



bouchard

hanya holm

*Starts Oct 4.
Season ends May 29.*

hanya holm studio

215 west 11 street

new york, n. y.

regular courses

professionals: a three year course giving professional dance training: composition, technique, theory, pedagogy, improvisation and percussion accompaniment.

technique: daily classes for dancers wishing intense technical training.

laymen: evening and saturday morning classes to give the layman physical exercise, balance and coordination, and mental stimulation.

children: classes designed to utilize the child's creative impulse, to stimulate the imagination and foster natural physical development.

teachers: a general survey of the theory and approach to the modern dance as an educational factor: technique, improvisation, composition and percussion accompaniment.

*10 week course of 2 hours each Tues. 6-8
Hanya Holm*

concentrated courses

september, christmas, june and summer sessions include percussion, theory, group work, dance fundamentals and dance technique.

hanya holm

and

dance group

available for

concerts

and

lecture demonstrations

bouchard



hanya holm studio ●

215 west 11 street

new york. n. y.

Sec. 562, P. L. and R.

On the Dance

THE DANCE AND WORK

Only the few are privileged with the beatitude of artistic creation. For most of us our working hours are largely hours of routine. And yet our well being demands that we find escape from this routine. Our very effectiveness in our work demands an adequate escape from it. For our harmonious development it is essential that we find some self-expressive release from our work.

The dance is such a release. If we but give ourselves the opportunity most of us feel an instinctive urge to express ourselves in rhythmic movement. It is in the dance that we who are not artists can come nearest to the joy of creation.

Let us then be active in our dealings with art. Let us create, not merely contemplate. Let us dance in our leisure hours that we may know the emotional satisfaction of creative self-expression.

THE DANCE AND HEALTH

Aside from the gaiety and emotional release which is experienced through rhythmic dancing, its health benefits are many and striking. The fundamentals of proper rhythmic dancing are scientific exercises made into an exhilarating pleasure. Such dancing is a tonic and a bodily corrective. It imparts new vigor to sluggishness of movement and of circulation. It relaxes and then strengthens tightened muscles and tendons, those of the abdomen and stomach as well as of the spine, shoulders, neck and limbs. It imparts grace and poise to posture and movement; it makes proper walking a reality. For the person of more than normal weight there is no surer and more compensating method of reduction. For those underweight there is a possibility of a healthy addition of flesh and muscle.



THE DANCE AS EXPRESSION

Miss Gray's work with the dance begins with corrective exercises and relaxations done to carefully chosen music. This develops true or fundamental rhythm in breathing, walking and standing. With each musical realization there is an effort made to establish conscious physical co-ordination. This becomes possible as complete relaxation and control is attained.

When the body is freed it becomes an instrument of the mind and spirit. It is then the task of the teacher to make the dancer conscious of the infinite number of dance patterns his work can take. This is the beginning of dance composition.

The dance is universal, but for every dancer there are the dances which he alone should dance. It is the function of the teacher to guide the dancer to self-realization through dance composition. The dancer must learn to make the movements of his body true symbols of the thought and emotion he experiences.

THE DANCE FOR CHILDREN

Children love to dance, and it is good for their bodies and their spirits to dance. Much self-consciousness in later life can be eradicated during the plastic period of childhood. A rhythmic-musical sense developed during the early years is a gift that becomes fully appreciated only in maturity.

THE DANCE AND THE STAGE

European critics of our theatre are impressed by the lack of rhythm and distinction of movement on the American stage. Our actors are becoming conscious of the need of a beautiful plastique to supplement the art of the voice and the face.

Miss Gray has been of help to professionals in our theatre. She has given much study and is especially interested in the art of stage plastique.

FEES AND CLASSES

CLASSES IN THE EVENING

One, two, or three times a week

For twenty lessons.....\$30

CLASSES FOR CHILDREN

On Friday afternoons and Saturday mornings

For twenty lessons.....\$25

OTHER CLASSES WILL BE ARRANGED TO SUIT
APPLICANTS

PRIVATE LESSONS BY ARRANGEMENT

No deduction will be made for absence, but lessons
missed may be made up.

Miss Reland Gray has studied with Yvette Guilbert,
Michio Itow and in Europe. For two years she was
assistant to Miss Alys Bentley.



Reland Gray

ANNOUNCES HER CLASSES

IN

Dancing

OCTOBER to JUNE
1925-26

6 EAST 15th STREET
New York City

STUYVESANT
1 7 5 2