaudeville work

small, frame store that leaned up against the old Adams House in Washington street. His big asset was nerve, for he was practically without funds, and he was actually compelled to borrow the planks and packing cases from which he constructed his stage. There were exactly twenty-three kitchen chairs for his audiences, and when he had paid twenty-two cents each for them he was practically bankrupt.

He opened this place first as a dime museum, realizing that he must accumulate some money by this means to carry out the remainder of his dream. The museum prospered—Keith taking the money, running the shows, lecturing about the freaks, constructing the props and keeping the place in repair—and he was able to save. Then, with his meager capital, he improved his "theatre"; hanging a shabby drop, adding more chairs, hired a piano and a man to play it and launched his new venture, which he christened "vaudeville."

He and his family found themselves up against the stiffest kind of a battle. For the sake of economy they lived over the theatre, Mrs. Keith cooked the meals for some of the actors and rented rooms to such as could be accommodated, while their son Paul, later a prominent factor in the vaudeville world, sat pop-eyed out front during the performances absorbing his kindergarten lessons in showmanship. The performers who appeared in that first Keith theatre did from five to eight turns daily.

From that haphazard beginning grew the mighty organization with which the Keith name always has been associated. And, as a monument to the man who gave vaudeville to North America, the organization built the

dangerous competitor with melodrama which, to that time, was the great money-maker of the theatrical business. Later these two became friendly rivals in New York, with only the theatre in Tammany Hall presided over by Tony Pastor, the one-time "king of variety," to compete for the patronage of the vaudeville fans.

Manhattan, more than all other places at the time, welcomed vaudeville like a long-lost brother; and although both Keith and Proctor kept adding to the number of their theatres, for a considerable period it was a question how to accommodate the crowds which flocked to their show shops daily. Some of the theatres were opened before noon and ran continuously until around midnight. Afternoon prices were ten, twenty and thirty cents, with an evening top of fifty cents.

And yet they made money—fortunes for Keith, Albee and Proc-

Vannessi is another prominent dancer who was built up via the variety routes

B. F. Keith Memorial Theatre in Boston—recently opened and said to be the finest play house of its kind in the world. It stands in the same block in which vaudeville was born and within a few paces of the site of the first little Keith theatre.

In the early days Keith had occasional partners. But the man who was most valuable to him was E. F. Albee. He entered Keith's employ when a very young man and added his vision and his capacity for hard work to his chief's abilities, thereby helping to make the new type of entertainment a success.

When fortune began to smile upon Keith, he entered into a partnership with F. F. Proctor—who received his early experience in showmanship in the circus ring—and together they introduced vaudeville to New York and other large Eastern cities, soon making it a

tor—although a bill of fifteen acts was nothing out of the ordinary. Such programs usually included from three to five dancing acts, several others in which dancing and singing were featured, a dramatic act, an animal act and two acrobatic acts, one as an opener and the other as a chaser. Incidentally, it was in the vaudeville houses that motion pictures received their first real introduction to the American public.

For many years the Keith-Albee circuit in the East and the Orpheum circuit in the West worked together under a common business arrangement; both organizations following similar business policies and booking the same acts. Not long ago they were consolidated into a single organization known as the Keith-Albee-Orpheum Corporation. This concern's operations extended throughout the United States and Canada, it played to more than two million persons daily in about seven hundred theatres and more than fifteen thousand performers were on its daily bills. Also it employed a personnel of about twenty thousand men trained in this modern form of stage entertainment since the pioneers, Keith, Albee and Proctor, put it on its feet.

Most persons are so familiar with the vaudeville of recent years that there is no need to detail its growth until the motion picture houses became serious rivals, compelling the former to meet the challenge by adding movies to their programs. This

(Continued on page 54)

Hal Phylfe



# INTERLUDE

## A STRANGE

## with GUS SHY

With a Deep  
Obeisance to  
Eugene O'Neill

By

J. A. GREENBERG

## CHARACTERS:

**GUS SHY**,  
featured  
comedian  
in *The New  
Moon*,

Schwab &amp; Mandel's operetta.

Milton Raison, press agent for  
Schwab and Mandel.

Your Humble Interviewer.

RAISON: (Entering dressing room of  
G. S.) Gus, this is Mr. Greenberg.  
He wants to write something about  
you for THE DANCE MAGAZINE.

G. S.: (Busy making up and does not turn  
around) What? Another pest! (Turning to  
interviewer with a gracious smile) Hello!  
Glad to see you. Have a seat.

Y. H. I.: Mr. Shy, the Editor of THE  
DANCE wants me to do a story about you  
and I'd like to get a little information, if you  
don't mind.

G. S.: Oh, hell! The same old gag. The  
same old gag. Sure! Anything you want.  
What can I tell you?

Y. H. I.: This guy thinks he's doing me  
a favor. Well, I want you to tell me about  
yourself. About your career, your past,  
to start with?

G. S.: Why don't they read what the  
other guys wrote? Every time I tell them the  
same things and then they come back and ask  
them all over again. Sure! Sure! You  
want something that would be interesting to  
THE DANCE MAGAZINE. Now my idea  
is...

Y. H. I.: (Interrupts, fearing G. S. will  
get out of hand and upset the plan he had  
previously formulated.) Well, now, let's  
start from the beginning. This isn't the  
way I'm going to write it, but I like to get  
my information in chronological order. If  
I let this guy talk his own way, his call will  
come before I find out anything.

G. S.: All these birds were run out of  
the same mold. Start to tell them something  
and they cut in. (Smiling in friendly fashion.)  
All right, shoot your questions.

Y. H. I.: Let's start from the beginning.  
Where were you born and what did you  
do before you went into show business?  
I hate to ask this but it's the only way to keep  
an actor from talking too much about himself.  
He'll probably tell me the same things as the  
other five I interviewed this week.

G. S.: I could tell this guy something  
real and he asks me where I was born. Trouble  
is I'm not getting enough publicity or else this



Richard Burke

(None of these writers have any brains.  
I'm trying to tell him and he interrupts  
me.) Well, as I was saying.....

Raison doesn't tell it so they remember it.  
I was born in Buffalo. And I went to  
school there and then to a prep school near  
there, a school called the Nichols School.

Y. H. I.: (Nodding and making a note.)  
Here comes the usual boloney. I could write  
a better interview without seeing these guys.  
And then you went to college?

G. S.: Yeah, then I went to dear old  
Tait. All balled up! That's the name of  
the college in Good News, but he won't  
remember it, so what's the difference?

Y. H. I.: This guy thinks I'm a sap.  
That's the name of the college in Good News.  
Who said an actor had to have brains? I  
may not be remembering right, but isn't  
that the name of the College in Good News?

G. S.: Bum break. He remembered that  
one. (With an apologetic smile.) Yeah.  
I got a little confused. That's right. That's  
the name of the college in Good News.  
It wasn't that way at all. You see my  
father died when I was in my senior year  
at Nichols Prep. Is that right? Maybe  
that one is in Good News too. This guy is  
getting me twisted. Why doesn't he let  
me talk my way? Guess it's all right. He  
doesn't say anything. Well, you see, my  
father died when I was in my senior year  
at Nichols Prep, so I quit school and went to  
work.

Y. H. I.: What did you do? Who the  
hell cares?

G. S.: Oh, yeah. Stocks and bonds. I  
mean insurance and bonds. That was my  
father's business and I went in and ran the  
business.

Y. H. I.: Maybe. You  
were pretty young then.

G. S.: What's this got  
to do with dancing? Oh,  
yes! Of course, you  
know all the time I was  
doing a lot of amateur

acting, in school and around town. I  
was a pretty active guy in school.  
Athlete and all that. Football and  
baseball and basketball. I was quite  
an athlete. I could add tennis and  
soccer and handball, but maybe that  
would be too much.

Y. H. I.: To hear these guys tell it,  
they were all Frank Merriwells. (Looking  
admiringly at G. S.'s biceps) You must  
have been a mighty good athlete.

G. S.: (Noticing Y. H. I.'s admiration of  
his biceps) Sure, I was a sort of a leader in the  
school in everything. I was captain of the  
football team and the baseball...

Y. H. I.: Hooley. All three of them?

G. S.: Well, yes. No. That is, I was  
captain of the football team and one of the  
best players on the other two. Was it two or  
three? What's the difference?

Y. H. I.: You didn't stay so long in the  
insurance business, did you? When did you  
go on the stage? Here comes the boloney.  
They all started with Booth and Barrett.

G. S.: No, I didn't stay in the insurance  
and bond business—we handled bonds too—  
very long. I wanted to go on the stage and  
Buffalo wasn't the place to do it, so I went to  
New York. I could give this guy a sweet yarn  
and he'd believe it. Guess I'd better not.

Y. H. I.: How did you make your start?  
Ten to one he starts gilding the lily.

G. S.: Well, I came to New York, see?  
So I looked around to get into show business.  
I couldn't get anything and I realized that I  
had a lot to learn. So I took dancing lessons  
and so on.

Y. H. I.: Wonder what the so on was? A  
lot of rhubarb probably. How long did that  
last?

G. S.: Six or eight months. About that  
time I had a feeling New York wasn't the  
place for a beginner. Then I met another  
fellow and we organized a tab show and went  
out to play the sticks.

Y. H. I.: No experience and organized a  
tab show. He must have been the candy  
butcher. What did you do in this tab show,  
Mr. Shy?

G. S.: Just anything at first. Played bits,  
different bits every night, and moved the

(Continued on page 50)

# The REVIVAL of the CLASSIC GREEK DANCE in AMERICA

By DR. ARNOLD GENTHE



*Anna Duncan is one of the six adopted daughters of Isadora who has been maintaining the ideals of her teacher*

brilliantly written as it is, has quite inadequate illustrations. But even if we had all the existing material before us—and I hope such a work will be forthcoming soon—without a

work to revive or recreate mechanically the antique dances which, born of the life and emotion of the ancient Greeks, could not have a direct relation to our modern life. But her intense study of the Greek monuments enabled her to absorb something of the underlying spirit and to understand the source of the feelings which their gestures symbolize. It is thus that her dance became an expression of the body reflecting the soul in ecstasy. She found dance motifs in all the sources of nature. The waves of the sea, the movement of clouds, the flight of birds, trees swaying in the breeze or bent by storm—all helped her to realize that the dance is a movement of the human body in harmony with the movement of nature. And that the Greeks had the same conception was her firm conviction.

The great school of the dance, her life dream, never

**B**EFORE discussing what share has fallen to the classic Greek dance in the present renaissance of the dance which is manifesting itself in so many forms all over the world, it may be well to define what can justly be called by that name. We seem to have fallen into the habit of calling classic or Greek all sorts of dancing, provided that the performers are barefoot and wear loose draperies. If such things have any relation to the dance of the ancient Greeks, is another matter. Our authentic knowledge of the classic Greek dance is rather limited. Greek literature contained many works on the dance of which only small parts have come down to us. The descriptions, records and stories relating to the dance, which are contained in existing words of other Greek authors, can give us only a vague idea of the character of the dances that were popular, and of the sequence of movement in the dramatic chorus.

More informative material is available in the many statues and reliefs and frescoes (though some of them are only a faint echo of the Greek originals), in the innumerable dance presentations on Greek vases, in the delightful Tanagra figurines, in the carved gems and cameos representing dance postures. It is to be deplored that nobody has as yet tried to make this vast material, widely scattered in museums and private collections of Europe and America, accessible to students. Emanuel's book on the Antique Dance,



*Irma Duncan, another of the six girls, has been head of the Duncan school in Moscow, and is now in this country with her dancers on a tour*

*(At right) Maria Theresa added the "Maria" to her name when she married in New York, though she has not given up dancing*

knowledge of the music that accompanied the dancer we are unable to unite the recorded postures and gestures into the rhythmic harmonious sequence of the dances themselves.

Here we are not so much concerned with what the Greek dance means to the archeologist. For us the important thing is what it has given in inspiration and material to the great artist who revolted against the lifeless traditions of the ballet and the stilted artificial dances of our salons, Isadora Duncan. Not that Isadora tried in her





## Answering the Question: What Effect Have the Ideals of Isadora Duncan Had on This Country?—Fourth in Our Series, Dancing Before the American Public

was realized in the manner she had hoped. But in the modest school she had founded with her sister, Elizabeth, whose pedagogical talent was an invaluable help, were developed the girls who are now carrying on her work. Since quite a number of professional dancers, especially since Isadora's death, proclaim themselves her pupils, there is some confusion in the mind of the public about her actual pupils and those of her sister, Elizabeth, and it might not be amiss to clarify this matter here.

Of the twenty-four little children with which Isadora started her school in Berlin in 1905, there were six who showed particular talent, and who traveled with her and Elizabeth to various parts of Europe and came over with her to America. They were the ones whom Isadora legally adopted in 1920, and they are the only real pupils of Isadora; the ones with whom she worked for several years and to whom she gave her name, so that in propagating her work they might carry, like a banner, the name of Duncan. There is Anna, who seems to be particularly destined to carry on Isadora's work in the manner that would have pleased her great teacher; she has a studio in New York and has during the last years given a series of performances, alone

Photographs by Dr. Arnold Genthe

and with her pupils, which have aroused widespread enthusiasm. When she appeared last August with her pupils at the Lewisohn Stadium, she was greeted with a larger audience than had ever before assembled in that large auditorium. Theresa, who since her marriage to Stephan Bourgeois, the well-known New York art



Anita Zahn and Erna Schultz of the Elizabeth Duncan School



Anita Zahn, at right, of the Elizabeth Duncan School, with two dancers of the same group

(At left) Stella Bloch is one of the better known pupils of Anna Duncan, who teaches in New York



dealer and connoisseur, is dancing under the name of Maria Theresa, has likewise appeared with success at different recitals. Her performances at Carnegie Hall were particularly noteworthy. Erica, the youngest of the six girls, lives in New York, but has given up dancing and is devoting herself with gratifying success to painting and designing. Margot, whose poetical charm will never be forgotten by those who saw her dance, died quite suddenly two years ago in Paris, the victim of pneumonia. Lisa, whose marvelously graceful leaps always brought forth thunderous applause, is established in Paris

where her classes as well as her public performances, especially at the Theatre des Champs Elysées, are received with enthusiasm by the press and the public. Irma, who followed Isadora to Moscow in 1921, has had charge of the Duncan school there ever since. Their appearance in New York was one of the most important dance events of the present season.

Besides these actual pupils of Isadora, several pupils of Elizabeth Duncan have been actively engaged in representing the school in New York by conducting classes, as well as by recitals. Gertrude Druck will be remem-

bered as having had charge of Elizabeth Duncan's School for several years in New York; and now three of the older pupils, Anita Zahn, Erna Schultz and Catherine Hawley are announcing a joint recital. Marguerita Duncan, wife of Isadora's brother Augustin, in her teaching is a devoted follower of Isadora. A pupil of Raymond Duncan, Isadora's other brother who lives in Paris and who in his work adheres more literally to archeological data and tradition, is Diane Hubert. She has trained a number of young dancers in charming ensembles for New York appearances.

Isadora herself was quite prepared to be claimed as a teacher of a form of dancing that has nothing whatsoever to do with her art. I recall in that connection an amusing incident. Once, when seeing in a Sunday paper a particularly stupid picture of dancers, showing a number of barefoot young women in chaste draperies with arms limply raised and heads thrown back—the picture being

(Continued on page 61)



I—RELEVÉ



II—ARABESQUE

# SNOWBIRD

*A New Number Executed on the Toes Arranged and Danced by Albertina Vitak*

**Introduction**

BARS

From pose at back-stage-center, left foot pointed back in fourth position, weight on right foot, arms down at sides just touching the skirt, step on the points, left, right, left, crossing toes in front on each step and pausing on the fourth count. On the third count the right hand is lifted under the chin, left arm out shoulder high . . . . . 1

Repeat above phrase three times, starting on alternate foot each time, and raising alternate arm . . . . . 2-4

**Figure I**

Large ciseaux right, arms in attitude position, closing left foot in front, relevé with left foot closing in back . . . . . 5

Repeat steps in Bar 5 . . . . . 6

Music: Tanz der Fee Drage from the Nutcracker Suite by P. Tchaikowsky



III—DEMI-ARABESQUE

BARS

Relevé with right foot, as in Illustration I, closing with right foot in back and point left foot out to left side on floor . . . . . 7

Frappé battement on right toe, closing left foot in front in fifth position . . . . . 8

Repeat entire phrase, Bars 5-8 9-12

**Figure II**

Pas de bourrée turn in place to right and relevé in arabesque position . . . . . 13

Continue relevé in arabesque four times turning in place to right as in Illustration II. Close fifth arabesque in fifth position on toes . . . 14-16

**Figure III**

Emboité on left foot, turning to the right, finishing with right foot on the ankle. Then step on right foot,

Photographs by Carlo Leonetti,  
posed by Albertina Vitak, now  
appearing in This Year of Grace



IV—JETÉ

BARS

relevé on point and turn  
right in place in demi-  
arabesque position as in  
Illustration III..... 17

Repeat steps in Bar 17 three  
times..... 17-20

Petit tours on point to right 20

Figure IV

As in Illustration IV, eight petit jetés  
on the point diagonally backward to  
the left..... 21-22

Chassé cabriole on the left leg to the  
left in second arabesque position... 23

Bourrée right on the points, arms as in  
Illustration V..... 24

Repeat this entire phrase, Bars 21-24, 25-28

Figure V

Jeté to the right, relevé and développé  
left leg to the second position,  
petite glissade..... 29

Jeté to the left, relevé and développé  
right leg as in Illustration VI,  
petite glissade..... 30

Jeté to the right, relevé and développé  
left leg to the second position.... 31

Glissade and pose in center as in the  
beginning..... 32

Figure VI

Quick pas de bourrées on the points,  
traveling forward, arms circling up  
alternately..... 33-36

Routine Described by  
Ray Moses

BARS

Entrechat-six, relevé in atti-  
tude position, right foot  
up in back, close in fifth  
position..... 37

Entrechat-six, relevé in atti-  
tude position, left foot up  
in back, close in fifth posi-  
tion..... 38

Repeat steps in Bars 37-38...39-40

Figure VII

Pas de chat left, pas de bourrée right  
on points..... 41

Pas de chat right, pas de bourrée left  
on points..... 42

Two petit pas de chats to left, grand  
pas de chat to left, glissade and  
point right foot back in second  
arabesque position..... 43-44

Traveling in a circle to the right, do  
fourteen coupé jeté turns..... 45-51

Pas de bourrée in first position, finish-  
ing down on right knee in a courtesy 52

THE END



V—FIFTH POSITION



VI—DEVELOPÉ

# PHILADELPHIA DANCES to LIFE

Three Rival Opera Company Ballets Make the Quaker City an Example for Others to Follow

By

JO PENNINGTON



Maurice Goldberg

Alexandre Gavrilov is ballet-master of the Philadelphia Civic Opera Company, and Vera Strelska the première danseuse



Earl C. Roper

Catherine Littlefield, première danseuse of the Philadelphia Grand Opera Company, assists her mother as ballet-mistress of the same group



Mikhail Mordkin holds the position of ballet-master with the Pennsylvania Opera Company

HERE have been many jokes about the Quaker quiet of Philadelphia, but so far as dancing is concerned, it seethes with activity. The three important opera companies, the Philadelphia, the Civic and the Pennsylvania, have their own ballet ensembles backed by professional training schools.

So far as the ballets themselves are concerned, the stimulation resulting from such healthy rivalry is giving new life to the art of the ballet. Out of Philadelphia may well come new ballet music, new creative ideas in choreography, new adaptations and modifications of imported ballet techniques that they may better suit the taste of the American public. Moreover the Philadelphia student of dancing has definite assurance of an opportunity to appear before the public if he or she has the qualities necessary to the performer.

Mikhail Mordkin is ballet-master of the Pennsylvania Opera Company. Members of his ensemble are chosen in great part from the Mordkin-Phillips School of the Dance. Miss Ethel Phillips was ballet-mistress of the Pennsylvania Opera Company. When that organization decided to produce *Kovanchina*, Miss Phillips felt herself incapable of undertaking the ballet without the assistance of someone thoroughly familiar with it. She appealed to Mordkin who had taken part in it in Russia, and he agreed to help her. Out of this engagement grew his permanent con-

nection with the school and his present position as ballet-master of the opera.

The Pennsylvania Opera with Francesco Pelosi as impresario is a conservative organization. Anyone who has followed Mordkin's career knows that there is nothing conservative about him. He was offered as première danseuse a certain finished performer, who was technically sound, thoroughly experienced, but little and round; he would have none of her. He has taken for his partner one of his own pupils, Sergieva, a slender, pale, black-eyed and black-haired, exotic creature of a temperament at once brilliant and smoldering.

Mordkin's plans are many and varied. Only a man of his tremendous vitality, a nervous vitality well supported by prodigious physical endurance, could hope to carry out half of them. He teaches in New York several days a week at the Anderson-Milton School and is in Philadelphia the rest of the time.

At the time this article was in preparation Mordkin was hard at work on *Carnival* to be performed in Philadelphia; a high-speed ballet of seventy people—fantastic, spectacular, with a mixture of many kinds of music, chiefly Russian, and many kinds of dancing—classical, Spanish, Oriental and jazz! "One classical dance," he said holding up his index finger, "just for contrast!" If

this ballet was successful, he had hopes of bringing it to New York.

In the spring of 1929 he will produce *Le Coq d'Or* in addition to the regular operatic favorites, *Carmen*, *Aida* and the rest. He is keen to present one ballet of his own, grotesque, comic, something in the spirit of his *divertissement*, *The Dolls*. He also plans a production of *Coppelia* using children only, a thing that has never been done before.

He was asked what one quality more than any other determines his choice of girls for his ballet. He screwed up his handsome and surprisingly youthful features in intense concentration for a moment and then said crisply:

"First, face; second, figure; third, technique."

He takes the casting of a ballet as seriously as a Broadway producer takes the casting of a play. Each principal must fit the part. He can do nothing with a girl unless she has that elusive quality known as temperament and unless she has a background of education and an appreciation of the arts.

In answer to a question as to why he had abandoned New York for Philadelphia, he said:

"In Philadelphia I have things I cannot have in New York—not yet. I have a big stage for rehearsal and performance, an orchestra and a school for training. You will see—something will come of it—something

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# STAGE DOOR



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

By WALTER WINCHELL

*Odd Americana*

**A**MONG other fascinating things one finds easy to remember last month was the return of Ula Sharon, who was the dancing delight of the revised and revived *Americana* show. The piece by J. P. McEvoy lasted a week when it was first sponsored at the Mansfield. Later it was renovated and doctored with new entertainers, but too many of the poorer skits and features were retained. Indications at the second premiere were not encouraging for a run—indications soon borne out. But Miss Sharon's toe work, particularly the specialty of stepping nimbly and gracefully on one toe for an entire and long chorus, stopped the show, which it certainly deserved. Incidentally, Bugs Baer observed: "*Americana* is like an umbrella—it opens and shuts!"

Miss Sharon was always a favorite in New York, at any rate, for her talent is not her only attribute. She is pretty and her personable manner asserts itself the moment she goes into her exciting routines. A bit of interesting gossip, perhaps, is this fact. She was divorced from Carl Randall two years ago. Both were in the cast of this revue and were quite friendly. The professional jealousy angle, however, is said to have aroused the management to bill them differently. On one sign in front of the theatre the premiere eve her name was over Randall's, and the other sign on the other side featured his over hers. Childish, but one must assert oneself, don't you know. Randall's footwork also scored, incidentally.

The Markert Girls, another well-trained group, were a hit at the opening performance. They were gowned exquisitely, too, and Markert is fast becoming one of the town's ace dance tutors. His hand-drilling is also a delight in all of his regiments, with the others already aping his style. When they do that, you have arrived.

*Yurrop*

**D**UE in America shortly is Princess Bederkhan, a Turkish lass, whose snake number is one of the Paris rages right now. Dora Duby, Marion Gould and Lola Menzeli are preparing new routines in the allegedly dear old *Paree*, according to an operative from there. Barbara Lee is also due here soon, leaving her former partner, Paul Robertson, in France. Renoff and Renova the adagioists have been back here a few weeks after dancing on the Riviera. And Tina Meller, Raquel's

sister, is another of the reported wows. The Edwards sisters, Russians, are in a Paris revue as one of the features.

*Listen!*

**O**NE almost neglected to turn in a rave for Virginia Watson of the late *Americana* outfit. New to this historian and to most of the others, for that matter, this young lady and her dancing proved to be another enjoyable part of the uneven revusical. Very pretty, gorgeous Mistinguettes and figure,

burn product, whose waltzing and other specialties are highly entertaining. Frances Upton also scores with her stepping, and the chorus is a well-trained group.

*Gag*

**Y**OU probably haven't heard the one about the small-time hoofers who were arguing in front of the Palace Theatre on Broadway, or Seventh Avenue. Said one: "Well, this Vitaphone thing certainly is a bad break for us!"

"How come, a bad break?" asked the other. "The Vitaphone will put us out of work." "Put us out of work?" was the retort. "You're silly. It's a lucky break for us. Now we'll be out of work and have a reason!"

And Phil Baker rises to remark that he

(Continued on page 50)



(At left) Madeline Gibson, in *This Year of Grace*, was in the chorus of the original English version of this piece, but was advanced to an ingenue part for the New York season

Ula Sharon, whose appearance in the brief revival of *New Americana* nevertheless enhanced her popularity with audiences

DeMirjian



DeBarron

she won popularity with little difficulty. One hopes to see more of her talent in other productions; and if an impresario happens to be following this drivel, let him engage the delightful and prolific person at once, if she isn't already contracted, and then thank us.

*Whoopee*

**Z**IEGFELD'S *Whoopee*, as was expected, turned out to be a hit. The dancing is one of the high spots, with some of the blue ribbons going to Olive Brady, a former Ned Way-



Irene Delroy

In Schwab and Mandel's new musical comedy, *Follow Through*. The theme is golf and Miss Delroy is the heroine of the plot. This is the first time she has been under the management of the firm which produced *The Desert Song*, *Good News* and *The New Moon*

Richard Burke

# WHAT about CHORUS BOYS?

The Men in Shows Rate Little Public Attention — But What Does Such a Career Offer?

By SEYMOUR FELIX



White

(Above) The student chorus from *The Student Prince*, an ensemble which, contrary to the usual rule, became a drawing card in itself

The sailor chorus, at right, from *Hit the Deck*, the nautical musical comedy smash of over a season ago. Manly types helped to build their value to the show



White

HERE is a large field open today in the theatrical business for singing and dancing juveniles who have appearance. If a man has anything at all, is unknown, and therefore has difficulty in securing auditions with the managements, the easiest and quickest way to get recognition is to answer a chorus call. If he's got anything in him he will probably be given an understudy part. If he develops he will be given the juvenile part in the road company of the play he's in. That gives him the best start.

The chorus boys of today are not what they used to be. Years ago the boys were just used to carry spears, or do marches, etcetera. Today the job of a chorus boy demands so much more of them that in order for them to get the jobs they really must qualify.

In past years chorus boys were unpopular. Many people frowned upon the fact that a

man should devote his life merely to being a chorus boy. Also, a lot of them were not real he-men. Nowadays you'll find in the chorus boys that come from the finest families, boys from college, boys that want to work and get ahead. In the summer time, especially, after school closes they flock to Broadway to try to get into a show. If they can sing and dance they want to devote their entire time to the stage. In the chorus they get good experience and many opportunities for developing into a juvenile, or perhaps a specialty dancer, comedian, actor, stage manager or dance director, even a producer. Everybody knows George White was once a hooper.

Take Ralph Reader, the dance director.

A couple of years ago he was a chorus boy for me in *Big Boy*. In that show he got what most chorus boys get, fifty dollars per week. He was good and I carried him along in two other shows and after much trouble was able to get him sixty dollars. He used to watch me like a hawk. He told me his ambition was rather to direct others than to act himself. I used to work with him and explain things to him. Next thing I knew he got a job with one of the smaller producers to put on the dances for a play. Unfortunately the play didn't go, but I saw the notices concerning his work and they were as grand as any dance director ever got.

About a year-and-a-half after I left the  
(Continued on page 56)

Take the Air depended on its boys for several effects. They were aviators, which is typical of the demands now made by dance directors



White

# MY MEMORIES

## of MAURICE

*Telling How Eleanora Ambrose, a Young Schoolgirl, Met the Famous Ballroom Dancer—and Began Rehearsing to Become His Partner*

By ELEANORA AMBROSE MAURICE



*Eleanora Ambrose, who met Maurice by accident, and who left the life of a wealthy heiress to become the partner of Maurice*

### Part Three

**B**UT Maurice was a fighter; a brave trouper. He had faith in Leonora, and he kept on training her, until she mastered one of the greatest secrets in the entire dancing profession. She learned to smile. If her kicks were not the highest; if she made the slightest mistake, what was the difference? Leonora would smile, always smile, kid the public, and put herself across.

They came to America and opened the Club Maurice. The undertaking was far from a financial success, but it certainly was a professional triumph. At the same time Maurice danced in the musical hit *Good Morning, Dearie!* The team went to Europe once more, and then returned again, opening the Palais Royal in New York City.

And here is where I enter the picture. For it was at the Palais Royal that I caught my first glimpse of Maurice. I, whom the newspapers called a "Kansas City oil-well heiress" was just a child of seventeen. An

unsophisticated child with lots of golden curls piled carelessly on top of my head, and pretty orchid corsages on my dancing frocks. I was engaged to a young society boy, and we were in a party at the Palais Royal when I first saw Maurice. Will I ever forget it! Leonora Hughes, beautiful Leonora with all her marvelous clothes plus her infectious smile, might as well not have been on that floor. All I could see was Maurice. Tall, sleek, dark Maurice of the magic feet. A newspaperman who knew him happened to be seated at our table, so Maurice came over. We were introduced. Just a formal bow, but I remember stuttering and stammering, being thrilled to death at actually meeting this well-known dancer. It was my first encounter with a public idol, and I recollect raving to him about Leonora's stunning dresses.

It was my utter lack of boredom, my refreshing air, that caught Maurice's attention. He

was not used to little finishing school girls all agog at the sight of Broadway. The next day he telephoned the newspaperman who had been in our party.

"Who is that little blond girl you had with you last night? Is she on the stage?" he inquired, and then asked the newspaperman to bring me again to the club.

Of course I was thrilled when I heard about this conversation. Any girl would have felt the same, had she been in my place. Here was no youth fresh from college, no spoiled millionaire's son, but a man, a famous man who had achieved his triumphs by living and working. I made my society fiancé take me every evening to the Palais Royal so I could watch Maurice dance. Often as he whirled by my table, Maurice would smile at me, that enigmatic smile of his, and I would thrill to the tips of my dancing slippers.

Then he was taken ill, and departed for Europe. Thus I did not see him for a while. I thought he would surely forget the little girl with golden curls and orchids, but I did

not know my Maurice. I had made a definite impression upon him. He could not forget me because a naive flapper was something altogether new to him. He returned once more to America, and opened at the Trocadero. I and my fiancé were there on the opening night. You may be sure I saw to that! I was so excited I could hardly see. Everything was a great thrilling blur!

Several nights later I went back to the Trocadero and Maurice came over to my table. During the course of conversation, I "accidentally on purpose" remarked that I had moved and gave my new telephone number and address.

The following morning my telephone rang. Like a knife the shrill bell seemed to cut through my heart. Trembling, I answered. My hopes were not in vain. The voice on the other end of the wire was a smooth one. A sweet one. It belonged to Maurice.

We commenced sneaking out to luncheons together, and we carried on a regular boy-and-girl flirtation via notes. All the time I was engaged to the society chap.

Then came another disappointment for Maurice. Another illusion scattered to the winds. One morning a friend telephoned



*A snapshot taken on the driveway of the hotel in Davos, Switzerland, where Maurice and his wife—and partner-to-be rested and rehearsed for their coming début in New York*



and informed him that Leonora was to be married within the hour at St. Patrick's Cathedral, thus leaving him without notice in the midst of an engagement. Shades of Joan and Florence!

He rushed to the Cathedral and found Leonora about to be married to Carlos Basualdo, a South American multi-millionaire, who had followed her across Europe and the Atlantic, even to California. Carlos won his suit, for on February twenty-fifth, 1925, Leonora married him, retired from professional life, and left Maurice alone, with a contract on his hands.

He was disconsolate. I remember him coming to my home, aghast at the thought of having to go through the tedious work of training another partner. He began searching for another girl, but she certainly was difficult to find.

I remember him exploding in his characteristic fashion.

"My partner must be beautiful, talented, a finished dancer! She must have poise, dignity, carriage, style. She must be perfect. She must be healthy. No drinking or smoking for my partner. She must be strong, yet fragile. She must sparkle with personality, she should stand out from the other girls. She must be original, and above all she must possess that impossible-to-acquire quality—class!"

Every afternoon I went to the Club Lido, and sat by Emil Coleman's side, while he played the piano, as Maurice tried out hundreds of girls. They could dance the Charleston, they could

(At right) How Maurice worked. He is shown here limbering Barbara Bennett, his next to last partner

(Below) Another snapshot, taken on the veranda of the hotel in Davos, before Maurice and Eleanora Ambrose had finished rehearsing



execute splits, they could turn cartwheels, but when it came to ballroom dancing, they were a total loss. They lacked that something which can only be born in one. That something Maurice called—class!

Maurice seemed to have the patience of Job. He danced once around that enormous room with each girl. Gave everyone a fair trial. It was no use. They were all pretty terrible. There was only one with possibilities. A beautiful blond, a perfect-looking child, but too stupid for words. And a ballroom dancer must not be stupid. From just watching him try out each girl, I myself knew the steps, and one afternoon he took my hand and before I

quite realized what I was doing, I found myself dancing around the room with him to the magic strains of Emil Coleman's accompaniment.

"You are good. You are going to be my partner," Maurice whispered.

I told him my sister would surely object to such a career, to say nothing of my fiancé, but Maurice was not the type of man who would take no for an answer.

He simply came up to my house, and begged my sister to allow me to dance with him. She firmly refused his request. She had spent thousands of dollars educating me, and did not intend to waste said education in a café. None too politely she told him to take his girls from the chorus, and leave me alone.

So Barbara Bennett became Maurice's sixth dancing partner. Dark haired, pretty Barbara Bennett, daughter of the talented, popular and temperamental star, Richard. Svelte Barbara Bennett, like some wild exotic flower, who inherited her father's charm as well as temperament. I really think she was just a little scared of



International Newsreel

This photograph was taken in New York on the boat in which Maurice and Barbara Bennett returned to this country after dancing in Europe

Maurice. After all, he was a romantic figure.

He trained Barbara as he had trained Florence and Leonora. They sailed for Europe, and he sent me a cable that informed me as to the date of their début over there. I immediately cabled him back, wishing him every success. We cabled once more, saying that a letter would follow, and when the next boat arrived, I received three letters from him! We commenced to correspond, writing just friendly messages. At this time I think the Maurice-Bennett partnership had already grown irksome. Their temperaments were entirely unsuited for each other. They remained in Europe six or seven months. When on the high seas, heading towards home, Maurice cabled me to meet the boat, but I was afraid of reporters and photographers; for don't forget, I happened to be still engaged to my society boy. I went away for the week end and when I arrived home, Maurice had sent his valet with the following note:

DEAR ELEANORA:

Have just got in. My telephone Number is..... MAURICE.

I called him and explained why I had not met the boat. He wanted to see me, so I invited him to the house. He hailed the first taxi and came straight up. That started our romance.

He insisted that I dance with him, and I told him it would be impossible on account

(Continued on page 64)

# Our Spotlight Picked Out



Max Mun Autrey



Maurice Goldberg

Jimmy Ray, because his eccentric dancing in a couple of specialty spots in Hello Yourself stands out through its angularity of movement and oddity of rhythms



Hoffman

Dorothy Day, because of her capable work in the feminine comedy assignment in the western company of Good News. Don't confuse this young lady with the two girls of the same name who were in the New York company until it closed recently



Arthur Muray

Iris Lindelle, because in addition to her dancing in the Cincinnati Zoo Opera Ballet she stages dances for amateur shows in that city



Arthur Muray

Marita, because she is now with an Albertina Rasch act in vaudeville, having previously appeared as premiere danseuse with Rasch units in the Scala Theatre, Berlin and in Hamburg likewise



Maurice Goldberg

Alan Wayne, because of his effective work as ballerino with the Alexis Kosloff Ballet company now on tour through the country

THE career of John Murray Anderson is one of those colorful varied careers that seem to be possible only in America. From a cold bleak part of the North—Newfoundland—where art was little thought of, much less made a part of life, he has, through three or four wide jumps, projected himself into the heart of artistic creation in this country.

He always hankered after the theatre. But as a boy he had to be content with a few traveling companies of players that would every now and then come to his city of St. Johns. Again while still a boy, he missed no chance to go to the theatre when he spent some years in England as a schoolboy at first, then later as a young man preparing to follow a calling desired for him by his father—a career of public accountant. He tried to be dutiful but after a time he found he could not go on, for the call of the theatre was too strong. His father had to give in and then set in a process of elimination for young Anderson.

He tried to sing and was discouraged by his teachers from hoping for a career in that quarter. Then he studied in the Beerbohm Tree School in London and was assured he had no chance as an actor. Ah! But there's still the dance, he thought, and



Harold Stern

Abbé

Miss Henrietta was found to look so much like Ann Pennington that she learned to dance like the girl with the knees. She appears in Murray Anderson's Almanac, the new production

John Murray Anderson, whose musical producing efforts have built his reputation on Broadway. Much is expected of his new revusical

# The EDISON of SHOW BUSINESS

John Murray Anderson Returns to the Legitimate Musical Stage with His Own Production

By KEYES PORTER

and other dances for a time, Anderson, to his surprise, was called upon to stage a pageant he had written for the Denver Shakespeare Tercentenary. This was his first chance as a producer and it led to a chance to produce another pageant in New York.

A short time afterward the idea which came to full expression in the first Greenwich Village Follies presented itself to Anderson.

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G. Maillard Kessler

Frances Mann and Fred Carpenter, a smart young ballroom duo brought forth by Mr. Anderson. They appear also in the Almanac

straightway set out to test this theory. Then there was another story. He found a famous teacher who came of a distinguished line of French masters and from him he learned many old French dances which he found useful in a production several years later.

The study of the dance in London is like that in New York in that it costs money, and after a while young Anderson had to return to his northern home when his father could no longer keep him abroad. At home he began to collect many of the fine old pieces of furniture that were plentiful thereabouts and to sell them to the tourists, that would each year visit St. Johns. Through this business he found a way to come to New York—as an art dealer. This part of his career was short but it was profitable. And it gave him a chance to do some writing.

He wrote some one-act plays. One, called *Redemption* was bought by Belasco, and Anderson put his first royalty payment in his pocket—fifty dollars—and again sailed for England only to find on his return that the market had fallen flat—that his play would not be produced.

He still had his dancing and it was not long before his name was well known in dancing circles in the days of the hesitation waltz, the famous dip and the turkey-trot. As a teacher in social circles he was highly successful. All the world was dancing or learning how to dance.

Again an interruption came. A forced trip to the West was undertaken on account of his wife's illness—to end unfortunately. After teaching the cowboys the hesitation



Erner and Fisher, a comedy team who have worked recently in presentations, are members of the Almanac cast

# The VANDERBILTS DANCED IN

*How Did a Costume Ball Open the Forbidding Doors of New York Society to a Wealthy Family?*

By HAROLD SETON

*Photos from Harold Seton Collection*

**S**ALOME danced for the head of John the Baptist, and the Vanderbilts danced for the head of society, and in both cases the object sought for was attained!

*I know!* But, in order to tell you how I know, and from what excellent authority, I must begin at the beginning. Which concerns my collection of old photographs!

Fifteen years ago I started collecting early portraits of actors and actresses and miscellaneous celebrities, including singers, musicians, authors, painters, pugilists and so forth. Scores became hundreds, and hundreds became thousands before



*The hostess, costumed as a Venetian princess, of the famous Vanderbilt costume ball of 1883, who is now Mrs. Oliver H. P. Belmont, but was then Mrs. W. K. Vanderbilt. Before marrying into the Vanderbilt family she had been Miss Alva Smith*

*(Below) The present Mrs. Martyn T. Kennard, originally Miss Cora Smith, sister to Mrs. W. K. Vanderbilt, who, when she attended the ball, was the wife of the Earl of Strafford*



*The late Lady Arthur Paget, nee Minnie Stevens, attended the ball as a guest in the costume of a Colonial Lady*



*The guest of honor of the ball, the late Duchess of Manchester, who was Lady Mandeville, the former Consuelo Yznaga, in 1883. Her costume is that of a Vandyke portrait*

I showed my pictures, now and then, to friends in society, and one day one of these fashionable individuals offered me a bundle of old portraits, half-apologetically explaining: "These are not public favorites, like so many in your collection. They are New York society people who attended the fancy-dress ball given in 1883 by Mrs. W. K. Vanderbilt!"

As soon as I glanced over the first few photos, the keen sense of the collector told me I had unearthed a treasure-trove! My instinct was correct, for within six months editorials appeared in the New York papers, columns in the Sunday sections, and each day came invitations to luncheons and teas, exclusive matrons adding in their crested notes "please bring some pictures!"

After first receiving some thirty-odd

portraits of society people joined the array in my files. These files, by the way, had overflowed from a bureau-drawer into a whole bureau, then into a steel cabinet, and finally into three cabinets and two trunks.

Stage and opera stars had given me photographs, and I had bought others at auction-sales and second-hand shops.

photos of guests at the Vanderbilt Ball, and finding that a dozen were not labelled, I took the lot to the home of the ultra-conservative Miss Sarah Cooper Hewitt, daughter of the late Abram Hewitt, Mayor of New York, and grand-daughter of Peter Cooper, philanthropist, who founded Cooper Union in Cooper Square.



Mrs. William Seward Webb, née Lila Osgood Vanderbilt, sister-in-law to the hostess



Mrs. Hamilton McK. Twombly, née Florence Vanderbilt, also sister-in-law to the hostess



The late Mrs. Elliott F. Shepard, née Margaret Vanderbilt, likewise sister-in-law to the hostess

Miss Hewitt had not been to the ball, but her parents had attended, and also her sister. She verified the portraits already labelled, and identified a couple more. Then I proceeded from the Hewitt mansion near Gramercy Park to the Tailer mansion in Washington Square, and showed the photos to Mrs. Robert R. Livingston, who had inherited the house from her parents, the late Mr. and Mrs. Edward N. Tailer, the dwelling having been in the family almost a century. The Tailers had been at the ball, as had also Mrs. Livingston's sister, Mrs. Henry Lawrence Burnett, who is in my collection. Mrs. Livingston showed me the celebrated diary kept for fifty years by her late father, and I jotted down his comments on the Vanderbilt Ball.

Then, when it was found my portraits included three of the Vanderbilt sisters-in-law of the hostess at the ball, the late Mrs. Elliott F. Shepard (Margaret Vanderbilt), and the surviving Mrs. Henry White (Emily Vanderbilt) and Mrs. H. McK. Twombly (Florence Vanderbilt), I took the pictures to Mrs. William Seward Webb (Lila Vanderbilt), the fourth sister, who not only gave a tea, and invited various friends who had been at the ball, but graciously presented me with her own portrait as a wasp.

A few weeks later I went over these pictures with another sister, Mrs. Henry White, when the exclusive Mrs. Horatio Neilson Slater gave a reception for me at her home on Fifth Avenue, at which seventy-five distinguished New Yorkers viewed my portraits. At that reception I showed the pictures to the venerable

Chauncey M. Depew, who had attended the ball, and who not long afterward passed away. And to Mrs. Schuyler Nelson Warren, who was so interested that I had a copy made of her photo in Vanderbilt Ball attire as Winter, and presented it to her. Later I displayed these pictures at a big luncheon-party at Mrs. Warren's home.

Next I showed the pictures at the home of Mrs. Henry Asher Robbins, who was at the ball as a Demon, and at the home of Mrs.

J. Fred Pierson, who was at the ball as Diana. Then at the home of Mrs. Charles J. Francklyn, whose sister, Mrs. Bowers Lee, went as a Colonial Dame, and at the home of Judge and Mrs. Franklin Chase Hoyt, whose respective parents were at the ball; his father, William S. Hoyt, as a knight in armor, and her mother, Mrs. John Borland, as a Hornet.

Then at the home of Mrs. Robert Endicott, who went as a Snowstorm, and at the home of Mrs. Charles Grenville Peters, whose late husband went as a Courtier. I classified the collection with Mrs. Charles Walsh, who was in my files along with her sisters, the late Mrs. Harold Sanderson and the late Mrs. Cornelius Lee. And with Reginald Rives, whose late brother and sister-in-law, Mr. and Mrs. George L. Rives, are in the array. And twice with Mr. and Mrs. Herbert L. Satterlee (Louisa Pierpont Morgan).

Many of these distinguished persons presented me with portraits to fill up gaps, and not only were many additional ball pictures secured, but hundreds of other photos of fashionable folk of the "Sedate Seventies" and "Elegant Eighties," to say nothing of the "Naughty Nineties," poured in on me!

Bundles came from Mrs. William Jay, Mrs. John E. Alexandre, Mrs. Carolyn Kane Wright, Mrs. Cadwalader Jones, Mrs. Charles Adams Sackett, Mrs. Harry Horton Benkard, Mrs. J. Francis A. Clark, Mrs. Robert W. de Forest, Mrs. Henry Marquand, and other

(Continued on page 58)



Mrs. Henry White, completing the group of the sisters-in-law to the hostess, was Emily Vanderbilt before the marriage

# SPAIN'S DANCING ENVOY

*La Argentina Is Now Paying Her Second Visit to Our Country — This Author Calls Her "The Only Complete Dancer" — Why?*

By A. R. PIRIE

"I THINK that it would be a very good thing for some young dancers to spend at least one or two years at a big dress-making place learning how to wear clothes; how to show them off to their best advantage, and how to make them an aid rather than a hindrance, as they so often are." The speaker was La Argentina at a talk I had with her recently.

This brilliant dancer I have met on many occasions in Paris. It has been my good fortune to be in the wings on the evenings of her successes. Once it was at the Pleyel Hall after her recital, in which by the magic of her art she held an audience spellbound for the whole two hours' performance. Another time it was at the Opera Comique, one of France's national theaters, after a series of special renditions of operas by the Spanish composer de Falla. The last time was after

the season of Spanish ballets she gave this summer at the Theatre Femina. The six-week run was as much an attraction as the famous Russian ballets of Serge Diaghileff. I thought then that she was the greatest of all dancers in her own style. I was sure.

After seeing her in America I was even more convinced. The triumphs she won at Town Hall, Carnegie Hall, Philadelphia, Boston and other cities near the metropolis prove that her dancing has a universal appeal, and that her fame in Europe was but a part of the world-wide repute that she is now gaining.

Many will probably disagree with my decided preference for La Argentina, but after seeing Spanish dancers in Buenos Aires, in Europe and in America, I will back up my claim and prove it no idle one.

To me La Argentina is the only complete dancer. Any kind of dancing, to be perfect,

requires technique, costume, music and the performer's personality coördinating all these elements into a balanced whole.

Of her technique there is nothing that can be said except that it has the easy perfection obtained only by years and years of hard and tireless practice.

Her costumes are an entertainment in themselves. They are of all colors and styles: sometimes a full black skirt worn with a high comb and lace mantilla; sometimes a robe vivid as a Valencia orange. Yet they are never dull or gaudy.

Her music is typical of the new Spain that has arisen in the last twenty-five years.



A photograph snapped at the country home of Anna Robenne, the American dancer, when La Argentina visited her. They are close personal friends.

She has interpreted works by de Falla, already mentioned, Albeniz and Granados and their modern note has allowed of some modification in steps once thought to be immutably fixed.

Her personality is, however, her greatest gift. She has beauty: her face has a Greek purity of line for all its Spanish coloring, and her figure might serve to inspire an artist or sculptor. But there is to her something deeper than mere physical attractiveness. She has a wonderful gait: even when you hear her walk, you know that a dancer is approaching: she has poise either for a flaming jota or for a more austere Toledo dance: she creates atmosphere so that when she is before you, you can smell the flowers in the gardens of Granada and of Murcia.

It can easily be understood that I was eager to meet my old acquaintance in new surroundings. I soon learned that her schedule was very full, but after some hours at the telephone I got in touch with her manager, M. Meckel. He arranged an appointment with me at the dancer's apartment for the Saturday before she left New York. As I entered she greeted me with one of her radiant smiles and a salutation in remarkably pure French. We were soon sharing a comfortable davenport and spent the first few minutes in reminiscences of people and events in Paris.

My first question to her concerned that other famous Spanish dancer, La Argentinita. "Is it true, as has been sometimes suggested, that La Argentinita was a protégée or pupil of yours?"

"No. She was never connected with me. She took my name in diminutive, but there is no resemblance between our work. I am a recital dancer, she is a vaudeville artist—and a very capable one—but our styles are ex-

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Nickolas Muray

The success of La Argentina in the United States has gratified not only those who have become her ardent admirers, but also those whose enthusiasm centers on the dances of the Spanish peninsula

# The MUSIC MART

## Comment on Recent Dance Event Programs — New Dance Records

By RAY PERKINS



Rittase

**T**HOUGH much has been written in justifiable praise of La Argentina the glorious, permit a music lover to add his bit of tribute. For the programs of the señorita are musically delightful; her selections at all times suitable and in the best of taste; and (wonder of wonders!) her program notes leave no doubt in one's mind as to the identity of the compositions she employs. Elsewhere the reader will find comments upon La Argentina's dancing by more competent critics. However, a few marginal notes concerning her music, made at two of her recitals, are surely within the province of this department.

First of all, it is only natural that the names of Granados, Albeñiz, de Falla and Valverde should appear frequently on her programs, for they represent the cream of modern Spanish composers. The famous *Spanish Dance No. 5* of Granados was especially effective, and used in several recitals. Many dancers will recall it as the melodious composition in E-minor, 6/8 rhythm, lending itself to sudden contrasts in tempo and shading.

De Falla was represented by the *Fire Dance* from the ballet *El Amor Brujo* (*The Love Wizard*), one of the best known of his compositions. The atmosphere of this number is mysterious, sombre, ominous, in keeping with the meaning of the dance: "a ritual dance for driving away evil spirits." It is replete with dissonances, startling and often inharmonious chord effects; written entirely in an ultra-modern spirit that demands careful and sophisticated performance.

*Cordoba* (Opus 232, No. 4 from *Chants d'Espagne*) by Isaac Albeñiz was the background for a characteristic dance in waltz rhythm, moderately slow in tempo. There is nothing obscure or difficult to understand in this number of Albeñiz, which consists of a fairly smooth melodic pattern in D-major, with a later modulation into D-minor. It was written for piano and is not easy of execution however.

One of the most popular creations in La Argentina's repertoire is her interpretation of Valverde's *La Corrida*, programmed with the explanation: "impressions of a bullfight." Certainly the artistry of the dancer was at its height in her portrayal of the abandon and blustering swagger of the bullfighter, with the help of neither costume nor props. The piece is in a lively 2/4 rhythm, reminding one of the inevitable *pasodoble* tempo that char-

acterizes so much of the Spanish popular music. It is a simple number, verging on the style popular in Spain today.

La Argentina used only the piano in all her recitals, except for the one or two dances without any musical accompaniment. Undoubtedly the modest and splendid playing of Carmencita Perez, her assisting artist, contributed largely to the success of the program. Incidentally Miss Perez favors Albeñiz and Granados, for their compositions predominated in her solos.

No comment on La Argentina would be complete without mention of the amazingly droll Toledo Peasant Dance, done to *Lagarerana* by Guerrero, a joyous bit of melody in 6/8 time. The artist chose to interpret the lumbering awkward grace of a peasant girl, in humorous fashion, and the music is sufficiently peasant in character to serve as an excellent medium.

### Michio Ito's Music

**T**HAT the clever Japanese dancer is an artist of first rank no one will deny. All the more reason, therefore, for one who is conscious (painfully so at times) of the musical section of a dance recital to be disappointed in his seeming negligence at the recital in December. Why not let us know, Mr. Ito, the title of Schumann's composition to which you do your famous *Warrior Dance*? And again you slighted poor Schumann, when you appropriated some unnamed composition for Dorothy Wagner's dance, *Ecclesiastique*. Even your compatriot K. Yamada came in for some snubbing, for no one knew just which two of his *Tone Poems* Kohana danced to.

But even more serious! Seldom have I heard more uninspired playing than came from the two pianos Mr. Ito employed for accompaniment. The musical element was lifeless and listless throughout, without any of the fire and enthusiasm that the dancing deserved. One wonders how Mr. Ito and his assistants could have failed to perceive the lack of sympathy and feeling that characterized the music at this recital.

The *Golliwog's Cakewalk* by Debussy was used, with its sprightly grotesque flavor and

Albeñiz' *Tango* (the one in D-major, although the program didn't say so) was effective for Ito's artistic interpretation. Two numbers of Cyril Scott were also on the program—*Lotus Land*, a dreamy thing in 4/4 rhythm and another very similar in character, the title of which was not given. Both these are in the approved modern manner, vague in tonality and impressionistic in style. Scriabin was also represented by two numbers grouped as one: *Prelude No. 10* and *Danse Caresse*. The graceful, delicate *Arabesque No. 2* of Debussy, in lively 2/4 rhythm with a multitude of grace notes and triplets, was employed for a humorous fantasy by Ito, Kohana and Pauline Koner.

### Anña Enters

**G**LANCING over a recent Enters program it occurred to us that her choice of light music was particularly happy. Her much enjoyed *Cake Walk*, 1897 was to music of Kerry Mills (*Georgia Camp Meeting*). Sousa was on the program with one of his marches, *Field Day*; and one of the better known Johann Strauss waltzes, *Geschichten aus dem Wiener Wald*, a dreamy, languorous concoction, opened the program.

### A New Waltz

**S**PEAKING of waltzes, we note an unusual *Air de Ballet* for piano by Roger Clerbois, recently published by G. Schirmer, Inc. It is rather long, about nine pages, but should make fine material for adagio or ballet work. A long introduction (susceptible of cutting) is followed by a pleasing melodic motif, extensively developed, and contains many opportunities for individual interpretation of tempo and rhythm.

### For Phonograph

**V**ICTOR has added to its lists six double-sided records of Folk Dances especially intended for use in schools. Most of them couple two dances to a side, and they embrace some ten nationalities: English, Irish, Scotch, Belgian, Swedish, French, etc. Their catalog numbers are 21616 to 21620 inclusive, and 21685.

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# The DANCERS



Progress

Marino and Mona, of the tab revue under their names playing the Loew circuit

(At right) Violet Bache, in a pose from her *Alabama Stomp*, which she executes in her flash act with the Gamble Boys, now routed over the Keith chain  
*Mitchell*



Maurice Goldberg

(At left) Bee Jackson, who rode on the crest of the Charleston wave a few years ago, is stomping successfully in New York now. She appeared for a week at the Colony Theatre, meanwhile doing late shows at the Silver Slipper

(At right) The Rimacs, Ciro and Rosary, who do a Brazilian act in the Keith houses. They have introduced the real maxixe here, though they use dances from all the South American republics



THE great presentation houses have reached the point of giving programs in which every movie, including the shorts, is a sound picture. Many of the lesser vaudeville houses which offer split programs are being equipped with the mechanism needed to handle the talkies. The day will soon be here when the silent interludes of

pantomime will have been wholly banished from the music halls—except insofar as dancing furnishes that kind of entertainment. My reason for raising the question is to say a few words on how the development may affect dancers. I have been asked to do so by friends who seem to fear that there will be less demand for the rhythmic art, or that it may be taken over

by the newly syncopated screen.

My answer is, that sound pictures are not at all likely to cut in on the public demand for good dancing. They cannot take its place. They cannot duplicate the glamor which performers in the flesh create for an audience. Sound is not a very important factor in the dance. It would help a filmed number, of course, if one could



# of VARIETY

A Department Conducted by  
MICHAEL EVANS



Reprograph

Lena King is an English danseuse who has appeared in the English version of *Sunny*, in addition to her night club work in London



Ernst Schneider

Alicia Perezcaro, of the Perezcaro sisters Mexican revue, who steps out of her national character to do an interesting Charleston

(Above) Desha and Gene Myrio, who have been dancing in Europe for the past few months. They are appearing now in a revue at the Moulin Rouge, with a new third member of the former trio



R. Torres

hear the heels on the boards or the clatter of castanets; but it would not be enough. Should the movies perfect the color process, as well as three-dimensional, stereoscopic photography, that would be another story. But there is no cause to worry for the present.

The most dazzling offering at the Palace Theatre this month was Vannessi's act. She has a new peacock dance, which opens with a luxurious tableau. Vannessi wears a train that suggests that of the regal bird, and she carries on her wrist a full-sized and most convincing stuffed peacock. But she soon discards the latter and shows some mighty pretty steps. I don't think this number is quite so good as her celebrated white peacock dance, but it is good enough to thrill me. An eccentric waltz and a jazz extravaganza round out the act. The Lido Boys assisted. There was tremendous applause, but no encore was granted. If—as I earnestly suspect—this was due to the fact that Belle Baker had been allowed to force encores and overstay her time by at least twenty minutes, the management showed poor judgment. Miss Baker was a good number, but the audience was not especially wild about her. It wanted Vannessi, who, incidentally and suddenly, got married not long ago.

There have been some splendid tab revues at the talkie cathedrals. The Roxy scored with a program based upon the career of Napoleon, the idea being to bolster a clever but rather short film. *The Court of the Emperor* was staged opulently and in the best taste. The Roxyettes were attractive in a military precision dance, which cleverly wove in and out among the crowded courtiers. Also at the Roxy, I was charmed by the work of Patricia Bowman, Arcady Boytler and Phil Dwyer in a divertissement called *Organetto*.

Bee Jackson has been strutting her super-jazz stuff at the Colony Theatre, which is off to a new start with first line pictures and strong variety acts. Miss Jackson is

one of the best in her field. The pep she puts into Dixie Stomps and things of that sort is nobody's business. The Paramount has been steadily raising the standard of its bills, and at the Capitol I enjoyed *Jazz Holiday*, a Mort Harris production. The two last-named houses, however, would do well to improve their specialty dancing and cut out some of the comedy.

First out of the mail bag, I pluck a letter from the Rimacs who visited the office recently and promised they would write. This excellent team passes in vaudeville circles as being Brazilian, chiefly because it shines in the *maxixe*, the national dance of Brazil. But Ciro Rimac was born in Lima, Peru, and his partner Rosary in Argentina. They have toured South America several times, and their repertoire includes dances characteristic of all the republics. At present they are out on K.A.O. time, billed as the Rimac and Paolino Co. in *A Rio de Janeiro Festival*. The Paolinos are musicians.

Writing from Huntington, W. Va., the Rimacs inform me that "in 1927, we were proclaimed in Santos, Brazil, the champions of the *maxixe*. We have now come to this

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# BLACK and BLUE NOTES

News of the  
Dance Orchestras

## Life History

ACCORDING to reliable testimony, Wesley Eddy is the popular playboy of Washington, D. C. He m. c.'s at the Palace Theatre in the Congressional city, and something about him may be of interest to the inhabitants of there and elsewhere.

His poppa was a big house-and-lot man of Bridgeport, Conn., and he wanted little Wesley to grow up the same. But the boy thought otherwise, demanding to be allowed to learn the violin. His uncle, then with the Metropolitan Opera, took him under his wing, with the result that within a surprisingly short time, the boy was playing at parties just for the fun of it. Someone offered him a tryout in a Newark cabaret. Success! A year later he crashed the Main Stem in a night club, until the war took him

to France as an entertainer, he being too young to be a doughboy. Elsie Janis helped him after he came to her attention through their work entertaining the soldiers, and together they went into pictures when peace came.

But that didn't satisfy Wesley. Back to the footlights to form a band and to tour Canada. Loew signed him after that to troupe as a guest-conductor, so that finally he ended up at the Palace in Washington, where he is now. He still fiddles, but also tickles several other string instruments, in addition to singing, clowning, characterizing, and conducting.

One Eleanore B. Wilson, of Clarendon, Va., apparently an ardent admirer of Wesley Eddy, wrote the above in to me in quite an enthusiastic vein. He deserves it.



Strand

Bernhard Levitow with the standard combination he has been using in the grill of the Commodore Hotel, New York

## Paul Whiteman

THE present tour of the rotund maestro ranks among his most successful, according to reports from various points throughout this fox-trotting country. Whiteman himself is quoted as saying that his mission is "to shake music out of its pomposities." That sounds very inspired, but more probably the real idea is to turn out the interesting stuff he does turn out to packed houses. Roy Bargy is playing piano for him now, as for some months past, while Harry Perella, who formerly held the job, is out in vaudeville as a single booked through Whiteman. Wilbur Hall finds his trombone solo of *Nola* still popular, which reminds me. Some years ago I knew a pianist who could play with the best of them. His name doesn't matter, except that he had made a point of learning to play *Nola* very fast. He thought he could play it faster than anybody, and told Whiteman so, at which the Great Paul put up fifty long green that Wilbur Hall could play it faster. They experimented—and it cost the pianist fifty. Remember that with interest next time you hear Wilbur.

## Middle West

REMEMBER the All-Star Trio, Victor-discers of years ago? Well, Waddy Wadsworth, the sax of that trio, has signed as m. c. with Publix, and recently opened in Detroit. With twenty men under him, he conducts both on stage and in the pit.

Gus Edwards, formerly of the Terrace Gardens in Chi, is doing three months with his band in a new hostelry in Baltimore. This aggregation built an air rep through Station WBBM, which is standing him in good stead in his new spot.

At this time the southern migration  
(Continued on page 52)



Apeda

Hal Kemp and His Hotel Manger Orchestra of New York. The boys are all graduates of the University of South Carolina, and are playing their second year at their present spot

# The SHOWS REVIEWED

## Eddie Cantor's Return to Broadway the Big Event of Last Month

*Rainbow*. Produced by Philip Goodman. Music by Vincent Youmans. Lyrics by Oscar Hammerstein 2nd. Story by Lawrence Stallings and Oscar Hammerstein 2nd. Musical numbers staged by Busby Berkeley. Orchestra conducted by Max Steiner. Costumes by Charles Le Maire. Sets by Gates and Morange. Technical director, Leighton K. Brill. Production supervised by Mr. Goodman. Gallo Theatre, N. Y.

Cast: Louise Brown, Charles Ruggles, Allan Prior and Harland Dixon featured. Rupert Lucas, Libby Holman, Ned McGurn, Helen Lynd, Henry Pemberton, Brian Donlevy, Meo Mack, Stewart Edwards, Leo Dugan, Ward Arnold, Randall Fryer, Frank King, Mary Carney, Leo Nash, Charles Ralph, Valla Valentinova, May Barnes, George Magis, Chester Bree, Edward Nemo, Ralph Walker, Kitty Coleman.

**R**AINBOW possessed every potentiality of a smash, yet just missed a one hundred percent click. The book was there, but more expert direction would have brought its strength out more forcibly. The cast was there with several individual performances rating highly. The score was expert and charming, though lacking in catchy melody, which was strange considering that Vincent Youmans did it. Berkeley's dances were novel and scored well. The production, including Le Maire's costumes, was beautiful, but in toto *Rainbow* suffered from slow pace.

The story concerns an Army officer dodging an unfair court martial in the days of '49. Love interest between him and the daughter of the colonel of a post develops into their marriage in Red Dog, after he has killed his former enemy and escaped from jail. She knows this, but later they split when he resents not being able to wear the old blue, and goes off with a river girl. After much boozing, fighting, gambling, etcetera, he returns to take his court martial, and then the clinch.

Louise Brown captured the fancy of this reviewer by turning in one of the finest feminine lead performances seen in these parts in some while. She has been in London recently, and returned here for *Rainbow*. Her acting was strong, legitimate, and her singing eminently satisfactory. It is on her dancing that her original reputation was built, and she maintained it here: with a spinning routine on her first entrance, a toe number later, and an eccentric number, *Hay Straw*, with Harland Dixon, in the second act. Miss Brown's good looks, with her ability, made her impress most favorably. Allan Prior sang in his usual good voice, and Charles Ruggles, as an old mule-skinner, drew honors for single performances. He played for comedy without hokum, but got plenty of laughs. Harland Dixon, as the sergeant major, found his eccentric work popular as usual, with his *Hay Straw* number with Louise Brown standing out. The chorus routines, in the spirit of the times, didn't permit of wild stuff, but were novel and well built. Busby Berkeley can be satisfied.

Youmans' score did not offer a good chance for a hit, though it was more than serviceable throughout. *I Like as You Are*, done by Miss Brown and Prior, was a little too complicated in rhythm, but *Hay Straw* stood the best chance.

*Rainbow* might have caught the fancy of people who appreciate some intelligence in a musical plot, but since its pace could not be speeded by dint of arduous rehearsal, it is doomed to failure.

PAUL R. MILTON.

*New Americana*. Sketches by J. P. McEvoy and Arthur (Bugs) Baer. Music by Roger Wolfe Kahn. Lyrics by Irving Caesar. Sketches directed by A. Seymour Brown. Dances staged by Russell E. Markert. Liberty Theatre, N. Y.

Cast: Julius Tannen, Ula Sharon, Carl Randall, Bozo Snyder, Frances Shelley, Virginia Watson, Williams sisters, featured. Douglas Burley, Mary Stauber, James Lerner, Tom Burton, Gordon Bennett, Dorothy Johnson, Sam Green.

sketches (Baer later walking out after a row) a batch of new artists, and here it is again, but only for a while.

Unfortunately it will not last, for while this *New Americana* was a great improvement over the first version, it still lacked definite class and punch.

There is some dancing in it worth noting, particularly that of Carl Randall, who cavorts with Virginia Watson to good hands. Ula Sharon dances a toe number that rates her praise, and also a Tartar number; though the inclusion of two such serious numbers is of doubtful wisdom in a small revue of this type. Randall, doing a cane dance, much like the one that won him popularity some years ago, rated the biggest individual hand, while this Virginia Watson,

new to this reviewer, clicks in style.

Two of her eccentric routines with Randall stand out, and her execution of a number with him is strong on the stepping end. The Markert girls, pulled into this opus from *Just a Minute*, help enormously, drawing down the honors of the evening. Their kick and buck routines are first rate. Hannah Williams goes through two wild numbers with the Markert girls to moderate returns.

Julius Tannen helps as master of ceremonies, with Bozo Snyder, silent comic from burlesque, and Douglas Burley bolstering the laughs. The Williams sisters are entrusted with delivering three hot numbers, none of which click chiefly because the girls don't deliver the lyrics so that

(Continued on page 63)



Maurice Goldberg

On the small person of Mary Jane devolved the task of filling Ruby Keeler's job in *Whoopee*, which she is doing capably

(At right) Louise Brown in *Rainbow*, her first show in this country after an interlude in England, is again on the American map



Abbé

**T**HIS is the small revue opened some weeks ago in New York, written, produced and directed almost exclusively by J. P. McEvoy. It died a swift and unlamented death, upon which a new group, with Roger Wolfe Kahn credited with the leadership, took over the show, got some new

# WILL PRECISION TROUPES ALWAYS BE POPULAR?

*How Trained Dancing Units Originated—With Answers to the Above Timely Query by Some of the Best Known Unit Directors*

By JACQUES M. VERNON

(At right) Mary Read, disciple of John Tiller and head of the American branch of the John Tiller troupe system



Daguerre



Strauss Peyton

(At left) Chester Hale, who devotes almost all his time now to the training and perfection of his groups of girls, with headquarters at the Capitol Theatre, New York

**I**N recent years the choruses of musical shows have changed so radically that their members are now required to be accomplished dancers and are, in many cases, permitted to do specialties individually. Despite this improvement in chorus technique, or perhaps because of it, the theatre public has evinced so great an interest in the precision dancing troupe that virtually every musical show produced in New York has one in addition to its regular chorus.

As a result of this demand, and the popularity which precision dancing troupes

have gained in vaudeville acts and motion picture theatre presentations, a great number of teachers, schools, and producers have developed, each of whom is busy training units. And while the technique of the various teachers differs in some particulars, they all stress the importance of observing one principle: discipline. Precision dancing demands uniformity of movement and the subjection of the individual personality to the group unit.

The history of precision dancing troupes dates back, according to Mary Read, American representative of the John Tiller Dancing Schools, about forty-five years to the time when the elder Tiller began his activities. John Tiller was a wealthy English manufacturer whose hobby was dancing and the production of amateur shows. He organized marches and folk dances, and on one occasion

is said to have produced a maypole dance in which two hundred children danced in rhythmic unison.

Tiller's amateur productions, comprised of children, gained such popularity that they toured the provinces and received offers from London theatrical managers. At first they sang and spoke lines, but Tiller soon realized that his particular genius lay in training dancers and gradually he devoted himself entirely to that field.

Soon after, he opened his famous school; and, being a devotee of the Italian ballet technique, he imported a famous Italian ballerina to train his pupils. They experimented with units of three and four dancers, each of whom performed specialties as well as their unit dances, and by degrees they developed the unit of eight, which later was increased to sixteen to meet the requirements of London musical productions, in which Tiller troupes had been incorporated.

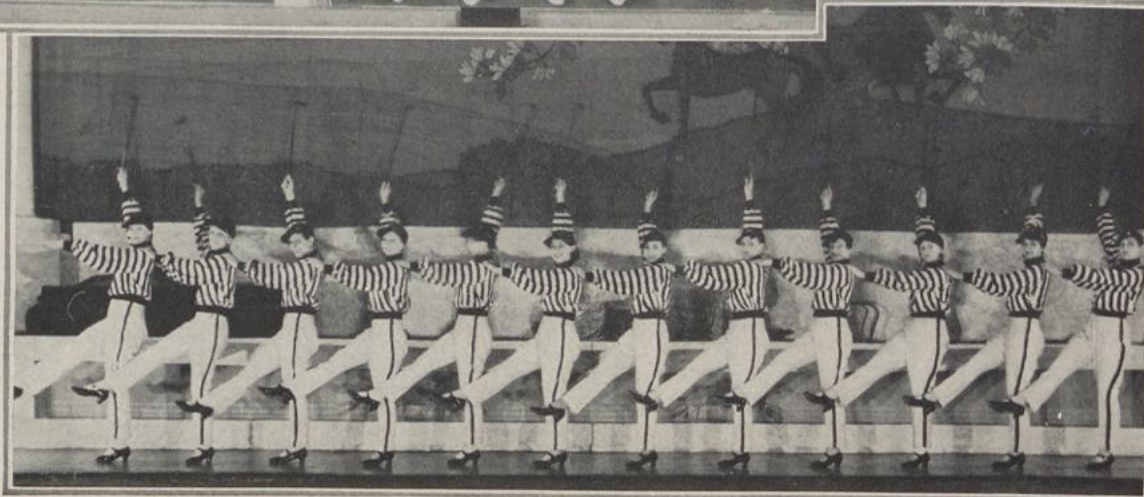
Tiller introduced the straight line unit of disciplined uniformity, but his technique was known as "fancy dancing," probably because of its sinuous Italian ballet movements. However, his troupes were also trained in other forms of dancing, which accounts for their adaptation to modern audiences, which demand a speed not consonant with the Italian

White



(Above) A troupe of John Tiller Girls, under the name of the Cocktails. They have appeared in several musical shows produced by Charles Dillingham. This is one of the troupes trained and supervised by Mary Read

(At right) The Allan K. Foster troupe which appeared in Blue Grass, a presentation on the Publix routes. Foster supplies many such shows with troupes of his girls



(At right) The Sixteen American Rockets, a Russell Markert troupe in *Rain or Shine*. This is the first troupe Markert organized, though he has since put together many more



White

(Below) Russell E. Markert, director of the Markert troupes and the Rockets



Dixon-Wiese

wife was a member of a Lawrence Tiller troupe which came to this country about seven years ago.

Lawrence Tiller was the son of John. Though not a dancer himself, he opened at Manchester, England, an independent branch of his father's London school. He followed the tenets established by his father but dropped the ballet technique entirely from the training given to his pupils, confining them to ordinary precision drills and kicks. His method probably approximated the American buck style of dancing. However, he followed closely the discipline and uniformity of the John Tiller method.

It is interesting to observe the regimen of the Lawrence Tiller School, as related by Lily Smart, captain of the Russell Markert troupe now in *New Americana* who came to this country in the same unit with Mrs. Allan K. Foster. According to Miss Smart, Lawrence Tiller would take his pupils when they were ten or eleven years old and, after about two months training, would send them out in a pantomime, a popular form of English musical rendition of the old fairy tales and legends, which tour the country for several months before and after the Christmas season. Later the same troupe would play the variety houses and afterwards would be incorporated in the chorus of a musical comedy or revue.

Necessarily, the troupes were taught only

the rudiments in the school, but their training continued throughout all their travels and in every production. A portion of every morning was devoted to teaching and practice; and the Lawrence Tiller troupes, like those of John, owed their perfection largely to the fact that the girls remained together in the troupes for years and gained the finish of continual practice.

Because of the extreme youth of the dancers each troupe was accompanied by a matron and a governess, who supervised the children's schooling and after-theatre life. Allan K. Foster, it is interesting to note, has not only followed the Lawrence Tiller technique, but he has adopted the rigid discipline. His girls are older than those of the original Lawrence Tiller troupes, so the matron and governess are not necessary, but he exercises strict supervision over their activities outside of working hours. He requires them to absent themselves from too worldly activities, to be in bed by a certain hour, and to deposit a portion of their salaries in a savings account. Lawrence Tiller would give his girls a small sum for spending and would send the rest of their salaries to their parents.

Though the Foster troupes are very much like those of Lawrence Tiller, Foster has elaborated his technique to include much of the acrobatic routine of the Gertrude Hoff-

(Continued on page 52)

ballet technique. As a matter of fact, the later troupes abandoned in large part ballet and toe dancing and developed the drills which distinguish them today.

John Tiller claimed to be the originator of the pony ballet, which became a part of every English musical show and was first introduced to this country many years ago in a production sponsored by George Lederer. But the first Tiller troupe came to this country eleven years ago, when Charles Dillingham imported one for his *Century Girl* production. Today, Tiller and other precision dancing troupes are found in almost all musical productions in Europe and America.

Each of the American producers of precision dancing troupes has tried to develop a distinguishing technique; but in every case they have found it expedient to adopt the basic principles of the Tiller method. They all stress discipline and uniformity, even when they break up the straight line to form "figures." And, like John Tiller, they have discovered that in forming "figures" they are confined to geometric designs to preserve the symmetry of the unit.

In this country the John Tiller method is best exemplified by the troupes of its American representative, Mary Read, and that of Lawrence Tiller by the troupes of Allan K. Foster, whose

One of the Chester Hale troupes, which make their regular appearances in the Capitol Theatre, N. Y., though Hale troupes appear also in some musical comedies and revues

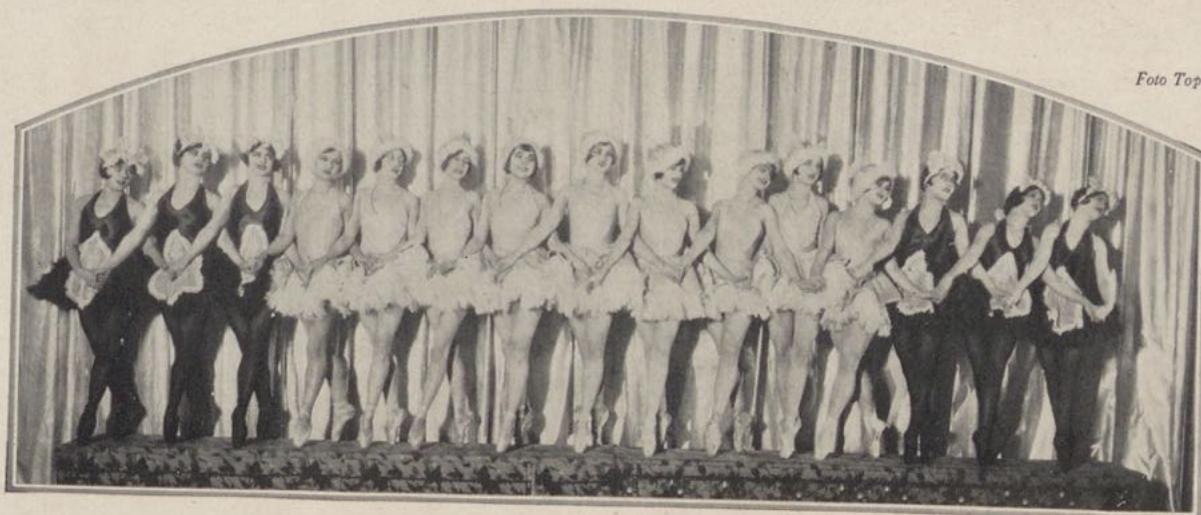


Foto Topics

# From DRESSING ROOM to FOOTLIGHTS

For Up-to-Date Needs, An Up-to-Date Gown

By BEATRICE KARLE

**EDITOR'S Note:** Kiviette, designer of the costume presented herewith, maintains her own delightful studio decorated in the modern manner in New York City. Although this artist's costumes are to be seen frequently on the New York stage, it is the creation of the modern gown that merits her special enthusiasm. Her stage apparel forgets the old theatrical costume theory of spangles and a chaos of color, and adheres more to the present-day theme in fashions. The result is surprisingly original and beautiful costumes. Among the season's theatrical offerings designed in whole or part by Kiviette are: Ups-A-Daisy, Treasure Girl, Hold Everything, Here's How! and Good News.

**T**HIS month we are presenting a little surprise in the way of a costume. Just for the sake of variety and to be very up-to-date, we have concentrated upon a very lovely modern gown which may be worn on the stage or about our own private affairs with equal beauty and grace. All that we shall ask of our male partner or escort is that he appear in dinner clothes.

Kiviette, designer of this gown, suggests a white and silver metal brocade for the bodice and white silk net for the skirt. For those who prefer

color combinations, any of the pastel family will do nicely.

A yard-and-a-half of this metal brocade will be required for the bodice. Brocade of this kind comes from \$2.50 up. The waist is cut, you will notice, on slim, straight lines extending well below the hips. The front neckline is interesting and the back slopes to a moderate decolletege.

We have mentioned pin fittings many times, but for the sake of new readers, old ones please have patience again. Inexpensive cotton material is cut on the approximate lines of the garment. These pieces are then pinned about the person to simulate the lines of the original garment. A careful adjustment of these pins means a well-fitting costume.

Now when you have your exact lines in the pin fitting, cut the brocade.

If this gown is to be worn for social purposes, there should be a foundation slip or lining coming to the knees or the length that the wearer prefers. If the gown is to be used for stage dancing, then the foundation may extend just several inches below the line where the bodice and peplum meet. This will give a lighter, more graceful effect to the dancer's movements. Dainty bloomers of the dress color will be worn in this case.

Now let's get along with our bodice. If the goods is narrow, then two side seams are necessary in the bodice. If not, one back seam or opening will do. Tiny darts should be taken at the sides to make the material conform slightly to the lines of the body. Now it will be sewed to the lining at the neckline. Next comes the peplum, which is circular in shape and is divided at back and at front. White fur, such as kit fox, or something less expensive may be used to border the peplum, which is lined with silk the color of the outfit. Swansdown or marabou are effective, less expensive substitutes for the white fur. Three rows of marabou will be

necessary to give a full effect, since marabou is narrow.

Jewel shoulder straps and a jewel motif for the bodice complete the upper part. Two yards of straps are necessary. Rhinestones are suggested, but any colored stone banding which

carries out the costume tone is also appropriate and effective.

Kiviette, designer of this smart gown, who has done the costumes for several recent New York hits



For the skirt we must buy forty yards of silk net thirty-six inches wide or twenty yards at seventy-two. It is difficult to buy this at seventy-two, though. Our purchase will allow us to cut forty yard squares. The corner of each is to be sewed to the foundation, either in straight line or one above the other if you wish an irregular skirtline. While the net will be stiff enough to flare as illustrated, the spread of the peplum prevents any sign of bulk where it is attached at the hips.

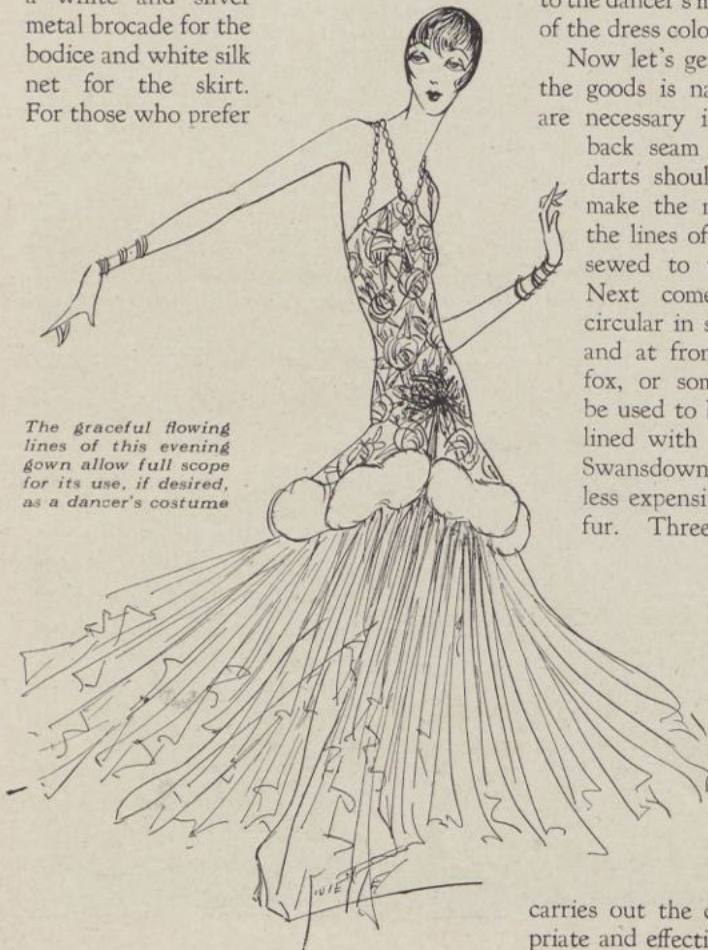
With the double strand of jeweled shoulder straps, it is suggested that no choker or necklace be worn. Bracelets, however, are in excellent order.

A close haircut or arrangement creates an effective silhouette with this type of gown. Make-up, too, should be quite modern, which means that brilliant lipstick, appropriate eye shadow and just a suggestion of rouge are in order. Deft use of this shadow, by the way, works miracles in appearance. It comes in a wide variety of color, too—light and dark green, gray-blue, soft purple and of course blue and brown.

Approximation of Materials and Cost

1 1/2 yards Metal Brocade for bodice,	
at \$2.50.....	\$ 3.75
2 yards Jeweled Banding for bodice,	
at \$1.00.....	2.00
6 yards White Marabou for bodice,	
at \$.30.....	1.80
40 yards Silk Net for skirt, at \$1.00	40.00
	<hr/>
	\$47.55

This department is maintained for the benefit of our readers. Miss Karle will be glad to advise or suggest concerning any costume problem. She will also be glad to refer readers to sources for costume ideas and designs, although individual sketches cannot be sent. If there is something you want to know about wigs, footwear, stage make-up or costumes in general, write to Miss Karle, enclosing a stamped, self-addressed envelope. Reply will be prompt. Address Beatrice Karle, Costume Service Editor, THE DANCE MAGAZINE, 1926 Broadway, New York City.



The graceful flowing lines of this evening gown allow full scope for its use, if desired, as a dancer's costume

# DANCE EVENTS REVIEWED

Continuing a Season of High Artistic Merit

Dhimah. Assisted by Blanche Evan, Etille Saiken, Francis Graham, Geraldine Chanin, piano. Civic Repertory Theatre, N.Y.

PROGRAM

- Sarabande (Dhimah) ..... Handel
- Theme and Variation (Blanche, Etille, Francis) ..... Handel
- Madonna (Dhimah) ..... Bach
- Promenade (Dhimah) ..... Original Hindu Melody
- Gopi's Complaint, A Memory of Roshanara (Dhimah) ..... Original Hindu Melody
- Danse Poem (From the Koran) (Blanche, Etille, Francis, Ensemble and Dhimah) ..... Bela Bartok
- Group, Sostenuto, Andante, Abend am Lande, Volkslied (Blanche Etille, Francis) ..... Bela Bartok
- Grotesquerie (Dhimah) ..... Geraldine Chanin

(At right) Michio Ito appeared one Sunday night, with his company of supporting dancers, in some of his own popular creations

Ronny Johansson collaborated with Charles Weidman in providing an evening's entertainment, review of which will appear next month



Tea a la Mode (Grace Cornell) ..... Poulenc  
Tobacco (Frank Parker) ..... Frank Kitson  
Gypsy Dance (Grace Cornell) ..... Choir and Balalaika

AT the recent recital in the Civic Repertory Theatre Mlle. Dhimah, that fascinating-looking dancer from the Orient, was the leading spirit of her group transcribing "dance poems" into a language that both dreamers and prosaic spectators had no difficulty in understanding. To be sure, the program itself was little more than a repetition of last year's, but like many other things—say wine, women and song for well-known examples—it had improved with age—mellow, smooth and by far more effective.

Dhimah is purely a devotee of the drama dance; she is sincere, intense and serious, with very little humor for relief. She seems bent to pour forth life's tragic poetry.

Her program was divided into three parts. Of the first part *The Madonna* stood out as the most unique rendition. With a flowing violet robe, long sleeves, golden girdle, and a white muslin headdress, we saw Dhimah at the rise of the curtain neither kneeling nor standing in the more stereotyped saints' poses, but seated. Her motions were accentuated by sudden arrests of movement at the end of each beat which effected an individual manner of separating pictures.

*Gopi's Complaint* was in memory of Roshanara, touchingly and sensitively done. Like Roshanara's own interpretation, there was slow meditative expression typifying the conception of Hindu philosophy.

The second part of the program embraced the strange marriage ceremonies of an Arab maiden and a group of wailing virgins. A flute and a drum furnished the musical accompaniment. Groups of three dancers reposed upon three small platforms. At the beginning of the dance six virgins in grey veils downstage, and six upstage, moving in opposite directions with Dhimah as the marrying virgin in the center, brought out very clearly all the Eastern drama of the situation and the undercurrent of fear experienced by these virgins who know not beforehand whom they are to marry. Not being familiar with Moslem customs, I take it for granted that ethnographically it would have brought tears into the eyes of any devoted believer of the Koran. Blanche, Etille, Francis and ensemble assisted Dhimah in this religious ceremony.



G. Maillard Kessler

The third part of the program was amazing for the contrast which it presented, for after only a twelve-minute intermission, Dhimah turned from the strictly interpretive to the ultra-modern. Bartok and Autheil are considered the antitheses of ultra-modern music and here we see just such a surprising departure from the interpretive style. Dhimah wore a long-sleeved tight dress that stopped six inches above the knee, and the plastic cross-lighting emphasized the whiteness of her limbs.

Her three girls, Blanche, Etille and Francis did excellent work in (a) *Sostenuto, Andante Abend am Lande* and (b) *Volkslied*, with music by Béla Bartok.

Geraldine Chanin contributed a goodly share with inspiring accompaniment.

NICKOLAS MURAY.

Grace Cornell. Presented by Julia Chandler. With Frank Parker in his *Chanson Mimes*. Nicholas Kopeikine, piano. Strong quartet. Costumes conceived by Miss Cornell and Mr. Parker, executed by Grainer, Mario Fortuny, Galdeaga, Paquin. Booth Theatre, N. Y.

PROGRAM

- Romance and Rondo (Grace Cornell) ..... Mozart
- Diane (Louis XV) To Pastorale (Grace Cornell) ..... Scarlatti
- Le Roi fait battre tambour (Frank Parker) ..... Deodat de Serverac
- The Seasons (four parts) (Grace Cornell) ..... Debussy
- L'Armée du Duc de Savoie (Frank Parker) ..... Maurice Duhamel and Francisque Darcieux
- The Sea (Two parts) (Grace Cornell) ..... Casella, Scriabin
- St. Stephen and the Cock (Frank Parker) ..... Palestrina
- Dancer after the Medieval Paintings (Grace Cornell) ..... Gabriel Pierné
- Les Baleines (Frank Parker) ..... Gabriel Pierné
- La Ronde Autour du Monde (Frank Parker) ..... Waldteufel
- Technique (After Degas) (Grace Cornell) ..... Waldteufel
- Scarborough Fair (Frank Parker) ..... Clive Carey

IT was my privilege and pleasure to be present at the fourth and last of the Grace Cornell concerts. This pretty young artist who, though an American, has spent most of her time in Europe, identifies herself with no particular school of dancing, but declares hers to be the product of the best of each. The greater part of her training, I presume, has been acquired abroad. The program, which by the way, was a most unusual example of the printing art, stated that all the numbers were Miss Cornell's original conceptions. I liked in particular the ease and perfection with which she did *The Four Seasons*, and her inspiring interpretation of the number called *After the Medieval Paintings*. *The Degas Sketches* with the backstage picture, the dressing room scenes, the changes before the audience for each number, and the spirited conversation with the imaginary stage hands and attendants were clever and refreshing. The first part of this dance was a satire on the 1830 polka, waltz and galop to the tunes of Stravinsky. Miss Cornell finished her program with the *Gypsy Dance* which she had to repeat and was cheered loudly showing unusual enthusiasm for an American audience.

On the same program appeared Frank Parker, whom advance notices crowned with the well-deserved title, "the male Yvette Guilbert." His *Chansons Mimes*, was cleverly costumed and amusingly presented with winning self-assurance. The pianist, Nicholas Kopeikine, deserves special mention as a splendid accompanist. And in addition to the entertainment itself, one could not possibly help noticing and appreciating the charm and the grace of the whole presentation—it was a well-planned program with a definite distinction about it.

NICKOLAS MURAY.

(Continued on page 63)

# ACROBATIC DANCING WHEN ISN'T IT?

*Theo Creo Finds That This Type of Work Is Not a Matter of Stunts—But of Technique*

By THEODORE ORCHARDS

**T**HEO CREO faced me, almost belligerently, across the polished floor of his studio in New York City. "Young man," he said, "if you write an article about me or my work, start it and end it with this one idea . . . that acrobatic dancing is a matter of technique and not a matter of stunts.

"Don't think I am speaking rashly. I was one of the first men in New York City to open a school for acrobatic dancing. For ten years or so I have been sweating blood to show my pupils what I mean when I say technique. They come to me, sent here from other schools. Others, who have jobs, come to freshen up, or to fill in the blanks in their dance education. I have every type of dancer, from the rawest beginner to the finished prima donna who realizes that she dare not stand still in her dance development.

"To all of them I sing the same song: technique. So many, many dancers think that acrobatic dancing is learned by getting the exercises and the stunts down fine. They go to teachers who have never been dancers at all, but who are simply gymnasium experts. And a dancer cannot, dare not, train in a gymnasium. The problems are different.

"Ballet training," Creo continued, "is absolutely necessary for the teaching of acrobatic dancing. They cannot be separated. Only from a thorough foundation in ballet can the dancer ever hope to do acrobatic steps with any degree of grace or charm. Ballet is a developed art. It is beautiful, and its laws have been worked out through the years by the world's greatest dancers. Ballet is the method . . . the doorway through which we can pass toward acrobatic dances."

"What," I queried, "is the most common mistake that acrobatic dancers are making today?"

Theodor Creo paused a minute. "I should say that they leave out the fundamental of all dancing, which is grace. Charm must exist in the dance, otherwise there is no excuse for it. So much of the acrobatic dancing seen today is awkward and amateurish. The dancer has learned acrobatics as stunts, rather than as a style of the dance.

"Acrobatic dancing has come to stay. Both in vaudeville and in the Broadway shows, it is making headway every year. Featured dancers must know some acrobatic work, for it is spectacular. The audiences demand it. It is all part of the modern age, with its flair for effect. Everything must be

clean-cut, definite, thrilling. The acrobatic dance used to be a practice field for the dancer, where she played physical games and did stunts and developed her strength. That time has passed. The acrobatic dance is the display dance, the dance that makes a definite effect on the audience. It is sensational!

"After all, is it not reasonable that to the layman, the person who knows nothing of dancing, acrobatics should seem more interesting? He knows nothing or little of what the ballet or classic dancer is trying to do.



White

*Marie Saxon, the charming blond ingenue whose last appearance was in Ups-a-Daisy, studied acrobatics with Theo Creo*



*(At left) Theodor Creo, teacher of acrobatic dancing and subject of this article*



Arthur Murray

*(Below left) Miss Maybrey is another of the professional pupils of Creo. She is now dancing in vaudeville*

not start directly. It is odd how one thing leads to another, and a man finds his true vocation by accident.

"I returned from a tour of South America to find everything upset on account of the war. For a time I produced acrobatic acts in England. I had difficulty, not in finding talent, but in finding talent which conformed to the ideals of acrobatic dancing which I had. Finally I had to work out a series of stretching and developing exercises for my people. It was the same system which I still use, with some changes which have since occurred to me. This led to my beginning the teaching of this type of work."

"What is the greatest change you have noticed in the ten years of your work," I asked. "How different are the pupils now from those of a dancing generation ago?"

Creo smiled. "That is an easy question. The girls of today have more to unlearn. Three-fourths of them have been so badly taught that they must be aided to forget everything they know before they can go ahead. It would be far, far better to study not at all than to study with the wrong teachers.

"Then too, the girls of today want quicker results. They read the gaudy  
(Continued on page 56)

And he has seen a great deal of fairly mediocre specialty stuff. But the acrobatic dance makes him sit up in his seat. He can appreciate its difficulty.

"The only thing to do is so to combine grace and beauty and classic art with the acrobatic dance that the audience will receive the true artistic impression. There must be emphasis on the classic style."

Mr. Creo brought out some odd and old-fashioned color posters of European ballet. "Here is where I got my start," he told me. "I was doing ballet acrobatics all over the Continent when I first began to work on the principles of teaching acrobatics. But I did



News from the Teachers Telling of a Successful Winter Season—Pupils Aiming for Professional Work

Agnes Boone as the Infanta in her own production of Oscar Wilde's Birthday of the Infanta



New York

PROBABLY the only teachers in this country instructing matrons and debutantes in the formalities of court presentations are Mr. and Mrs. Alec Mackenzie who have recently made connections with Carlos Cruz, the well-known teacher of the tango. The Mackenzies were outstanding exponents of ballroom dancing in Great Britain and teachers of the winners of many national contests. The trio have opened a studio in the Rodin Building.

At a private luncheon of the Professional Women's Club at the Astor Hotel recently Agnes Boone appeared with a group of her advanced pupils in an elaborate program of dances that were unusually well received.

After completing a tour of the United States with his dance group, Eugene von Grona, the German dancer, is planning to take his girls to London for a series of performances there.

Aron Tomaroff has been dividing his time between teaching and making appearances at the Roxy Theatre.

Elizabeth H. Kling, a graduate and medalist of the Chalif School, is herself teaching in Port Richmond, Staten Island, now.

Louis Chalif staged a recital in his beauti-



Butler

The Darling Twins, Harriet and Sylvia, have been trained in musical comedy work by Lenora. They are now appearing on the Publix Circuit

ful building recently that introduced much new talent. Mr. Chalif informs us that he has been working on a book to be titled *Ballet Masters—Past and Present*, in which he discusses in detail the technique and mannerisms of the men who helped elaborate the ballet system to its present-day standard of excellence. The book will be published by himself and copies available about the time this

issue of THE DANCE MAGAZINE is out.

Ned Wayburn has his usual large quota of pupils in professional work this season. Of one of them, J. Brooks Atkinson, critic of the conservative *New York Times*, made the following mention:

"The producers have corralled a multitude of chorus girls and set them to bouncing and tossing unrelentingly. One of these, Kathleen Edwardes by name, was so much alive last evening that one was fearful lest she explode from excess of high spirits in full view of the audience."

The play was *Treasure Girl*, starring Gertrude Lawrence, another of the stars who have come under Maestro Wayburn's wing.

And Elsewhere

JUNE SPENCER, who was for a number of years teacher of the ballet in Saginaw, Michigan, removed her activities to Beverly Hills, California.

Having taught for the past five years in Honolulu, Hawaii, Madame Dorothea D'Anton is now desirous of traveling and is seeking a teacher to continue her work there. If anyone is interested she may write to Madame D'Anton direct. This department has never had the pleasure of meeting the lady but

STUDENT and STUDIO

Evelyn Fields, a pupil of Doris Humphrey, in the Air for the G String number recently given in recital



Soichi Sunami

swimming every day in beautiful summer sunshine sounds just too grand to us as our old eyes gaze out of the window and watch the snow falling on Broadway's gray side walks only to turn into mud the next moment. Oh, to be swimming by the Waikiki beach! . . . We wonder whether Madame is coming to New York.

After spending eight years in Philadelphia and New York in the study of the dance, Irene Frank returned to her native state, Oklahoma, and has since spent five years teaching in Tulsa. During this time her school has grown so large that she has been able to erect a beautiful art studio building now near completion which will be devoted exclusively to the arts. Miss Frank designed the building herself. It is a modern adaptation of the Italian Renaissance period. A feature is the dance floor which can be transformed into an auditorium with seats for six hundred persons.

Mr. and Mrs. William Truehart, who were known in vaudeville and musical comedy years ago as the team of Truehart and La Valle, have for the past four years been conducting classes in their large studios in Houston, Texas. From this base they are supplying entertainment for vaudeville and presentation throughout Texas and over an

ever-widening area outside the state. Their most recent production was an eight-girl unit that performed creditably in the Dallas and Houston theatres. The Trueharts are planning for a New York production soon.

The Burkheimer School of Charlotte, North Carolina, which boasts an enrollment of over two hundred pupils, is thick in the preparation of their mid-winter revue to be called *The Junior Follies*.

In Denver Lillian Cushing reports that she has quite a large number of advanced pupils doing professional work this season. There is Maxine Lower with Doris Niles' Ballet, Henriette Clarke with Roxy, one in the Chicago Opera Ballet, several in vaudeville and many in musical comedy, while others are preparing for professional work next year. Maestro Luigi Albertieri, who is Miss Cushing's teacher, compliments her work by saying, "To Lillian Cushing, my talented pupil and very good friend as well as strictly conscientious teacher of our most sublime art."

Even in the mining district of the Coeur d'Alenes the dance has found soil in which to grow. A year ago, although only seventeen and in spite of the advice of others, Erline M. Hill opened her studio in Wallace, Idaho. Now she has studios in Kellogg and Mullan as well. Almost from the beginning she made rapid progress until now she supplies most of the entertainment for the entire surrounding country.

A pupil of the Hart School of Dallas, and a teacher there for three years, Daphne, who has also studied from such celebrated teachers as Albertina Rasch, Chalif, Denishawn, Ernest Belcher, Ned Wayburn and Creo, opened her own studio in Dallas last year. She is now occupying the second and third floors of the Circle Theatre Building. A feature of the school is a Booking Depart-

ment from which she books her best dancers for club and local theatricals.

### Elements of Good Dancing

**S**AM BERNARD who conducts one of the largest schools of social dancing in the Southwest, gives some excellent pointers on the elements of good dancing. We have the pleasure to quote:

"In reference to position, good taste demands that a gentleman stand at a reasonable distance from his partner and that he show her consideration by really leading the steps. Ungraceful positions which bring criticism to modern social dancing are caused by bad posture, ignorance or thoughtlessness. Dancing, like every other art and science, has a definite technique—the right way.

"All exaggerated movements, especially of the upper body, are bad form. You should dance from the hips down, the gentleman and lady should look directly over each others' right shoulder. The position will cause the man to dance very slightly to the side on which the hands are held out, instead of directly in front of his partner.

"The lady should dance backward from the hips and not from the knees, dropping her heel at the end of the step to get her balance. She should keep the ankles close together. All steps must be of uniform length. The feet should not slide along the floor but should be picked up about a quarter of an inch for each step. The ball of the feet should be placed on the floor first and not the heel, both in forward and backward steps."

### New York Society

**T**HE New York Society Teachers of Dancing held their annual guest meeting Sunday morning, December Ninth

at the Waldorf-Astoria Hotel.

The program presented was unusually interesting. In addition to the demonstrations presented by members, W. C. Jacobus of Utica, N. Y., guest teacher, presented two numbers, the "Vaniteaser Blues," and "Rainbow Fox Trot."

Oscar Duryea, President, welcomed the guests in the name of the society and extended an invitation to those teachers present, non-members, to join the Society.

This organization meets at the Waldorf the second Sunday of every month from September to May inclusive and features on its program the report from the committee on "What New York is Dancing" which is an authentic resume of "what" and "how" the metropolis dances.

### Dancing Instruction Over the Radio

**D**EP GOLDEN, who has one of the largest schools in Cincinnati, is broadcasting instruction in social dancing every Thursday over Station WLW. He is the first to do this in Cincinnati and is therefore attracting wide attention. Tune in and get an earful.

**D**OWN where Americans are gringos and tamales are hot, where flowers are cactus and speak-easies are not, in other words, in Mexico City there is a dusky maid by the name of Beatrice Blanco who teaches dancing to little girls from the age of three up. Mexican dancing is not the only type they do. Grecian and other types are just as popular as their own native dancing.

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.

Jeannette Ballon, a pupil of Nan Heinrich of Rochester, in a bird dance



Paralta

Eduardo Cansino of the famous Cansino family of Spanish dancers is now teaching in Hollywood. He is shown above as a Banderillero in a dance of the bull-fight

Little Celia Capelli has perfected her ballet technique and found inspiration for her work in the Vestoff-Serova studios



National

# PHILADELPHIA DANCES to LIFE

(Continued from page 26)

big!" He beamed at the interviewer, radiating conviction.

So there he is in Philadelphia, stirring the big cauldron into which he has put so much—his prodigious strength, his unconventional ideas, his fame as a performer, his sensitive, enthusiastic teaching. He hopes to brew in his melting pot an American ballet. There is really nothing to smile at in this ambition—not if you know Mordkin. His boundless energy, his eagerness to experiment and invent, his dynamic personality, these are the qualities we like to identify with our national temperament. After all, the Italian ballet went to Russia and out of it grew the famous Russian ballet—modified, of course, adapted, Russianized, but in its final form unquestionably national. It may be a Russian who will give us the impetus we need towards the expression of our national rhythms in ballet form.

Alexandre Gavrilov is ballet-master of the Philadelphia Civic Opera. Originally one of the Diaghileff troupe, he stepped into Nijinsky's place when the ballet was brought to America. This company's impresario is Mrs. Henry Tracy and the conductor Alexander Smallens. M. Gavrilov is particularly happy in his work with this company because M. Smallens was for many years Pavlova's conductor. The première danseuse of the company is Vera Streliska.

In addition to the regular opera ballets which he will produce during the season—*Tannhauser*, *Carmen*, *Ariadne in Naxos* and others—Gavrilov looks forward with particular eagerness to the presentation of "Prince Igor," his favorite ballet and to at least a two weeks' run for his *Ballet Moderne*, produced in New York last season, at the Academy of Music in Philadelphia.

He believes that he has worked out a practical plan for the presentation of ballets by means of sound pictures and says of it:

"It is not of course the ideal way to present a ballet, but it reaches so many people and may therefore serve as a means of acquainting them with the infinite possibilities for beauty that lie in the combination of music and movement and drama."

"And what do you consider most important in selecting girls for your ballets?"

"Oh, unquestionably a knowledge of music," Gavrilov smiled a little as if he thought it a strange question—it seemed so obvious to him. "Luckily here in Philadelphia many children and almost all young people have a musical background. There are so many opera companies, such good orchestral music, and tickets are not expensive—they can see the best operas for a dollar. The girls with whom I work nearly all have a good musical background. They must have besides a good education; the wider a girl's culture, the better her dancing. Technique is not enough—not nearly enough. A man hammers on the piano keyboard with his fists. Is that playing? A girl executes various movements of ballet—is that dancing? She must know music, phrasing, rhythm, harmony. The girl who knows only how to dance, she is not a dancer."

The Philadelphia Grand Opera Company has the same box-holders as the Metropolitan Opera in New York. Its impresario is Mrs. Joseph Leidy. This company has exciting plans. Next year they hope to build a new opera house in

conjunction with the Philadelphia Orchestra. The official ballet mistress is Caroline Littlefield, but her daughter, Catherine Littlefield, première danseuse of the opera, takes active part in arranging and costuming the ballets and drilling the girls. The ballet includes ninety girls and sixteen boys. The personnel of the opera company is young; they have the ideas of youth; they are eager to experiment and they work in perfect accord. The leaders of the ballet are in constant touch with the members of the orchestra and they discuss in detail the music of each new opera to be produced. Again and again some one of the men will come to Miss Littlefield with a score by some unheard-of composer and insist that she and her ballet produce it! This close cooperation between musicians and dancers keeps everybody interested and puts the dancers on their mettle that they may not outrage the musical sensibilities of their collaborators.

Caroline and Catherine Littlefield have had charge of the Philadelphia Grand Opera ballet for two years; before that they were associated with the Civic Opera. In addition to the regular opera ballets, *Carmen*, *Aida*, *Samson and Delilah* and others, they were working on a special ballet, *Salome*, for early Fall production. They were to present it again by request later in the season. Last year the Littlefields introduced a novelty. The Siamese twins of the opera, *Cavalleria* and *Pagliacci*, were cut apart ruthlessly and combined in new ways. With the former, they offered a ballet, *Die Puppen Fee*, and with the latter, Tchaikowsky's *L'Hiver*. This year the tabloid opera *L'Oracolo* will be followed by the ballet *Salome*, and *Cavalleria* will have for companion an entirely new ballet, *Versailles*. This novelty will be presented on February fourteenth and ought to be an excellent Valentine offering. Henry Elkan has arranged the score from music by Meyerbeer and Auer. It will be classical in feeling, but will have the variety and color offered by the many court dances of the time—pavannes, gavottes, minuets, passepieds; and the opportunities for exquisite costuming are boundless.

Girls selected for ballet performance must have flowing body lines, the sense of fluid movement. This and a knowledge of musical structure are the two important qualities for the ballet dancer in the eyes of Miss Littlefield.

"We do not dance 1, 2, 3, 4, any more," she said. "Music of today deals with broken rhythms, new musical forms and our girls must be as familiar with them as they are with the more conventional arrangements. In *Salome*, for instance, we used music by Debussy, Dukas, Glazounoff and Bartok and found in their work many tempi—not only 3-4, 4-5 but 5-4 and 7-4. There is no mystery in such things for the musician, but the old-fashioned dancer would have been compelled to ignore them."

Although there was some slight diversity in the attitudes of these three directors of opera ballets, all were agreed in essentials. The dancer must have a good cultural background; she must know music; she must have grace and temperament. Technique is important of course, vitally important; but without these other assets the dancer has small chance of success. A girl may climb to the very pinnacle of muscular perfection and still the title of "artist" will not even be in sight. In spite of her virtuosity she can qualify only as a neophyte.

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scenery around. Just any old thing.

Y. H. I.: This guy is so bad. He could have told me he was the leading comedian right off the bat. How long did that last?

G. S.: This bird won't let me finish anything. As I was saying, I played bits whenever anybody got sick or anything like that. And gradually I got better and better parts and after a while I was doing most of the comedy and dancing.

Y. H. I.: I could have written that from hearing the other five. Another sprouting genius. How long were you with this tab show?

G. S.: None of these writers have any brains. I'm trying to tell him and he interrupts me. (Continues his own way) Well, as I was saying, I did bigger and bigger bits, and after a while I was the leading man, see? We played all over the country, from New York to the coast, North and South.

Y. H. I.: Well, I've got to get this sometime, so I might as well ask this again. How long were you with this tab show?

G. S.: That's the third time the sap sprung that one. So we played all over the country, through the North and the South, and all the way to the coast, anywhere we could get bookings. And then I came back to New York.

Y. H. I.: Now comes the old line. He lived in a boarding house on Forty-sixth Street and spent six months breaking in an act, was robbed by agents, and was finally discovered by S & M while playing Sablosky time. And he owes everything to S & M's ability to recognize genius. Did you have a hard time then? I have to ask that one. He'll never forgive me if I don't give him a chance to pull the struggling genius gag.

G. S.: This guy is so full of phony yarns he wouldn't remember a true one if I told it. If I could think up a good one quick, I'd spill it on him. Barnum was right. Well, it wasn't so bad then. I was learning all the time. Took dancing lessons whenever I could. And then I went into Elsie Janis' act. You remember Elsie Janis and Her Gang.

Y. H. I.: Never caught the act. Oh, yes, that was a great act. I caught it at the Palace. Now that you tell me about it, I remember you in it. Wonder what he did in the act?

G. S.: (Looking at Y. H. I. closely) Yeah, that was a good act. I played with Elsie Janis and Her Gang. I was the only professional actor in it, outside of Elsie Janis. All the rest were amateurs, ex-soldiers you know. I had a specialty.

## How to Get More Out of Life

IS happiness the great purpose of life, or achievement, or love, or service to others, or self-development? No matter what you may think it is, the problem of realizing that purpose—finding happiness—making something of yourself—getting more out of life, is one upon which you will find unlimited help in PHYSICAL CULTURE magazine.

February PHYSICAL CULTURE, on sale February 1st, is full of features: "How I Keep Myself and Husband Fit," by Mrs. James J. Corbett; "Dancing Exercises for Beautiful Health"; "Alimony—Graft or Necessity"; "Is a Woman's Love-Life Over At Forty?"; other articles on correct eating, beauty, charm and many other subjects. Begin with the February number. A Macfadden Publication, 25 cents a copy.

## A STRANGE INTERLUDE with GUS SHY

(Continued from page 21)

Y. H. I.: I'll take his word for it. You were in vaudeville quite a while, weren't you? Was *Good News* your first legitimate show?

G. S.: No. I was with Elsie Janis in 1922. And when I left the act I went into a show, *Lady Butterfly*. Remember that one?

Y. H. I.: Was that on the road?

G. S.: No, I took over Johnny Dooley's part in New York. Then I went into *Lollipop*. That was the first time I created my own part. And since then I've been in one show after another.

Y. H. I.: Queer, I had the impression *Good News* was your first show in New York.

G. S.: It was the first one in which I got much notice in the press.

Y. H. I.: The critics gave you a great hand for your work in *Good News*.

G. S.: Yes, they were very nice to me; and they've given me good notices for *The New Moon*. Now you take the comedy in *The New Moon*...

Y. H. I.: (Fearing the interview will get out of hand) Let's see now. You were in *Lollipop*. That was several years ago. What shows were you in after that? I could get this better by reading the theatre program, but he'll feel good if I ask it.

G. S.: Let's see. I was in *Lollipop*, then *Lady Butterfly*. Twisted again. He could have got this from the press agent without bothering me. I could tell him something good about dancing. Let's see now. I was in *Lady Butterfly*. I took over Johnny Dooley's part. Then *Lollipop*. Then I played in *Some Day*. That was Mrs. Harris' show. After that I was in *The Matinee Girl* and then I played in the Philadelphia and Boston company of *Captain Jinks*. The next season I went on the road with *Sweet Lady*.

Y. H. I.: Let's see now. You played in tab five years, then you were with Elsie Janis and Her Gang...

G. S.: Again. Do these birds repeat

everything a dozen times? No, no, I was in tab only two or three years. That's where I got my first experience. And then all those shows I just told you, and then *Good News*. That wasn't my first show, but that was where I got my first very good notices.

Y. H. I.: I better stop this before he starts reading me his notices. Yes, you certainly got a great hand for your work in *Good News*. And the critics all gave you raves for your work in *The New Moon*. You started to say something about your work in *The New Moon*. He won't say anything new, but I might as well let him have a break to spill this. They all say the same things.

G. S.: Yeah, that's it. *The New Moon*. It's a costume show, see? And the comedy is different. In *Good News* the comedy was broad and it was much easier to put over. What you do is easily recognized by the audience. Now, you take a costume show. The comedy is different, and the dancing has to be too, a little. It goes back a long time and you have to make it seem like those days. This is good, but he won't remember it. They never do. You can't punch your lines like in *Good News*.

Y. H. I.: You mean you have to be more subtle. You always have to say it for them.

G. S.: I start to tell him and he tells me. He'll write it his own way anyway. (Drily) That's it. You've got to be more subtle. You have to put it over easy like (with a wave of the hands). It's different.

Y. H. I.: You started to say something about dancing.

G. S.: If he'd let me alone I'd have told him long ago. He'll be asking me to write the article for him next. Dancing? Oh, yes. This is for THE DANCE MAGAZINE, isn't it? Now I could tell you something about dancing that I never read anywhere before. This is something all the dancers ought to know.

Y. H. I.: They all think nobody ever said

## STAGE DOOR

(Continued from page 27)

knows a fellow so dumb "he could be a beautiful girl!"

### Attention, Dancing Schools

DO you know that Burton Rascoe, the famous literateur, has an ambition? Well, he has. He would like to perfect a dance routine. The schools should place him on their lists for monthly circulars. He is at Larchmont, N. Y.

### Obit

RAINBOW should have been one of the better musical shows in town because its dancing was so fine. Harland Dixon was in it, doing a specialty with his feet and at the same time playing a harmonica. Louise Brown did the best work of her career. She is another of this bureau's favorites. Much improved since her last visit, Miss Brown triumphed easily. Her toework is immense and she sang better than ever. The chorus was another outstanding feature.

### Find

MADELINE GIBSON is the name of a newcomer from England who won the critics when she opened with *This Year of Grace* at the Selwyn. In it she dances with abandon and charm and her unimposing manner is ingratiating. The critics have singled her out often for comment in their columns.

### Odd Bits

WHAT has become of Marilyn Miller anyway? Rooding with Rosalie. Polly Walker, featured in lights with Billie, was reported due for a sound flicker. Among the best things in town: the finale of *Scandals*, in which the chorus apes the principals; the finale of the first act in *This Year of Grace*, in which Mr. Coward has arranged a delightful waltz number in old-fashioned attire. It is done by the entire cast, and features Moss and Fontana in a specialty which excited the first audience until it cheered.

it before. You mean about the technique?

G. S.: There he goes again. Every time I start to say something good he asks a question. Not exactly. What I mean is, the trouble with most of these dancers is they go to one teacher and they get a routine. Then they go to another and they get another routine. They get two or three routines and they practice them a little and then they go out and try to get a booking for the act. See? Just because they practiced the routines and they do them pretty well. Now that's not the way to become a good dancer. A good dancer has to practice and practice (waving his hands and tapping his feet for illustration) till they can do it perfect.

Y. H. I.: I better stop this. It might go on for an hour. You mean practice makes perfect.

G. S.: You can't tell these guys anything. Something like that, but that's only part of it. They got to practise and practise till they become so perfect they could do it in a trance. It's got to become a part of them. It might take six months or a year's practise, see? But when they've got that down that way, when it's a part of them, they're good dancers, might become great dancers. But it's got to become a part of them, not just a routine.

Y. H. I.: I see. Well, that's very important for dancers to know. I'll be sure to point it out strongly.

G. S.: If you remember it. (Rising) It's like this. I get a routine. Something like this. (Does a few steps to illustrate.) Now if it's just a routine, I can do it and it looks pretty good. But I've been practising that step for months, see? And it's second nature to me. It's me. I'm not just doing a dance. That dance is me.

Y. H. I.: I see. How do you spend your leisure time? Here comes more horse radish.

G. S.: You can't get away from it. They all want boloney. Leisure? Well, I like to play golf and so on. What's the use? They all say this. I like golf, see, but I don't play it, don't get a chance. I'm too busy. I stage acts for the Keith office and I spend a lot of time practising.

Y. H. I.: Well now, let's see. (Looks through his notes.)

G. S.: There's my call. I gotta hurry. That's the only way I'll ever get rid of him.

Y. H. I.: Well, I'm much obliged to you, Mr. Shy.

G. S.: That's all right. Write anything, kid, it's all right with me. He will anyway; what's the difference?

Y. H. I.: Haha! I have already. This is just a stall. I'll remember what you said, Mr. Shy. (Y. H. I. exits).

## Wings of Vengeance

WHEN Bruce Farrell, ace of the border patrol, kissed Judith Murdock good-bye and took to the air with instructions to bring back Moose McQuane dead or alive, he looked upon it simply as another assignment.

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# Beauty

By MARJORY MAISON

THE grill room of the Panorama looked like the depths of a turquoise sea. Against a background of iridescent green-blue waters shot with silver fishes and swaying seaweed, lemon-colored lights shed a warm radiance. And soft yellow rays are unbelievably flattering, like mellow candle light. At one end of the dancing floor stood Vincent Lopez and his disciples, immaculate and suave, while from the orchestral pieces flowed such sounds as only Vincent Lopez can induce.

It would have been difficult to gather more feminine loveliness, more masculine pulchritude and more beautiful gowns than floated about us. Airy blondes, smart brunettes; trim coiffures, gay curls; prim taffetas, soft transparent velvets, rich metal brocades; the tiny disc of gold on the high forehead of the girl with Oriental features; the mustached chap with a profile like that of Alfonso of Spain.

"This crowd appears to be highly civilized. Even its spontaneous gaiety seems controlled and poised. But what a tiny thing could awake this gathering to mob hysteria. Sudden fear, for example," sagely spoke the tall chap, husband of a famous short-story writer. But we paid scant attention to his observation. For Charmaine has just arrived at our table. She is a truly lovely person, with great velvety brown eyes, heavy-lashed and drooping just enough to suggest that her thoughts are always remote and that life to her is a picture not discernible to most of us mortals. Her skin is like a calla lily, her lips very red and her hair a cloud of black curls.

After several dances had pleasantly passed, in a modernistic dressing room, with hexagonal mirrors framed in black and gold, we sought second-aid from our jeweled evening bags. Charmaine touched her nose with a tiny puff. The rich color of her lips had remained unmarred.

"Your skin is beautiful." I simply had to say that.

"I'm using some rather new things now," she told me, "and they agree perfectly with my skin. They are French formulas. Why not go shopping with me tomorrow afternoon? I have to go to the salon that sells them and maybe you'll find something there of interest to yourself."

High Up on a Hillside muffled through the black and gold doors, so there was really no denying the dance any longer.

All that happy, gay evening, the other members of our party constantly asked me about Charmaine. "Who is she?" "What does she do?" Eyes, both masculine and feminine, followed her interestedly as she moved lightly over the floor first in the arms of this one, next in the arms of that. Popularity and admiration are worthy gifts to lay at the feet of beauty. These gifts should be the heritage of every woman. Beauty is no longer measured in patrician noses, perfectly moulded lips, eyes that are just so big and so brilliant. Beauty now is rather the first pleasing picture of ourselves that we present to a strange world, financed with sufficient personality to maintain that first illusion. Details make beauty in the modern woman. Perfectly groomed skin, soft, smooth, with that cared-for look;

(Continued on page 53)



Rub Cold Cream off not in To Avoid Skin Blemishes

COLD cream can menace beauty unless you rub it off, instead of rubbing it further into the pores.

The oil in face cream gathers dust and dirt, powder and rouge. Very often by the wrong method of removing cream you send half of these poisonous accumulations back under the skin. There they form blackheads, pimples, all sorts of skin irritations.

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Richard Burke

Peggy Cornell, comedienne of Angela, displays trim white hands that appear ornamental as well as useful

He had a lot of faith that he had something good but the Broadway managers weren't so sure. They like to be sure. So Anderson had to find private aid which he did in a few friends who shared his faith. The result was a new type of revue that called forth extravagant praise from the press.

One critic has referred to M. Anderson as "the Thomas A. Edison of the theatre."

This praise was well merited for Anderson in his avowed purpose of trying to make the world more beautiful has devised, over and over, a series of stage pictures of individual creative power, compelling and haunting beauty. He has seen the value of proper lighting and brought to the problem an uncanny sense of values. He has seen the need for symmetry in the handling of individual figures and of groups. He has fought shy of the cubism of Reinhardt on the one hand, and of the realism of Belasco on the other. In this use of *motive* curtains he has struck a new note in these presentations that is in keeping with his idea of a perfect ensemble. He believes in abolishing make-up and holds that nature should be given a chance. To him correlation between the singer, the costumes, the settings, the lighting are all important. And it is in the masterful handling of all this multitude of detail in a way that brings unity into a production that this

## The EDISON of SHOW BUSINESS

(Continued from page 33)

master, who has been called the guiding spirit in the revolt of the theatre, has made a name that spells delight to vast hordes of theatre-goers and a certain amount of satisfaction to managers.

There is youth still in the step and swing of this Englishman who, though an American resident most of his life, speaks with an English accent. It is hard to imagine him tired or lacking in enthusiasm. If he is overtaken by these things, I suspect he goes off by himself till he is rested. Nervous vitality of unusual quality seems always his, controlled by a calmness of exterior that is seldom ruffled. As he said of Mordkin, the power of keeping the whole picture in his mind along with many details is his without flurry or frenzy. And though he can be very earnest at rehearsals the stress is really not so great, after all.

Speaking of comedy and the dance, he said, "The public is made up of all sorts and there must be some comedy. One cannot entirely ignore the practical side in building a program. I am glad to see the comic element creeping more and more into



The Lassiter Brothers' comedy work won them inclusion in the line-up of the new Murray Anderson production

the ballet. It is a healthy sign. So many of the Russian ballets made excellent use of this element."

Besides the Greenwich Village Follies which have gone through six "editions" this versatile producer has had success with his "League of Notions" in England where it ran three years and *What's in a Name?* in New York. In the field of private entertainments he has had signal success in style shows and other trade auxiliary activities. Especially notable are the functions which he stages twice each year for Mr. Pierre S. du Pont at his country estate in Baltimore in an immense amphitheatre.

In addition to his producing activities Mr. Anderson is one of the founders of the Anderson-Milton School of the Theatre and Dance in New York. At present he has just finished supervising Lew Field's *Hello Daddy!*, and just about this issue of the magazine appears on the stands his own musical comedy, "Murray Anderson's Almanac." In it Mr. Anderson offers a group of young talent, all of the faces being new to the legitimate musical stage. In this group are included: the Lassiter Brothers, eccentric dancers; Erner and Fisher, comedy acrobatic dancers; the Time Trio, comedy; Mann and Carpenter, exhibition ballroom dancers; Miss Henrietta, Ann Pennington's double.

is almost completed. Ralph Foote, of the Crown Club in Chicago, is at the Palm Island Country Club, Palm Beach.

Benson is jobbing Jimmie Green's group around Chi after the band finished out the Fall at the Garden of Allah, which is, you might guess, a roadside night club outside the Windy City. The band opened every night appropriately with *Allah's Holiday*, played in a style that went particularly well on the ether. Another Chicago specialist, Bobbie Meeker, Brunswick recorder, is at the Drake, as usual, emphasizing sweet music to suit the refined surroundings.

Since singers with bands are so popular nowadays, interest centers on Roy Morrison who sings low-down with Jack Chapman at the Wisconsin Hotel in Milwaukee. If he is as good as they say, I recommend him, since a lot of disappointed baritones get away with

## BLACK and BLUE NOTES

(Continued from page 40)

murder through those little megaphones. With the vo-do-deo stuff, voices don't count, but with *King for a Day* and *My Inspiration Is You* it spoils things for the loving couples jiggling around the floor.

Doc Davis at the La Salle is capitalizing on the Chi vogue for very soft hot music. He arranges all his hot stuff, leaving nothing to ear, which is safer when playing to sophisticated crowds.

### Anti-Canned Music

ADVICES from San Antonio, Texas, indicate that an organized movement is under way to bring orchestras

back to the theatres there. Tired, apparently, of synchronized films. The movement is led by the City Federation of Womens' Clubs. There will probably be echoes of this in other parts of the country. Tell you more next month.

### New York

THE first of Red Nichols' series of hot orchestrations went so well that a second series may soon appear. It is understood that some forty ditties are under consideration. Ben Pollack, of the Park Central Hotel, is doing his first job in the pit of a musical show. Hello,

KEYNOTE.

Orchestra leaders, this is your department. Why not send me a photo of your band and the latest news of your outfit?

man girls, popular a decade ago. The Gertrude Hoffman Girls, though not a precision troupe, performed acrobatic drills and web dances in unison, and can be said to be a forerunner of the American precision dancing troupe.

In the case of the Russell Markert troupes, we have a slight departure from the Tiller method. Markert admits his debt to the pioneer efforts of John Tiller and insists on the same rigid discipline and uniformity. He tries to get former Tiller girls as captains for his troupes, because they are so well accustomed to the discipline necessary in precision dancing. But he does not train his dancers. He takes girls who have already been taught to dance and drills them in his routines. So varied are his routines that his girls must do toe, buck and kicks.

Russell Markert disciplines his girls in uniformity and precision of movement, of course, but he strives particularly for delicacy of motion. He trains his girls in high kicks and tries to achieve easy fluid motion.

In forming his "figures" Markert reverts to the classical idea of interpretation. He is not content to confine himself to

## WILL PRECISION TROUPES ALWAYS BE POPULAR?

(Continued from page 43)

standard drills and routines punctuated by high kicks and acrobatics. It is his ambition to interpret the music of the productions and presentations in which his troupes appear, so that they will be consonant with their surroundings rather than outstanding individual features. This desire to interpret, there is no doubt, was fostered in him by the necessity of changing his routines every week at the Roxy Theatre, where one of his troupes is a feature. At the Roxy the music changes every week and Markert tries to interpret new movements for each new score.

As for the Chester Hale Girls, here again we have a departure from the present Tiller method, though Chester Hale probably comes close to the old John Tiller ballet technique. The Chester Hale Girls are toe dancers and, though most of their movements are those of the ballet, they adhere more closely to the straight line

than do the majority of the precision dancing troupes. However, while too close adherence to the straight line seems the ultimate weakness of the precision dancing troupe, with the Chester Hale Girls it is a virtue.

But the great difference between the Chester Hale Girls and other dancing troupes is that they dance to a slower tempo. One distinguishing feature of the precision dancing troupe is its speed, its rapidity of movement. Now the Chester Hale troupe has speed; its movements have the precision of machine regularity; but at the same time it creates an effect of greater leisure in its routines.

Finally, in discussing the Albertina Rasch Girls, we have a precision dancing troupe which is radically different from any of the others. Mme. Rasch has adapted the classical ballet technique to the requirements and discipline of the pre-

cision dancing troupe. She has evolved a technique of her own which she calls the American Ballet.

Albertina Rasch was trained in the classical ballet and was herself a famous ballerina. With a troupe of girls she successfully toured the Americas and Europe. Upon her return in 1923 from a European tour she was engaged to train a ballet of fifty girls, which became a permanent feature at the Hippodrome; and it was there that she conceived the ballet precision troupe which she has exploited so successfully.

It is, incidentally, a common opinion among the producers of precision dancing troupes that its necessary adherence to the straight line will cause a decline in popular favor because of its ultimate monotony. Russell Markert has gone so far as to say that its popularity will be short-lived because too many troupes are being turned out, all of them using similar routines. On the other hand, Mary Read asserts that the Tiller troupes have been popular for forty-five years, have been imitated extensively in that time, and that precision dancing troupes will be popular as long as the public likes dancing.



(Continued from page 51)

immaculate hair; a suggestion of make-up artistically applied. Beauty is no longer the elusive vision of our mothers' day; beauty plays right into the hands of the girl of today.

When the morning was still young, we gracefully (we hope) wrapped our capes about ourselves and rather noisily slipped away to exchange silver slippers and gay frocks for the lull and peace of comforting blankets.

Early the next afternoon, I met Charmaine. We walked down Fifth Avenue and entered a building at 595. Until we debarked from the elevator, I had not noticed that we were on our way to see Paul-of-Fifth Avenue.

"Why, Paul has given me the most perfect of finger waves," I had to exclaim, "and some of his permanents that I have seen are wonderful."

In his cheerful salon I looked over his newest preparations. There is an excellent cleansing cream, which cleanses both above and below the surface so that you feel as fresh and immaculate as a young infant. A cleanser must have this double action if you wish to retain the perfect health and beauty of your skin. The dreaded black-head or acne find no welcome when skin is perfectly clean.

A particularly effective skin food encourages the softness and clearness of the skin, even in these murky winter days. Mould it gently into the face after it has been thoroughly cleansed.

Lines, you will notice, usually form about the eyes unless we catch ourselves at about twenty and are faithful in the use of a good tissue cream. The skin about the eyes is particularly delicate and extreme care must be taken if its fineness and delicate beauty are to be retained. Paul sells a famous chemist's formula which not only prevents lines from forming but will do wonders toward removing them from the face. One of this cream's rare ingredients is from the glands of goats.

The final member of this worthy cosmetic family is an excellent astringent, which refreshes, removes any trace of cream and closes the pores so that the skin remains beautifully fine in texture. This last step is so necessary if skin beauty is to be preserved.

A non-detectable foundation cream, such as that sold by Paul, not only keeps the fine beauty of your skin, but it makes your powder and rouge appear soft and velvety. Since this cream is greaseless, it cannot take an oily turn an hour or so after your toilette. Indeed, Charmaine tells me that it is this cream with just a dusting of the right shade of powder that adds that alabaster lustre to her skin.

Going back to the Panorama for a minute, I must mention Justine's hands. I had noticed them as they rested lightly on the table that night. They were not the long, serpentine hands that we see in illustrations. While they were slim and beautifully shaped, they were also compact and capable looking. They looked as if they might do beautiful as well as useful things.

This, a prominent artist tells me, is the modern criterion of the beautiful hand. He also tells me that, contrary to popular opinions, great musicians, painters, sculptors and related artists have usually had this type of hand.

Hands are so very important. None of us, no matter what we do, can afford to neglect our most useful members. Whether your hands play a typewriter, piano, pour tea, raise themselves in beautiful theatrical gestures or merely care for the baby, remember that they are constantly attracting the attention of someone. I have heard more than one business employer comment about an applicant's hands. And remarks have been pleasing just as often as otherwise. The modern girl cares for her hands and nails. Common sense, if not a sense of personal fastidiousness, impels her.

In cleansing, use a mild soap and tepid water. It is the frequent use of very hot or cold water that encourages chapping and those embarrassing lobster hues. Be sure to dry them perfectly. You can make an excellent lotion to be smoothed over them after each washing by mixing equal parts of rosewater and glycerin. Give your hands, rather than your tea, the benefit of lemon this time. It is marvelous for removing stains, including ink and nicotine. A cream should always be used at night. The type of night cream that suits your face will usually bless your hands into more beauty, also. The hands are likely to

follow the face in general characteristics. If the face is round and soft, hands often are; if your face is thin and the skin dry, your hands in all probability will need the aid of a nourishing cream. If you will cleanse with care and use a cream or lotion nightly, you will keep your hands in their best condition.

A little cuticle cream or oil should be rubbed lightly about the finger tips at night. This will keep the cuticle in excellent condition and also prevent those stiff slivers of skin that form on the fingers now and then.

If you do your own manicuring, always file both sides of the nail upward, toward the center. And do invest in a good file. A poor one will ruin the nails and be a constant source of annoyance. One of the excellent nail bleach creams or pure peroxide applied under the nail on a bit of cotton over the end of an orange stick makes them immaculate. Allow the cuticle cream or oil to remain on a few minutes, then push back any infringing skin with the orange stick, well covered with cotton. Be careful not to break or bruise the cuticle. Now wash the finger tips carefully in tepid suds, rinse and dry. If you use a liquid polish—and most of us do—apply the remover on cotton. Again wash the tips in suds and dry carefully. Now apply the polish—one coat, from the half-moon to the white part of the nail; two coats, if you wish a deeper color. Let me suggest, however, that the mild rose tone is much more like nature and generally in better taste than the decided rose tints. Brunettes, however, can usually use a deeper tone than blondes. If you wish a particularly high lustre, buff the nails lightly before applying the polish.

Here is a secret. A little foundation or vanishing cream rubbed well into the hands gives them amazing beauty. Just try it, being sure you rub the cream thoroughly in. Your hands will look as if they have been powdered delicately, yet there is not powder to rub off or mar your clothing.

Any drug or department store today offers every hand and manicure need at most reasonable prices. Virtually all of these products are good. And the sense of satisfaction and confidence that comes from well-groomed hands is really priceless.

This is the season of the year when our complexions sometimes become quite depressing. A little proper care, however, will make them bloom with new beauty and health. A special schedule will be prepared for your individual needs, if you will send in a few details, along with the usual stamped, self-addressed envelope. Or if you wish to know every detail of the ten-minute home manicure, please follow the same plan. It is so simple, inexpensive and delightful in results. Besides, there is the secret of lips that need not be re-rouged. All inquiries should be addressed to Marjory Maison, Beauty Editor, THE DANCE MAGAZINE, 1226 Broadway, New York City.

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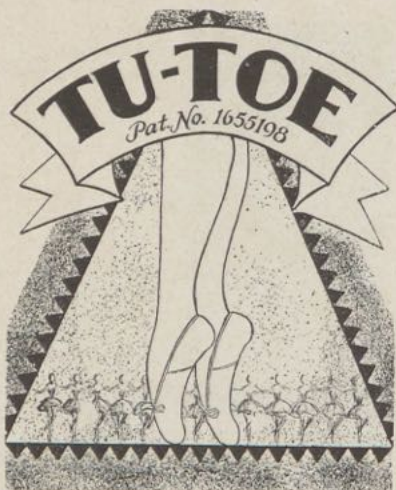
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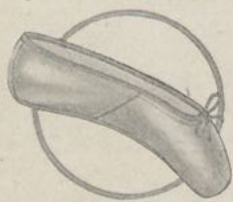
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brings us to the point where big business took a hand in the game, finally investing sufficiently to be able to dictate the vaudeville policy of today and for a long time to come in a commanding number of theatres.

One of those intimately identified with the newer, bigger and better vaudeville scheme had this to say concerning the situation: "The theatres offering vaudeville as a portion of their entertainment are divided into two groups—those which feature pictures and utilize a few vaudeville numbers to satisfy such of their patrons as insist upon live acts to spice the entertainment and those which make vaudeville the feature and fill out their programs with films.

"For a long time some of the biggest financial interests in the country have been heavily interested in the former. The latter, for a considerable period, had been trying to get the big business men to invest. These studied the situation, but held off until they could gain control of the policy of these theatres and bring about a combination of acts and pictures which would insure a big profit.

"Among the things they noted were: a theatre which depended entirely upon showing pictures was seldom a great money maker. That was the reason the circuits producing feature pictures adopted the scheme of giving diversified bills so as to please a sufficient number of patrons to pack their houses. Even the so-called motion picture palaces found it necessary to utilize ballets, precision dancers and solo performers, together with spectacular musical acts, vaudeville and big orchestras to keep their thousands of seats filled. In the theatres where the pictures were not of the best and the vaudeville was mostly second class, there was a pronounced falling off in attendance, even though the admission charges were greatly reduced.

"Then came the sound pictures, almost like a bolt from a clear sky. From the outset they registered the biggest kind of a hit. That was the thing which swung the big business men behind first class vaudeville and caused them to buy a controlling interest in the Keith-Albee-Orpheum Corporation. Some of these men were identified financially with two great motion picture concerns Pathe and F. B. O., and the Radio Corporation of America, which owned Photophone. They visioned a gold mine by combining sound feature pictures, Photophone specials, sound news pictures and vaudeville, provided the latter had new life injected into it.

"These men, accustomed by long training to studying carefully every angle of a business into which they contemplated placing money, had noted another thing. That a vast majority of the theatre-going public went to the play houses to laugh, tap their toes in time with the dances, hum the tunes voiced by the singers and feast their eyes on the pretty girls, flashing costumes and elaborate sets. They realized that most people are hard workers, the men in their offices and the women in their homes, and that when they sought entertainment they desired to forget their troubles and not have them recalled by sob situations on the stage. That was the reason, they figured, why the life of the average drama or problem play is comparatively brief while the musical and dance shows ran for months and the combination vaudeville and picture houses kept their seats filled. It may be argued that some of the feature pictures make the onlookers weep. They do. But the cry soon is forgotten when the vaudeville and the news and comedy

**A NEW DAY  
for VAUDEVILLE**

(Continued from page 20)

pictures appear.

"Therefore it was decided that, since the public wants life, action and fun, it would be catered to, to the limit; that there would be things to compel laughs and smiles wherever possible; in the features, the talkies and the live acts. Also, that the better vaudeville must feature novelties and new brands of humor and fresh faces even if the sticks had to be combed to obtain them. The cry that the movies are killing vaudeville is not true. There are more theatres employing that class of talent today than ever. The reason so many three, four and five-a-day actors are out of work much of the time is because so any persons of only mediocre ability broke into the game, figuring it was the easiest way to obtain big money in return for little effort—which it isn't.

"The Palace Theatre, which has set the pace since its doors were thrown open, will continue as the ace house. There was a time when it thought little of paying its big acts as high as ten and twelve thousand dollars. Mme. Sarah Bernhardt received the largest salary, thirty-five thousand dollars for a week's engagement. However, that was a freak stunt and paid for itself in advertising. Probably that amount never again will be paid for an act, and even twelve thousand dollar salaries will be few and far between. The average top figure today is around three thousand dollars. Probably the lowest wage ever paid at this theatre was seventy-five dollars for a single breaking in a new act.

"Here is something of particular interest to the readers of THE DANCE MAGAZINE. The Palace has been accustomed to using from three to five acts in which dancing was featured on its weekly programs. About forty per cent. of the bills booked by the Keith and Orpheum offices for their other theatres offered acts which were all dancing or contained some dance numbers. This policy will be continued because the public demands that form of entertainment in quantities. As proof that those who patronize vaudeville like dancing as well as ever—perhaps better—it can be stated that one-fourth of the acts feature terpsichorean efforts. Compare this with five per cent. which rely upon dramatic effort, fifteen per cent. of dumb acts and the remainder scattered among monologists, singers, comedians, et cetera, and the point is more obvious.

"Among those who have become stars largely through the favor they won with vaudeville audiences because of their dancing can be listed: James Barton, Harland Dixon, Mosconi Brothers, Marguerite and Gill, Moss and Fontana, Vannessi, Bill Robinson, Fowler and Tamara, Clifton Webb and Mary Hay, Buster West, Trini, Gertrude Hoffmann and the Morgan, Tiller, Rasch and Wright dancers. Under the new policy of searching out hidden talent it is believed that many others equally clever will be added to this group within the next year or two.

"But the reader should get another point, if he hasn't already grasped it. Comedy dancing has been increasing in popularity in recent seasons, and the public is demanding hokum steps which make them laugh, as well as acrobatic,

precision, ballroom and ballet dancing. Youthful dancers will do well to invent as many laugh-compelling steps as possible, for they will help them to reach top places in the new vaudeville. One of the biggest hits on a recent Palace bill was a grotesque dancer who went through his steps between the ballet numbers of the Albertina Rasch Girls.

"Concerning the talkies, I can state this on authority. It will be a considerable time before they are anything like universally used by the motion picture houses throughout the country. It costs about seventeen thousand dollars to install the necessary electrical equipment to produce talkies in theatres seating fifteen hundred or less, and from twenty-two thousand dollars up in the larger houses. That cost makes it prohibitive for thousands of houses until the rate of installation is materially reduced.

"The fact that a drive is to be made for new talent does not necessarily mean that the old timers are to be relegated to the scrap heap. But it does mean that they must get new acts and change them each season, keep their songs up-to-date, if they sing; constantly freshen up their humor and tricks, if they are comedians, and show new steps occasionally if they earn their livings with their feet. The public is weary of the teams with a repertoire of two or three acts which they have been doing since their variety days; those using the steps and music they employed in the stone age of vaudeville and who have been getting by because their children, whom they put into their acts showed some freshness, and those who stall through singing acts with only sufficient voice left to talk their numbers, but who are saved by youthful and clever pianists.

"How are we going to obtain the desired new material? In several ways. The scouts will pay more attention to the small time houses, where there is much talent which never reaches Broadway because it is handled by poor booking agents. We shall prospect in the South, the Far West and up into Canada as never before. And last, but not least, there are the amateurs, those whose best engagements to date have been smokers and club dates. There is plenty of real talent among these young people. And, for the first time in the history of vaudeville, they are going to be given a chance—if they can make the grade.

"After a few rebuffs in their efforts to obtain professional engagements, many of these become discouraged and quit. They shouldn't. Every star was an amateur once and mighty few of them came from stage families which could give them inside schooling. To encourage the young performers, here is a little list of real stars who, despite their natural abilities, had to battle hard before obtaining spot light positions. Florence Moore, one of the cleverest comediennes in the game, was a cash girl in a Philadelphia department store. Jack Norworth was a theatre usher. Jack Pearl, he of the acrobatic dialect, was a delicatessen clerk. Russ Brown, the comedian, was a newspaper reporter. Van and Schenck were respectively motorman and conductor on a Brooklyn trolley line. Jack Benny was an orchestra leader. Al Trahan, who recently caused a sensation as an acrobatic comedian, was an iron moulder, then a railway fireman and broke into the show business as an acrobat.

"Here is some sound advice to the hopeful amateurs and small timers, those who never have seen New York, much less played there, but who would like to be booked in that city as a means of



crashing big time later. Trying to do business directly with the larger circuits which maintain booking offices is practically a waste of time. These offices can't be bothered with unknowns unless they are recommended by their own scouts. The vaudeville-venturers into Manhattan should place themselves in the hands of good agents. Naturally these will be interested, for they earn their stipends by taking a portion of the salaries paid those for whom they obtain work. The commission supposed to be charged is five per cent. What the performer actually will have to pay is ten or, in certain cases, considerably more.

"If the agent finds that the act has any merit, he will obtain a few dates for it at outlying theatres, where it will be improved in accordance with his experienced suggestions and made to run smoothly. There will be little or no pay for these try-out engagements. When the act is ready to book, he will place it in some of the small time houses,

and both agent and performers will begin to cash in.

"After an act has been running on a circuit for a week or two, a few managers will see it, study it carefully, note the reaction of the audience and then fix the salary it is to be paid. If it is a whirlwind from the outset, the agent promptly notifies the big time offices and scouts are sent to give it the once over. If these approve, the number is on velvet, possibly good for a solid year's bookings and at an advance in salary. There are many things which the new comer will learn only through bitter experience. But let me repeat, the most important thing of all—next to having something novel to sell—is to obtain the services of a live agent."

By conferring with many identified with the vaudeville and motion picture industries, the writer learned that the only class likely to be affected seriously by the talkies in the fairly immediate future are the musicians. These have

been a sore spot with the owners of the smaller theatres for years. By combining forces with the stage hands and the projection operators, they have been able to dictate terms, compelling theatres to employ a certain number of them or go without orchestras. The sound pictures, it is said, are going to provide the managers with a means to strike back.

It is understood that certain of the concerns making sound pictures are preparing to distribute talkies with large orchestras playing elaborate symphonic numbers. With such pictures to use for overture purposes and a piano or organ to play the incidental music for the news, comedy and features films and such vaudeville acts as do not carry their own bands or pianists, a theatre orchestra could be done away with entirely. The argument being advanced in favor of this arrangement is that sufficient could be saved on salaries for musicians in a year to more than pay the cost of installing sound picture equipment.

## SPAIN'S DANCING ENVOY

(Continued from page 36)

tremely different and now La Argentinita has almost entirely abandoned dancing for singing. I want no comparisons made: they are always odious." I could not help but admire her perfect tact.

One of the questions that I particularly wanted to ask concerned some startling statements that have recently been made as to a dancer's ending her career at thirty. I asked my hostess her opinion. "No," she replied. "Full artistic development cannot come until after that age, as it has done with me."

"What are your views on the modern idea that a certain moral freedom is necessary to the artist's development?" I asked next. She said nothing, but smiling, shrugged her exquisite shoulders and opened wide her lovely eyes. A brief pause and she was talking of her youth.

"I have always lived in an atmosphere of stage life," she said. "My parents were dancing teachers. I was one of several children, and as I was destined for an artistic career I received a very thorough musical training. My mother, an intelligent and cultured woman, thought that music was essential for any branch of stage work. At first it was decided that I should be a singer and I had, I am told, an excellent voice." I nodded; her speaking voice was so rich and melodious. At this moment M. Meckel entered and there was a slight interruption of our talk. There followed the usual introductions and Latin compliments.

"But was there any special event that finally moved you to choose the dance rather than song as your mode of expression?"

"No, there was no special event. But at an early age I felt the vocation very strongly. I was the only one of the children in our family to do so, and naturally my parents' interest became concentrated in me. I lived in a world where I heard dance music, saw dancing and lived dancing. I think that to be a great artist one must have many things, but over and above all one must have a consuming love of one's art—a love that is the great love of one's life."

There was another tiny pause as the

dancer interpolated a few private remarks to her manager. While she was speaking I thought of the marvelous music she uses and of her wizardry with the castanets. Her playing of this apparently lifeless instrument is unique, so unique that in Europe phonograph discs have been made of it. She sometimes dances without any other music than this, and the long slow movements of her feet, contrasting with the staccato beats of the castanets, replace an orchestra.

"Do you think that the knowledge of music gained in your singing studies has been of use to you in your dancing?"

"Most certainly yes. Music and dancing are closely allied and I think few dancers understand the former fully. They say 'This is a pretty piece of music, let's do a dance to it.' The music should be studied as seriously as the steps that will eventually be performed."

I listened carefully but I could not help admiring the clothes La Argentina wore. A gold-fringed dress in some rare and costly material toned with gold stockings and shoes and set off admirably her black hair and cherry-like lips. She must have noticed that I was interested in her clothes for she said: "Dress, too, is another field which the artist often neglects. After arranging a dance she will go to a dressmaker and say 'Make me a dress for a tango number' and will give the matter no further thought. Sometimes she will buy a dress that pleases her and find a dance that suits it. This is better, but it is not the best way. I make my dresses an integral part of each number. First I call a painter and with him I match colors until my idea has materialized into beautiful and harmonious shades. He paints out the design and then it is taken to a costumer, and turned into a definite form. Even then I am not ready to wear it, for it might not fit my personality."

"There is too much commerce," La Argentina continued. "Many girls think that dancing is merely a quicker means of making money than keeping a lingerie shop or a pastry establishment. Well, perhaps it is, but money and art are different things. Money can be produced quickly,

but art slowly and laboriously. That is why I laugh when I see advertisements 'Learn French in three months,' 'Learn to play the piano in six months,' 'Learn to dance in a year.'" She spoke contemptuously, but it was obvious that she was thoroughly sincere.

"And American audiences?" I asked later on.

"I love them very much. They are enthusiastic and show their appreciation. They are used to recitals in a way that English people are not, but they seemed a little surprised at my dances without music. However, they are quick to learn, and at my second recital I noticed that finer points had been remarked. I think that dancing audiences all over the world need to be taught to understand dancing just as they are painting, literature and the other arts." I saw that the time for my departure was approaching.

"Will you come to America with your ballets?" I questioned.

"I am not sure," she replied, "but I think I will two, three or four years from now." M. Meckel seemed to think this also.

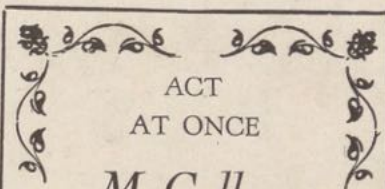
"And your immediate plans?"

"I have much travelling to do," she said. "I am to dance in Boston, Washington, Chicago, San Francisco and then I will continue my world tour in Honolulu, Japan, China, the Philippine Islands, Ceylon, Egypt, and back to France via Marseilles."

"And when shall we applaud you again in Paris?" I asked.

"I shall be back sometime in March to dance with my ballet at the Opera Comique."

I can close merely as I began, by saying that for me La Argentina is the only complete dancer. But what is my little word of praise and admiration among the tributes of such writers as Anatole France, of all the poets who have sung her, and of such men as Europe's foremost critic, Andre Levinson, who has written of her: "Spanish dancing as it is interpreted by this artist deserves one of the highest places in European art."



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## WHAT About CHORUS BOYS?

(Continued from page 29)

Shuberts they called me back to do some work for them. However, I was tied up with another job and was unable to take it. I suggested this chorus boy, Ralph Reader, and mentioned quite an attractive sum for his work. Considering the fact that the last time Ralph worked for the Shuberts he got sixty dollars, the sum was indeed large. Well, the fact of the matter is that he did receive almost what I suggested.

There is Wally Coyle who at the moment of this writing is playing at the Palace as a featured dancer. At the age of seventeen, he began as a chorus boy for me in *Naughty Riquette*, only a few years ago. I saw possibilities in him then and carried him along in *Peggy Ann*. The audience always picked him out. He used to get many write-ups, just as a chorus boy, for personality and energy.

There is Jack Oakie who is now being starred in pictures. Four years ago he was a chorus boy at the Winter Garden in *Immaculate Eyes*. He had personality and a sense of humor; the only trouble with him was that he was inclined to be very fresh. I didn't want to use him but I saw possibilities in him. Somebody in pictures saw him recently and now he's on his way. He started at fifty dollars and is now making five hundred.

In *Hit the Deck* there was Jack Meade. Last winter the boy left the show to get a featured part in musical comedy stock. This or next season he will be featured in a Broadway play as a juvenile.

You can go on this way without end. It seems the longer you think about it the more successes you can count. Sometimes you think everyone was once in the chorus.

Unfortunately, chorus boys are still the last consideration in a play. We are not so particular about them as about the girls. The girls have to be beautiful, the men

don't. As to discipline the boys are really remarkably qualified. There is rarely ever evidence of anyone being seen tight around the theatre. They have to be pretty straight if they want to get ahead because the managements will not stand for monkeyshines.

The girls always get a better break. When a man is discharged he's done for. They don't take him back. With the girls they're not so strict. If the men don't obey orders strictly they know they can easily be replaced. If they should be absent from a rehearsal they know their jobs are in jeopardy. For this reason the boys are much easier to manage. Besides that, they don't have as many dates as women have. If a girl hasn't a date with the manicurist, it's the hairdresser or dressmaker—always somebody.

Each dance director chooses the type he likes. I like regular fellows, real men. I detest handsome men. To a great part of the audience they give a sickening impression. They look like collar advertisements, as if they were paid for their good looks—and no real man wants to be paid for his prettiness. Besides this point, handsome men look very much out of the picture in rough scenes. Nowadays the casts incline so much to sailors, soldiers, cowboys or pirates that you have to get men who look the part.

Take the men I have in *Whoopie*. They really look like cowboys. I couldn't use tenderfeet. They've got to act as though they're used to ranch life, not drawing-rooms.

The chorus boys in *Hit the Deck* who were sailors could have gone on any battleship, just stood around, and looked at home. As a matter of fact, when the battleship *Wyoming* was in port here we gave a party for them on deck. When I went around to gather my boys together for a number it

was hard for me to pick them out. One couldn't tell the difference. I had to look twice and then was forced to call out, "The boys from *Hit the Deck* come out for a number!"

For Booth Tarkington's *Seventeen* I must have looked at a thousand chorus men before I could select a dozen that looked youthful enough for seventeen. That was several years ago. The boys I selected were marvelous in that show. They have since come around to me every time I had a chorus call and I couldn't use them because they still looked like kids. They don't seem to realize why they're rejected because I raved about them years ago. If I did accept them they surely would be laughed at. They were all right for the type that sit on porches and play ukuleles, but when I want men who can throw a rope or pull a trigger, I want men.

Years ago you would use the same type of chorus man for all types of plays. If you had an opera and the scene was laid in Italy you would merely have to send out a call for ten chorus men and take them all. Today, if the scene is in Italy, you would pick the men who looked Italian. The idea is to get more realistic effects so that you bring the audience into the spirit of the play. If you were casting for a drama and you wanted a Mexican you would pick a Mexican type. Why not in a musical comedy?

The ambitious boy today studies singing and dancing. In musical comedy you always have to do both. In the mornings many of the boys go over to the moving picture studios and get bits in the pictures. They have the edge over other players because they are slightly in the business. There are always plenty of chances for boys willing to work. There is no such thing as having luck when you're lazy.

## ACROBATIC DANCING—WHEN ISN'T IT?

(Continued from page 46)

promises of certain teachers, guaranteeing them work in two or three months. This is manifestly impossible. Very few girls are ready for work that early. And these same schools offer their courses on an installment plan payment!

"Sometimes I agree with the people who advocate that a dancing teacher should have a license, and that these licenses should be carefully restricted. Of course, we have too many laws and regulations in this country now. But, all the same, a doctor is allowed to practice only if he is qualified. And a dancing teacher can do as much harm as a bad doctor.

"I know—you know, of girls in this year's Broadway shows who are beautiful dancers, and charming to watch, except for one thing. In the stress of a physical exertion, an acrobatic step which calls forth every ounce of strength the dancer has in her, she will show her hands or feet in an awkward position, thus ruining the effect of her work. If that dancer had had ballet training, or had studied an acrobatic system based on the laws of ballet, she would have known what to do with her hands, instinctively.

"You must have also seen how many

girls in Broadway shows do a high kick with a bending of the body forward. This throws the whole step out of balance, and shows that the dancer has not trained her spine. After all, the whole structure of an acrobatic dance must be built around the spine. It is the center of balance, and the most important line in the body. Here it is immediately shown when the young dancer has sought professional work too early.

"So many teachers nowadays try only for quick results. They open rehearsal halls and call them dancing schools. It is not always the teacher's fault. Many pupils insist on getting work as soon as they can do a time step or a hand-spring. They must have money, they say. But there can be no real acrobatic dancing without thorough technique."

I walked down the long studio toward the door, my eyes here and there recognizing a familiar face among the hundreds of his pupils' photographs which line Creo's walls. There was Marie Saxon, Elizabeth Hines, Irene Delroy, and Peggy of Cortez and Peggy. Farther down I noticed the familiar faces of Vannessi, Rita Owen, Norma Terris, and Phyllis Rae.

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# The NEW WORLD BALLET

(Continued from page 15)



Florence Vandamm

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display should form the basic theme for our coming ballet: a syncopated impressionism on the order of our popular college songs and ragtime music. What Reginald de Koven did with his *Robin Hood*, *Rob Roy*, et cetera, is perhaps the closest hint for the pioneers of our coming Ballet.

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realism, we prefer dynamic surprises, accentuated action and syncopated sensations.

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(Continued from page 35)

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names to conjure with in New York society.

And in April, 1927, having presented sixty Vanderbilt Ball photos to the New York Historical Society, that stately organization sent out announcements of a special display of "The Harold Seton Collection." I had presented these sixty portraits, only retaining reproduction rights.

So much interest resulted that the next summer, when I was at Newport, I privately showed additional pictures at a series of receptions. Thus, the Vanderbilt Ball was revived at the homes of Mrs. Drexel Dahlgren, Mrs. William Rogers Morgan, Mrs. Charles A. Childs, Mrs. Hamilton Fish Webster and Mrs. J. Fred Pierson, all of whom have Newport estates.

Last winter I went to Europe, and privately displayed the photos in London, Paris, Monte Carlo and Rome, for the edification of the American colonies in these cities; in Paris at the palatial residence of Mrs. Harry Lehr, whose husband was once known as the "court-jester of New York society."

And, again, last summer at Newport, at a smart tea at the home of Mrs. Charles F. P. Richardson. The Vanderbilt Ball group has now increased to ninety-five, and the miscellaneous society portraits to over four hundred.

And the strange story has been told to me by a score of persons, who were at the famous ball of March, 1883, of the true significance of that event!

It seems that at that time the Vanderbilts had by no stretch of the imagination "arrived" in New York society! They were merely a very rich family, whose fortune had been founded by a Dutchman, "Commodore" Cornelius Vanderbilt, who ran a ferryboat to Staten Island. This wealth was greatly increased by his son, William H. Vanderbilt, who branched out into railroading, thus exchanging one form of transportation for another.

In 1883 Mr. and Mrs. William H. Vanderbilt were alive, as were their sons, Cornelius and William K. Cornelius had married a Sunday-school teacher, Alice Gwynne, who was serious-minded. But W. K., as he was known, had married Alva Smith, daughter of one Murray Forbes Smith, of Alabama, and she was socially ambitious.

As a girl she had lived in very modest circumstances, but as Mrs. Vanderbilt she was surrounded by every luxury. She sighed for new worlds to conquer, however, and to please her, W. K. built a magnificent residence at 660 Fifth Avenue, which was demolished two years ago to make way for a commercial structure.

Mrs. W. K. planned and plotted, and at last she decided on a social campaign, which was to be inaugurated by a ball, but such a ball as had never been known in the history of New York! It was to be a "costume" affair, and the elect would be invited. To insure their acceptance, a "guest of honor" was held out as a bait! This was Consuelo Yznaga, who had recently married Lord Mandeville, son of the Duke of Manchester. Titles were more of a novelty then than now, and a great fuss was being made over Lady Mandeville.

So the invitations were issued, and acceptances were received, and the newspapers contained columns prior to

March 26, and whole pages the next day, telling how the mansion was decorated with flowers and lights, and how the hostess was attired as a Venetian princess, as is seen in my photo, and how Lady Mandeville was a Vandyke portrait, as is also revealed in my portrait, how a series of quadrilles was danced, including a Dresden-china set, of which my collection contains Mrs. Robert Bacon, widow of the Ambassador to France, Mrs. George B. McClellan, whose husband later became Mayor of New York, and the late Mrs. Benjamin Welles. Also Francis R. Appleton, John Elliott Cowdin, Hamilton Fish Kean, John L. Lamson and the late John Furman.

My photos show Mrs. Henry Clews as Fire, and Antonio de Navarro as a Toreador. Later he married Mary Anderson, the celebrated actress, and both now live quietly in England. I have Mrs. Peter Cooper Hewitt as Joan of Arc, and Mrs. Luther Kountze, of New York and Newport, as Music. And two surviving widows, Mrs. George Kessler, of New York, and her sister who has outlived three husbands, Samuel J. Colgate, the Earl of Strafford and Martyn T. Kennard. Mr. and Mrs. Bradley Martin are shown in court dress, and a decade later they gave a fancy-dress ball of their own, which was the only one to ever surpass the Vanderbilt affair.

There were Harlequins, Columbines, jockeys, milkmaids, peacocks, peasants, Orientals and mountebanks. Mrs. Frederick Eldridge created a sensation by wearing a ring through her nose and carrying a scimitar. Mrs. William Bliss capped the climax by wearing a skirt slashed above the knees. Reginald Francklyn and Agnes Binsse, who later married, went as a Bride and Groom. Mrs. Antonio Terry went as a Comet, and Mrs. Charles Betts Hillhouse, who has given me an album filled with rare photos, went as Night, spangled with stars.

Two ladies in my files were destined for international celebrity. I have Minnie Stevens as a Colonial Lady. She married Arthur Paget, who later became Sir Arthur. Lady Paget became an intimate friend of King Edward, and a power in London society. And I have Cora Urquhart as a Street Singer, with a mandolin. She married James Brown Potter, nephew of the Bishop of New York. Then, after gaining renown in metropolitan society, she went on the stage, and remained an actress for a score of years. For most of that time she co-starred with the late Kyrle Bellew. She, too, became a friend of King Edward. She now lives in retirement on the Riviera. Her daughter is the widely exploited Mrs. James A. Stillman, who separated from Mr. Stillman, became reunited, took up aviation and started a magazine.

As a result of all this magnificence—and expenditure—the Vanderbilts got into society! And it was Alva Smith, from Alabama who got them in—through a fancy-dress ball! Nowadays the Vanderbilts are so very important in New York and Newport, and London and Paris, that it seems strange to recall it was only in 1883 that the old Knickerbocker families waited and wondered about accepting the invitations! But, as a score of survivors of that festivity have assured me, many wondered and many waited! At that time the recognized leader of metropolitan

society was the late Mrs. William Astor. She did not attend the ball.

When a daughter was born to the host and hostess of that ball, the child was christened Consuelo, in grateful memory of Consuelo Yznaga, Lady Mandeville, the guest of honor. And some curious coincidences developed! Lord Mandeville became Duke of Manchester, and his wife became Duchess. A generation later Consuelo Vanderbilt also became a Duchess, Duchess of Marlborough! Subsequently she divorced the Duke, and he married her best friend, Gladys Deacon, also an American heiress. The son of Consuelo, Duchess of Manchester, followed

suit, and married an American heiress, Helena Zimmerman, of Cincinnati. This Duke and Duchess separated many years ago.

Mrs. W. K. Vanderbilt, who gave the ball, later queened it at Newport in a marble palace. But she finally divorced her husband, and married Oliver H. P. Belmont, who had also been divorced. Mr. Vanderbilt then became the third husband of Anne Harriman, who had been in turn Mrs. Lewis Morris Rutherford and Mrs. Samuel S. Sands, and now survives as the widowed Mrs. Vanderbilt.

Alva Smith-Vanderbilt-Belmont is also a widow, and lives abroad, dividing her

time between her chateau on the Riviera and a feudal castle in France. It is interesting to discover in my array of portraits from the ball Perry Belmont as an Hussar and Mrs. Henry T. Sloane as a Witch. For, after Mrs. Sloan was divorced, she married Perry Belmont, and became sister-in-law of the hostess at the ball! In 1883 the Belmonts were much better established in society than were the Vanderbilts. The present Mrs. August Belmont was formerly Eleanor Robson, actress, who starred in *The Dawn of a Tomorrow*. She was the daughter of Madge Carr Cook, actress, who starred in *Mrs. Wiggs of the Cabbage-Patch*.

More for the Phonograph

WHILE we're on the subject, we again remind our readers that users of the phonograph would do well to remember the records put out by the larger companies for foreign and foreign-American consumption. Victor, for instance, has what it terms "International" records, listed separately in a special catalog. Some of the headings are: Finnish, Bulgarian, Scandinavian, Russian, et cetera. You may be able to find records for special costume dances among them.

Russian Collection

ON several occasions of late we have been asked to suggest a list of Russian music. Perhaps no better answer to such a question would be the *Russian National*

The MUSIC MART

(Continued from page 37)

Album, Peters Edition No. 1888, which contains a representative collection of authentic material with a wide range of atmosphere.

And for children, an excellent work is *Russian Peasant Dances* by Edna L. Baum, published by Clayton F. Summy (Chicago).

A Text-Book

THERE are so few text-books of the dance that contain music for instruction and practice, that the arrival of a new

one is worthy of comment, and in this case praise. *Natural Dance Studies* by Helen Norman Smith, was published by A. S. Barnes & Co. (New York) within the past year. Intended primarily for use in schools, the book is designed for young students; yet embraces many basic forms of the dance, so that the pupil will have a fundamental and rudimentary knowledge of various types of dance expression. The music to each study is given, and includes compositions by Schubert, Chopin and Liadoff.

If you have any questions about music, write to Mr. Perkins. He will be glad to help in every way possible. Simply enclose a stamped, self-addressed envelope for the answer.

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**Kiddie Kapers**—listed as a "novelty fox trot" and it is. The Varsity Four: xylophone, banjo, piano and sax.

**Jumping Jack**—the same quartet in a similar tune of the pattery, jiggy type.

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**Salty**—this is the Paul Ash (and his orchestra) number, full of original stuff. Smacks of the sea.

**Deep Blue**—more of the same in a slower tempo. A wow record.

No. 1625

**Cross Roads**—Cliquot Club Eskimos, radio-famed. Harry Reser with his banjo is a feature.

**Watching the Clouds Go By**—same outfit. Plenty of variety, and a fine swing. The banjo especially intriguing.

No. 1623

**Marion**—a captivating waltz by The Columbians. Clever use of bell effects.

**I Loved You Then As I Love You Now**—same general character, but by The Cavaliers. Muted brass particularly fine.

No. 1615

**Outside**—Jan Garber and His Orch. give a new flavor to this one. A comedy lyric, well done vocally.

**Louisiana**—also Garber. His vocal trio is fine. The orchestra is the intense, loud variety, specializing in brass.

Victor No. 21774

**Ups-a-Daisy**—from the show of that name. A popular fox, played by Ohman and Arden and their orch. Their piano work is always 100%.

**Will You Remember, Will You Forget**—the same show and the same band. The boys' teamwork on the ivories is grand.

No. 21778

**You Sweet Old Watcha May Call It**—A comedy fox. Irving Aaronson's Commanders. Funny lyric and crazy vocal stunts, fine.

**My Scandinavian Gal**—more comedy by the Commanders. Their orchestration has laughs in it too. Soloist is excellent.

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**Gotta Be Good**—a smart and tricky rhythm number done in the almost symphonic manner of Nat Shilkret and the Victor Orch.

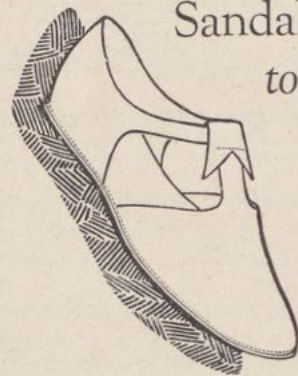
**Another Kiss**—this time a waltz by Shilkret and the Victor Orch. Rich and colorful.

No. 21767

**You're the Cream In My Coffee**—a cute fox-trot from *Hold Everything*. Ted Weems and h. o. Some unusually good saxophone work.

**Anything Your Heart Desires**—another show hit. Great tune from *Just a Minute*. Also Weems and h. o.

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His father would add news of his family and of himself, and send it on to Cecchetti's brothers and to me. Then finally the newspaper became filled up and was returned to Cecchetti.

Perhaps Cecchetti will be best known in this country as the teacher who developed the great Pavlova. For three years he worked with the young dancer, and brought her to this country in her most triumphant tour. But almost every famous dancer in the last two decades has been a student of the Maestro, either in the Imperial Ballet school in Petrograd, or later, when Cecchetti was with the Diaghileff company.

His work with the latter group extended over a period of eleven years, and he came to America with the company. The last time was eight years ago, and the Maestro came nearly every day to my studio when he was in New York.

In the Diaghileff recitals, the American public had an opportunity to see Cecchetti in an especially characteristic type of work. He was unexcelled as a comedian and mimic, for his native sense of humor

country because we have a great admiration for it, and we wish to introduce here the real South American measures."

Violet Baché is a comely and magnetic girl, as it is easy to tell by glancing at the photograph of her published in the Department this month. It shows her in the "Alabama Stomp," a feature of the finale of her act with the Gamble Boys, now touring the K.A.O. circuit. Addressing me from San Francisco, she has this to say:

"I have recently returned from a very successful engagement in Europe, where I have been dancing for the past year. I was in Paris, at the Perroquet Club and other cabarets; in Brussels, Biarritz, Dieppe, etc. In Brussels I met Beth Beri, who you may be interested to know has bobbed her hair and dyed it black, which is very becoming. I was also in Bucharest, Rumania, where I danced for and was entertained by Royalty.

"On my arrival in this country, I immediately signed up with Sam Shannon to go with the Gamble Boys.

"I am of French descent, as you can judge by my name, and my home is in New Rochelle, N. Y. I expect to be playing the New York houses in April, and then I am planning to go to Europe again."

Desha, who ranks very high among specialty dancers, also writes me from Europe, and the picture of herself with Myrio is from abroad. She has been dancing in all parts of the Continent. Now she is signed for a revue at the Moulin Rouge, Paris, but the combination of Desha-Myrio-Barté has been temporarily broken up. A new partner has been obtained to replace Barté, who has returned to the United States.

The Marino and Mona Revue is on Loew time and so are the three Perezcaro Sisters. Mona asked me to see her act at the State, but her letter failed to reach me in time and I missed her. The Perezcaros are Mexicans. They have a swell revue, of which the most novel feature is the work of Alicia as an exponent of the Charleston. She adds a delicious touch of burlesque to the gringo number. Otherwise, the work of the sisters is typical of their race.

The photograph of Lena King was sent by her from London. Miss King is a well known English première danseuse. She has appeared in musical shows, in cabarets and in the variety houses. C. B. Cochran featured her in *Sunny* and *The Smith Family*.

"I have just finished reading an issue of THE DANCE MAGAZINE," Madge Nessley writes me from Milan, Italy. "I have been

## II MIO MAESTRO CECCHETTI

(Continued from page 17)

and imagination had full play in this type of the dance. With Pavlova, the Maestro took part only in a simple gavotte, but his personality shone through the dancing of everyone he had trained in the company.

We said farewell, the last farewell, and my Maestro returned to Europe almost eight years ago. For a time he conducted a school of the ballet on Wardour Street, London. He returned to Turino. Then the call came for him to return to his beloved La Scala, where he had made his first successful appearance sixty years ago.

At La Scala, in Milano, Cecchetti remained as maitre de ballet until the end. His wife's death, a year ago, was a severe

shock to him. The past year left him lonely without her, and in the last letter I received from him a short time ago, he mentioned that he had a feeling that the end was near.

Cecchetti's premonition was correct. The end came, as he would have wished, when he was engrossed in the work he loved so well. While giving a lesson at La Scala, at half past four in the afternoon of November thirteenth, the great maestro passed away.

He leaves his two sons, one an engineer and the other a musical director, to mourn him . . . besides myself, who always thought of him as father.

But his circle of mourners will be wider than that. Wherever the dance has gone, wherever devotion to a noble and lofty tradition is valued, the name of Enrico Cecchetti will be remembered.

In the words of Vincenzo Celli, premier danseur at La Scala who sent the cablegram of the tragedy to New York. . . .

"His last lessons were more wonderful than ever. The dance world mourns its god."

## The DANCERS of VARIETY

(Continued from page 39)

pleased to find it on sale all over Europe, as it is always so representative of the trend of our profession, and I am naturally anxious to keep posted on the activities of the season at home.

"I am one of the team of Buckner and Nessley—the Hollywood Dance Duo. We came to Milan from Paris, where we had appeared at the Bal Tabarin and the Chateau du Madrid. We are finding things very pleasant. American artists and American ideas are rated highly on this side. A tap dance, in which we feature a novelty time-step originated by us, and also our comic Bowery number, are making a nice record for us over here."

Two correspondents volunteer news from Australia. Both of them mention Deno and Rochelle, who are making a hit on the island continent. And both give gossip of an American team, Helen and Frank, which apparently has decided to remain exiled for good. Helen and Frank, I learn, were married in Australia recently,



Lenore

Fowler and Tamara, well-known ballroom duo, who have been dancing nightly in the Grill of the St. Regis Hotel, New York—one of the smart rendezvous

and their success on the stage has been notable. They have made their headquarters in Sydney for several years. One of my correspondents is Vincent Mead, a boy of seventeen. He states:

"I am starting on specialty dancing myself. With my thirteen-year-old partner Ada, I appeared at the opening of a theatre twenty miles out from Sydney. Our adagio won three recalls."

Good for Vincent Mead! The photographs he sent were not sufficiently striking, but I invite him to let me see some others.

Because the work of the Triana Sisters pleased me so much when they appeared at the Capitol, I was happy to receive a note from them thanking me for my comments. They are on tour with Pedro Rubin, in K.A.O. houses, and I look forward to seeing them again as soon as they reach New York.

A letter from Dorothy Fleming deserves to be quoted liberally. Here it is:

"Just after attending the opening of the new million-dollar Pantages Theatre at Fresno, Cal., I read your Department, and am writing at once to tell you that if you do not see and interview Rosemary Dering, it will be your loss. I had the honor of being introduced to her by Mr. Pantages, who has proclaimed her to be not 'one of the finest,' but 'the finest' artist on the stage today.

"If it were not for her extreme youth (she is sixteen) and lack of financial backing, you would have seen her before I had the pleasure. However, the sheer quality of her ability will over-balance the prestige that age and money give one in the theatrical world.

"Here's prophesying that before she is out of her teens Rosemary Dering will be the toast of Broadway. Do not overlook her."

High praise, indeed! But the curious thing is, that I have had equally enthusiastic letters concerning Rosemary Dering from cities all over the United States. It simply can't be a system! I admit to being beguiled. She's one girl I intend to see at the first opportunity.

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 invites news with photographs from professionals.

# The REVIVAL of CLASSIC GREEK DANCING in AMERICA

(Continued from page 23)

entitled "Modern Maids in an Ancient Greek Dance Representing the Festival of Dionysius"—she remarked to Eugene Ysaye: "That is the sort of thing that I am held responsible for." The great violinist consoled her with relating the following incident:

"Once, when I was walking with my accompanist through the streets of Brussels, we passed a blind man who played on a squeaky violin a tune which we could barely recognize. My accompanist said: 'Even you, Master, could not play on that instrument, could you?' I asked the blind man to let me have his fiddle and proceeded to play the same tune, probably a little better. After rewarding the beggar for the use of his instrument, we turned to go, and my friend said to the blind man, 'Do you know who has just played on your violin? The great Ysaye!' When a week later I passed through the same street, I saw my blind man playing the same tune exactly as before, but he had around his neck a large sign—'Pupil of Eugene Ysaye.' I am sure, Isadora, we both have many pupils we will never know."

In many studios, as well as in colleges and finishing schools, a good deal of dancing is being taught which is called classical or Greek without having the faintest relation to either. On the other hand there are a number of serious and inspired teachers, who have evolved systems of their own and who, without connecting it in any way with Isadora's teachings, owe some of their inspiration and method to her. They are training vast numbers of young women in a manner that physically as well as spiritually will benefit them. The interest and enthusiasm that is to be found in these schools for a form of the dance which is the very opposite of jazz strikes me as a hopeful sign.

One significant expression of the dance must be mentioned here, which without Isadora's inspiration might not have been possible. I refer to the ritual dance pageants given at the historical Church of St. Mark's-in-the-Bouwerie under the direction of its Rector, the Rev. Norman Guthrie. He had the courage to let the dance, which in the evolution of religion very probably preceded the song, the prayer and the sermon, serve as a means to encourage a reverent and religious attitude by appealing to the imagination as well as to the senses. In spite of the energetic opposition of higher authorities, these ritual dances were recognized with reverence by the congregation as well as by the press as healing and helpful, and it is hoped that this courageous beginning will find inspired followers.

It is not correct, when we speak of the Greek dance, to refer only to women. In ancient Greece the dance was an essential in life for both sexes. A body strengthened and ennobled through gymnastics was the instrument of an art that formed a very essential part in the life of the nation. This is perhaps best illustrated by an anecdote which Xenophon relates about Socrates: One of the great philosopher's friends found him one morning in his house lustily dancing, and chided him for such foolishness. Socrates


replied: "Do you think it foolish that because I want to strengthen my health and want to eat and sleep better, I choose an exercise that will not overdevelop one part of the body, but through harmonious training strengthen the whole system? Or do you laugh because I do not like to have a big stomach and I am trying to reduce?" This expression from one of the wisest of all men should give us something to think about. In America dancing for men, excepting of course ballroom dancing, has been frowned upon as a sign of effeminacy. It is only in recent years, especially through the example of some of the great Russian artists such as Fokine, Bolm, Nijinsky and others that this prejudice has been gradually diminishing. The fight for recognition has been helped by the fine courage of a dancer like Ted Shawn. Michio Ito's influence has been valuable and there are a number of young male dancers whose earnestness and vigor has established them in the dance world, and their work may yet serve to help the American college youth see a relation of athletics to the dance. Socrates saying "those who best honor the gods with the dance will be the best in war," may yet have a significance for us.

Several young Greeks, perceiving the widespread interest in the Greek dance, have established studios in America. Alas! it is not enough to have been born in Greece and be filled with an enthusiasm and nebulous conception of the dance in ancient Greece. A shining exception is the Greek artist Vassos Kanellos, who up till a year ago was established in Chicago, and whose work was well-known here, as well as in Europe.

He became particularly famous through his participation at Delphi in the Festival of Greek Art given in the Spring of 1927, which was organized by Madam Sikelianos, the wife of the distinguished poet and philosopher. His dancing and his pantomime were a most important feature of this memorable presentation of a Greek drama (Aeschylus, Prometheus) in which for the first time a complete rendering of a Greek drama was attempted.

This production of the Aeschylus play was the most harmonious coordination of the arts and the medium through which was restored to the theatre the tragic chorus as a union of poetry, music and gymnastics. The music was an original composition based on the written and oral Greek music tradition. If ever the theatre of the dance, which is going to be built in New York, becomes a reality, it is to be hoped that Eva Sikelianos and Vassos Kanellos will have an opportunity to let others benefit by their knowledge and experience.

In the meantime we may take comfort in the fact that Isadora Duncan's ideal will not be permitted to die, and through the work of her pupils and the great number of teachers who have been inspired by her example her dream of the dancer of the future may be realized. And it will be America from where will come "the free spirit which will inhabit the body of new woman, more glorious than any woman that has yet been—the highest intelligence in the freest body."



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thought lyrics were written to get the sense of a song over. Frances Shelley sings in her quiet voice and is well liked in He's Mine, a swell melody.

PAUL R. MILTON

*Whoopee.* Produced by Florenz Ziegfeld, Eddie Cantor starred. Book by William Anthony McGuire, based on Owen Davis' farce, *The Nervous Wreck*. Score by Walter Donaldson. Lyrics by Gus Kahn. Sets by Joseph Urban. Dances by Seymour Felix. Book staged by William Anthony McGuire. Costumes by John Harkrider. George Olsen and His Music, conducted by Gus Salzer. New Amsterdam Theatre, N. Y.

Cast: Ruth Etting, Olive Brady, Louis Morrell, Frank Colletti, Jack Shaw, Frank Frey, Bob Rice, Jack Gifford, Ethel Shutta, John Rutherford, Frances Upton, J. P. Houston, Eddie Cantor, Paul Gregory, Chief Caulopolitan, Spencer Charters, Albert Hackett, Mary Jane, Will Filbrick, Sylvia Adam, Edward Grobe, Tamara Geva.

IN this vehicle built for and around Eddie Cantor, Ziegfeld scores a smash of strong potentialities. Without a doubt it should remain to occupy the New Amsterdam for some months to come, with little diminution in patronage. Cantor has the lion's share of the show and likewise for making it a swell piece of entertainment. Cast as a man who has gone West to recuperate from complicated diseases and who forthwith gets mixed up in wild adventures, Cantor is probably as funny as he has ever been.

The story, based on the successful farce of a few seasons ago, *The Nervous Wreck*, by the prolific Owen Davis, does not shape up as strongly in McGuire's adaptation as might have been expected, chiefly because of the natural necessity to make room for the Ziegfeldian color and girl splurges. They add to the impressiveness of the show and therefore it is necessary to forget the book deficiencies. Ethel Shutta, opposite Cantor, impresses in her part and in the numbers she dances. Frances Upton, dancing only in one very short number, is acceptable in the ingenue lead, though little depends upon her otherwise. Mary Jane, the wee blond gal who jumped into Ruby Keeler's shoes when that young lady jumped out of them, pleases the customers in two excellent spots, the numbers specially adapted to tap dancing. The first does not go over as well as the one in the second act, in which Mary Jane does beautifully to a good hand. Tamara Geva, the Russian danseuse, stands out in the second of her two numbers, an odd toe number done in black tights and a tail-coat,

## The SHOWS REVIEWED

(Continued from page 41)

backed by eight toe-dancers. The strangeness of Miss Geva's technique helps to put her over nicely. Olive Brady could ably handle more than she has.

A special mention for Seymour Felix's chorus routines, which employ changing tempos and contrasting rhythms to good effect. These make almost every chorus number a standout, though the real winner is a cowboy number, the girls dressed in tight pants and big Stetsons. Maintaining a continuous rhythm of a time-step the girls pass the hats from one to the other, meanwhile moving in a series of evolutions. It stopped the show deservedly.

Walter Donaldson, premier pop song composer, has here furnished what I believe is his first big job as a show scorer. The numbers are pop song in character, with only repeated plugging in the show making any one stand out above the rest. *Ma'kin' Whoopee* and *Red, Red Rose* are probably the best, with *Come West, Little Girl*, *Come West* and *Love Me or Leave Me* close followers.

PAUL R. MILTON

*Lew Fields presents Hello Daddy!*, a new musical comedy. Book by Herbert Fields. Lyrics by Dorothy Fields. Music by Jimmy McHugh. Staged by Alexander Leftwich. Musical numbers staged by Buddy Bradley. Principal dance routines arranged by Buddy Bradley. Costumes designed by Charles Le Maire. Settings designed by Herman Rosie. Entire production under the supervision of John Murray Anderson.

Cast: Lew Fields, Mary Lawlor, Allen Kearns, Betty Starbuck, George Hassell, Theresa Maxwell-Conover, Billy Taylor, and the Giersdorf Sisters. Chestnut Street Opera House, Philadelphia.

NOT content with allowing son Herbert and daughter Dorothy to represent the family traditions in the theatre, Lew Fields has returned to the stage in *Hello, Daddy!*, a 1929 edition of a farce which must have played to S. R. O. when it was unveiled on Broadway as *The High Cost of Loving*.

Aside from the comeback of the fifty percent interest in the team of Weber and Fields to the musical stage, *Hello, Daddy!*

signals the advent of Buddy Bradley as a dance routine fashioner. Busby Berkeley is credited with the staging, with Bradley drawing an assist for some turns. Individual contributions are not billed, but Berkeley, evidently, has supplied the hand-drill acrobatics and the trick formations which mark his work. Bradley, probably, came in for more of the actual stepping routines.

Regarding dancing, *Hello, Daddy!* starts fast and seems to slow down. The musical received a speedy start with *Three Little Maids from School* and *Futuristic Rhythm*, both hot numbers, one with revolving formation. *Out Where the Blue Begins* is another dance band plug with Billy Taylor contributing an eccentric specialty. The latter, also, teams with Betty Starbuck in the *In a Great Big Way* number for strong returns via the comedy stepping route.

Despite the tendency to brush up the book with some modern coloring, it remains of the same hue. In other words, *The High Cost of Loving* predominates throughout, a handicap considering the rest of the production. Well-staged, expensive, and moving rapidly, *Hello, Daddy!* could have used something faster as a background.

There are plenty of names, but all not needed. Fields grabs all the comedy, some of the old Weber-Fields vintage, with George Hassell grabbing the remains. Betty Starbuck and Billy Taylor take the rest of the comedy burden and do the best they can, with Allen Kearns and Mary Lawlor handling their typical musical comedy roles capably.

McHugh doesn't contribute anything like his *Blackbirds* hit, and the score must be classed as just a bit better than average. *Let's Sit and Talk About You*, *Your Disposition is Mine*, *Futuristic Rhythm*, *In a Great Big Way*, and *Out Where the Blue Begins* are radio, dance band and plug possibilities. Dorothy Field's lyrics are intelligent, but often garbled by those who use them. Ben Pollack and his Park Central Hotel Orchestra works from the pit.

*Hello, Daddy!* with the name benefit, and with Fields, should get a moderate run.

HERBERT M. MILLER

## DANCE EVENTS REVIEWED

(Continued from page 45)

and charming young assistants, but the audience wants Ito.

Of the nineteen numbers offered in this recital, there were but four solos by Ito, one duet and two trios. But the nineteen numbers, one and all, had the unmistakable touch, the trademark so to speak, of Ito himself. Undeniably we have proof in this recital of a great artist, for even appearing as little as he did, his touch, his handiwork, his artistry, was manifest throughout.

Lights and costumes are Ito's forte. Having attained perfection in the dance itself, he now bends every effort to giving the audience all that his artistry represents. And he uses these mechanical and material means to transform each number to the three dimensional plane—so that every picture is a living, breathing entity. In this last recital he made excellent use of the high folding screens; it was interesting to note the adaptability of these props.

Ito's costumes are, to say the least, things of beauty. Colorful, effective, beau-

tiful, to be sure; but there is still a further quality that has far more value: each costume seems to have been built, not by a costumer, but by an artist—with the idea of portraying all that the dance represents—here each movement is appropriately clothed with the result of perfect harmony of line. The costumes, in short, are built to follow each movement of the dancer and not merely to convey a picture.

It was unfortunate that the last number was billed as *Japanese Temple Dance*, for this was really a Burmese festival, and I think that the audience was a bit confused.

In conclusion, it seems to me that artists of Ito's potentialities make a grave mistake in losing the paramount position of performances of which they are supposed to be the leaders. The assisting artists reached well above the high-water mark of accomplishment generally speaking, but none had arrived at the peak of Ito's perfection, as the contrast obviously proved. It must be that Ito had a definite reason of his own for this retiring attitude and giving a chance to his pupils to assert publicly their talent. Which of course is most generous of him, but should not have been at the expense of the interested public.

Raymond Sachse and Manuel Bernard most competently did their share at the pianos. NICKOLAS MURAY.



M. Pavley, checking the "efficiency weight" of Viola Sherman, premiere danseuse.

Says Pavley to his dancers

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# MY MEMORIES of MAURICE

(Continued from page 31)

of my sister and fiancé. But I was commencing to see that I really loved Maurice, and that my feeling for my fiancé was merely puppy love. Suddenly Maurice seemed very dear to me, and I wanted him—always. So unknown to Barbara Bennett, unknown to anyone but the little colored boy who played for us, Maurice rehearsed me during the day time in the deserted Club Lido. One day I carelessly left my practice clothes in Barbara's dressing room. She may have guessed.

Maurice again asked my sister if I could dance with him, and this time he told her he wanted to marry me, and as his wife, of course I would have to dance. I was in a dreadful muddle. My fiancé was becoming impatient, and I had to postpone my wedding. Maurice and I were anxious to get married, but we had no idea how to get out of the mess without hurting anyone, and I had a crazy notion that my fiancé would surely shoot Maurice, when he found out the truth about my feelings. Everybody was butting in, and trying to discourage me about Maurice. They told me he was seventeen years older than myself, and a very sick man. For by this time he knew he had tuberculosis. I did not care. I cared for nothing but Maurice. I loved him, and to me love can never be wrong.

The weeks sped by. I was exhausted. Lunching with Maurice, dining with my fiancé and persuading him to take me to the Lido so I could watch Maurice dance, followed by a clandestine date with Maurice at two-thirty A.M. when he was finished dancing. I kept this pace up for fully a year. Then Maurice was taken ill, and Barbara announced that she could never dance again. Now at the time of his illness Maurice was receiving thirty five hundred dollars a week, and out of that amount he paid Barbara five hundred. His contract had quite awhile to go, so Maurice paid Billy Reardon to take his place during the time he was ill.

When Maurice became better, he reported for work, and there was a row. So Maurice quit, collecting ten thousand dollars on his contract. It was during the aforesaid row that he announced he was going to marry me. The papers got news of our engagement, and the day after his rash statement the newspaper headlines boldly told the tale. I had a luncheon date with him, but there were so many reporters and photographers in the lobby of my home that I did not dare go out. What statement could I make? I was frantic. Should I deny or confirm the report? After all, I was still engaged to the society boy.

Maurice telephoned me and said he also could not leave on account of the reporters. We had to tell them something, so in order to smooth things over, he announced to the press that I would be his next partner. Of course my sister raged. As for my fiancé? When he saw the headlines, he called me up and said: "I just want to ask you one question, is it the truth or isn't it?"

And I, scarecat that I was, answered very, very innocently, that no, it was not the truth!

Now that the Maurice-Bennett partnership was ended, we began to scheme on how to leave the country. We decided it would be wiser to postpone our wedding until we arrived in Paris. And still I

was engaged to the other man!

We were to sail on the second of January on the Homeric. New Year's Eve I decided to tell my fiancé the truth. All along I had been afraid to confess because I thought he might kill Maurice. I will never forget that New Year's Eve. We went to dinner, theatre, and then out again. All this while Maurice and I were desperately in love with each other, so you can imagine how little I enjoyed the other man's company. At last I told him I was going to dance with Maurice.

"If you care as much as you say you do," I said, "you will let me accept the offer!"

He reluctantly consented. I stayed up until the wee small hours in the morning waiting for Maurice, who had gone to the Mayfair. I was so anxious to tell him. Besides, on that New Year's morning, Maurice sent me this telegram:

"Happy New Year. My only wish is that God always protect you for me. I love you with all my heart.

MAURICE."

New Year's afternoon he gave me my engagement ring.

Two days later I took my girl chum with me, and we sailed on the Homeric. We had the suite Irving Berlin and Ray Goetz had engaged, but cancelled due to Irving's wedding. We received this radiogram from Ray:

"Please keep any mail for Irving and myself, delivered Homeric, until our arrival in Paris. Sailing Leviathan Saturday. Irving married Ellen yesterday. Best wishes you and Eleanora.

RAY."

I was very seasick and that state certainly began to take away some of the glamorous romance. Suddenly I realized I was alone. Alone in the middle of the Atlantic ocean, and on my way to a strange country! I was assailed with a million and one misgivings as I thought of what I had undertaken. Here I was, going to be married, going to become a professional dancer. I, who had never dreamed of such a life! I began to get cold feet. We had a terrible trip, and I stayed in bed all day, feeling miserable. Just plain miserable.

This was when I began to notice the little-boy quality in Maurice. He bet me ten dollars that I could not get up and walk around the deck. It took me three hours to get ready, but I won.

The night before the boat docked Maurice gave a party in my honor. My girl chum and I stayed up all night as we wanted to catch the first glimpse of France. We went to bed as soon as we saw land.

I awoke with a start. Bands were playing, and people were running all over the place. I got to the door, and called Maurice.

"Hurry, darling!" he cried; "you are in France!"

I dressed, and then he took me into a room where I met his family. His father, step-mother, Oscar and Oscar's wife. His valet helped me to pack my things.

Upon our arrival in Paris we were greeted with huge banners blazing forth the news that "Paris welcomes Eleanora Ambrose and Maurice." We were presented with flowers. I was so frightened I wanted to turn back. We had the royal suite in the hotel and the rooms were choked with flowers.

Oscar's wife had her maid help me, and I got all dolled-up. It was an old custom that on the first night of Maurice's arrival in Paris he must dine at his father's house, so we went there. I was very much embarrassed because everyone talked French, and I could not understand a word. Oscar's wife is an English girl and she tried to make it easy for me. But they talked on and on in French, and Maurice acted as the interpreter.

His father offered me some very choice wine, and I nearly refused because I did not drink. Maurice kicked me under the table.

"He would be insulted if you did not sip it," I was informed.

"Tell me if I do anything wrong," I whispered.

The next day we went to Patou, so that I could be fitted for clothes. Everything seemed like a dream to me. I was just twenty-one and this was my first trip abroad.

A few days later we left for Switzerland, and when we arrived, it seemed to be the coldest place in the world. A sleigh met us at the train, and I was quite thrilled, as it was the first time in my life that I had ever been in a sleigh. We drove through the little village of Davos on our way to the hotel. Calm, peaceful Davos, one of the most beautiful spots in the world. I will always remember it. The noble serene quiet you can almost hear. The away-from-everything feeling that it gives you!

When once settled in the hotel I realized how cold the weather was in that vicinity. I, with my dainty thin clothes, was greatly in need of the well-known red flannels belonging to our grandmothers. I suddenly became very homesick. I felt so alone. I began to cry. My girl chum joined me in tears, and poor, soft-hearted Maurice, who felt responsible for bringing me so far, cried also.

The jinx began to follow me. We were only there a short while when I caught cold and nearly had pneumonia. During my entire illness Maurice was exceptionally good to me. Just like a mother. Never leaving me for a moment.

After I had fully recovered he started to train me for my dancing career. There was a big room in the hotel. A room where people partook of their tea. On a balcony an orchestra played. The room also boasted a large mirror. And it was there, behind those four walls, that Leonora Hughes, Barbara Bennett and I rehearsed.

When I started, Maurice told me that he would show me some exercises that would limber me up. Then he said: "I will tell you something that no other instructor will ever tell you!"

The valuable dancing secrets that Maurice told Eleanora, their romantic wedding, and, for the first time, the accurate facts concerning his tragic death will be told in the next and final installment of this autobiographical account.



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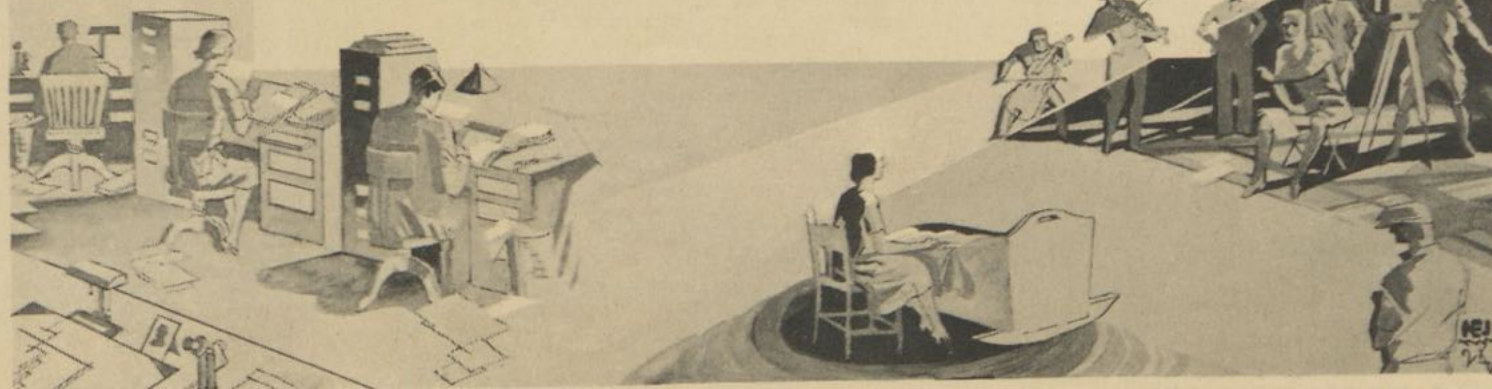
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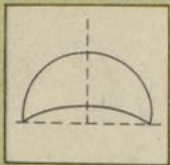
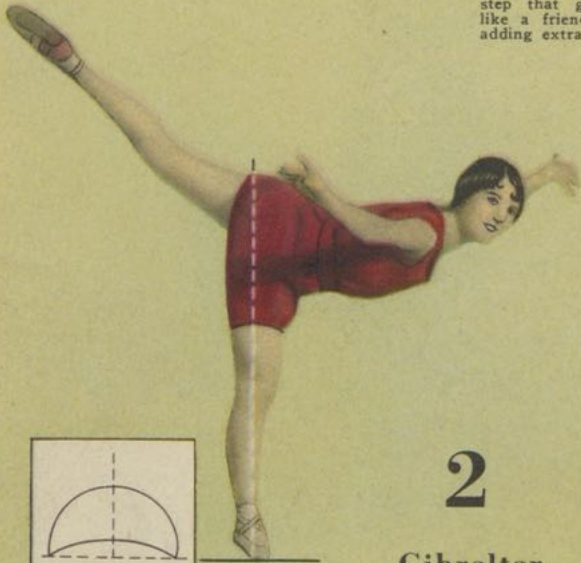
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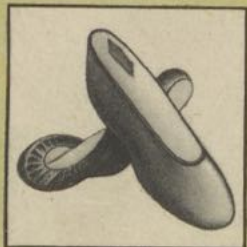
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