

THE second figure is shown in Number Two. Her left hand in her partner's right, the lady begins a graceful turn to her left, passing under an arch made by the elevated arms of both. Her body is supported on the left foot, on which the turn is made, short steps being taken with the right foot to complete the circle in strict time. The gentleman, standing firmly on both feet, his left hand on his hip, assists in this very effective though simple figure.



NUMBER ONE



NUMBER ONE—the beginning. The lady stands opposite to the gentleman, a little to his right, her right hand and elbow on his shoulder and arm, the weight of her body on her left foot. As she takes the first step forward on her right foot the gentleman starts backward with his left, pointing the toe of the right, his right hand at his partner's waist-line above her right hip. They rise and fall on the toes of both feet four times in strict rhythmic count.

NUMBER THREE

NUMBER THREE shows the beginning of the third figure. With the weight of their bodies supported entirely on their left legs, their left arms elevated, right knees lifted and the toes pointed, the dancers stand momentarily poised.



NUMBER FOUR

FROM the position in the third photograph the dancers now (in Number Four) take a forward step, each using the right foot. As each takes the step the left foot is carried forward on the floor until the left instep rests against the heel of the right foot. This movement is called the *chaise* and in this figure is repeated by the dancers twice to their right.

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NUMBER FIVE

THE fourth figure (Number Five) is begun with a slow turn to the left. Instead of making a forward step on the right foot the dancers use the left, the photograph showing the gentleman turning the lady into position.

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The CZARINA WALTZ

The Second of a New Series of Social Dances by Mademoiselle Anna Pavlova

In the March Journal Mademoiselle Pavlova Will Present Her New Gavotte With the Original Music



NUMBER SEVEN

IN THE photograph above (Number Seven) the dancers are ready to begin the fifth figure. At the conclusion of the fourth they face each other for the fifth; the gentleman posed on his right foot, slightly pointing the toe of his left foot; the lady posed on her left foot, pointing the toe of her right foot.

NUMBER SIX

NUMBER SIX shows the turn completed, with the dancers in position to start three forward steps with the left foot, carrying the right instep to the heel of the left foot.



NUMBER FIFTEEN

IN THE last photograph (Number Fifteen) the partners are swinging back into position to continue the regular waltz step. They are poising momentarily at the first step may be regarded as a preparatory agent of music.

NUMBER FOURTEEN

NUMBER FOURTEEN shows the dancers in a half turn preparing for the "imitation pause." The positions are held throughout one complete bar.

NUMBER THIRTEEN

THE partners are ready (in Number Thirteen) to execute the regular waltz step, carried through four bars. This photograph shows a new position for the lady's arm, giving more distance between the dancers.

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IN THE next progressive stage of the fifth figure (shown in Number Nine) the gentleman transfers his weight from his right leg to his left leg, which is drawn back, while the lady carries her right foot to her right, and, resting upon it, steps forward and partly away from her partner, pointing the toe of the left foot as shown in the photograph.



NUMBER EIGHT

FROM the position in Number Seven a natural forward movement of the body is made, in which the pointed toes slide closer together for more perfect balance as the partners raise their crossed arms and hands above their heads (Number Eight) in strict time to the music.

NUMBER NINE



NUMBER TEN

NUMBER TEN shows the continuation of the fifth figure, executed by swinging back from the position in Number Nine to this position. The gentleman merely shifts the weight of his body from his left leg to his right and gracefully manipulates his partner's upraised hands. The lady swings her right foot to her left, making a quarter turn, and steps slightly toward her partner, stepping back on the left foot. This figure is carried through eight bars of the music.

NUMBER ELEVEN—swinging into position for the final figure. As arms of the dancers are gradually extended the gentleman straightens his right arm, and with his left hand assists his partner to swing back again on the right foot, pointing the left.



NUMBER ELEVEN

This original waltz, created by me and danced with M. Ivan Clustine, ballet master of the Imperial Opera Houses of St. Petersburg and Moscow, is to be danced in $3\frac{1}{4}$ time andantino. Properly, the first part should be danced in a more or less dreamy fashion, the second with gayety, and the last part should be danced with full life. Both partners should hold themselves erect in this waltz—the looseness of the bodies should be entirely below the waist-line. The feet of the dancers should be kept flat upon the floor. With these suggestions, I believe American dancers will find this dance an acceptable new waltz.

Anna Pavlova



NUMBER TWELVE

HERE (in Number Twelve) the dancers are in proper position for the final figure. The poses being an essential part of the dance, great care should be taken to know the exact positions of the bodies of the dancers, the manner in which the weights of the bodies should be distributed on the legs, and the positions of the feet.



THE CZARINA WALTZ

The Prize-Winning Music for Mademoiselle Anna Pavlova's New Dance

By Henry B. Ackley and Harry Auracher



THE composers of this charming waltz were awarded a prize of \$500 by Mademoiselle Anna Pavlova, in a contest open to all American composers. Mr. Ackley is nineteen years old and a Junior in Carroll College. Mr. Auracher graduated from Knox College in 1897. In 1912 his operetta, "The Pearl Maiden," was successfully produced. In the next number of The Journal the prize-winning music of Mademoiselle Pavlova's third new social dance will be presented.

The musical score is presented in ten systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include *dolce*, *p cantando*, *con spirito*, *p dolce*, *cresc.*, and *Sev.* The score concludes with a double bar line and a repeat sign.

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