ANNOUNCEMENTS

OF

THE Christensen

DANCING ACADEMY.

FOR THE SEASON OF 1896-7.

ALSO

BALL-ROOM ETIQUETTE.

NEW DANCES

FOR THIS SEASON.

The following dances have been adopted by the Dancing Masters' Associations, and will be taught at our Academy this season.

Gavotte Caprice,

Clotilda

Le Beau Square,

National Gavotte,

The Kenmar.

GRAND OPENING MATINEE SAT. OCT. 3rd, 1896.

GRAND OPENING BALL WED. OCT. 7th, 1896.

HARRY ALDOUS & CO. PRINTERS.

The Christensen Dancing Academy for Dancing, Etiquette and Deportment.

Sixth Season beginning October 3rd, 1896 Ending May 15th, 1897.

C. Christensen,	**-**	**Dancing Master.**
A. Christensen,	**-**	**Assistant.**
P. Christensen,	**-**	**"**
C. L. Berry,	**-**	**Master of Ceremonies.**
P. Christensen,	**-**	**Manager.**

The verdict is unanimous that we have the most convienient dancing academy in the west.

115 W. FIRST SOUTH STREET.

In order to attain the desired results it is necessary and essential to form classes and instruct systematically. We therefore have decided to teach a thorough Ball-Room Course both for Ladies and Gentlemen, and expect those desiring instructions to make application before the beginning of each term.

Soirees will be given every Wednesday evening commencing at 8:30 p. m.

Matinees every Saturday beginning at 4:00 o'clock.

Extra Socials and Matinees will be given on the following Holidays, Thanksgiving, Xmas, Newyears' and Washington's Birthday.

CHILDREN'S CLASSES

Saturday's: For Beginners - from 1 to 3 p. m.
" " Advanced pupils " 4 to 5 "
" - . General Matinee at 5 o'clock.

CHRISTENSEN'S ORCHESTRA

MUSIC FURNISHED FOR RECEPTIONS, SOCIALS, PRIVATE PARTIES & CONCERTS.

ENQUIRE AT OFFICE IN HALL.

In executing any quadrille figure, let your disengaged arm hang easily at the side.

Sets should be formed with as little confusion as possible.

The ladies dressing-room is a sacred precinct, into which no gentleman should presume to look. To enter it would be an outrage not to be forgiven.

It is very impolite and insulting to galop around or inside of other sets while dancing quadrilles.

If a gentleman wishes to dance with a lady with whom he is not acquainted, politely ask the master of ceremonies for an introduction.

The master of ceremonies is privileged to ask any lady or gentleman wether they wish to dance, make himself known and procure partners for all who desire to dance.

In asking a lady to dance, be sure that she accepts, and then allow her to rise before you offer your arm.

The ball-room was not designed for the purpose of making love.

At the close of a quadrille, the gentleman should salute his partner, present his right arm and lead her to a seat selected by her.

BOW AND COURTESY.

To execute a bow in dancing, step the left foot to the side about ten inches, at the same time turn, facing partner, and draw the right foot up to first position, heels touching, and should simultaneously incline the body forward at the hips, without bending the knees, eyes resting to the floor about six feet in front, assume erect position, step with the right foot back to second position, turning to face center, and close the feet, two bars. "*A lady never makes the bow.*"

THE COURTESY.

The courtesy in dancing is made thus: step right foot to side and pass left foot in a semi-circle to the back (fourth position) until it rests upon the toe and ball, and at the same time bend the knee of the standing leg, incline the body forward straighten the standing leg and gradually draw the advanced foot to its correct normal position.

The depth of a courtesy is regulated by placing of the fore foot, the proper distance for adults is twelve to fifteen inches apart.

REMARKS

Parents who can afford to give their children a tolerable education, should have them early instructed in the rudiments of genteel, graceful and attractive address.

"The art of dancing is not only necessary, but indispensable, to those who are fond of society.

The manner of presenting ones self, and of receiving others in company, with a graceful propriety, and the easy and polite demeanor which is so becoming everywhere, is acquired most effectually by those who have studied the art of dancing.

There is no other amusement that combines so many good qualities as dancing; it adds to the general health and vigor, and tends in a remarkable degree to develop and give elasticity to the limbs and the whole system,-gives a healthy circulation to the blood, and is the best school for acquiring easy and graceful manners, The improvement that is made by young persons in attending a dancing-school is truly astonishing. Those that have not before had the advantages of mixing in genteel society, and were bashful, awkward, and those whose whole appearance was perfectly ridiculous, would, after attending but a single course of dancing lessons, acquire such an ease of carriage and graceful deportment as to scarcely be recognized as the same persons. They acquire such confidence in themselves, and such polish to their manners, as to feel at ease and competent to take part in any company or society into which they may be thrown.

As a social amusement and a healthful exercise, dancing has much to recommend it. By many it is unfavorably regarded in a moral point of view; but this seems a relic of that outburst of Puritanism that characterized the 17th century, and which saw sin in every joyous excitement. Dancing is, doubtless, liable to abuse, but not more so than most other forms of social intercourse."

Dancing in Eastern Cities, is being recognized, not only as a pleasant and healthful pass-time, but as a necessary accomplishment. And no education is complete without it.

We have observed a great many faults that have been prevalling in this City for some time.

There are those who dance perfecetly stiff with the arms in an upright position dancing a half waltz and a half two-step to waltz music, the only part you can see moving is their feet, and they are moved with the greatest of exertion, then there are those who romp around the hall as though they were on a foot-ball ground, appearantly trying to see how many strides it will take to cross the floor and making about three revolutions to one bar of music. Now yon can readily see "if you will reflict for one moment" that it is in direct opposition to what is known as the crrect style of dancing.

One should not assume a special or pecular style, as it is two often indicative of an attempt at imitation.

A manner that would become one person, might be entirely out of place when adopted by another. Dance that you may enjoy it, and give your partner pleasure, rather than entertain the feeling that you are being admired, or perhaps criticised, which always subjects your movements to deteriorating influence.

Consult a competent instructor, and profit by his advice. If you have faults correct them at once.

There can be no grace in dancing, without motion.

Boisterous movements are contrary to grace.

Prof. Gilbert says:-"We often see those who consider themselves *au fait*, (and usually they are the only ones who entertain that opinion) making themselves conspicuous by distorting their bodies, stiffening their arms, and twisting their legs, until they have the appearance of being afflicted with some terrible deformity, from which they are suffering intense pain. They carve the air with their arms, they shuffle about with an unheardof combination of movements, colide with everybody and everything within their reach, and all the while labor under the delusion that they are being observed by admiring eyes."

"SUCH LABOR'D NOTHINGS, IN SO STRANGE A STYLE,
AMAZE TH' UNLEARN'D AND MAKE THE LEARNED SMILE."

SARATOCA LANCERS.

No, 1.

Introduction Salute.....8 bars
Heads to the right forward and back..... 4 "
Forward turn opposite..... 4 "
Head couples pasing between side ..... 8 "
All balance to corners..... 4 "
Turn corners..... 4 "
Sides repeat

No. 2.

Introduction ..... 8 bars.
All forward and back ..... 4 "
Leave ladies in center and salute.....4 "
All chasse to right and left..... 4 "
Turn partners to places..... 4 "
Four gents give left hands across right hand to partners left..... 8 "
Sides repeat

No. 3.

Introduction..... 8 pars.
All forward and back..... 4 "
Forward salute and return to places..... 4 "
Four ladies chain..... 8 "

No. 4.

Introduction..... 8 bars.
Heads lead to the right salute ..... 4 "
Change partners and lead to the left salute.. 4 "
Change partners lead to places salute..... 4 "
Heads right and left sides right and left .... 8 "
Repeat 4 times

No. 5.

Chord-salnte partneis.....
Heads grand square sides separate..... 8 bars.
Sides " " heads " ..... 8 "
1st couple promenade inside set & face out.. 4 "
Sides form in..... 4 "
Chasse to right and left (twice)..... 8 "
Counter march ..... 8 "
Forward and back..... 4 "
Forward and turn partners to places ..... 4 "
Repeat 4 times.

PLAIN LANCIERS.

As taught at the Christensen Dancing Academy

No. 1.

Addrass partners (Corners.) ..... 8 bars.
Heads forward and back turn opposite lady 8 "
Right and left ..... 8 "
Balance to corners ..... 4 "
Turn corners ..... 4 "
Sides repeat 4 times.

No. 2.

Introduction ..... 8 bars.
Heads forward and back ..... 4 "
Forward and leave ladies in center ..... 4 "
Chasse turn partners to places ..... 8 "
Sides separate join hands with heads
forward eight ..... 8 "
Sides repeat

No. 3.

Introduction ..... 8 bars
Heads forward and back ..... 4 "
Forward to the center and salute return
to place ..... 4 "
Ladies Chain ..... 8 "
Sides repeat.

No. 4.

Introduction ..... 8 bars.
Heads lead to the right salute ..... 4 "
" " " " left salute ..... 4 "
To places ..... salute ..... 4 "
First four right and left ..... 8 "
Sides repeat

No. 5.

Chord and salute .....
Give right hands grand right and left ..... 16 bars.
First couple promenade inside set ..... 4 "
Sides fall in ..... 4 "
Chasse to right and left ..... 4 "
" " " " again ..... 4 "
Counter march ladies on the inside .....
gents on out ..... 8 "
All forward and back turn to places ..... 8 "
4 times through.

CENTENNIAL LANCIERS.

Eight couples in each set.

No. 1.

Introduction..... 8 bars.
Heads forward and back..... 4 "
Forward and turn the opposite..... 4 "
Heads right and left..... 8 "
Balance to corners ..... 4 "
Turn..... 4 "
Repeat

No. 2.

Introduction..... 8 "
Heads forward and back..... 4 "
Forward & leave ladies in center & salute ... 4 "
Chasse..... 4 "
Turn partners to place..... 4 "
Heads right and left sides chasse..... 8 "
Sides repeat

No, 3.

Introduction ..... 8 bars.
All forward and back ..... 4 "
Forward and salute return to places ..... 4 "
Head ladies grand chain ..... 8 "
Repeat

No. 4.

Gents forward to center and salute return to places - 4 bars
Ladies " " " " " - 4 "
All join hands forward and back - - - 4 "
Heads right and left sides chasse - - - 8 "
Repeat four times

No. 5.

Chord-salute partners
All forward and back..... 4 bars.
Turn left hand lady..... 4 "
Forwad and back ..... 4 "
Turn partners..... 4 "
First & 2nd couple forward inside the set face out..... 4 "
Sides form in..... 4 "
Four steps forward four steps back..... 4 "
Four " " " " ..... 4 "
Counter march by couples..... 12 "
Turn partners to places ..... 4 "
(Repeat four times.)

MR. J. W. MELLEN,
and
MR. W. C. BROWN
Will give a social party every Saturday Evening, in the Christensen Dancing Academy.
The popularity of these gentlemen will insure all respectable comers a pleasant evening.

MISS RUTH ELDREDGE,
TEACHER OF EXPRESSION
—IN—
ELOCUTION AND PHYSICAL CULTURE.

ASSISTANT TEACHERS:
MISS BINNIE PAUL. MISS PEARL CROSBY.

The aim of every teacher should be an even development of all the powers of the pupil.

In the study of expression as it is revealed through speech and gesture this is at once apparent; no person can be fitted for his work in life until he is able to express to others, what he knows, and in the *best manner of which he is capable*. The body is our *medium* of expression, so here is where our first training should begin.

A beautiful and pleasing personality is often marred or obscured by bad mannerisems. The aim of a true Physical Culturist is to correct all faults without interfering with the proper peculiarities which differentiate individuals.

The first consideration which takes our attention, of course is *health* of the body, there-

fore, it is the aim of the teacher to suit the movement to the needs of the pupil, relieve all nervous tension, give a natural and symetrical physical development, take out angles and discords, and to reduce the body to a natural passive state, and from that point to train it to move in harmony with nature's laws.

The masses of people in their daily work use the larger muscles only, and in such a way that while they may be developed, they *are stiffened and improperly used.*

The teacher of physical training usually discovers that not more than one-half of the muscles of the body are ever called into action; and that this lack of co-operative power gives rise to every form of nervous desease. Nervous force under control is power; without control, disease.

A beautiful development cannot be attained until we learn how to *rest* the body, and bring each part into harmony with the other. Nature does not grow by violence, but by harmonious expansion, from the simple to the more complex.

The Delsartean in Physical Culture seeks repose, harmony and strength; the combination of which will give a perfect health, and the highest expression of which the body is capable. The aim is to produce, not athletes, but normal men and women fitted for the various walks of life.

Miss Eldredge's plan of Culture is very broad, beginning with the relaxing and controleing movements of the body, and on through the more complex and fatiguing movements.

She uses the ideas propounded by Delsarte, aided and modified by some of our best modern Educators.

BRIEFLY OUTLINED AS FOLLOWS:

Relaxing Exercises	Walking
Controlling Movements	Transitions
Calisthenics	Oppositions
Corrective Exercises	General Deportment
Poise	Attitude and Gestures

ELOCUTION.

In Elocution, our work begins with the voice, and the faults of delivery.

The voice is used hourly in conversation, and if the pupil is aided to express himself in a clear, pure tone, properly inflected and enunciated, so that he can be easily heard, the teacher's mission is in a measure accomplished.

The good reader must be a good speaker. All are not born actors or orators; but everyone *can be taught* to use the voice properly, to be an intelligent reader, and to use good English in his common conversation.

Elocutionary training is invaluable to those affected with throat trouble, helps to overcome nervousness, and aids greatly in strengthening a weak, and preserving a strong constitution.

VOCAL CULTURE

Voice is trained in reference to the following:

Breath Control	Pitch
Voice Placement	Force
Compass	Plasticity
Resonance	Accoustics
Vowel Formation	Quality
Consonant and vowel Combinations	Quantity Application of Principles

Study is begun in Conversation work and then taken up in theory, showing that reading is only an author's words made our own.

OUTLINES OF STUDY.

Conversation for its own sake and in its relation to reading and public address–Theory of Reading and Elements of sound:

Reading: Practical:
" Pure & simple
" Discriptive and narative:
" Argumentative & Dictative
" Character & Comic:
" Dramatic & Classic:
Art Studies in Shakespeare.

REMARKS.

Thanks to the noble efforts of our best modern educators, our communities are awaking to the fact that their children need Physical Development as much as they need mathematics. Our children need to be strong, beautiful and graceful, even to give to others what they acquire from books they must have *a* knowledge of *self* as it is revealed through the body. "Expression is a giving out of ourselves a showing upon the surface of the thoughts and emotions of the inner being. Conventionality teaches us to conceal or repress our feelings; so that if our lives have always been conventional it is more difficult to learn to be expressive. In fact we should aim to be simply our honest *cultivated* selves, without the constant repression of feeling so in evidence among many individuals."

"Let us consider a moment those small courtesies of every day life which go so far toward making our domestic and social intercourse harmonious. Children are too often left

totally uninstructed in such matters until they frequently contract ungainly personal habits, such as stooping the shoulders or stiffening the elbow and knee joints. We Americans do not pay sufficient attention to the deportment of our children during their period of growth.

The requirements of social etiquette can be taught so that even the smallest child can learn to sit and stand properly, to enter and leave a room gracefully, to meet and introduce people properly, and perform all of those little courteous acts of politeness that go so far toward making home life beautiful; and surely, consideration for the feeling of others which is the element of true politeness, goes far toward making an unselfish character.

"Mind and Physique are closely allied. Noble impulses, high aspirations and unselfish character are indicated by a high chest, well posed head, elastic footstep, and expansive movements, while tho opposite qualities are denoted by a sunken chest, protruding chin, heavy step and general contraction of movement. So if the body is allowed to grow misshapen it is apt to deform the mind, while improvement of the character is likely to make the body more beautiful."

"Ordinary labor, a blow, a simple motion, use but muscles and joints; noble feelings and elegant manners require the whole body to respond without tension or effort."

"For the expression of his triune nature man has three languages—the word—the tone—the gesture. Primarily speaking, tones express bodily conditions: words are arbitrary mental symbols and interpret thoughts and ideas—they discribe and limit. Gestures relate us to other beings, expressing our emotions and feelings. We study to acquire the knowledge of all ages and nations, but tones are left to singers, and gestures to accident, and there can not be many "accidents" in our modern dress. "Tailor made" is a good description of most society expression.

"Delsartism teaches us not only how to bow, how to stand, how to sit, but trains the body to its highest, until it is by habit unconciously flexible, and feels, not "self-consious," but self-possessed."

"Art should interest by the true
Art should move by the beautiful
Art should persuade by the good
Art should interest by the true to illumine the intelligence
Move by the beautiful to regenerate life
Persuade by the good to perfect the heart."

Delsarte.

"Not stark and stiffened persons, but the new-born poetry of God—poetry without stop, poetry still flowing not yet caked in dead books, with annotations and grammar, but Appolo and the Muses chanting still."

Emmerson.

WHAT IS DELSARTISM?

"Study of the laws which underlie human expression. The laws of motion, the laws of gesture, the laws of expression. This study regards man's nature as a trinity, and shows the neccessity of educating the *whole*—mental, moral, and physical, at the same time and in perfect relation to each other."

The large auditorium is especially adapted for Physical Culture, as the pupils have abundant room to put in practice walking, etc. It also affords excellent opportunity for voice practice. Recitals for pupils and friends will be given from time to time, to afford opportunity for public experience in speaking and reading. Reception day Wednesday. Call and see us; we are always pleased to discuss the work.

Classes begin Oct. 2nd, ,,

HOURS OF CLASSES

Women:
10:30 a. m. Mondays, Wednesdays and Fridays
Young ladies:
4 p. m. Mondays, Wednesday and Saturdays 11 a. m.
Children:
4 p. m. Tuesdays, Thursdays and 10 a. m. Saturdays.
Tachers:
6 p. m. Mondays, Wednesdays and Fridays.

TERMS:

ELOCUTION

Class work per year, 9 months	$ 30.00.
" " 24 lessons	$ 10.00.
Private	
20 one hour lessons -	$ 30.00.
20 " half " " -	$ 15.00.

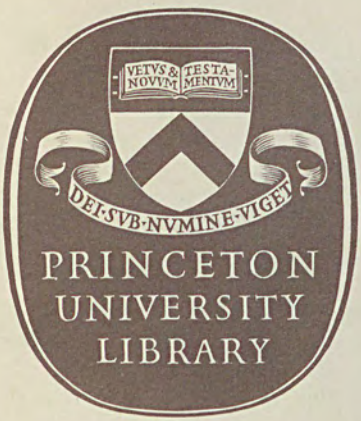
PHYSICAL CULTURE

Class work per year, 9 months	$ 20.00.
" " 24 lessons - -	$ 6.00.
Private	
20 one hour lessons -	$ 20.00.
20 " half " " -	$ 10.00.

Terms in advance.

For further information,

Address
Miss Ethel B. Furguson,
Sec'y. and Correspondent.



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MISS RUTH ELDREDGE,

TEACHER OF EXPRESSION

IN

ELOCUTION AND PHYSICAL CULTURE.

GENTS' CLASS

Gents' Glass begins at 7 o,clock.

1st Term	Begins	Monday	Nov.	2nd
	Ends	"	Dec.	21st
2nd "	Begins	"	Jan.	4th
	Ends	"	Fed.	22nd
3rd "	Begins	"	Mar.	1st
	Ends	"	April	19th

LADIES CLASS

1st Term	Begins	Friday	Nov.	7th
	Ends	"	Dec.	26th
2nd "	Begins	"	Jan.	9th
	Ends	"	Feb.	27th
3rd "	Begins	"	Mar.	6th
	Ends	"	April	25th.

SCHOOL FOR LADIES' AND GENTLEMEN

Class for Ladies and Gentlemen begins 8:30

1st Term	Begins	Monday	Nov.	2nd
	Ends	"	Dec.	21st
2nd "	Begins	"	Jan.	4th
	Ends	"	Feb.	22nd
3rd "	Begins	"	Mar.	1st
	Ends	"	April	19th

EIGHT LESSONS CONSTITUTE A TERM.

PRICE OF ADMISSION AND INSTRUCTION.

Private Lessons	- - -	$1.00
Ladies' Class	- per Term	3.00
Class for Ladies and Gentlemen	" "	4.00
Gents' Class	- - " "	3.00
Childrens' Matinees	- -	.25
Series Ticket to Matinees good for five Admissions		1.00
Wednesday Soiree per Couple	- - -	.75
Series Ticket to Socials	- -	$4.00

ETIQUETTE FOR THE BALL-ROOM.

There are some people who attend the fashionable balls of to day, who express contempt for the little requirements of behavior known under the title of etiquette. The conduct of parties attending a ball should be governed by such rules as shall insure the entire company an evening of pleasure.

Never take part in a quadrille without knowing something of the figures.

Dancing is subject to much abuse by the thoughtless acquirements of bad habits.

Do not romp in dancing

Do not change from one set to another, it may place you with friends for the tine, but will not add to your character as partners.

Do not make a "grand rush" for places; which we regret to say is so frequent in our ball-rooms.

Do not forget that you belong to the set, and not the set to you.

Do not dance with your hat or bonnet on, leave them in the dressing room.

Should you receive a polite refusal from a lady and then see her dancing with another gentleman, do not exhibit any symptoms of dissatisfaction, should this happen, as it often does, the gentleman is justified in never afterwards repeating the request.

Do not forget that perfect politness conceals preference, and makes itself generally agreeable.

Do not sway the body with each step.

Do not hold the arms stiffly.

Do not hold the arms out straight in imitation of a windmill-fan.

Do not wait until the music is half over before selecting a partner.

It is the duty of a gentleman having a place in a quadrille to have his lady with him, otherwise he forfeits his place.

Always recognize the lady or gentleman director or master of ceremonies, with becoming politness.

A lady should never promenade the ball-room alone, nor enter it unaccompained.