

Feb. 18

Music Room

860920

A MONTHLY MAGAZINE

FOUNDED

UPON THE BEST IN ART.

# THE TWO STEP

DANCING, ACTING AND MUSIC

*To our Friends  
Greeting  
and may the Joys of  
Christmastide and may  
the New Year bring  
Health, Happiness  
and Prosperity.*

*H. Layton Walker.*

January  
1918

5¢ PRICE

# American National Association

## MASTERS OF DANCING.

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### OBJECTS OF THE ASSOCIATION.

To elevate the art of dancing and promote the welfare of its members by encouraging legislation, State and National, for the proper regulation of dancing and the protection of the public and the legitimate teacher from the unscrupulous and incompetent pretender.

To give full support for the betterment of humanity by encouraging and teaching only the highest grade of dances, such as those approved by this Association.

To originate and adopt new dances and establish a uniform method of teaching them.

### TO PROSPECTIVE MEMBERS.

The much needed reforms in dancing can be brought about only through organization. All progressive professions are organized; why not the Dancing Masters?

Competent teachers of good moral character are invited to join. The initiation fee is only \$30.00, which also pays dues for the first year.

The greatest experts are engaged to give work free to members at the annual meetings.

Each person, when initiated, will receive an elegant diploma, which is a recognition of their ability and membership.

For "Course of Study," see list of class work provided free of charge for all members who attend the annual meetings.

### REQUIREMENTS.

To be eligible, all persons applying for Membership must:

- (1) BE OF GOOD MORAL CHARACTER.
- (2) Be vouched for by three representative persons in their home city, as reference.
- (3) Have taught dancing at least three years.
- (4) Be recognized in their home city as progressive and thorough teachers.
- (5) Be willing to be taught, or teach; with a desire through fraternity to elevate the Art of Dancing.
- (6) Pass a satisfactory examination, to show that they are qualified to teach dancing.

### SPECIAL NOTICE.

The American National Association Masters of Dancing is unquestionably the strongest force for sane and high grade standard of dancing in America. Thirty four years of steady growth, both in membership and influence.

Send all communications to George F. Walters, Secretary, 85 Orange St., Waltham, Mass.

The 35th Annual Convention will be held in New York City, headquarters Astor Hotel, commencing Aug. 26, 1918; ending Aug. 31, six days.

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Prices, Teachers, etc.

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(INCORPORATED.)

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# THE TWO STEP.

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## BANQUETS.

### TOAST MASTERS

#### TOASTS.

(By G. A. R. Man)

**Home**—The father's kingdom; the child's paradise; the mother's world.

May we have the unspeakable good Fortune to win a true heart, and the Merit to keep it.

**Woman**—The fairest work of the great Author; the edition is large and no man should be without a copy.

Here's to you, my dear,  
And to the dear that's not here, my dear;  
But if the dear that's not here, my dear, were here, my dear,  
I'd not be drinking to you, my dear.

Here's to the glass we so love to sip,  
It dries many a pensive tear;  
'Tis not so sweet as a woman's lip  
But a d— sight more sincere.

**Friendship**—May its barque never founder on the rocks of deception.

May we ever be able to serve a friend and noble enough to conceal it.

The place where you are treated best and grumble most.

Here's to woman, whose heart and whose soul  
Are the light and the life of each spell we pursue:  
Whether sunn'd at the tropics or chilled at the pole,  
If woman be there, there is happiness too.

Here's a sigh to those who love me,  
And a smile to those who hate;  
And whatever sky's above me,  
Here's a heart for every fate.  
Were't the last drop in the well,  
As I gasped upon the brink,  
Ere my fainting spirit fell,  
'Tis to thee that I would drink.  
—Lord Byron.

When e'er with friends I drink,  
Of one I always think,  
She's pretty, she's witty and so true,  
So with joy and great delight  
I'll drink to her tonight:  
And when doing so think none the less of you!

You may run the whole gamut of color and shade,  
A pretty girl—however you dress her—  
Is the prettiest thing that ever was made,  
And the last one is always the prettiest, bless her!

Here's a toast to all who are here,  
No matter where you're from;  
May the best day you have seen  
Be worse than your worst to come.

May Dame Fortune ever smile on you;  
But never her daughter—  
Miss Fortune—

When going up the hill of Prosperity  
May you never meet any friend coming down.

Here's a health to the Future:  
A sigh for the Past;  
We can love and remember,  
And hope to the last,  
And for all the base lies  
That the almanacs hold  
While there's love in the heart,  
We can never grow old.

Here's to woman, present and past,  
And those to come hereafter;  
But if one comes here after us,  
We'll have no cause for laughter.

May the hinges of friendship never  
grow rusty.

Here's to the white man's wife—  
The white man's aid,  
But not his burden.

Here's to the four hinges of friend-  
ship,  
Swearing, Lying, Stealing and  
Drinking.

When you swear, swear by your coun-  
try;

When you lie, lie for a pretty  
woman;

When you steal, steal away from bad  
company;

And when you drink, drink with me.

Enjoy the spring of Love and Youth,  
To some good angel leave the rest,  
For all too soon we learn the truth;  
There are no birds in the last year's  
nest.

We come into this world all naked  
and bare;

We go through this world full of sor-  
row and care;

We go out of this world, we know not  
where,

But if we're good fellows here, we'll  
be thoroughbreds there.

Here's to our sweethearts and our  
wives,

May our sweethearts soon become  
our wives,

And our wives ever remain our sweet-  
hearts.

Here's to turkey when you are  
hungry,

Champagne when you are dry,

A pretty girl when you need her.

And heaven when you die.

Here's to you as good as you are  
And to me as bad as I am;

As good as you are and as bad as I  
am,

I'm as good as you are, as bad as  
I am.

May the happiest days of your past  
Be the saddest days of your future.

Through this toilsome world, alas,  
Once, and only once we pass;  
If a kindness we may show;  
If a good deed we may do  
To our suffering fellow-men,  
Let us do it when we can,  
Nor delay it, for 'tis plain,  
We shall not pass this way again.

Here's to one and only one,  
And may that one be she  
Who loves but one and only one,  
And may that one be me.

**The Man We Love**—He who thinks  
the most good and speaks the least ill  
of his neighbors.

Here's to our wives and to our sweet-  
hearts—  
And may they never meet.

### A LA LIMERICK.

There once was a Bonnie Scotch  
Laddie,  
Who said as he slipped on his Pladie:  
"I just had a dish  
O' unco guid fish."  
What had he had? Had he had  
haddie?  
\* \* \*

A cheese that was aged and gray,  
Was walking and talking one day;  
Said the Cheese: "Kindly note,  
My Ma was a goat,  
And I'm made out of curds, by the  
whey."  
\* \* \*

He courted a gem of a girl,  
And told her that she was his pearl;  
But when they were married,  
Her Ma came and tarried,  
Though he didn't like Mother of Pearl.

### SNICKERINGS.

School Teacher (to anxious par-  
ent)—"Your son is bright, intelligent,  
and getting along in everything but  
handwriting."

Parent—"That is all right; his writ-  
ing doesn't matter, I am going to  
make a doctor of him."

Two Irishmen, meeting one day, were discussing local news. "Do you know Jim Skelley?" asked Pat.

"Faith," said Mike, "an' I do."

"Well," said Pat, "he has had his appendix taken away from him."

"Ye don't say so?" said Mike; "well, it serves him right. He should have had it in his wife's name."

Grateful Patient—"Doctor, I owe my life to you."

Doctor—"That's all right, sir; but I cannot take it in payment of my services."—Boston Transcript.

When Pat Devine kissed pretty Kate McGee

She was not mad—the reason's plain,  
you see;

For with his kiss she cried, "Oh, Pat,  
be mine!"

To 'er t'was human to forgive Devine.

Doctor—What you need is a period of complete mental rest.

Patient—But, doctor, I've been in Washington for the past two weeks sitting in the gallery of the House, listening to the debates.

"What good deed did oyu perform to-day?" the first-class scout was asked.

"Mother had only enough castor for one dose, so I let my sister take it," replied the hero.

May all single men be married.  
And all married men be happy.

Yesterday's yesterday while today's  
here,

Today's today till tomorrow appear,  
Tomorrow's tomorrow until today's  
past,

And kisses are kisses as long as they  
last.

## ROYAL L. BLANEY, NEW YORK CITY.

School for dancing gave its usual holiday parties which were well patronized.

## THE GRAND BALLET.

(Continued)

Then the mountains opened their sides, and quadrilles of dancers came out, in flesh-colored attire, having bellows in their hands, and windmills on their heads. These represented the winds. Others rushed out, headed by the nymph Echo wearing bells for head dresses, and on their bodies lesser bells and carrying drums. Falsehood hobbled forward on a wooden leg, with masks hung over his coat, and a dark lantern in his hand.

After these came the inhabitants of the Luminous Mountain—Sleep, and Dreams, and True Fame (as opposed to the farcical Fame of the wooden trumpet)—and certain horsemen in brilliant costumes, who put to flight the Winds, the Echoes, etc.

The king himself danced in certain ballets of the period, which were somewhat coarse in their buffoonery. Such were the "Ballet of Sir Balderdash," and the "Grand Ball of the Dowager of Confusion and her Darling of Sillytown" (Ballet de Maltre Galimathias et le Grand Bal de La douairiere Billebahaut et de son fanfande Satteville).

Cardinal Richelieu, anxious to introduce spectacles of a somewhat higher order, had the Propriety of the Arms of France put on the stage. In the first act, which passed in hell, there were to be seen Pride, Guile, Murder, Tyranny, Disorder, Ambition and Pluto surrounded by Fates and Furies. The second act returned to earth, where Italian, Spanish and French rivers engaged in

mortal combat. Then came the capture of Aers. In the third act appeared Sirens, Nereids, Tritons, America and a procession of the Gods of Olympus. This was all, as we see, very tedious and incoherent.

We have always alluded to those personalities which abounded in the plays of Aristophanes and contemporary Greek poets. Ballets somewhat akin in this respect to the Greek comedies, were not unknown in France, and rapidly degenerated into mere vulgar buffooneries. A ballet, given in 1616 at court, recalled the first thymelic ballets by its pointed allusions to the arrest of the Prince of Conde. The passage is in a dialogue between Damon and Sylvia.

But the court had seen ballets of a higher order than this.

"Rarely," says Menestrier, "has there been a ballet more superb than that performed in the Salle de Bourbon, March 19, 1615, for the marriage of Madame with the King of Spain. Thirty genii (being the chamber and chapel musicians of the King), suspended in the air, heralded the coming of Minerva, the Queen of Spain. This goddess, surrounded by fourteen nymphs, her companions, appeared in a mighty gilded car drawn by two cupids. A band of Amazons accompanied the car and made a concord of lutes. Then Minerva danced to five separate tunes, several figures to tune, and in a sixth tune, all voices and lutes and violins joined. Then Minerva and her nymphs danced together. Forty persons were on the stage at once, thirty high in the sky and six suspended in mid-air; All of these dancing and signing at the same

time."

The Duke of Savoy brought the carnival of 1697 to a close by the ballet of Circe driven from her dominions. He gave it as an entertainment to the ladies of the court. Circe and her attendants danced while "they wrought their enchantments with wands, turnings and intertwinings." They came twelve rocks dancing various figures, and in the end heaping themselves upon each other, so as to make but one mountain, from the sides of which issued dogs, cats, tigers, lions, boars, deer, wolves, which mingled their cries, their mewings, their roaring, and their howling with the sounds of the orchestra; the whole forming "the most grotesque concert ever heard," says Father Menestrier.

This hurly-burly over, a cloud descended from heaven and covered all the mountain and the twelve blocks of rock, heaped upon each other transformed themselves miraculously into twelve brilliant cavaliers, who executed a dance. It became customary to organize splendid entertainments in honor of all important events.

This same year a ballet was danced at the Court of Savoy, on the Duke's birthday, the subject of which was Prometheus stealing fire from Heaven.

In 1628, the students of the College of Rheims gave a ballet to celebrate the taking of La Rochelle, which event brought about the political unity of France. The subject was the capture of the Car of Glory by the great theander. A certain Black Tower was infested by giants, who challenged all knights-errant to fight for the famous car. This tower was environed by sor-

ceries, so that its gates could not be forced, save by the blast of an enchanted horn. Subject and allusions were alike puerile: The Black Tower was La Rochelle, and the sorceries that guarded it were Heresy and Rebellion.

At Savoy again, in 1634, they danced a "moral ballet," for the birthday of Cardinal Richelieu, the theme of which was Truth, the enemy of Seeming, upheld by Time.

It opened with "a chorus of those False Rumors and Suspicions which usher in Seeming and Falsehood," writes Father Menestrier, who shall speak for himself, that we may lose nothing of the raciness of his description:

"These were represented by actors dressed as cocks and hens, who sang a dialogue, partly Italian French, with a refrain of clucking and crowing. The Hens sang:

"Su gli albori matutini,  
Cot, cot, cot, cot, cot, cantando,  
Col cucurros s'inchini,  
E bisbigli, mornorando.  
Fra i sospetti, e fra i rumori,  
Cu, cu, cu, cu, cu, cu, cu,  
Salutiam del novo sol gli almi  
splendori."

The cocks replied:  
"Faisant la guerre au silence  
Cot, cot, cot, avec nos chantes,  
Cette douce violence  
Ravit les cieux et les champs;  
Et notre inconstant hospice,  
Cot, cot, cot, cot, cot, cot, cot,  
Cowine A'apparence un subtil  
artifice."

"After this song of cocks and hens the background opened and Seeming appeared, seated upon a huge cloud, and accompanied by the Winds. She has the winds and the great tail of a peacock, and was covered with mirrors. She hatched eggs from which issued Pernicious

Lies, Deceptions, Frauds, Agreeable Lies, Flatteries, Intrigues, Lies, Jososities, Little Fibs.

"The Deceptions were inconspicuously clad in dark colors, with serpents hidden among flowers. The Frauds, clothed in fowlers' nets, had bladders which they burst while dancing. The Flatteries were disguised as apes; the Intrigues, as crayfishers, carrying lanterns on their heads and in their hands; the Ridiculous Lies, as crippled beggars on wooden legs.

### THE DANCING TEACHERS' WAR BIT.

Here in New York, the dancing teacher has found a way to do his patriotic bit for his country. This is being done by teachers offering their services once a week, to the Soldiers' Canteens, which have been opened in various parts of the city, to furnish amusement and recreation for soldiers on leave, from the different Training Camps in the vicinity of New York. Recreation has been recognized by all the governments at war, as of the utmost importance in keeping the soldiers fit. There are several of these Canteens operated privately, as well as those under the auspices of the Y. M. C. A. It has been found, after these recreation centres have been in operation for several months, that the most practical form of recreation, and the one amusement that the soldiers and sailors themselves enjoy the best, is dancing. At first, there was some difficulty in finding girls who were willing to offer their services as partners. This has been overcome, however, by certain influential women acting as chaperons.

But the greatest difficulty of all, was found to be that there was no "go" to these dancing parties, because they were not properly managed, until some one of the chaperons, at one of the Canteens, asked the dancing teacher who was instructing her little daughter, at one of his classes, if he would volunteer his services, and take charge at one of these dances. This he agreed to do, and he put them through several figures of the "Paul Jones," and in other ways known to teachers, introduced life and "pep" at the party. He even got the sailors all up on a line, and taught them a comedy Hornpipe, and had the spectators in roars of laughter, watching the men trying to acquire the steps.

This particular party proved so successful, that the matter was taken up by other Canteens, and the New York Society of Teachers of Dancing are even discussing the advisability of maintaining one of these Canteens themselves, or offering the services of the members of the society at one of the Canteens now in existence.

Several prominent men have given it, as their opinion, that Actors and all those who contribute to the recreation and amusement of the nation, should be encouraged to continue in their several callings, as only through recreation, can the nation be kept fit to do its war work and as dancing is a recreation for and by the people, every teacher should feel that he is doing his "bit" towards winning the war, if he keeps his community as cheerful as possible, in these serious times. And above all, the children should be kept cheerful and normal. They should have their parties, and their

childish amusements, so that the generation to come will not have an after effect of gloom.

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OSCAR DURYEA,  
Duryea Normal School,  
47 W. 72nd St., New York.

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The American National Association Masters of Dancing held a special holiday district meeting at Veronine Vestoff Normal School, New York City, December 27th, 1917. Royal L. Blaney, chairman, called the meeting to order. A number of districts responded. There was a large attendance. New dances were demonstrated and ideas were exchanged. Mr. and Mrs. A. V. Tuttle, Baltimore, Md., made a motion that the Secretary should write to the proper authority in regard to the war tax on dancing schools.

Christmas and New Year's greetings were received from the following teachers and many others:

Mr. and Mrs. C. Victor Zebley, Washington, D. C.; Edmond Mulcahey, Richmond Hill, L. I.; B. Franklin Raze, Albany, N. Y.; A. E. Jacques, Pittsburgh, Pa.; Mr. and Mrs. M. Christenen, Portland, Ore.; Mr. and Mrs. W. E. Goodfellow, Springfield, Ohio; L. Leo, Duluth, Minn.; Mr. and Mrs. Henry O. Oster, Cleveland, O.; James W. Bangert, Baltimore, Md.; Mrs. James L. Bott, Cincinnati, O.; M. F. Conway, Hartford, Conn.; Mr. and Mrs. Robert Lee Landrum, Detroit, Mich.; J. J. Kilgallen, Schenectady, N. Y.; Mr. and Mrs. Frederick W. Cook, Hornell, N. Y.; Mr. and Mrs. Ira C. Berry, Newark, N. J.; Mrs. May Price Haines, New Orleans, La.;



Mr. and Mrs. Earle Wallace, Butte, Mont.; Mr. and Mrs. J. Angel Bott, Cleveland, O.; Mr. and Mrs. F. J. Foreman, Pittsburgh, Pa.; Madam Elizabette Menzeli, New York City; Mr. and Mrs. John Dugan, Newport, R. I.; Paul W. C. Heiser, Spokane, Wash.; George A. Swartz, Tacoma, Wash.; Fred A. Jackson, Salt Lake City, Utah; Misses Finley, Evansville, Ind.; H. E. Wolfe, Kansas City, Mo.; S. W. Cortissoy, Aurora, Ill.; Mr. and Mrs. F. W. Bouley, Spokane, Wash.; Mr. and Mrs. A. J. McCabe, New York City; Mr. and Mrs. Frederick Chrisleneen, Seattle, Wash.; Hulda Hanker, San Diego, Cal.; Mr. and Mrs. Frank Norman, Montreal, Canada; Mrs. G. I. Grant, Boston, Mass.; Mr. and Mrs. Andrew Sojack, Cleveland, O.; Mr. and Mrs. S. T. Smith, Toronto, Canada; Catharine Goodies, Cleveland, O.; Geo. F. Trier, Fort Wayne, Ind.; Robert C. Campbell, Albany, N. Y.; George F. Walters, Waltham, Mass.; Henry T. Marsh, Wallingford, Conn.; Mr. and Mrs. W. Lake, Salt Lake City, Utah; R. G. Huntinghouse, Chicago, Ill.; Mr. and Mrs. Fenton Bott, Dayton, O.; Harry W. Trimp, St. Louis, Mo.; Mr. and Mrs. James Smith, Chicago, Ill.; W. D. Lynch, Akron, O.; Mr. and Mrs. F. Leslie Clendenen, St. Louis, Mo.; Edna Rothard Passapai, Newark, N. J.; Oscar Duryea, Mr. and Mrs. G. Hepburn Wilson, Adolph Newberger, New York City; F. S. Laux, Lima, O.; Catherine Zimmerman, Akron, O.; Gertrude Lehman, Akron, O.; T. McDougall, R. O. Blackburn, Pittsburgh, Pa.; Albert W. Newman, Philadelphia, Pa.; Mr. and Mrs. H. G. Bailey, Alliance, O.; James A. Moyles, Columbus, O.; Mr.

and Mrs. A. V. Tuttle, Baltimore, Md.; Mr. and Mrs. Edward J. Kurylo, Mr. and Mrs. Louis H. Chalif, J. Dimont, T. E. Tolson, Hotel Bristol, L. E. Dare, T. Geo. Dodworth, George W. Wallace, Roderick C. Grant, New York City; Z. L. Hinman, San Francisco, Cal.; P. H. Kelly, Holyoke, Mass.; W. P. Casey, Illion, N. Y.; Mr. and Mrs. J. T. Cockey, Baltimore, Md.; Mr. and Mrs. G. E. Rutherford, Poughkeepsie, N. Y.; Mr. and Mrs. E. A. Prinz, St. Joseph, Mo.; C. B. Severance, Wantosa, Wis.; Mr. and Mrs. L. E. Gilbert, F. W. Benedict, Lloyd C. Foster, Cleveland, O.

A great many familiar names are not on the list this year. Sickness, short of help and other excuses. If all the names above and the subscribers of the Two Step will accept the greetings on the cover from the Two Step.

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The Del Brugge School  
of Physical Education and  
Social Dancing.  
Seventh Season.

Rhythmic, folk, aesthetic, Greek, classic, national, nature dancing, play ground, junior, advanced technique, pantomime, interpretative and ball room dancing.

C. W. F. Del Brugge, member "American Society of Professors of Dancing," New York; member "Imperial Society of Dance Teachers," London; graduate Chalif Normal School, New York; student Miss Alice Hollister Clark, New York; student Stephano Mascagno, Italian

school rhythmic, New York; faculty, Winchester School, Fifth Avenue, Pittsburgh, Pa. Studio, Penn and Wood streets, Wilkesburg, Pa.

### THE MILITARY GLIDE.

Introduced by Joshua T. Cockey, Baltimore, Md. Special music up the street.

#### Description of the Dance.

Gentlemen's part, lady counter-part—1st figure (walk and glide)—Left forward four walking steps, L 1, R 2, L 3, R 4 (on fourth step a quarter turn to R). Four gliding steps to left 5-6-7-8. Glide left to L close R. Count 5 and repeat 6 and repeat 7 and glide L to open position, count 8 (on 8 a quarter turn to R. This will leave gentlemen in position to walk back with R foot).

Step backward four walking steps, R 1, L 2, R 3, L 4 (on fourth a quarter turn to R). Four gliding steps to R 5-6-7-8. Glide R to R close L 5 and repeat 7 and glide R to open position, count 8. This will leave the dancer with his back toward the wall, with lady's back toward center of room. 16 counts. Eight measures of music.

Second Figure. Salute partners. Join left hands and hold shoulder high. Stand about in line with left side and about eight inches apart, facing partners with R hand at position of military salute. This position will permit partners to march around to left with ease, while saluting. Eight walking steps around partners to left L 1, R 2, L 3, R 4; mark time, 5-6-7; salute 8 (the dancers must make a circle and a half to left

in this march and finish in opposite places, gentlemen facing wall, ladies facing center of room).

Step left to L 1, close R to L 2, repeat 3, 4 and finish by dancing two two-steps; steps turning to R and count 5-6-7-8 (on two steps turn 5-6-7-8 a three-quarter turn is made. This is the end of dance and will leave you in the correct position for beginning of dance 1st figure). 16 counts. Eight measures of music. 16 measures in all.

Note: Any military march of 6-8 time can be used for this dance, but it must be a march with 16 measures to the strain.

### JACQUES DANCING ACADEMY.

The academy is located at Craig and Forbes streets, Pittsburgh, Pa.

Schedule of classes: Students' class, Mondays; open beginners' class, Tuesdays; advanced class, Wednesdays; private class, Thursdays; Knights of Columbus, Fridays; intermediate class, Saturdays.

Children's classes—Private lessons daily by appointment.

Classic dancing and stage dances, such as waltz clog, Irish jigs, busk and wing, etc. Prices, \$5 to \$15, dance complete.

### MR. AND MRS. WM. A. WIRTH, MILWAUKEE, WIS.

Their Coliseum dancing academy is open daily and nightly to large classes. They have a weekly bulletin program. All kinds of handsome souvenirs are given on various occasions. Their latest is a pennant of their school.

**MILITARY ONE-STEP.**

As arranged by Oscar Duryea  
of the Duryea Normal School, 47  
West 72d St., New York City.

One-step music; 2-4 syncopated  
time.

Description for gentlemen;  
partner, counterpart.

Walk 4 steps, commencing  
with L foot in line of direction  
(1, 2, 3, 4). Two meas.

Step on the L forward (1), R foot  
to side (2). Close L to meet R  
(3). Step on the R forward (4).  
Step on the L diagonally forward  
and to the side (5). Close R to  
meet L, raising up on both toes  
and coming down on the R heel  
(6). Repeat preceding 6 counts  
(1, 2, 3, 4, 5, 6). Six meas. Total  
eight measures.

**Military Step.**

Mark time in place, that is to  
say—Raise the L foot slightly  
and put it down in place (1).  
Raise the R foot slightly, put it  
down in place (2). Repeat (3, 4).  
Two meas.

Military half time step—Take  
one step on the L forward to two  
counts, raising up on the L toe  
(1, 2). Repeat with R foot—one  
slow step, coming up on the toe  
(3, 4). Two meas. Total, four  
meas.

Repeat preceding four meas.  
Total, eight meas.

Repeat the first eight meas.,  
after the following manner:  
Walk 4 steps forward in line of  
direction (1, 2, 3, 4) Two meas.  
Step on the L forward (1). Step  
on R to the side (2). Close L to  
meet R (3). Turn once complete-  
ly around to the R with 2 waltz  
steps, but in one-step rhythm, i. e.,  
step on the R forward and turn

to the R (1). Step on L to the  
side and continue turn to the R  
(2). Close L to meet R and com-  
plete half a turn to the R (3).  
Step on the L backward and con-  
tinue turn to the R (4). Step on  
R to the side and continue turn  
to the L (5). Close L to meet  
R and complete R turn (6). Step  
on the L to the side, without  
turning (2). Close R to meet L,  
without turning (3). Six meas.

Total, eight meas.

Repeat preceding eight meas.  
after the following manner:  
Walk 4 steps forward in line of  
direction (1, 2, 3, 4). Two meas.  
Step on the L forward and turn  
to the L (1). Step on R to the  
side and continue turn to the L  
(2). Close L to meet R and com-  
plete half a turn to the L (3).  
Step on R backward and continue  
turn to the L (4). Step on L to  
the side and continue turn to the  
L (5). Close R to meet L and  
complete L turn (6). Step on the  
L forward without turning (1).  
Step on R to the side, without  
turning (2). Close L to meet R  
without turning (3). Step on the  
R forward (1). Step on the L  
toe diagonally forward and to the  
side (2). Close R to meet L,  
coming up on both toes and down  
again on the R heel (3). Six  
meas.

Total, eight meas.

**NEWMAN CATECHISM ON  
CLASSIC DANCING.**

(By Albert W. Newman)

(Continued from December)

Then Port de Bras for at least  
an hour. This is a fair outline of  
the French Technique after which  
an hour or two of the Greek Danc-

ing should not be neglected. Begin with the Plastic Poses, Romping and Flying movements. Playing Ball. Throwing the Lance, etc. The practice of the Greek exercises will bring about great lightness particularly of the upper part of the body.

Adeline Genée says: "Every day brings its hours of practice, two hours of real hard work and before each performance I do twenty minutes of Side Practice before taking a single step on the stage. Even when dancing as mastered, as far as possible, it demands incessant work and incessant sacrifice from the dancer who wishes to be a worthy exponent of the art.

A Dancer's work is never done."

She further says that dancing is the finest, most infallible antidote to bad temper and unhappiness.

### Positions.

What is understood by Positions?

Positions are the A, B, C of Dancing. The foundation upon which the dance is built.

How many positions are universally recognized as the Fundamental Positions?

Five Positions are recognized as the Fundamental or True Positions.

Who is responsible for having formulated these positions in their respective order.

Charles Beauchamp, Ballet Master and Member of the Académie de Danse, Paris, is credited with having arranged these positions in their present order.

Why is it so small a number of positions have been adapted and considered sufficient for the foundation of the Art of Dancing?

First, to simplify the Art, and second, to give the most natural positions of the feet.

Into how many classes are the Five Fundamental Positions placed?

Into seven classes. 1st, Point Positions; 2nd, Toe Positions; 3rd, Ball Positions; 4th, Sole Positions; 5th, Heel Positions; 6th, Raised Positions; 7th, Inward Positions.

To which foot is the position given, or which foot is entitled to the position?

To the free or executing foot.

Give a brief description of the Five Fundamental Positions.

1st Position (sometimes called Military Position)—Place the heels together and turn the toes out at right angles.

2nd Position—Place the one foot to the side, separating the feet.

3rd Position—Bring the heel of the one foot into the hollow or middle of the other.

4th Position—Place the one foot in front at full length of the other (as in walking).

5th Position—Bring the heel of the one foot to and in front of the toe of the other.

\* \* \*

This is two pages of Newman's Catechism on Classic Dancing. This beautiful book, bound, \$5.00. For sale by the Two-Step Publishing Company.

(To be continued)

(Introduced by William Comp-  
ton, Cleveland, Ohio.)

### NEW TRENCH TROT.

#### How to Dance Part One.

Mark time movement. Gentle-  
man's part—Count 1, 2, 3, 4, 5, 6,  
7, 8—equaling four bars—Danced  
in four-four time throughout.  
Tap floor with left foot, count 1.  
Rest on right foot, count 2. Tap  
floor with left foot, count 3. Rest  
on right foot, count 4. Two bars.  
Tap floor with left foot, count  
5. Tap floor with right foot,  
count 6. Tap floor with left foot,  
count 7. Rest on right foot,  
count 8. Two bars.

Repeat entire movement. Four  
bars.

Total, eight bars.

#### Forward and Balance Movement.

Step forward on left foot, count  
1. Step forward on right foot,  
count 2. Step forward on left  
foot, count 3. Step forward on  
right foot, count 4. Two bars.

Balance forward on left foot,  
count 5. Back on right foot,  
count 6. Back on left foot, count  
7. Chassez, or slide right foot to  
closed position, count 8. Two  
bars.

Repeat entire movement. Four  
bars.

Total, eight bars.

#### Glide Forward and Pivot Movement.

Four fast glides to left, start-  
ing on left foot. Two bars. Four  
fast glides to right, starting on  
right foot. Two bars. Step for-  
ward on left foot, count 1. Step  
forward on right foot, count 2.  
Step forward on left foot, count  
3. Step forward on right foot,  
count 4. Two bars.

Pivot four counts, beginning  
with left foot. Two bars.

Total, eight bars.

Three years ago I came to New  
York to study music. I studied  
for two years and then I became  
imbued with the idea that I could  
become a better interpretative  
dancer. I was attracted by the  
advertising—some in The Tri-  
bune—of Louis H. Chalif. I went  
to him, took one lesson and made  
a verbal arrangement to enter his  
normal school.

The next lesson he worked with  
me patiently. He learned of my  
deserted musical ambitions and  
told me frankly that in his opinion  
I would never become a great  
dancer. If I expected to make it  
my life's work he urged me to  
abandon it. He also offered to  
refund my money for the two  
lessons, but I refused. I have  
gone back to my music. I know  
now that I made a mistake, but  
it took him to bring me to that  
realization and to say that I am  
grateful is putting it mildly.—

D. McL.

There is much talk these days  
among venders of many sorts of  
wares of "conscience" in selling,  
but we have yet to see a finer  
example of its operation than this.  
To give sound advice on such a  
matter as this requires not only  
conscience but good judgment  
and tact. The patronage of this  
particular student was unques-  
tionably valuable, since such  
training usually covers several  
years; but this did not influence  
Mr. Chalif's attitude. It is as  
much as we can hope in many

quarters that the customer's satisfaction will be given at least equal consideration with the merchant's profits. It is rare indeed that the buyer's interest is of more importance to the seller than his own gain.

### MORE HONORS FOR PITTSBURGH, PA., ROTARY CLUB.

Chicago just advises the club that R. E. Jacques has been appointed by President Pigeon, to the chairmanship of the Schools-Dancing & Dramatic Art section of International Rotary for the coming year. We are all pleased to hear of the honor conferred upon Rotarian Jacques, and incidentally the Pittsburgh club.

W. W. Barry, Berea, Ohio, announces a special dance every two weeks. With his classes and private lessons he is kept very busy.

### MILITARY MARCH.

(J. Angell Bott, Cleveland, Ohio)

Tempo, 6-8, medley Nat. airs, "Marching Through Georgia," "Yankee Doodle," etc.

Description for gentlemen—counterpart for lady.

Part I—Two step half turn to R, 1 meas., two steps backward, 1 meas.; 2 meas. Two step half turn to R, 1 meas., two steps forward, 1 meas.; 2 meas.

Part II—Step left to side and backward right, count 1-2, 1 meas.

Step left to side, close right to left, count 1-2, 1 meas.; 2 meas. Walk forward four steps, count 1-2-3-4; 2 meas. Eight meas. in all.

### WOMEN CAN KNIT AT DANCING CARNIVAL

Any woman who wants to knit for the army or navy will have an opportunity every afternoon between 2 and 5 o'clock at the dancing carnival at Grand Central Palace, New York City.

The management of this unique place of amusement will furnish wool and needles free to every patron who wants to do her bit for the soldiers.

When she finishes knitting she may dance as long as she likes and check her knitting till her next visit. After the sweater is completed it becomes her own property, so that she may give it to any soldier or sailor in whom she is interested.

### REAR NEW, CLEAN,

### HEALTHY RACE.

#### The Child Dancers.

(Written after a visit to Isadore Duncan's School.)

(By Percy Mackaye)

A bomb has fallen over Notre Dame:

Germans have burned a Belgian town:

Russians quelled in the East:  
England in qualm:

I closed my eyes and laid the  
 paper down.  
 Grey ledge and manor grass and  
 pale bloom of light  
 By pale blue seas:  
 What laughter of a child world-  
 sprite,  
 Sweet as the horn of lone October  
 bees,  
 Shrills the faint shore with mel-  
 low, old delight?  
 What elves are these  
 In smocks, grey-blue as sea and  
 ledge,  
 Dancing upon the silvered edge  
 Of darkness—each ecstatic one  
 Making a happy orison,  
 With shining limbs, to the low  
 sunken sun?  
 See: now they cease  
 Like nesting birds from flight:  
 Demure and debonaire,  
 They troop beside their hostess'  
 chair  
 To make their bedtime cour-  
 tesies:

“Spokolno! Notchl! Gute  
 Nacht!  
 Bon Soir! Bon Soir! Good  
 Night!”

What far-gleamed lives are these  
 Linked in one holy family of art?  
 Dreams: Dreams once Christ and  
 Plato dreamed:  
 How far their happy shades de-  
 part!

Dear God! How simple it all  
 seemed,  
 Till once again  
 Before my eyes the red type quiv-  
 ered: slain:  
 Ten thousand of the enemy.  
 Then laughter! Laughter from  
 the ancient sea  
 Sang in the gloaming: Athens!  
 Galilee!

And elfin voices called from the  
 extinguished light:

“Spokolno! Notchl! Gute  
 Nacht!  
 Bon Soir! Bon Soir! Good  
 Night!”

(By Clive Marshall)

The eminent American dra-  
 matic poet's lyrical memory of  
 Isadora Duncan's beautiful Di-  
 onysian, at Bellevue, near Paris,  
 where she imparted her art to  
 happy children, standing out ap-  
 pealingly against the tragic back-  
 ground of the great war, comes to  
 us with intimate significance, now  
 that the inspired dancer and six  
 of her eldest pupils are in Ameri-  
 ca; now that war itself has  
 impressed upon leaders in art,  
 education and national culture  
 the vital relation that her “dance  
 of the future” can have to the  
 New Womanhood, the new moth-  
 erhood and, consequently, to the  
 betterment of the race. Profound  
 observers of the great world con-  
 flict foresee that out of the  
 smoking wreck of war will arise  
 grave and stupendous problems  
 of reconstruction, and to this era  
 the dance brings a message of  
 bright promise. Where, in times  
 of tranquil peace, it was an ab-  
 stract potentiality, it is now a  
 definite promise. And with it  
 more than any other plan of re-  
 generation is Woman concerned  
 —she represents its organic en-  
 tirety.

The Dionysian, which was both  
 a temple and a home, has been  
 surrendered by Miss Duncan to

the compassionate service of the Red Cross and now shelters 200 wounded soldiers; but the cultural purpose to which it was dedicated, still alive and enthusiastic of support, is to find expression in the United States. The great Rodin, who saw in the very beginning that the Dionysian was not of France alone, but of the entire world and of all peoples "moving upward into the sunlight of the new centuries," admitted that its most fruitful field might be in the new country where great and trying tasks were assumed with passionate enthusiasm and untiring purposes.

"Miss Duncan," remarked the greatest of French sculptors, in discussing the gift of the fair American and the future of the dance as established by those to whom she would have transmitted the gift, "has achieved in sculpture feeling without effort. She has drawn from nature that which one calls not talent, but genius. She has perfectly unified life and the dance. She is natural on the stage, where nature is so seldom seen. She preserves in the dance the perfection of line, and, at the same time, is as simple as the antique, which is the synonym of beauty. Suppleness and feeling—these are the qualities which are the innermost soul, even in the dance: it is art supreme."

Percy Mackaye is one of many eminent personages in the arts who have expressed their "enthusiastic support of the Dionysian idea . . . and have formed themselves into a committee the better to do all in their power to spread the educational influence

of this idea throughout America and elsewhere." Some of the other notables who have thus pledged themselves are John W. Alexander, Carl Bitter, John Sloan, Ernest Peixotto, Paulanship, George Grey Bernard, Robert Henri, Van Deering Perrier, Bolton Hall, Abastenia St. Leger, Eberle Janet Scudder and Mrs. Sally James Farnham. The three last named women sculptors have an exalted and enduring place in the world's art.

The Dionysian in America was opened in New York last month and the conspicuous national figure there was Gutzon Borglum, master-sculptor. He spoke on the child and the dance and the six girls rhythmically illustrated his talk. Mr. Borglum discussed the dance that was yet not a dance, and his analysis, in a few words, of the art of Isadora was a quick flash of illumination.

"Miss Duncan," he remarked in the beginning, "is really a great voice, bringing a golden heaven to our life and art. And art is a medium of expression from rare souls, created to enable them to transmit their profounder perceptions to the world. Isadore Duncan is not a dancer in the vulgar acceptance of the term, but a supreme artist, who has taken physical movement and rhythm and used them as a medium to develop the complete psychology of emotion. This she expresses with such harmonious and revealing swiftness that it becomes a dance—a Dance of the Soul.

"The fortune of war has brought her here. The country should not suffer her to go away, but hold her and learn from her



her inspired art, putting her to the task of incorporating a great school of child life, there to teach the beauty of movement and the emotion back of the action."

The war, more than any other conceivable influence, has operated to bring "the dance of the future" as a solvent of the big, human and racial problem that must come with the final peace, and which, even now is occupying the minds of the world's most serious thinkers. It is a beautiful note of rehabilitation. It is probably the most exquisitely profound expression of the feminism that is already giving the world a new and glorious aspect.

"The dance of the future," explains Miss Duncan, "will be a new movement, a consequence of the entire evolution which mankind has passed through. To return to the dances of the Greeks would be as impossible as it is unnecessary. We are not Greeks, and, therefore, cannot dance Greek dances. But the dance of the future will have to become again a high religious art as it was with the Greeks. For art which is not religious is not art; it is mere merchandise.

"The dancer of the future will be one whose body and soul have grown so harmoniously together that the natural language of these will have become the movement of the body. The dancer will not belong to a nation, but to all humanity. She will not dance in the form of nymph, nor fairy, nor coquette, but in the form of Woman in its greatest and purest expression.

"She will realize the mission of woman's body and the holiness

of all its parts. She will dance the changing life of nature, showing how each part is transformed into the other. From her body will shine radiant intelligence, bringing to the world the message of the thoughts and aspirations of thousands of women.

"She shall dance the freedom of women. Oh, what a field is here awaiting her! Do you not feel that she is near; that she is coming, this dancer of the future! She will help Womankind to a new knowledge of the possible strength and beauty of their bodies, and the relation of their bodies to the earth nature and to the children of the future.

"She will dance the body, emerging again from civilized forgetfulness—emerging, not in the nudity of primitive man, but in a new nakedness, no longer at war with spirituality and intelligence, but joining itself forever with this intelligence in a glorious harmony.

"Oh, she is coming, the dancer of the future—the free spirit who will inhabit the body of New Woman; more glorious than any Woman that has yet been; more beautiful than the Egyptian, than the Greek, the early Italian—than all Woman in past centuries: The highest intelligence in the freest body."

Here is the enthusiastic comment by George Grey Barnard, sculptor of the much discussed statue of Lincoln:

"Isadora Duncan holds within her genius the greatest art of this age, an art fitted, like the science of Edison, to open the untold dreams of man. Indeed, no greater art ever existed in any

age, and none is more needed by our young earth, where feet and lives drag heavy weight.

"Isadore Duncan has re-discovered those laws of the Greeks, made evident in all their arts, especially made visible to us through their plastic arts of sculpture and architecture. How much greater should our harvest be could be but build on these living laws of supreme harmony, the beauty Miss Duncan's science unfolds! If understood and put to use by our people, it would weld us in body and spirit, it is the law 'from the centre of our universe' toward the circumference.

"If our new life in our new world allowed less of the strenuous, and more of a truce with life, more of the building within, and less of the building without, allowed to the beautiful something beyond a commercial value, could see a truth as strongly as we desire fiction, what an awakening in the arts and fire in all the hearts of those who love the beautiful would come through one woman's gift to us!"

Christmas normal course given in New York City by the following schools:

Chalif Normal School, 163 W. 57th Street.

Dimant Normal School, 438 Madison Ave.

Duryea Normal School, 47 W. 72d Street.

Inner Circle Normal School, 562 Fifth Avenue.

Mme. Menzeli Normal School, 22 E. 16th Street.

Ad Newberger Normal School, 200 W. 86th Street.

Vestoff-Serova Normal School, 26 E. 46th Street.

Newman Normal School, 10 S. 18th Street, Philadelphia, Pa.

Naines Normal School, 1379 St. Charles Avenue, New Orleans.

Clendenen Normal School, 5530 Vernon Ave., St. Louis, Mo.

Their normal classes were well patronized.

### CANADIAN PROVINCES.

Nova Scotia, New Brunswick, Prince Edward Island, Quebec, Ontario, Manitoba, British Columbia, Saskatchewan, Alberta, Newfoundland.

Northwest and Yukon territories.

Miss Moller recently provided the Greek dancing divertissement given in connection with the appearances of Mme. Sarah Bernhart. Her announced appearance at the Metropolitan Opera House during the coming Winter will in no way conflict with her work in the school.

Mr. and Mrs. F. W. Baesman, Portsmouth, Ohio, have opened their dancing classes at Moose hall. Classes and socials are well patronized.

# THE TWO STEP

## A MONTHLY MAGAZINE

Devoted to  
**Dancing, Acting and Music**

**Founded upon the Best in**

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### New Year's Greeting.

My wish, dear colleague,  
And greetings sincere,  
Is Good Health, Happiness,  
and a Prosperous Year.

Dear Colleague:—

The coming of the new year, 1918 impresses upon us more clearly the great change which has taken place in the world proper during the past year. This change has been felt by everyone, particularly by those engaged in the art of teaching dancing. With our country at war, conditions are such that dancing must adjust itself to the times, as the times will never adjust themselves to dancing; therefore the problem which confronts us is: keeping our dancing up to the minute and at the same time pleasing the people in general.

The International Association has always been noted for its progressive spirit in working for the success of the profession and for the good of its members. Now is the time our members can show their loyalty by co-operating with the association.



**JAMES SMITH, Chicago.**

The next convention will be held at the academy of Brother James Smith, Chicago, Ill., June 10 to 15, 1918.

Elaborate preparations are being made for this Convention, and I sincerely hope that all members will respond to this appeal for co-operation.

Hoping to have the pleasure of meeting you next June at Chicago, I remain,

‘Fraternally yours,

P. H. KELLY, Secretary.

#### NEW DANCES FOR 1917-1918.

Hawaiian Trot. Description only.

Harvard, 1918. Description only.

The Romp. Description only.

Spanish Waltz. Description only.

Inspiration Waltz. Des. only.

American Canter Waltz. Description only..

Ft. Pleasant Military One-Step. Description only.

Military Four. Description only.

Queen City Gavotte. Des. only.

Syncopated or Skating Fox Trot. Description only.

American National Modern Waltz Description only.

American National Fox Trot. Description only.

American National One-Step. Description only.

Waltz Canter. Description only.

Pickford Polka. Description only.

Clapping One-Step. Des. only.

Biltmore Waltz. Des. only.

Four-Four, 1918. Des. only.

Astor Fox Trot. Des. only.

Jolly Taps. Description only.

Bugle Trot. Description only.

Military One-Step. Music and description.

#### CLASSIC DANCING SCHOOL GETS HOME.

With the signing of a five-year lease of the building at the southwest corner of Sixty-fifth and Madison avenue, the school of classic dancing established by Helen Moller acquires an appropriate and permanent home.

The Helen Moller School has acquired a temple, for the hall now being remodelled was for many years devoted to religious worship.

Helen Moller has been a frequent contributor to leading periodicals on the benefits to children and adults gained through the practice of the classic form of dancing in the way of health, grace and the formation of a happy spirit. In all her writings she has placed emphasis on the advantages of yielding to the influences of good music. The reception of these articles has encouraged her to prepare a volume entitled, "Dancing With Helen Moller," the early publication of which is announced.

#### HELD DANCE CARNIVAL.

Washington, North Carolina.—Over 150 couples and a large number of spectators were present at the dance carnival last night at Bowers Hall. The affair, which was given under the management of I. J. Calkins, was one of the most enjoyable events that has been held recently.

The dance contest aroused considerable interest. The contestants danced the waltz, fox trot and the one step. First prize went to Miss Elizabeth Mc-

Ilhenny and Albert Willis. Miss Isabel Carter and Jack Smith were a close second, losing out by only one point. The judges based their decision on smoothness of dancing and the general carriage of the couples.

Another entertaining feature of the evening was the exhibition dance by Mr. and Mrs. Calkins. They exhibited the waltz review, walking the dog, and other late fancy steps. It was Mrs. Calkins' first appearance in Washington. They went through the various intricate steps without a hitch of any kind and when they concluded, were accorded most hearty applause. It was undoubtedly the prettiest exhibition of dancing ever seen on a local floor.

The dance continued until after twelve o'clock.

### "THE WORLD'S REVIEW OF 1917."

Conceived and Directed by Mme.  
Elizabette Menzelli.

Stage Children's Fund, Inc.  
Miss Millie Thorne, President.

With the assistance of the committee, Ida C. Nahm, M. D., Mrs. Joseph Allen Turner, Mrs. Gertrude Carples, at the 39th Street Theatre, Sam S. and Lee Shubert, Inc., leasees and managers, the week of December 30, 1917.

Grand opening tableau by the  
Whole Company.

Uncle Sam presenting the  
Different Characters.

No. 1—England.

- a. Sailor Boy Dance.....  
.....James Shansel
- b. It's Raining in London....  
.....Bertha Riess

(Descriptive Dance)

- c. Sailor Boy Song.....  
.....Turner Twins  
(with Chorus)

- d. English Rose Dance.....  
.....Jean Bailey

No. 2—Scotland.

- a. Highland Fling.....  
.....June Brearly

- b. Acrobatic Toe Dance....  
.....Dorothy Lull

- c. Specialty Song.....  
.....Alice Cloos

d. Imitation..Baby Ruth Cloos  
No. 3—Ireland.

- a. The Dear Little Shamrock  
.....Vivian Fredericks  
(Descriptive Fantasie)

Catherine Crow  
Song with Chorus

- b. Fancy Toe Dance.....  
.....Mary Morrissey  
(Dedicated to Florence  
Laurence)

- c. Casey at the Baf.....  
.....Emanuel Myers

d. Irish Jig.....Anna Calahan  
No. 4—Russia.

- a. La Danseuse Premier....  
.....Vera Ballard

- b. La Premier Dansuese....  
.....Gertrude Ecker

- c. Russian National Dance..  
.....Anna Calahan

No. 5—France.

- 1st Scene—a. Polka Coquette  
.....Irene Wilkofskie

- 1st Scene—b. Minuet.....  
.....Victoria Gilpin

- 2nd Scene—c. Camouflage

It will please the Two Sep if every  
subscriber would send for the music and  
description of "TICKLE TOE" the new  
dance. Free to all. See Ad. elsewhere.

- Comic Descriptive Dance  
Personal
- Chefs—Gerald Glynn, Richard Lenk, George Monks, Walter Crow.
- Assistant Maids—Vivian Hewett, Emma Friday, Cecil Mulvehill, Theresa Mulvehill
- Le Grand Dames—Emma Lenk, Julia Furman; Ruth May.
- No. 6—Belgium.  
The Waifs of Belgium and Uncle Sam.  
(Pathetic Pantomime with Specialties.)
- A Little Talk. Bernice Hirsh
  - By Heck Song..... Josephine Mevers
  - I Have Something in My Pocket.... Marjorie Lewis
  - Meet Me at the Station—Song..... Ruth Friedman
  - Monologue ..... Elizabeth Kennedy
  - Song from "Hitchy Koo" ..... Little Dorian
- No. 7—Italy.
- Romeo and Juliet Scene.. Amy & Raymond Anderson
  - Gioconda Ballet ..... Susan Calahan  
(Dance of the Gnomes)
  - Prima Donna—American. .... Elsie Oden
  - La Furlana ..... Ida Furman, John Glynn and Florence Hewett  
(Folk Dance)
- No. 8—Spain  
The Bull Fight.  
(Characteristic Comic Pantomime)
- Senorita Dolores.. Alice Turner  
(Spanish Dance)
- Favorite of Senor Emanuele.  
..... Allen Turner  
(Popular Toreador)
- Senorita Mercedes ..... Bernice Hirsh
- Favorite of  
Don Fernandez (Matador)..  
..... Arthur Hirsh  
Don Aifredo (Banderillo)...  
..... Fred Turner  
Senor Enrico (Picador).....  
..... James Shansel  
The Bull ("Some Bull")....  
..... David Miller
- No. 9—America.
- Uncle Sam.. Clarice Seldner
  - Columbia, His Daughter..  
..... Clarice Seldner  
(Patriotic Toe Dance)
  - Liberty..... Alice Turner
  - Dixie Land.... Grace Burns
  - Red Cross Nurse.....  
..... Adele Carples  
Song and Chorus—"Good-bye, Laddie Boy."
  - Grand Pageant of all the Characters and Final Tableau.

Surely the merriest, most sparkling entertainment seen in many a day was "The World's Revue of 1917," conceived and directed by Mme. Elizabetta Menzeli of the Knickerbocker Conservatory, New York City, and deserves great credit for the big success presented recently at the Thirty-ninth Street Theatre by the Stage Children's Fund. This is the seventh annual offering of the Stage Children, and it proved to be lavish and pretentious. It was an all-around joyous occasion, in keeping with holiday festivities.

Some fifty kiddies, of ages ranging from three to thirteen, occupied the theatre stage from 8 to 11 o'clock in tableaux representing England, Scotland, Ireland, Russia, France, Belgium, Italy, Spain and America. Songs, dances and appropriate recitations were interpolated in each

tableau. An occasional dramatic selection, such as the scene from "Romeo and Juliet" between Juliet and her nurse, proved that children after all are our most vivid and convincing stars.

Such an array of talent from these half a hundred tots! Some had been recruited from current plays and motion pictures, but many others had never before appeared in public. Lee Shubert, vice-president of the fund, pointed out that its benefits were for all talented children, professional or otherwise.

There were English Rose dances, Highland Flings, Irish Jigs and a comic descriptive dance in the tableau "France." A quartette of tiny chefs—capped, moustachioed, armed with frying pans and mixing spoons—furnished comedy that the audience will long remember.

Prepare for the new dance. Following the craze for Spanish dancing we may expect to see the Aztec gliders and whirlers on the ballroom and stage floors. No one knows how the Aztecs really danced, but that makes no difference if the terpsichorean feats of Mexico's early civilization become the vogue. The Aztec dance may supplant or become a delightful blend of the Castle glide, hula-hula, snake dance, hoochie coochie, walking the dog, bunny hug or what the Castles, George White, Joan Sawyer, Maurice and Walton or Doraldina have given us. On with the Aztec dance.

Wells Dancing School, located at Nineteenth and Wells streets,

Milwaukee, Wis., entertained their pupils and friends at a Christmas party Tuesday evening, December 25. Mid-winter class for beginners will open Tuesday evening, January 8. Social dancing, Thursday and Saturday evenings. Private lessons by appointment.

### VLASTA MASLOVA & CO.

Theatre—Palace.

Style—Dancing.

Time—Twenty minutes.

Setting—Special, full stage.

A program of six dances, two men assistants, an extra violinist, pianist and leader, a press agent and a florist helped to make Vlasta Maslova's first appearance as the leader of a dancing act a half way success. The only thing to handicap the act was that it did not live up to its billing. The male assistants could not class with the star.

Kschesinsky and Angelo Romeo are her assistants. The first is an American, a son of Meyer Golden. The nationality of the other the writer does not know, unless perhaps he comes from Bohemia, where Miss Maslova hails from. The dancing is on the order of the ballet.

Miss Maslova is a toe dancer, who does excellent work in her opening number. The remainder of her efforts in the act is practically a repetition of what she has done before. Golden is a lanky youth, who does not add to the picture, while Angelo helps out with one solo number. The act is full of class, although the program copy is about the best thing about it. The wardrobe and

setting are good, but the act cannot stand on its merits as a dancing feature on account of the lack of speed and routine.—Pupil of Menzeli.

S. L. H.

### DE RE'CAT'S BALLET.

Theatre—Ridgewood.

Style—Dancing.

Time—Thirty Minutes.

Setting—Special box act.

Lola Girlie is the feature and the life of this act.

The turn is opened with a mediocre Russian dance executed by eight members of the company which is followed by a toe dance excellently done by Miss Girlie. The next offering is an eccentric dance, by two members of the company, which might easily be eliminated. A well-done riding dance by Miss Girlie follows. After this comes a Chinese dance by six of the company, for which there is no reason. Miss Girlie then does a very neat Spanish dance on her toes and is followed by the company in another Spanish dance. For a finish, the curtain forming the back of the set opens and discloses a patriotic effect in which no flag is used, but an electrically lighted sword and shield are seen.

Miss Girlie carried all the work and honors of the act. The turn is well dressed, and if the numbers by the company were gone over a bit more carefully and rearranged, the act would improve one hundred per cent.—Pupil of Menzeli.

S. K. H.

### CERTAIN KINGS.

The youthful Shah of Persia has an amazing array of titles, ranging from Shah-in-Shah (king of kings) to such poetical attributes as "The Rose of Delight," "The Branch of Honor," and "The Mirror of Virtue"; while His Majesty of Arracan used to be proclaimed as "Emperor of Arracan, Possessor of the White Elephant and the two earrings and in virtue of this possession legitimate Heir of Pegu and Brama; Lord of the Twelve Kings who place their heads under his feet."

Somewhere in the wilds of Afghanistan there is an ameer who boasts of as many high dignities as there are days in the year, among them being: "The Sovereign of the Universe, whom God created to be as accomplished as the moon at her plenitude; whose eye glitters like the northern star; a king as spiritual as a ball is round, who, when he rises, shades all of his people, and from under whose feet a sweet odor is wafted." But perhaps the most remarkable title any monarch was ever proud to own was borne by the King of Monomotapa, whose praises were sung by his court poets and musicians as "Lord of the Sun and Moon, Great Magician and Great Thief."

Another striking example of royal dignity is that of the former Emperor of China, whose recent coup d'état ended in such failure. He was hailed by his subjects as "The protector of religion whose fame is infinite and of surpassing excellence, exceeding the moon, the unexpanded jessamine buds and the stars, whose feet are as fragrant to the



noses of other kings as flowers to bees, most noble patron and God by custom."

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**HELENA, MONT., GIRL SELECTED TO DANCE WITH TORTOLA DE VALENCIA.**

New York City.—Miss Agnes Sulgrove, of Helena, who is studying dancing in New York City, has been selected by Tortola de Valencia, famous Spanish dancer, as one of a class she will train in the new Spanish dances. Miss Sulgrove has been in New York for some time and is one of the fortunate young women from many States who have been able to get into the classes of Valencia.

Spain has invaded Broadway. No less than three companies of Spanish dancers are showing New York "something new." With the arrival of two new Spanish dancers in town, Minna Valeri, who has been dancing in "Maytime," at the Shubert theater, has issued an invitation to her rivals, L'Argentine, in the "Land of Joy," a new production at the Park Theater, and Tortola de Valencia, who has been engaged for the "Miss 1917" at the Century.

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**TALE OF A GIFT.**

Gift giving has marked the theatrical profession in all times, and it was interesting to hear on one occasion an old actor tell with tears in his eyes of the most beautiful Christmas present that he had ever received—a wig that Edwin Forrest had worn in "Othello," and that he gave to the

actor, then young, in token of his esteem, says a player.

It was a most tearful scene, this old man recalling this touching incident of the good old times and we were all leaving the table, burdened with the picture and the memories that it evoked, when Stuart Rogson leaned over and whispered:

"You know Forrest never gave anyone anything, and he didn't wear a wig in 'Othello.'"

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**POLISH PAGEANT.**

Under the Patronage of  
I. J. PADEREWSKI,

Madame Helena Paderewska,  
Madame Laura de Gordawa Turczynowicz,

PROGRAM.

Dec. 4, 1917.

THE PAGEANT OF POLAND,  
Harvest Festival Time in 1914.

Dances of the peasants symbolic of the happy days in Poland. The first dance is a *Krakowiak* followed by a *Mazur*. One of the peasants performs a wild *Carpathian Dance* and two of them sing Polish songs. All of the peasants start the *Oberek*, which is rudely interrupted by the appearance of men clad in black, representing the Spirit of War. The terrified peasants flee to the steps of the altar, kneel and sing the old Hymn of Poland. Red Cross nurses file through the kneeling throng and implore aid for the stricken country. Volunteers appear ready to fight for Freedom. To the sound of martial music the assemblage turns to the altar, above which the shield of Poland bursts into light and the new Battle Hymn is sung.

The new battle Hymn of Poland, by Mr. Paderewski, is played by the 1st Polish Military Band under the directorship of Mr. Wronski.

The Chorus is under the directorship of Mr. Kallini.

The Polish dancers, under the kind patronage of the Polish Falcons Society, are under the direction of Mr. Kurylo, Ballet Director of the Warsaw Theatres.

The two peasant songs are sung by Miss D. and Mr. W. Czerwinski.

The Carpathian dance is by Mr. Kurylo.

The Red Cross nurses are led by Miss Elsie Ferguson.

The Volunteers are a part of the recruits now in training to fight on the Western front in France under the Flag of Poland.

The men representing the Spirit of War, under the command of Capt. Healey, are kindly detailed for this occasion by Colonel Phalen, 69th N. Y. G.

The incidental music kindly arranged and orchestrated by Mr. S. Stopowski, is played by the Hero Land Orchestra, and Mr. Lambert Eben, Director.

#### B. F. KEITH'S PALACE THEATRE.

The celebrated Stars, Maryon Vadie, America's Peerless Danseuse, and Ota Gygl, Court Violinist to the King of Spain, in their repertoire of classical masterpieces. At the piano, I. Selzer.

- (a) "Minutes Waltz" .....  
..... Chopin-Powell  
Mlle. Vadie and Mr. Gygi.
- (b) "Romanza Andaluza" .....  
..... Sarasate  
Mr. Gygi.
- (c) "To a Wild Rose". MacDowell

Mlle. Vadie and Mr. Gygi.

- (d) "Gypsy Airs" .....Sarasate  
Mr. Gygi.

- (e) "Danse Conique" .....Gautier  
Mlle. Vadie and Mr. Gygi.

N. B.—Dances arranged by Mr. E. De Kurylo, Ballet Master of the Imperial Theatre, Warsaw.

Mr. E. De Kurylo has been engaged as Ballet master of the new Commonwealth Opera Company. The president is John Philip Sousa.

He will conduct the Ballet along the newest and most progressive lines of dancing and he is planning to do things in proper style.

Some time ago there was an article in the Two Step by Maryon Vadie. She has been a pupil of mine ever since I came to America. Am enclosing one of her programs.

Bessie McCoy (Mrs. Richard Harding Davis), took from me up to when she opened at the Century. Everyone says she dances better than ever, after being off the stage for six years. Also have had as pupils, Gertrude Hoffman, and Mlle. Dazie. He put all the dances for Mme. Paderewski on Polish days for "Hero Land." Had forty Polish people including Mr. Kurylo and his wife. They were very successful, and Paderewski was delighted. Mme. Paderewski gave my wife one of her famous Polish dolls, that she imports, as a present because of her dancing the Polish dances.

#### DANCING, COLUMBUS, IND.

Dancing in Columbus seemed to have taken on a new life, during the present season and while the fantastic hop was always more or less

a favorite pastime with the Columbus social set, there seems to be more of a tendency now than ever on the part of old and young alike to acquire the art of graceful dancing. Perhaps the difference in the dance of today from that of a few years ago, has something to do with it, for it is said by many that the new dances especially, as they are now performed are much easier to learn than the old-time waltz and two step. And now that so many are learning to do the new steps, dances are taking on more interest in the city, and from now until after New Year's, there will be one continuous round of dancing. Beginning Christmas Eve with a dance at the Moose Hall, which will be a big event, with an elaborate orchestra and cabaret singer, there will be a dance every night for the week ending New Year's Eve. The D. H. P. Club will probably give a dance during that week, the Elks will give their annual dance New Year's, and there will be several private dances which as yet have not been announced.

#### **DANCING, AURORA, ILL.**

While it is true that it seems most heartless for the home people to enjoy all that life affords, while the boys are at the front or in training to go to the front—yet, after all, it cannot make the soldier boys a bit more comfortable if the young people forego all dancing at Christmas time. Almost all of them have agreed to spend but little on these dances.

There is the dance December 27, at the Country Club, which Margaret Brennecke will give—Eddie Fitzgerald is to play. Eddie also plays for the Phi Psi dance at St.

Charles December 22, which the Elgin and St. Charles girls will give. He will also play for the Christmas party the Monday night before Christmas which Mr. Cortissoz, the dancing teacher, gives his pupils. By the way one hears on every hand of the excellent work of Mr. Cortissoz and of the careful training aside from dancing, given his pupils. Christmas niggth the Delta Phi Sigma gives its dance—they will give another New Year's night. It is said that Dorothy Bigler and the Gardiner girls are also planning some dancing. The Eta Sigma, composed of East High girls, will give a dancing party December 27 in Yeomen Hall. Collins will furnish the music for this party. December 28 is the night of the big Bachelor Club party in their rooms when a number of the boys of the club, now in training, will be at home on furlough. Collins furnishes music for this also. December 26 is the night of the annual Christmas party of the Married Folks' Club, of the Knights of Columbus. This is only a part of the holiday dancing.

#### **Aurora Dancing Club.**

At least 80 attended the dancing party last evening in Yeomen Hall, given by the Aurora Dancing Club. Collins furnished the music. A luncheon was served later at tables placed in the balcony.

#### **UPSET MENTAL POISE.**

Middletown, N. Y.—Antonio Tuffin, born in Cuba, and husband of an attractive French woman, blames the German bayonet which cracked his skull for his present predicament. He is at the county jail in Goshen for ninety days be-

cause he saturated his wife's fur coat with oil and threw it into the furnace. And worse than that, when he comes out of jail in the spring he won't find the latch string out at the estate of the one-time Miss Bertha De Lavigne.

Miss De Lavigne became a rich land owner as the result of her success as a teacher of dancing in New York City in the early days of the so-called modern dances. Antonio was one of her pupils. He wooed and won. Before they were married he went away to the war, enlisting in the French army. Then he encountered a Boche bayonet, and although he returned and claimed the heart and hand of Miss De Lavigne, he now asserts the cracked skull is responsible for his trouble.

### THE "STAR SPANGLED BANNER."

Francis Scott Key wrote "The Star Spangled Banner" on board the British frigate *Surprise*, during the bombardment of Fort McHenry, Baltimore, Md., by the British in 1814. When the British attacked the city Key went on an errand, under a flag of truce, to the British fleet, but was detained while the bombardment took place. He watched the progress of the fight from the British ship during the night, and in the morning, seeing the Stars and Stripes still waving triumphantly, composed the famous song. It was at once printed and became almost instantly popular.

Francis Scott Key was born in Frederick County, Maryland, August 9, 1780; died at Baltimore, January 11, 1843. His poems were published in 1857.

### DANCING CURES HER NERVES.

Atlanta, Ga.—"I have undergone several operations and become very nervous so I was induced to take dancing lessons, in the hope that my condition would be improved," said Mrs. Hattie Green, a dancer, on the stand in her own behalf in an alimony suit. "Physicians have informed me that my nerves have been greatly improved through my dancing." Counsel for the husband was closely questioning Mrs. Green as to her dancing.

### PROF. COCKEY RETURNS.

Prof. Joshua T. Cockey, Baltimore, Md., has just returned from New York, where he attended the midwinter normal session of the American National College of Dancing, held at the Hotel McAlpin, December 27 and 28.

Professor Cockey brought back all the very latest ideas now in the vogue among New York's fashionable society, including two of the latest creations of G. Hepburn Wilson, an American authority and creator of modern dances, the American Baseball Dance or the Inner Circle Nine-Step, and the Liberty Loan Fox Trot.

L. H. Schuler Dancing Academy, Mansfield, Ohio, is as popular as ever by the large classes attending.

G. H. Gundry, Mrs. Lottie A. Ilgenfritz, Auditorium and Bach's Dancing Academies, Reading, Pa. Classes and social are all open with the average attendance.

### DANCERS MUST PAY TAX TO HELP NATION WIN WAR.

Madison, Wis.—A general misunderstanding of the Federal war tax on admission to places of amusement is indicated by inquiries received by Burt L. Williams, collector of internal revenue, of the western district of Wisconsin, Mr. Williams stated today.

"It should be borne in mind that the tax applies not only to theaters," Mr. Williams said, "but to other places of amusement as well. Dance halls and skating rinks are two about which there has been question and both must pay the war tax. The only exception is when the performance or amusement is a 'benefit' affair, the proceeds going to a religious or educational institution.

"Cabarets must apply the government schedule to the prices they charge for lunches to determine how much of that is admission fee, and then pay tax on that part. School and college competitions to which admission is charged, unless the funds go direct to the State or city or organization back of the school, must pay the tax. In most of the Wisconsin high schools are athletic associations which take charge of the funds, and these must keep record of the admissions sold, and pay 10 per cent. on each."

The Bidwell Dancing Academy, on South Fifth Street, Springfield, Ill., will be the scene of many a festive party this week. Miss Aimee Bidwell, the presiding genius of the hall, has announced the following gaieties:

Monday night—Instruction and general dancing.

Wednesday night — Special Christmas party.

Friday night—The high school students will dance, and many novel ideas will be carried out in the entertainment.

Monday night, New Year's eve, there will be a jolly cabaret dance. Fifty tables have been reserved for the refreshments. The hall will be decorated in white and silver. There will be souvenirs, and confetti, and goodness knows what. Bradley's orchestra will furnish the music.

Learn to dance the modern dances under the instruction of trained, experienced teachers. We have no assistants, every lesson private, personal instruction. Satisfactory results guaranteed.

KANE—BARKER

Dancing Studio,  
1358 Stratford Ave. Bridgeport, Ct.

### WOULD TEACH DANCING AT HENRY COOKE SCHOOL, WASHINGTON, D. C.

"One, two, three; one, two three. Now children, don't hold each other so tight; you won't fall, Jimmie. Can't you move your feet so that you won't step all over your partner's?"

This may be the kind of a lesson in dancing teachers will have to give every morning at the Henry D. Cooke School, if the opinions of members of the School and Home Association carry any weight. Dancing lessons for children and the monthly dances given by the pupils of the school were declared to be very important in the welfare and recreational work of the school, at a meeting of the Henry D. Cooke

School and Home Association last night. Gen. S. T. Answell and C. E. Vallett spoke in favor of the dancing program.

The members of the Association discussed plans for an addition to the school, which it is contemplated will be asked of Congress. The school now has 500 pupils with a capacity for 700. After the meeting a Christmas dance by the pupils was given. Karl Langebeck is president of the organization.

Seaman's Dancing Academy, Northumberland, Pa. All classes are now open.

### CHILDREN HAVE GAY TIME.

One of the gayest children's parties of the season was the dancing party of Miss Badt's South Bend, Ind., class in the tapestry room of the Oliver Hotel Monday afternoon. Being a masquerade affair, there were Santa Clauses, fairies, soldiers, sailors and Red Cross nurses in evidence. One charming young miss was clad in a khaki riding habit and her younger sister was a sailor boy, pro tem. They all had a very merry time with their dancing and games in between the numbers. The parents were very much in evidence, and it was evident that their enjoyment of the party was quite as keen as that of the kiddies.

### MISS KOLP DANCE, RICHMOND, VA.

Miss Elizabeth Kolp, in a series of interpretative dances in the rooms of the Starr Piano Company last evening, delighted a large audi-

ence with her grace, charm and intelligence.

Miss Kolp, who within the past few years has become a recognized professional dancer, having appeared in the leading vaudeville houses of the country, is spending the winter at home studying and is appearing only on special programs.

The dances were all given to music from Gennett records on a Starr phonograph, and were performed on a large rug around which the audience was seated, a big crowd also standing far out into the street.

The program was opened with the "Jolly Fellow Waltz," the second number being also of a popular character, "Cheer Up Liz," both being danced by Miss Kolp with exceeding verve and vivacity, extraordinary liveness and sinuosity, her costume, a white ballet garb, being highly effective.

The third and fourth numbers were classic interpretations, the former, Beethoven's "Minuett," being repeated by request as it was one of the most enthusiastically received of the first program presented by Miss Kolp several weeks ago in the same place.

Miss Kolp showed herself possessed, in this presentation, of artistic appreciation of the composer's genius, Beethoven embodying in himself the most comprehensive and inclusive elements of musical art, it is thought by some students of music, of any modern composer. Miss Kolp presented this number with exquisite sense of the subtleties of Beethoven whose music possesses a profound melancholy appeal as well as poetic conceptions of a superlative order.

The familiar "Meditation" from "Thais," was danced to the violin interpretation of Miss Helen Ware,

the well known American violin virtuoso, who plays exclusively for the Gennett records, and whose handling of the great stringed instrument was a wonderful accompaniment to the dance.

"Chapel Chimes," the last number, a Christmas composition which expressed the spirit of Christmas time, was one of the appealing numbers of the evening, Miss Kolp in a flame-colored costume, with a flame colored fillet binding her hair, radiating the joy and color of the season, yet, in her presentation depicting the religious phase of the year's climax with reverent effect. Miss Kolp, in this final dance, displayed much histrionic as well as terpsichorean art.

### AEROPLANE SKATING.

Aeroplane skating is the latest and most thrilling exhibition on ice rinks this year. Society, gasping, watched this feat when Jack Davis and Miss June Rogers officially opened the gates of the glistening frozen pool in New York. "Aeroplane skating is one of the most dangerous feats on ice. I discovered it by accident," said Mr. Davis. "I was skating one day in San Francisco with a young woman when she started to fall. I was holding her left hand with my right when she lost her balance. As she slipped forward her left foot came up in the air. I quickly grabbed it, and both of us started to whirl around like a top at full speed. Gradually we slowed down until the girl was safely righted."

### BOSTON DANCERS.

War work in her native city of Boston has been chosen by Miss

Regina Jones of Chestnut Hill, Newton, better known the world over as Nila Devi, leading danseuse of the biggest theatres of Paris, Vienna, Algiers and Budapest, in preference to making a fortune in money and receiving the applause of great audiences. She is devoting every bit of her talent to making easier and happier the lot of the men in the trenches and the soldiers of the Allies in the hospitals of France and on other fighting fronts.

Miss Jones has placed at the disposal of the Red Cross all her genius, all her time and all the money that she can earn. Her offer having been accepted, Miss Jones will place herself and her talent at the disposal of any individual or any group or any association which would engage her for interpretative dancing, providing every cent received should be turned over to the Red Cross.

The procedure is as follows: A woman who wishes to aid in the work but has no general idea what to do, consults Miss Dorothy Forbes, chairman of the Entertainment Committee, of the Metropolitan Chapter of the Red Cross.

If Miss Jones has an open date and Miss Forbes decides that such an entertainment would be the thing, the applicant is instructed to invite her guests for the evening or afternoon, not forgetting the formality of a good-sized admission fee. All the rest is left to the genius of Miss Jones.

The guests are assembled and among them, at dinner or luncheon, or at least among the early arrivals, is a modest little woman, hardly looking out of school age. The dinner over, everybody wonders what is to come next, and then it is that Miss Jones, the little girl guest,

steps forward. Her duty is not dancing only, by any means, for she immediately takes charge of the assemblage, explains that every one present is expected to take part in the entertainment and do a share to aid the worthy object for which the entertainment is planned.

She tells them that they must furnish the story, theme or comedy and that she will interpret it in her dance. She makes suggestions and soon the whole company has lost its formal air. Staid business men bring in stepladders, young men twine roses or lay rugs and women of all sizes and dispositions are enthusiastically following orders.

For instance, in one home gathering the story was of a maiden perched high on a rose-draped balcony. A beautiful swan sails up the river at the balcony's foot and falls in love with the maiden, as does the maiden with the swan. The maiden becomes a swan. The love story continues, the maiden becomes a human being again and, heart-broken by her return to a mortal state, falls from the balcony and dies in the river.

The balcony was a stepladder, the river was a rug and Miss Jones was both swan and maiden. Her genius was enough to interpret such a story with such crude stage settings and yet hold the interest of the audience.

Children's parties are a specialty of Miss Jones and, even though the sum received is not large, all sums are received by the Red Cross in the same spirit. Of course, she has to take the initiative in greater measure where children are concerned, but she encourages them to make up their own fairy story for her to interpret.

Another outlet for her enthusiasm is found by Miss Jones in the dancing classes for women war workers. These classes are not conducted to teach all women to become dancers, but Miss Jones, believing that dancing is the open road to health, and that women of the country must be kept fit and well for their strenuous war work, has planned the classes to be periods of recreation and rest through exercise. The charge for a course of 10 lessons is \$10, and every bit of that is turned over to the Red Cross.

Not content with giving all her time and talent in the dancing line to the service of the country, Miss Jones has taken a course in motor mechanics, and proudly exhibits her certificate of efficiency. She took the course so as to be ready to offer her services, whenever it becomes necessary, as an ambulance driver or mechanic in the war.

An amusing experience was hers a short time ago when, as her car was standing near the old State House, she was approached by a much worried woman, who asked her price to take her to the South Station, where she had barely time to get her train. Five dollars, answered Miss Jones. The woman got her train, and the Red Cross was \$5 in.

Miss Jones has a pet dog, a King Charles spaniel (which is as patriotic as his mistress. When Miss Jones propounds the question, "Which would you rather be, Sonny, than a German?" the dog immediately plays dead.

Miss Jones has also taken and passed the test as a Red Cross nurse's aid and plans to put her knowledge to good use if called for



in the war. "I think for the present, however," she says, "that I can do more valuable work right here at home with my dancing. I think, though, that all women should have some practical ideas of caring for injured persons."

Aside from these few war duties Miss Jones is busily engaged in sending comforts to soldiers in Paris, many of whom she knows personally and many more whose names are sent her by an American friend living in Paris, who is aiding many of the fighting men of the Allies.

One interesting "bit" done by Miss Jones is the making and sending to soldiers abroad circular pin-cushions filled with pins.

Each is made from a bit of one of her dancing frocks and is accompanied by a letter giving an interesting description of the frock and in what cities and at what performances it was worn.

She is godmother for a regiment of Algerian troops. The last she heard of her regiment was in a letter from the colonel, in which he said the regiment sent their godmother a kiss and goodbye, as they were off for the front.

### **SOCIETY WOMEN TEACH JACKIES DANCE STEP**

#### **Sailors Eager to Learn and Are Becoming Proficient, Chicago Girls Say.**

According to a letter received yesterday by Lieutenant Commander Mansfield, in charge of local naval recruiting station, from his niece, Miss Portia Mansfield Swett, Chicago society women are doing their "bit" by teaching the "jackies" at the Great Lakes Na-

val Training Station how to dance. Miss Swett states that she has been appointed chairman of the Dancing Teachers' Association of Chicago, and that her duties consist mainly in getting the society young women of Chicago to give afternoon tea dances at the dancing studios of the Windy City, to which groups of the recruits at the Great Lakes Naval Training Station are invited.

"Many of the 'jackies' are from Texas and other Southern States," writes Miss Swett. "The girls bring to their entertainments tea, cake candy and give the naval boys delightful times. Indeed, these afternoon tea dances are becoming so popular with the 'jackies' that it has been necessary to invite them weeks ahead of the dates they are to attend the dances."

### **ACCOMPANIES A CHICKEN.**

Miss Seery has a patriotic singing hen, its talent as a vocalist being vouched for by Edward McPhy.

It is a pet he writes, and sang for the first time when it heard her at the piano, playing the "Star-Spangled Banner." — Exchange.

### **COOK'S DANCING SCHOOL.**

Hornell, N. Y.—Tuesday, class 7:30-9; social 9-12. Friday, junior class 7:30-9; social 9-12. All modern ballroom dances properly interpreted. Cook Dancing Academy, Broad street. Private lessons by appointment.

To the Editor: I know it is a homely question, but I wish you would tell me why it is that when the day starts wrong it always goes wrong. I don't think it is because I get up tired.—A. X. A.

Do you take time at the beginning to put the duties of the day each in its right place and proportion? I know of a woman who when she moved into town from the country said: "I miss my pork barrel. Down in the cool, quiet cellar, where I went to cut the pork before breakfast, I always took time to say my prayers and straighten out the day ahead of me." Select out the big things and master them bravely, then the little things, and do them cheerfully. Everything has a handle. Get hold of it.

### JAZZ DANCE CAME

#### FROM THE GYPSIES.

Akron, O., Nov. 10.—Most folks thought the jazz bands and the jazz music came from somewhere around New Orleans and that New York finished the job by introducing the jazz dance. But Dr. Oscar Juneke, head of the educational department of the Goodrich rubber plant here, says the music and dance come from the Isigane gypsies, who roam the southern part of Europe.

Dr. Juneke was born in Silesia, Austria, and says he often saw the gypsies stop to do the jazz dance. He thinks some American dancing master must have visited that country, too.

Dec. 4th, 1917.

Dear Colleague:—

Arrangements have been completed to hold the joint District Meeting in New York, Dec. 27th and 28th, in Vestoff-Serova Studio, 26 E. 46th St.

Will stop at Hotel Wallick, 43d and Broadway, rates very reasonable.

We are looking forward to having a splendid time, and hope to include you in our pleasures as well as our business worries.

Faternally yours,  
Thomas McDougall.  
Royal L. Blaney.

### ENTERTAINED MEMBERS OF DANCING CLASS.

Miss Anne Harrison and Master Peyton R. Harrison, jr., entertained the younger members of Miss Shoemaker's dancing class at their home on South Raleigh Street, Martinsburg, W. Va., on Friday night. The little ones had a most delightful time and enjoyed themselves to the utmost. Refreshments were served.

### DANCING INSTRUCTIONS.

Patrons of our Dancing Academy will please take notice that Mr. Thompson is no longer connected with us. There will be a new instructor in charge, commencing Monday, Dec. 10th. You are invited to call and inspect our academy and meet the new instructor. Montalvo, 90 Smith Street, Perth Amboy, N. J.

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### A. N. A. M. of D.

Dear Colleague:

A communication has been received by the Secretary of the death of a time honored member, S. S. Pinney, who died at the home of his son in Virginia, Dec. 31. Mr. Pinney joined the A. N. A. in 1890. For the last few years he has retired from teaching; he was placed on the honorary list at the New York Convention in 1917. His age was 89 years and six months.—George F. Walter, Sec.; M. F. Conway, Pres.

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### A. N. A. M. OF D.

Dear Colleague—

It is with sorrow that the Secretary informs you that he has just received notice (Dec. 26th) of the sudden death of one of our old and esteemed members, Louis P. Flores, of Santa Barbara, Cal., who passed away on December 6th, in his studio (Valvular Heart Trouble). He was 66 years of age.

Mr. Flores joined the A. N. A. at Chicago, Ill. in 1893.

GEORGE F. WALTERS,  
Secretary.  
M. F. CONWAY,  
President.

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L. C. H.—Your friend is correct. After absence of long years without any support, and after all efforts to locate him have failed, wife may apply to the court to have the marriage set aside.

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Miss Helen Moran appeared in interpretative dances at the Christmas festival of the Forum in the Hotel Chatham, Pittsburgh, Pa. Her ability as a dancer was greatly appreciated.

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A. E. Everts, Houston, Texas, has issued a handsome souvenir program given at his Main street auditorium, announcing their different socials and classes.

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### DANCING IS THE NATURAL FORM OF PAS- TIME FOR YOUNG GIRLS.

By Wm. Byron Forbush, Ph. D.  
Author of "The Boy Problem."  
Copyright, 1917).

What shall I play?" asks the visitor, in Lowry's pretty story, "Make Believe."

Doris, simply. "I can dance to any music."

"Lucky child! I believe you can."

I myself saw such a child a few days ago. I was invited, with a few other grown-ups at dusk, into a school gymnasium. "Two little girls would like to dance for us." I had been told.

A big boy was at the piano. In a few moments they came out. They would perform, they said, "the dance to fairyland." One of them, a fat child, began a conscientious jig, when the other, flitting like a sylph and floating a streamer of chiffon behind her, danced about her and invited her to follow her to the country of the fairies.

She was of course the genius of the two. The fat girl danced with her feet. The other danced

with her soul, and the little pantomime, which she had invented, was a pure motorpoem. Afterward she came out alone, and gave us a humorous solo imitative of a self-conscious society lady, during which her slender toes were more loquacious than most people's speech.

I talked at some length with her mother. The child, who is 10, had never had dancing lessons. She had seen some foreign dancers at the vaudeville, and she had herself taken part in some school pageant.

"Helen has taken this all up herself. She comes out with an entirely new pantomime every few days. It seems to be a kind of language to her. She says she has to translate what she sees and hears into rhythm with her hands and feet."

I asked the mother if she was at all afraid that her little girl would become self-conscious at her success. She replied, sensibly, that she had held this fear, but that so far her only desire seemed to be to express herself and to give pleasure to others.

I was once mystified when G. Stanley Hall expressed his wonder that I did not dance and told me that "dancing cadenced his soul." He said that after a solemn seminar in his study he generally asked in a young neighbor and danced alone in the moonlight. I was amused, to think of this venerable figure thus exercised. But I did not understand.

In one of his writings he confesses that from early boyhood rhythmic phrases, bits of poetry and music have "spelled" to him different movements. Each has its own "motor score." The bi-

blical phrase, "Shadrach, Meshach and Abednego," for instance, suggested to him a very definite caper, which he was surprised to find that others could not interpret. He thinks this is a "psychic organ that accidentally survived from an age when choral worship and festive song originated."

There may be something in it. Another philosopher, Socrates, danced in middle age. Nature herself moves in rhythm. The dance is man's oldest art, and it has been used by him to exercise evil spirits, to beat time to his toil, to alleviate this oppression, to celebrate defeat and victory, to commune with the dead, to give worth to worship and for the pure joy of play.

Isadora Duncan, the pioneer of expressive dancing, seeing a child dancing by the shore, once said: "She dances because she is full of the joy of life. She dances because the waves dance before her eyes, because the winds are dancing, because she can feel the rhythm of the dance throughout the whole of nature. What is this dance she is dancing? The step she has learned in school. But she invests them with her own childlike feelings, her own childlike happiness. She is dancing what she has been taught, but the movements are so in harmony with her nature that they seem to spring direct from her inmost being."

Ballroom dances allow no such opportunity for individual expression. The conventional folk dances are often too artificial to be much better. One day a teacher who was watching a stiff Maypole dance got into the circle, put the children around a live,

blossoming tree instead of the pole. asked one to be a naiad and another a nymph, and others to represent the sun, the rain and the wind offering gifts. Instantly the dance became a thing of life.

This is the direction in which to move. If we would get dancing away from what Percival Chubb called "mere intumescence," if we would not have it a dervish-like craze "over the bridge of Avignon," we must move back to solo dancing, and dancing in which the face, the hands and the arms are used for speech as well as the toes.

To girls the dance is the favorite form of play. It enhances as well as expresses life. The thing to do is to keep it active and original, and not let it become a passive trance. Kropotkin says a hare will become so intoxicated with play that he will take a fox for a partner. The best way to counteract the dangerous intoxication of the dance is to bring it into the home, as we do music, as one of the human ways of saying the best that we mean.

## THE NEW SPIRIT

### IN DANCING.

(By Arthur Murray, of the Georgian Terrace Hotel.)

I write of Vernon Castle now because he is largely responsible for the change in dancing this year. Of course, you wonder how he can have anything to do with dancing when he is busily engaged in teaching young aviators to fly. But Canada is not far from New York, especially when one has a very beautiful wife. Here I might add that the Castles are a very loving couple, and

devoted to one another. The rumor that they are divorced is without foundation.

### Vernon Castle. ....

A few months ago I saw Vernon Castle at one of the dancing clubs in New York. He was a changed Vernon Castle from the one we knew at the height of the dance craze. He still had the same cheerfulness and the same delightful air which made him so popular. But, instead of that slight effemininity, we saw strength; a stronger, straighter-looking man. Instead of an individual intoxicated by sudden prosperity, we saw a man sobered by the realities of war. We all admired him. Here was a man who had just reached the pinnacle of success and gave it up to fight for the country that gave him birth.

### His Dancing.

His dancing was a surprise to us all. He danced with such perfect abandon and seemed to forget everybody and everything. If he knew that we were all watching him he did not show it. That air of "watch me and I will show you something new" was gone. His dancing seemed more rhythmic than ever. You might call it a slight wave—a wave of the whole body swinging to the rhythm of the music. His steps were new, but they did not attract attention.

That air of abandon was contagious. Within a few months all good dancers had caught it. They, too, seemed to dance for the sheer pleasure of it, and not merely executing new steps.

### Wartime Spirit.

This new style of dancing is typical of war times. By that I

do not mean marching to military music. On the contrary, we dance to get away from the sordid things of life. We take it as a tonic; and during the short time that we dance we throw care to the winds. A spirit of abandon prevails.

To dance with such perfect unconconsciousness and ease, the most natural steps are necessary. Vernon Castle used the old-fashioned waltz as the basis of his variations, and that is what is being danced today. Whether doing the one-step, fox trot, or canter, almost all of the variations or combinations of steps are made up of the waltz step. It is very adaptable, and lends itself readily, especially to syncopation. The waltz as originally danced is now being used by a great many people.

### CHARLESTON AND DANCING CRAZE

This condition began during the past sixty days until today, in proportion to its white population, Charleston has the distinction of staging more dances each night and more dances as a total for the month than any other city of three times its size.

There was a time, even this fall, when there was a dance every other night at some downtown hall. Then by popular demand the number was increased to five dances per week. A short while elapsed before the pot was raised and there was a dance at one or more halls each night in the week except Saturday. Then one club stated the Saturday night idea of dancing and now there are four

dances every Saturday night and an average of three on each week day, bringing the grand total to 22 dances per week, excluding Charleston's invitation dances every night except Sundays and probably that night would also be utilized but for the laws.

However, all these dances are not attended as routine. There are nightly surprises. Different clubs give, regular dances, masquerade dances, spot light dances and double orchestra dances, while at practically every one of them prizes are given away.

It is rare that the same club gives over one or two dances a week. If so, the various clubs could not all be included in the 22 offerings.

Brutal Eyes Social club, Snook-ey Ookum Social club, T. P. Social club, Enlisted men's Social club, Community club, Recreation club, Rose Bud Social club, Jolly Fellows Social club, Merry Fellows' Social club, Palmetto Social club, Dixie Social club, Liberty club, E. M. Social club, these are the names of the regular dance contributors. That does not include the numerous brotherhood dances, the charity dances or the women's auxiliary dances.

And the surprising thing is that the dances are all well attended. The navy and army enlisted men are the two steadiest patrons. They form two-thirds of the attendance. But where the supply of girls comes from and their ability to stand the incessant strain is one of Charleston's unsolved mysteries.

Belfast, Maine.—Probably the most youthful dancing teacher in Main, if not in New England, is little Miss Doris Sweatt, the child toe-dancer, not over a dozen years old, who recently opened a class for children in Odd Fellows hall where she is giving instruction in folk and toe-dancing as well as ball rom dancing.

Doris danced her way into the heart of the public more than a year or more ago when she came here with her parents from Lynnfield, Mass., where she has been receiving instructions for several years. She has danced ever since she could walk, however, and since she began to take it seriously puts in many hours a day in practice. She has danced in Belfast on many occasions at charitable and public affairs and always with the greatest success. These dances she has done in fancy costumes, the Sailor's Hornpipe, Spanish dance, Clown, Fairy, Yamam Yamma, balet and others in which she has never failed to make a hit. Her latest was a National dance in the tricolor with flags, which was most effective.

Not satisfied with doing solo dancing, practicing and attending dancing school herself, in addition to her public school work, this young miss not yet in her teens, has seen fit to open a class of her own and she has seven young pupils. The first hour is devoted to exercises and folk dancing and the second to ball rom dancing. The children are from four years to eight years old and it is a pleasing sight to watch them, as well as to watch the young instructor. The school is held on Saturdays

at 2 o'clock and frequently there is a large number of spectators.

### DANCING AS CHARITY

The charity ball has long been an honored institution of society, though the cynical have often been led to remark that the poor would be more substantially helped by the gift of half the sum spent for ball gowns. In two recent cases the grave expounders of the law have had occasion to consider dancing in connection with the legal concept of charity. As might be expected, a distant tolerance of the terpsichorean art was all that could be extracted from the court. In *Gibson vs. Frye Insitute*, 137 Tenn. 452, the court sustained as a charity a gift to erect a place of amusement for working people including, inter alia, "library, lecture halls and dancing halls." The court said: "If dancing halls and other rooms for moral amusements contemplated by Mr. Frye were not connected with the library and lecture halls, we would doubtless follow the authorities relied on by complainants, and hold that the trust attempted was invalid. The dancing and oher amusements, however, were intended by the testator to be carried on in the same building and under the same roof with library and lectures. These means of amusement are calculated to draw people into the institution, and to make it popular with those whom the testator intended to benefit. The general effect of the institution to be founded will be educaional by reason of the library to be therein contained and by reason of the

library to be therein contained and by reason of the lectures there to be delivered. If the dancing and amusements mentioned are calculated to bring the people of Chattanooga within the influence of the educational features of the institution then we think such dancing and amusements are merely accessory and auxiliary to the main purpose of the trust, and should not be held to vitiate such trust."

But while a library will "take the cuss off" a dancing hall, a donation to charity of surplus funds of its dances will not give a charitable aroma to an Elks Club Room (B. P. O. E. vs. Koelin. 262 Mo. 444).—Law Notes.

### THE EVOLUTION OF DANCING IN HALF A CENTURY.

Somewhere back in the Sixties a young master and miss alighted in front of Papanta's Academy of Dancing on Tremont Street, Boston, Mass., on a Saturday morning, about 10 o'clock, with the proper society credentials and were escorted by the attendants to the private office of the artistic professor who was an exile Italian prince who had been taken up by the Beacon Hill Society leaders of Boston. To attend this school and receptions carried with it the admission to Boston's best social functions at large. The professor was naturally graceful, an expert dancer and a linguist, speaking six different languages, and a fine instructor of dancing, and most and

best of all in society deportment.

But he felt it was beneath his station in life. Over \$25,000 were expended on the academy before the opening reception and adjoining retiring rooms, to make them the standard of dancing in all its details.

The professor, or prince, as he was usually called, was quoted everywhere as a leader of the dancing fraternity at that time. Everywhere his dances were accepted as leaders in society at large.

The young couple were introduced in the usual way, with the professor standing between them on a platform, while the march was circling around the academy marking the time while introductions were made. The lines were then formed and instruction of quadrilles in lines followed. All the movements were arranged to special music of which all must have a thorough knowledge before they could look for promotion to the afternoon or evening classes. Special assistants instructed, supervised by the prince. Sir Rodger de Coverly was a standard line dance and no prompting was allowed. Quiet and decorum prevailed, never any romping. Every shoe on the floor alike made to order, hand sewed and turned; made of patent leather ornamented with silver buckles at instep.

All the pupils were in full dress before entering the ball room for dancing. This rule was enforced at all sessions and receptions which were every two weeks.

All pupils must arrive and leave by carriage liveries, with footmen in attendance at the academy door.



One hundred dollars for 25 lessons was the cost for the tuition at the academy and sixty dollars for 12 private lessons of one-half hour each. There was a five minute test for the dance by the prince, which title the classmates called him. Lessons were constantly given patrons from all over New England. They were under instruction at the academy independent of the ball room instructions.

Harvard College students were largely represented at that time. It then took two seasons to learn to dance correctly, not two lessons as some city daily papers advertise, with nothing to learn but hop around.

The society young ladies of Boston did the honors in full dress at all times. The ladies would not allow more than three backward steps at a time. The patrons were largely of the Yankee and Southern New England type with Beacon Hill the standard of dancing.

Today a majority of the lady dancers will tell you that very few of the gentlemen dance alike in the public ball rooms. And the ladies are the ones who take the backward dancing steps. Practically they have exchanged places with their grandmothers, dancing directly opposite as to position for round dancing and modern dancing.

The standard schools are conducted in leading cities on a ball which calls for artistic work.

The polka steps were the first to make the radical change, and the two step was called by many the new polka, also the pump handle waltz, as the arms worked similar to the movement of the

handle of a pump to keep time with the music. The two step gave a wide latitude for the dancers who took advantage of the opportunities which were afforded. The waltz and two step soon became one dance as far as the dancers were concerned and frankly admitted they could not see any difference in the waltz and two step except the music. In public halls the waltz and two step were the same except the change of music with the accent wrong for waltzing, and chaos reigned for over a year by that time.

The dancing instructors of this country brought order out of confusion by careful instruction. At their studios of dancing throughout the United States and Canada at their classes in lines gave the practice lessons which showed the pupils where the proper accent came and where the weight should be carried at every step. The result was that those waltzed soon realized the difference. After that came the turkey trot, one step tango and contortion movements followed. The quadrilles disappeared, and running, walking, hopping came in vogue and again happy go lucky dancing took the public's fancy. Again dancing without a teacher, just run, just walk, just hop with a partner. Not satisfied with the chaotic state created in the dancing world, the jazz music was then introduced to make the ball room assume the resemblance of a boiler factory, which does not meet with the endorsement of the musical world at large, only as a fad.

The gliding steps all appeal to the dancing world and instructors

at large, and the coming year more than ever needs the soft, gliding movements to harmonize with the events of the world at large.

I would suggest that the presidents, secretaries and officials get together the dancing societies and arrange dances suited to the times through which our country is passing; also the leading dancing magazines which reach so many good dancers who are not yet affiliated with the leading dancing associations of the world. It is the dancing journals and papers which really are the ones who are educating the happy go lucky dancer of the country towns and the like; and many teachers depend upon their dancing journals and magazines for the new fads in dancing.

At all times, in the last 50 years, a standard of dancing has been maintained by the magazines' efficient aid. The Two-Step has always been the dancing master's friend, with good advice and encouraging words at all times in its columns, when most needed, and in many ways has helped the dancing communities in this country by its suggestions.

HENRY T. MARSH

Wallingford, Conn.

#### HOW THE "TICKLE TOE" CAME TO BE.

There's a new dance at last, and it is likely to have society by the heels. It is called the "Tickle Toe," and, though very few people really want to know why, like most things there's a reason for it, as will presently appear.

It is a safe prophecy that the

"Tickle Toe" will develop into that positive sensation somewhat inelegantly known as a "craze." The processes of that development are already in active operation; and as the dancing devotees of the ball-room are forever on the qui vive for something novel and attractive, it will be but a very little while ere the "Tickle Toe" is the dance of the hour, the dance that will deliver the quietus to the well-worn steps that society is already a little tired of. It is an open secret that the fascination of the Foxtrot, the Maxixe, the Hesitation and the Tango long since failed to exercise that grip that is necessary to ensure permanence in popularity, and the moment is therefore both psychological and propitious for the entrance of the "Tickle Toe."

This fascinating novelty of terpsichorean art, as the press agent would say, had its inception in the second act of that marvellously successful musical comedy, "Going Up," now running to beat all records at the Liberty Theatre, New York, where it was produced by Cohan and Harris and immediately scored one of the biggest successes in musical pieces that ever brightened Broadway. "Going Up" by Otto Harbach, James Montgomery and Louis A. Hirsch, will be remembered long after it has run its appointed course, as the piece that introduced the "Tickle Toe" to a grateful dancing world.

In the second act of "Going Up," Miss Edith Day, who plays the leading girl's part, has a song in which she sings the praises of the new dance. The song is called "Everybody Ought to Know How to do the Tickle Toe," and the title is a catchphrase that has swept the country. The music of this song is the music of the new dance. One could imagine no other music to it. It is an inspiration, and Mr. Hirsch who wrote it has placed a grateful world under willing obligation to him. The song ended, Miss Day invites the assembled company on the stage to learn the new dance, and, in company with Mr. Fagan, a brother of Miss Ina Claire, proceeds to teach the new steps. There is plenty of opportunity to do so, as the "Tickle Toe" is encouraged over and over again, until the

performers are well-nigh exhausted. By the time, however, their efforts have certainly borne fruit, as the audience have grasped the details with enthusiasm, and from grandpa and grandma down to the boys and girls in their teens, are determined to get "at it" at the earliest possible moment.

Hitherto the dance has been a strictly stage affair, and this leads one to the evolution of the "Tickle Toe" as a strictly ball-room dance, an idea that originated with those actively concerned in the production of "Going Up." They conceived the happy notion of adapting the fascinating tune and lilt to a step that would satisfy the longing of the average dance for something new. The publishers of the music of "Going Up," M. Witmark and Sons, thereupon engaged the distinguished services of Mr. Ad. Newburger, one of New York's most prominent dancing masters, who evolved the steps of the "Tickle Toe" dance that now occupy the attention of the interested, enthusiastic and delighted army of dancers everywhere. The illustrations accompanying show some of the positions. The dance is as full of novelty as it is easy to learn. It is graceful to a degree, yet its quaintness and eccentricities are sufficiently emphasized to satisfy the most exacting and fastidious of tastes. The new version is presented by Miss Day and Mr. Fagan at every performance of "Going Up," and constitutes a practical lesson to would-be devotees under the pleasantest and most entertaining of conditions. The idea of an actual les-

son in the "Tickle Toe" dance taught from the stage has caught on wonderfully. In this respect "Going Up" is entitled to distinction as an educational show, for in the same act there is an almost practical lesson in the proper way to fly an aeroplane.

As for the origin of the "Tickle Toe," it is said to have been brought by Mr. Harbach, the librettist of "Going Up," from the Mormons. He ran across a dance hall in Salt Lake City bearing the name of "The Tickle Toe," and therein they danced a Mormon version of it. Mr. Harbach incorporated the name in his story of "Going Up." Without being aware of it, he has set the world on fire, which shows what an illuminating idea will sometimes do. Mr. Hirsch fanned the spark into a conflagration when he wrote the "Tickle Toe" tune, and now there's nothing that can stop it or the dance from becoming a universal craze. The word "sensation," in similar circumstances, has been somewhat overdone, but it is fair to say that its use in connection with the "Tickle Toe" dance is likely to be thoroughly and convincingly justified.

Thus was evolved, almost overnight as it were, the successor to all the tangos and fox-trots and maxixes ever footed—the altogether fascinating, graceful and contagious "Tickle Toe."

Mr. H. Layton Walker, editor of the Two-Step Magazine, will be pleased if subscribers will send for music and description of this dance free.

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---

Idea conceived and lyrics by Otto Harbach:  
Music by Louis A. Hirsch.

---

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**MR. ADD. NEWBERGER**

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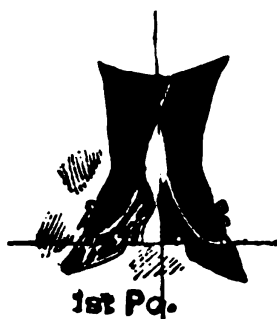
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101. American Buck Dance.
102. Gertana, Spanish Solo.
103. Russian Solo Dance.
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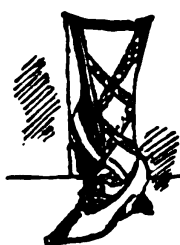
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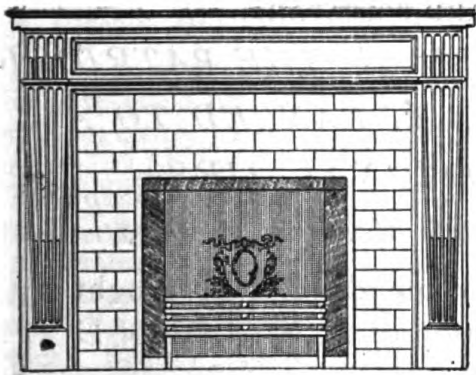
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