

MAR 27 1918

A MONTHLY MAGAZINE

FOUNDED

UPON THE BEST IN ART.

THE TWO STEP

DANCING, ACTING AND MUSIC

*Whatsoever you do
strive to do well and
urge your pupils to
do likewise.*

March
1918

25c PRICE

Digitized by Google

Original from
NEW YORK PUBLIC LIBRARY

American National Association

MASTERS OF DANCING.

OFFICERS FOR THE ENSUING YEAR

President—M. F. Conway, 235 Wethersfield Ave., Hartford, Conn.
First Vice-President—Fenton T. Bott, 319 W. Third St., Dayton, Ohio.
Second Vice-President—Fred A. Jackson, 25 E. Temple St., Salt Lake City, Utah.
Third Vice-President—Albert V. Tuttle, 21 E. North Ave., Baltimore, Md.
Fourth Vice-President—Mrs. James L. Bott, 2625 Gilbert Ave., Cincinnati, O.
Secretary — George F. Walters, 85 Orange St., Waltham, Mass.
Treasurer—Edward A. Prinz, 420 N. 10th St., St. Joseph, Mo.
Trustees—R. O. Blackburn, Pittsburgh, Pa.; Walter N. Soby, Hartford, Conn.; Mrs. J. H. Myers, Dallas, Texas.
Advisory Board—Mrs. Fannie Hinman, San Francisco, Cal.; C. B. Severance, Wawantosa, Wis.; Fred Christensen, Seattle, Wash.

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.

American National Association

MASTERS OF DANCING.

NORMAL SCHOOL, NEW YORK CITY, AUGUST 5 to 24 (three weeks)

The Course will consist of:

PANTOMINE

PORT DE BRAS

ADVANCED TECHNIQUE

THEORY AND BAR WORK

Board of Directors for Normal School.

M. F. Conway, Hartford, Conn., President ex-officio.

George F. Walters, Waltham, Mass., Secretary ex-officio.

M. Christensen, Portland, Ore.

Fred W. Kehl, Madison, Wis.

Edna Rothard Passapae Newark, N.J.

Ira Derinda Knowles, New York City.

W. L. Blime, 1904 Harlem Blvd., Rockford Ill., Secretary and Treasurer.

to whom all communications can be sent regarding the Normal School, as to
Prices, Teachers, etc.

MEMBERSHIP FEES.

AMERICAN NATIONAL ASSOCIATION, MASTERS OF DANCING.

The cost of becoming a member is only \$30.00, which pays dues for the current year. Yearly dues thereafter are but \$6.00; and we guarantee that, to obtain from private sources what you will receive at the annual meeting FREE, would cost you \$250.00.

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

The International Association Masters of Dancing.

President—J. Dugan, Newport, R. I.
First Vice-President—Charles McCrea, Philadelphia, Pa.
Second Vice-President—H. G. Bailey, Alliance, O.
Third Vice-President—Dorliska Chaffe, Bridgeport, Conn.
Fourth Vice-President—W. P. Casey, Illion, N. Y.
SECRETARY—P. H. Kelly, Holyoke, Mass.
TREASURER—Jas. F. Condley, Auburn, N. Y.

DEMONSTRATOR—Miss Hulda L. Hanker, San Diego, Cal.

Principal—W. C. Jacobus, Utica, N. Y.

Trustees—Charles E. Copeland, Lancaster, Pa.; Joshua T. Cockey, Baltimore, Md.; R. V. Heib, Chicago, Ill.; Cecelia Fleischer, Pittston, Pa.; Donald Showerman, Johnstown, N. Y.

ADVISORY BOARD—Benj. B. Lovett, R. Beuman, L. F. Schuler, Jas. J. Kilgallen

SUPERVISORS.

F. L. Oleson.....Alabama
 Joseph Neville, Connecticut.
 Geo. R. Puckett.....California
 Mrs. Edna DaPron,Colorado
 W. J. Rader.....Delaware
 Dorothy Martin.....Georgia
 Mrs. Emma Ordner.....Kentucky
 Floyd McRea.....Iowa
 C. P. Ahern.....Missouri
 Mrs. W. E. Semper, Montana.
 Mabel Chenault.....Indiana
 Eva M. Fero.....Illinois
 Chas. Brunnell.....New York
 H. G. Bailey.....Ohio
 Edward J. Condley.....Texas
 M. M. Ringler.....Oregon
 W. L. Wilson.....Louisiana
 J. P. Digman.....Arkansas
 D. C. Quilty.....Connecticut
 Nora M. Brown.....Florida
 G. E. Hartman.....Kansas
 J. M. Macnair.....Idaho

M. O. Duffy.....Michigan
 James Smith.....Nebraska
 W. J. Ashton.....Illinois
 Walter Wood.....New York
 Helen M. Stucker.....Ohio
 G. Harel Gundry.....Pennsylvania
 Mrs. M. B. Barnes.....Ohio
 Katherine Temple.....Pennsylvania
 Walter Wood.....Virginia
 G. F. A. Zarbock.....Wisconsin
 Mrs. Dorothy Martin.....Wyoming
 Evelyn Heller,.....Tennessee
 Florence Trendell,.....Vermont
 Mrs. C. J. Matthews,.....W. Va.
 Thomas Paraday,.....Maine
 Harry W. Roselle,.....New Jersey
 Minnie Glenday,.....Ontario
 Mrs. Billy Leon.....Idaho
 L. C. Coffin,.....Minnesota
 Mrs. Emily L. Wilson.....Nevada
 H. P. Lane.....Massachusetts
 Harry W. Roselle.....New Jersey

SPECIAL NOTICE

This Association was founded to Advance and Promote Dancing. Our Norma School, conducted at Annual Meeting, being the Special Feature. Free to members

MEMBERSHIP FEE

The fee for joining the International Association is \$15.00, which includes the current year's dues; yearly thereafter, \$5.00. An elegant is issued to all applicants voted in at the annual meetings.

Three years' experience is necessary to be eligible to membership.

This is the largest organization of the kind in the United States.

Send for application blanks.

The next Annual Convention will be held at the Academy of James Smith Chicago, Ills. June 10th to 15th, 1918.

Address P. H. KELLY, Sec'y, 135 Beech St., Holyoke, Mass

The New York Society Teachers of Dancing

Incorporated.

President,

OSCAR DURYEA,

1st Vice-President,

George E. Rutherford,

2nd Vice-President,

Adolph Newberger,

Ada M. Moseley, Secretary.

85 St. Marks Ave , Brooklyn, N. Y.

Gertrude A. Tate, Treasurer

Advisory Board,

George E. de Walter

George W. Wallace

T. George Dodworth,

Josephine Beiderhase,

William Pitt Rivers,

Marion M. Hallett

Roderick C. Grant

Louis H. Chalif

Rosetta O'Neill,

M. Barbara Blankenhorn.

To Improve and to Standardize All Ball Room Dances.

The Centre of New Ideas and Organized Endeavor

The American National College of Dancing

Faculty: *Veronine Vestoff*, ballet, national, technique and plastique;
Sonia Serova, nature, interpretive, classic and "baby dances;"
Oscar Duryea, ballroom and children's;
Ottokar Bartik, operatic ballet;
Margaret Crawford, pageants, eurythmics and folk dances;
Frank H. Norman, cotillions, kermesses, and Scotch;
G. Hepburn Wilson, ballroom and stage.

OFFICERS 1918

G. Hepburn Wilson, M. B.
Supreme Master Member

Oscar Duryea, } *Associate*
Veronine Vestoff, } *Directors*

Advisory Council of Teacher Members

Frank H. Norman; C. Ellwood
Carpenter; Oscar Duenweg; John
Dugan; V. Herbert Roberts;
George R. Puckett; Willard E.
Chambers; Albert Turpin; George
L. Adams; Earl T. Brown; Joseph
A. O'Brien.

Advisory Council of Stage Members

Ruth St. Denis; Anna Pavlova;
Waslav Nijinsky; Mrs. Vernon
Castle; Ted Shawn; Cecil J. Sharp;
Alice Joyce; Mary Pickford; Ned
Wayburn; William Rock; Frances
White; Annette Kellerman; Geo-
rge M. Cohan; Adelaide & Hughes.

Mrs. Lena Whittlesey Adams.
*National and International War Relief
Delegate*

William H. Koch,
Chairman,
Committee on Dance Descriptions

Ottokar Bartik
Director National Normal Schools



The Inner Circle

Established about one year and a half ago, The Inner Circle is to-day in point of membership the largest organization of teachers of dancing in this country.

Its conventions offer the best dance talent procurable, and surpass anything in this line previously attempted.

The great radical idea of The Inner Circle is its bussiness, advertising and publicity service, which provides members with:

Regular Confidential "Messages to Members", containing condensed up-to-the-minute ideas of exceptional value to every teacher, including discussions of business principles, copy for newspaper ads, circulars, etc., copy for newspaper articles, dance descriptions, etc.

Special discounts on tuition at the American National College of Dancing.

Publicity in your local newspapers, and through other sources available to our experts.

Our Research Bureau is in touch with information and developments through-out the world,—and the data is at the disposal of members.

We are continually in touch with our members, discussing their busidess needs and problems, and co-operating with them for success.

Write for Information on dues, etc.

HOME OFFICE
562 Fifth Avenue
NEW YORK CITY

Important Announcement



(INCORPORATED.)

AND THE AMERICAN NATIONAL COLLEGE OF DANCING

THREE BIG 1918 CONVENTIONS

CHICAGO, ILL.—June 15th to 22nd inclusive, at the Academy of James Smith, 1519 W. Madison Street.

SAN FRANCISCO, CALIF.—July 22nd to 27th inclusive, at the Academy of George Puckett, 1268 Sutter Street.

NEW YORK CITY, N. Y.—August 26th to 31st inclusive, at the Hotel McAlpin, 34th Street and Broadway.

Come to One of These Conventions!
It Will Prepare You for More Money Next Season.

A HANDSOME ENGRAVED CERTIFICATE.

One of these valuable Certificates of Attendance with your name, hand engrossed, will be presented to all who attend. You GET new ideas, new dances, the business experience of many teachers, plus your own experience, you develop confidence by mingling and studying with others of your profession, AND you will have the happiest and jolliest time of the year taking part in the wonderful Good Fellowship that was such a big feature at the great Inner Circle Convention last year in New York.

Send for Full Particulars

Including faculty of Normal School teachers, etc., at each Convention.

TERMS:

Associate Membership.....	\$10.00	Second Order Member-	
Convention fee.....	7.50	ship	\$25.00
	—	Convention fee.....	5.00
Total, \$17.50			—
		Total, \$30.00	

Address at once,

THE AMERICAN COLLEGE OF DANCING
562 Fifth Avenue, New York City

TOE—INTERPRETATIVE—CHARACTER—NATURE—BARE-FOOT

DANCES

from the

Haines School of Dancing

1379 ST. CHARLES AVE. NEW ORLEANS, LA.

TOE DANCES.

"THE COQUETTE and the Roses," a solo for a girl. Difficult. A basket of roses, two small bunches and a single rose. A real dance for TOE. Description of Dance Costume and music.....	\$1.25
"Mendelssohn's Spring Song," most attractive for a worker. Solo for girl. Dance and Music	1.50
"A Lesson in Technique," a dance for the class that have been working on ballet, bar and toe exercises. Set to good music, done in unison.....	1.50
"Glow Worm," "A La Pavlowa." Beautiful, graceful, needs no description. Dance and costume described and music.....	1.25
"PIERETTE" or PIEROT," a dance with a pretty bit of Pantomime, with a rose and a ribbon, either girl or boy.....	1.50
"Dragon Fly," danced to real Dragon Fly music, a la Pavlowa, all TOE STEPS. Music and description	1.50
"Pas Seul in the Sunshine," a fairy fantasie. Steps are easy, but effective. Music and description	1.25
"Pavlowa Gavotte." Very good for beginner.....	1.50
"Dancers Dream of Love and Death," to the beautiful music "Dance of the Hours." From Giaconda	2.50
"THE BUTTERFLY," all Toe and Poise, to Bendix; music of the same name Autumn, each one fully described; description, costume and music, for either dance	2.00

BARE-FOOT DANCES.

"Spring Fancies," for small girl. Interpretative. The idea of a brook, a bird, a butterfly and trembling leaves. Music and description.....	1.25
"Grecian Maidens Playing Ball," one of the best, for grace.....	1.25
"Bow and Arrow Dance," a la Volinine. This dance is for a boy or man, and unless the jumps, whirls and leaps are well done, the dance loses its beauty. Original music	2.00
"Salome's Incense Dance," an Egyptian myth, descriptive and story, with music	2.00
"The Peacock," a soul of Vanity, of great beauty.....	2.00
"Dance Egyptian," very good"	1.50
"Moment Musical" and "Forest Whispers" are two real good barefoot dances; also "The Italian Beggar Girl," each one.....	2.00

CONTINUED ON NEXT PAGE.

Haines School of Dancing

- "Narcissus, with story".....\$2.00
 "Italian Beggar Girl," and a "Trio for Three Girls," as Spring, Summer and Autumn, each one fully described; danced to Grieg's to Spring; description, costume and music, for either dance.....\$2.00
 "SUNSHINE AND TEMPEST." Unusual and great for a good bare-foot dancer; can be danced as one dance or for two, as the first part is danced to Anitra's Dance, and the Second to "The Storm," from the Overture of William Tell 3.50

GROUP DANCES.

- "Cupid's Rendevous with the Faries and Brownies," Fairy Queen's Solo, Queen's Attendant Solo, Brownies, Fairies, Cupids. This is for small children, and will be well received, full description and music..... 3.00
 "PAS DE TROIS." For three girls as Clown Harliquin and Columbine. Pantomime and Dance 2.00

CHARACTER AND FANCY DANCES.

- "LA PAPILLON." A dance for two girls or can be danced as a solo..... 2.00
 "A Spanish Dance," using two roses, a scarf, hat and castinets..... 2.00
 "Umbrella Dance," using a beautifully decorated white silk parasol. Dainty steps and graceful changes 2.00
 BOOKS—Twelve Baby Dances with music and set to Rhymes, suitable to very small children, fully described, 3.0
 "Cake Waltz." Sprite de Ballet. Asthetic Waltz for two. Russian Polka for sixteen or more each dance, 2.00
 "THE WHIP." A Jockey Dance Solo. 2.00

EXERCISES.

- A Set of Ballet OR TOE EXERCISES. Every teacher will find these exercises worth ten times the amount I am charging for them, and I will refund the money if you do not find them a great help in getting your pupils on their Toes, to the Pupil's Delight.
 PRICE FOR THE THREE SETS..... 2.00
 "SPECTRE OF THE ROSE," for a boy and girl, set to Von Webber's Invitation to the Valse..... 2.50

HAINES SCHOOL OF DANCING,

1379 ST. CHARLES AVENUE

NEW ORLEANS, LA.

MAE PRICE HAINES,
Dancing Directress.

C. EDDIE MORTON,
Modern Dance Principal.

PROFESSIONAL CARDS

- | | |
|--|--|
| <p>BEAUMONT, WM. H., Little Falls, N. Y.—Teacher of Ballroom and Professional Stage Dancing.</p> <hr/> <p>MILLER, MRS. MADELINE E., Private Academy, 4415 Washington Blvd., St. Louis, Mo. Instructor of Ball Room and Fancy Dancing.</p> <hr/> <p>BEAUMAN, JAMES R., Academy, 119 State St., Albany, N. Y.—Teacher of Ballroom and Stage Dancing.</p> <hr/> <p>CARROW, W. E., Dancing Academy, Rud City, Mich.—Teacher of Ballroom Dancing.</p> <hr/> <p>CHALMERS, JOHN, Dancing Teacher. Arcadia, 4450 Broadway, Chicago, and the Coliseum, Grand Rapids, Mich.
Mail Address, 3948 Clarendon Ave., Chicago, Ill.</p> <hr/> <p>CLENDENEN, MR. F. LESLIE, "Cabanne Arcade," St. Louis, Mo.—Originator of Novelties for the Stage.</p> <hr/> <p>CONDLEY, EDWARD J., Grant Block, Oswego, N. Y.—Teacher of Society, Stage and Fancy Dancing.</p> <hr/> <p>MARSH, HENRY T.—Instructor of all branches of Ballroom, Stage and Step Dancing. Studio, Masonic House, Wallingford, Conn.</p> <hr/> <p>JACOBS, HARRY H.—Teacher of Ballroom and Fancy Dancing, Oneida, N. Y.</p> <hr/> <p>FORD, E. H., 22 18th St., Chicago, Ill.—Teacher of Ballroom and Solo Dancing.</p> <hr/> <p>DUFFY, M. O., 66 Park Blvd., Detroit, Mich.—Teacher of Ballroom and Stage Dancing.</p> <hr/> <p>FINDLAY, P. D., 16th St., San Francisco, Cal.—The leading school for Ballroom or Stage Dancing.</p> <hr/> <p>EVERTS, A. E., Manager,—Main St. Auditorium, formerly Beach's, Houston, Texas. Teacher of Dancing, Tel. Preston, 957.</p> | <p>MENZELI, MME. ELIZABETTA—22 East 16th St., New York City.—Directrice Ballet and Artistic Dancing, Delsarte, Physical Aesthetics and Grace Culture. Normal School Work.</p> <hr/> <p>GRAFF, ANDREW, SEAMLESS SHOE, Manufacturers of Theatrical, Ballet, Jig and Buck Shoes; also the New Babies' Seamless Shoe.—60 Dooley St., Brooklyn, N. Y.</p> <hr/> <p>GRANT, MRS. GAMELIA I.,
112 17th St. Pacific Grove, California.
Teacher of various forms and requirements of Dancing, Etiquette, Deportment, Ethics.</p> <hr/> <p>HINMAN, MR. F. L. — Give Private Lessons in All Branches of Dancing at his residence, 2074 Union St. Classes at California Club Hall, 1750 Clay St., near Polk St., San Francisco, Cal.</p> <hr/> <p>HUNTINGHOUSE, R. G., 4616 N. Clark St., Chicago, Ill.—Cotillon Leader, Novelties for the Cotillon and other Entertainments.</p> <hr/> <p>KRETLOW, LOUIS—Teacher of Ballroom, Fancy and Stage Dancing, 637 Webster Ave., Chicago, Ill.</p> <hr/> <p>KEILLER, MRS. ELLA CLEVELAND, 406 Hancock St., Detroit, Mich.—Composer of Music for the Ballroom and Salon.</p> <hr/> <p>KELLY, P. H., 135 Beech St., Holyoke, Mass.—Teacher of Ballroom, Stage and Step Dancing.</p> <hr/> <p>LYNCH, W. D.—Teacher of Ballroom and Fancy Dancing and Deportment, Twentieth Century Hall, 194 South Main St., Akron, O.</p> <hr/> <p>FRANGER, ROSS, Ann Arbor, Mich.—Teacher of Ballroom and Stage Dancing and Manager of the Academy Orchestra.</p> |
|--|--|

PROFESSIONAL CARDS

NEWMAN, MR. and MRS. W. H., Danbury, Conn.—Teacher of Ballroom, Fancy and Step Dancing.

NORMAN, FRANK H., No. Stanley 96 St., Montreal, Canada.—Stage, Fancy and Ballroom Dancing. Ex-President and Demonstrator, I. A. M. of D. of U. S. and Canada.

PUCKETT, GEORGE R., Cotillion Hall, 1268 Sutter St., San Francisco.—Instructor of Dancing, all branches. Puckett's Assembly Hall, 1268 Sutter St., San Francisco, Cal.

RICCIO, ALPHONSO, Chapel St., New Haven, Conn.—Teacher of Ballroom Dancing.

SULGROVE, MRS. SOPHIA D., Academy Hall, 10 North Park Ave., Helena, Mont.—Teacher of Ballroom and Fancy Dancing.

SEEGAR, WALTER L., 108 Dominic St., Rome, N. Y.—Teacher of Classical and Ballroom Dancing.

TAYLOR, ROBERT H., 34 Hanover St., Nashua, N. H.—Teacher of Ballroom and Fancy Dancing.

TRIMP, HARRY W., 4456 Delmar St., St. Louis, Mo.—Instructor of Physical Culture, Ballroom and Stage Dancing.

WALKER, H. LAYTON AND WIFE, Main and Ferry Sts., Buffalo, N. Y.—Teachers of Ballroom, Stage Dancing, etc.

W. S. WILLIAMS, Pocatello, Idaho.—Teacher of Dancing.

WYMAN, MRS. LILLA VILES, 73 Boylston St., Boston, Mass.—Artistic Dancing, Technique, Normal Work and Fancy Dances for Teachers.

MME. NEYSA MATHE WIHR,—Solo Danseuse and Teacher. New Netherland Bank, 41, W. 34th St., New York City.

A Special Feature for Every Holiday

Just What You Want.

The most complete work ever written. Special entertainments for the following days:

New Year Party.
Valentine Party.
Washington Birthday Party.
St. Patrick Party.
April Fool Dance.
Easter Cotillon.
Maypole Dance.
Thanksgiving Party.
Xmas Greetings.

The work not only explains how to decorate for each party, but also describes many new cotillon figures never before published. Sent for \$2.50.

Cotillon Novelties

Price \$1 each, published in book form.

A DAY AT THE PAN-AMERICAN. An evening's cotillon full of life. One of the best cotillons ever produced. Many of the figures can be used separate. (The above can also be called A Day at the St. Louis Exposition.

PEANUT FROLIC—Easy to give and a great favorite. No decorations necessary.

SNOW FLAKE COTILLON—Pronounced by all to be the prettiest party of the season. Decorations are beautiful, yet cheap.

One Dozen Ways to Entertain a Social Dance

Only Book of Kind Ever Published.

Having had so many calls for novel features that are easy to give, and entertaining, we have described "one dozen" special features that are all big drawing cards. The following features are plainly described and published in book form.

Evening Picnic by Moonlight.

A Purple Party.

A National Party.

Japanese Party, (or San Toy.)

Farmer Jubilee.

Who is Who.

Carnival Jubilee.

Tag Two Stop.

Running Quadrille.

Who Gets It.

Rainbow Dance and Serpentine Party.

Price, \$2.50

Chalif Normal School of Dancing

LOUIS H. CHALIF, Director and Principal Teacher

**a Master of the Methods of the
Imperial Ballet School of Russia.**

DAILY NORMAL COURSES thruout the year. Famous for powerful instruction and abundant new material. Interpretive, Simplified, Classic, Toe, National, Character, Folk and Ball Room Dancing are taught to all who would be educated and able teachers of the most artistic dancing.

Summer Course June 3rd to July 26th.

OUR OWN NEW BUILDING, a 6-story structure of remarkable elegance, splendidly serves our own and other teachers' classes and entertainments. Opposite Carnegie Hall.

MR. CHALIF'S PUBLICATIONS include Text Books, Music for Exercises, and 265 clearly described dances. They may be ordered from the Two-Step.

CATALOGS of Spring or Summer Courses, publications or renting of orchestrations will be sent on application.

CHALIF NORMAL SCHOOL
163-5 WEST 57TH ST., NEW YORK CITY.

An American Authority in the Art of
TEACHING CORRECT DANCING.

Personal instruction in Aesthetics, International Dances
by Mr. OSCAR DURYEA, of the

DURYEA NORMAL SCHOOL

(INCORPORATED)

Modern Dancing and Deportment, New Dance Movement for Nineteen Eighteen, arranged by Mr. Duryea from impressions visualized in New York's "Ultra Smart" Ball Rooms. Send for latest News Letter.

DURYEA NORMAL SCHOOL.

47 W. 72d St. New York

DANCES ARRANGED BY

EDOURD DEKURYLO

Balletmaster of the Imperial Russian Government Theatre,
Warsaw

Boyar (Russian Dance).....	Description and Music,	\$2.00
Drabant (Polish couple dance)	“ “ “	2.00
Persian (Folk dance)	“ “ “	2.00
Krakowiak (Polish group dance)	“ “ “	2.00
Gavotte Kurylo (couple dance)	Description only	2.00
Tarantelle (Gipsy couple dance)	“ “	2.00
Pavane (dance noble)	“ “	2.00
Wiengerka (Hungarian duet)	“ “	2.00
Ruthenia (Russian solo)	“ “	2.00
Tarantella (Italian duet dance)	“ “	2.00
Technical Exercises	Description and Music	3.00

For Sale by

H. LAYTON WALKER

Main and Ferry Streets

Buffalo, N. Y.

Mme. Elizabeth Menzeli's
Grand Ballet School

TECHNIQUE, ARM WORK, TOE BALLET

ADAGIO, DESCRIPTIVE, CHARACTER,

PANTOMIME, FOR CHILDREN,

ADULTS AND PROFESSIONALS,

PROFESSIONAL WORK FOR STAGE ARTISTS

SEVERAL NOVELTIES, SOLO, AND PREMIERE

MALE DANCERS.

THERE IS ALWAYS A DEMAND FROM MANAGERS

FOR SCHOLARS TO ENTER THE

PROFESSIONAL ARTS AND SHOWS.

Both Ladies and Gentlemen invited to take a course at

Mme. Menzeli's School.

Write for particulars.

MADAME MENZELI'S Grand Ballet School,

22 East 16th Street New York City

Newman Catechism

—ON—

Classic Dancing

—PRICE FIVE DOLLARS—

is now offered in its complete form, beautifully bound, to all those interested in the Terpsichorean Art. This news will be hailed with joy by hundreds who have been looking for just such a book. A book that pertains to the High Art of Dancing and all its connecting subjects. The author, Mr. Albert W. Newman, is so well known to the profession that a further introduction is hardly necessary. It suffices to say that his enviable position at the head of his profession and his vast experience as a successful Master of Dancing is sufficient to guarantee this work to be of exceptional value. It is absolutely indispensable to the Student, Teacher, and Professional Dancer. IT IS JUST WHAT YOU NEED. YOU CAN'T BE WITHOUT A COPY AND YOU WILL NEVER PART WITH IT. The mere fact that the book is already in the hands of the greatest in the profession is evidence that you also should possess a copy. It is not only endorsed by the most prominent foreign artists, but recognized as an Authentic Text Book by the leading Colleges and Schools in the United States where dancing is taught.

There is nothing like it on the market. It is a wonder book.

IT REVEALS THE METHODS OF PAVLOWA, MORDKIN, GENE' DUNCAN, ST. DENIS, ETC., AND THE RUSSIAN AND FRENCH SYSTEMS OF BALLET.

It is a guide to the beginner. It teaches you how to perform a movement, then refers to mistakes which might occur during its execution. It deals with Music, Pantomime, Rhythmic Art, Gesticulation, Composition, Art of Impromptu Dancing, etc. Further, it contains in a condensed form the most valuable matter obtained from at least 150 Books on Dancing, in the German, French and English languages, combined with the vast personal teaching experience of Mr. Albert W. Newman, and also of two previous generations.

Price, \$5.

For Sale by

TWO-STEP PUBLISHING COMPANY,

Main and Ferry Streets,

Buffalo, N. Y.

Everybody Ought To Know How To Do

THE TICKLE TOE

The new society dance sensation from the great musical comedy success play, "Going Up," now playing under the direction of Cohan & Harris at the Liberty Theatre, New York.

Idea conceived and lyrics by Otto Harbach

Music by Louis A. Hirsch

This remarkable innovation has been arranged for the

ballroom by that noted expert

MR. AD. NEWBERGER

accepted by the management of "Going Up" as authentic
and endorsed by the

NEW YORK SOCIETY, TEACHERS OF DANCING

Diagram, description and music will be sent to recognized
dancing teachers on application to the publishers

M. WITMARK & SONS,

145 West 37th Street

New York City

THE TWO STEP.

Volume XXVIII. BUFFALO, N. Y., March 1918, No. 2

DANCER AIDS FRENCH WAR FUND

PARIS—As the war lengthens out the demands for voluntary contributions to sustain the multitude of war charity organizations in the different sections of France grows with such rapidity that the heads of these organizations are often troubled in spirit over ways and means to meet the tremendous expenditures necessary to keep them running.

A little American girl, Evelyn La Tour, has contributed more than her mite by dancing many a bank note into the coffers of several of these institutions. She has proved a veritable spring of money, and edeared herself to well-known patronesses and directors of the war-made institutions, the majority of whom are members of the smart set. They have wheedled and coaxed checks of imposing amount from their friends, but even princely incomes have a limit, so luring entertainments have to be devised to attract the public and exact from it a liberal opening of the purse strings.

Our American Duchess de Choisel Praslins, nee Paine, for example, exerts herself in caring for the war orphans who are housed together at Monaco and

at the same time is an active worker in behalf of the Franco-Belgian charities. It was she who recently got up the two successful concerts at Nice for these two institutions, of which Evelyn La Tour was the "Clou" of the evening.

Princess Daniel of Montenegro, who attentively watched every rhythmic movement of the little artist, aptly said of her that she had never seen anything so exquisitely and spritely of picture fairyland.

Little Evelyn was almost smothered with the enthusiastic embraces after the termination of her dancing to Chopin themes at the Flemish fete, where Maeterlinck spoke and Madame Maeterlinck recited the "Hymn to the Queen of the Belgians." Even in the whirl of novelties the child of 11 years continues to be a subject of drawing room praise.

Evelyn is not a product of a children's dancing school nor is her work that of an ambitious amateur. For four years she has been a pupil in the cours which has as its instructor, Monsieur Staats, the ex-ballet master of the opera.

Her associates at the cours are professionals from the opera ballet, who are drilled by the master in the new ballets or future per-

formances. Evelyn is grouped with the "premiers," quite a distinction in itself.

It does not seem incongruous in these days where every Frenchman is a soldier to see the ballet master rush in in uniform where the tulle clad class has assembled, tear off his coat and begin his work of instruction. The heavy military boots eventually become a hindrance to high leaps and spinning top curves when illustration becomes necessary and then and then only does the master rush to his dressing room and exchange slipper of simple felt.

The presence of the master at the cours is proplematal. As chauffeur of a cammion that goes to the front his teaching is irregular, but spasmodic as it is Evelyn La Tour never misses the opportunity of being on hand to grasp all the terpsichorean knowledge that can be applied to her beautiful art.

CLASSIC DANCES REPLACING JAZZ

By Jane Dixon

A concerted movement is on foot to give the jazz the razz. Not the jazz band, mind you. If folks want to split their eardrums listening to harmonious discords made by trap drums and hitherto unheard of horns, that is their business. But the cross between a wriggle and a writhe, in other words the dance a la jazz, is doomend. This form of dancing is to be relegated to the realm of acrobatics and to the underworld

amusement halls, wher it rightfully belongs. It is not chic. It is not—well, nice. Wherefore, a bas la jazz.

If you do not know the jazz allow me to introduce you. It is a form of fun which has become prevalent along Broadway this season. It is the antipodes of that smooth, dead from the hips up style of dancing so perfectly promulgated by Irene Castle and her spouse, Vernon.

To be a successful jazzer all you have to do is to feel as loose as ashes. You must become thoroughly saturated with the rag-time roundelays of Irving Berlin and other contemporary maestros of modern music. When you reach the point where you would match wiggles with Doraldina, queen of the late Hawaiian epidemic, hunt up a jazz band and get set.

They're off. Shake your shoulders. Let your left foot say to your right foot, "I should worry." Shuffle. Slide. Slouch. Something like an Apache, only different. That's jazz.

O course this sort of thing cannot go on. The little group of serious thinkers who class dancing with the arts are pained to tears at the very mention of the present decadence. They consider it something to be chucked into the ash can with the rest of the undesirables.

"Shocking," they gasp, going white around the gills. "Not a dance at all. An atrocity."

Brokers Try Classic Dances

We must dance. What, then, is to take the place of the despised

jazz, What is to supplant the fox trot, for, after all, no matter how good a thing may be, it cannot last in New York forever. Where is the successor of the lame duck, the double dip, the kitchen sink and those spasmodic steps of yesterday?

Mayhap the classics.

That is the threat. We are to caper and gambol and frolic in the manner of the ancient Greeks. We are to bind our hair with fillets, drape our avoirdupois in tunics, put our feet in sandals. We are to pirouette and pick imaginary roses out of the ambient air. Broader, better dancing, is the slogan of the little group of serious dancers.

To show you this classical threat is no ideal dream, hearken unto the following:

A number of Wall Street men have formed a class which meets at the dancing studio of Prof. Louis Chalif. The professor is one of the most rabid of the classicals. His studio fairly reeks with art. He built an entire building, all studio, a noble monument dedicated to the sprightly goddess Terpsichore. Tither resort the Wall Street pupils to reduce their belt lines.

"It bears the Stock Exchange for activity," says Prof. Chalif "Down there they race around watching tickers trailing clients, battling the bears and the bulls, and they come up here all fagged out. Then I show them how to relax. I teach them to forget themselves, to leave the muscles free for expression.

"Wonderful exercise. Action in every part of the body. They be-

come children. They stop chasing gold eagles and embark on a merry chase after health. Some of the pupils in the Wall Street class come to me year in and year out. The leaping and bending and natural expression of the body's graces keep them young, lithe, active."

No Age Limit

Can you picture a staid broker in Steel fluttering gracefully around the studio waving his arms, arching his feet and acting generally like Mordkin on a banner night at the Ballet Russe? Well, they do it. And they like it.

"It is most gratifying," continues the worthy professor, "the way the art of dancing is expanding. There was a time when only those who hoped or expected to utilize their art professionally went into the classical and folk phases of it. Today there are ten private pupils to every professional.

"You should see some of my Wall Street class do the sailor's hornpipe. As good as anything on the stage, it takes agility to do the hornpipe.

"Men of the same age who have not taken care to preserve the elasticity and outlook of youth would be so winded at the end of a hornpipe they would have to be carried to a chair. My men can turn the hornpipe, follow it with a Scotch reel and finish up on an Irish jig without quickening their breath."

What of the women? Are they too harboring Pavlowa ambitions in their matronly breasts? Are they willing to carry around the

better part of 200 pounds while they cavort classically?

They are indeed. Everything that is said of the men holds good for the women, and more. With them the teacher concentrates on grace. He shows them the value of poise. He takes the kink out of their muscles and puts a spring in their heels.

"There is absolutely no reason why a woman should grow old in actions, in body movements," says the professor, "Let her do less sitting over the embroidery frame and more dancing. Let her think young thoughts, do young things.

"There is no age limit in classical and interpretative dancing. This very day I have taught three generations of one family, all in private life, grandmother, daughter and the little tot."

The three generations were pointed out to me. It was really quite remarkable. Grandmother and mother might easily have been mistaken for sisters. Grandmother did not have stooped shoulders nor wear a bonnet either. She stood straight as a young sapling, moved about with lithe grace and wore an exceedingly smart tailor suit of Burgundy colored material with a snappy toque of match.

Dancers Live Long

"Most dancers live to a ripe old age," was the assurance. "I myself am 40 years of age. I dance from 9 o'clock in the morning until 6 at night almost continuously. I am seldom tired. To-day, for instance, I have had a full day, all the time the dance. I

am not tired. On the contrary I am full of life, of activity."

My informant looked the part. He was mighty poor material for an M. D. A doctor would be discouraged just to look at him, how different was he from the hollow-cheeked, sallow souled "heels" we used to glimpse hoofing it around the tea fights.

By the way what has become of that parasitic growth which encumbered the fair face of the amusement world for a while, poisoning the air of pleasure with its malodorous presence, War wipes out many superfluities. Let us hope one of them is the tango trimmer.

"There is nothing startling in the way of new ballroom dances," says Prof. Chaliff. "We have grown more dignified in this form of dance. We no longer bend and jiggle.

"The influence of classical dancing is extending to the ballroom. Rhythm has become an essential. It is no longer for the good dancer to follow the music. He must feel the music. His dancing must be a natural expression of that music."

Woe to the person who dares dance the way the jazz feels. He would be arrested in any dance hall in this country for giving expression to the emotions awakened by those trap drums, the big bass horn, the bells and cymbals and barnyard voices.

"We have a new Sammie one-step," he continued; "quite military." During the evolutions the dancers click their heels together as Sammie does in the salute.

There are a few military steps in it, too, a sort of march step.

"Naturally we have the echo of the war in our dancing, so much of the popular music is martial in trend. We must not allow the war to depress us. Our duty is to do what we can, and in the meantime to keep our spirits high so we may turn a bright face to the world.

"Sunshine drives out darkness. Today there is a dark cloud over the face of the world. We must join the drive to dispel it. In other words, we must keep cheery, bright, full of activity. That is our bit."

No More Closeups

There is one slip that is bound to get the professor in wrong if he persists in sticking to it. He believes in individual dancing.

He asserts dancing was never meant to be carried on by partners it should be practised single-handed. He is dead against the strange hold, the shoulder clutch, the waist clasp, the bunny hug, the cheek by jowl and kindred heart to heart positions practised freely and openly in our best ball-rooms.

No more closeups, With certain of our heel hounds the decrrier of the closeup custom will stand like a broken leg. And yet it is not such a bad idea. Dancing in singles would totally abolish the most dreadful of all fates, that of the wallflower.

That the dance craze of the past five years will prove a big factor in the readiness of the American soldier to meet the foe on battle fields is the declaration of James

Clemons, a professional dancer now appearing in "Doing Our Bit" at the Winter Garden.

"To acquire the art of dancing," says Mr. Clemons, "has a psychological effect upon a man that is not generally recognized. There is no experience in life that inspires such self-confidence in so brief a time.

"The confidence achieved by the young fellow who has just learned to dance exceeds that of the boxer or the football player. Dancing in public creates ego in a degree which has no parallel, and that ego is the thing that will carry a fellow through.

"Exaggerated ego has been the driving force behind great leaders of history. Many exaggerated egos are today classed as martyrs. It has inspired military leaders of the past. Why is it not reasonable to assume it will have the same influence on the conduct of the soldier of today?"

A talk with Anna, one of the six adopted daughters and pupils of Isadora Duncan, proves this art may be for the daughter of the tenements as well as for the princess in her palace.

"My parents were Swiss," says Anna. "Father was a man of the people, a bourgeois. So was mother. There was something in father that lifted him above his class. It is not easy for us on the other side to find expression for these feelings. We are supposed to remain quietly in the sphere where we are born.

Beginning of an Artist

"I think it was this longing for expression that caused father to

align himself with the Social Democrats, He moved with us to the southern part of Austria, near the Italian border. He was a foreman in a factory there, struggling hard for a living.

"Always he loved beautiful things, but never could he gratify this love. All he could do was to read about them. He read everything he could get his hands on. During the day he was a workman, earning the material things we needed to live. In the evening he was a dreamer, living and seeing the beautiful things he read about.

"One day he picked up a paper somewhere. In it was Miss Isadore Duncan's advertisement asking parents to bring their children to her school of dancing for a try-out. The school at that time was in Berlin. It was a long way to Berlin, thirty-six hours on the train. That is the same as a trip around the world to a workman.

"Father never said a word to any one. I was then 8 years of age. He got together all the money he could, which was enough for the trip. Then he sneaked away quietly with me, and the next thing I knew we were on our way to Berlin.

"He took me to the great blue and white building which was then the school. It looked to me like a fairy castle. Miss Duncan saw him. She sent me away to be put into a lovely little light blue tunic. Then she showed me how to do some steps and I tried them. I was accepted.

"Father returned the following day to bid me farewell. When he

saw from behind a curtain how happy I was, how I had already become a part of the new life, he did not even stop to kiss me farewell. He stole away, hugging the pain of parting to his own heart.

"Looking back, I know the sacrifice he made, and my mother too. But he would not have it otherwise. The beautiful things he had longed for and missed he was at last enjoying through his child.

"That was thirteen years ago. I have been with Miss Duncan ever since. The factory foreman's daughter has danced in the halls of kings, in the gardens of the money barons of the earth, at feasts for the world's greatest artists.

"Dancing with me is a religion. I serve it just as faithfully as any devotee serves his or her religion. I expect to give my whole life to it, and be happy in the gift."

In the College Curriculum.

A talk with Mrs. Ivan Wills Coburn of the Coburn Players gives a fair idea of how far this nature dance has gone.

"You will find classical, interpretative and folk dancing in the curriculum of 90 out of 100 of our best American colleges," is her assertion. "It may not be as spectacular as football, but it is fully as important physically. Morally and mentally it is more so."

"Do they take to it out in the bush league districts, Kansas and Nebraska and those places?" was asked.

"There was a very great artist, a pupil of Chalif, who had been

further inspired by Miss Duncan, teaching classical dancing in Emporia, Kan. Later she received an invitation from an agricultural college out there and introduce her art to the students. I believe she is there yet, and is most successful."

It really has gone as far as that. Naturally, it takes considerable stretch of the imagination to visualize the heroic figure of the fullback clad in a few yards of crepe de chine and a chaplet scattering rose leaves over the college campus. Yet this is exactly what is predicted for him. It will help him know what to do with his hands when he is ushered into a strange drawing room.

And who, prithee, would charge Emporia, Kan., with having committed classical cutupings? It sounds like a place where the youths gather around the porch of the general store off hours and wait for the village belles to stroll by so they can ask may they see 'em home?

In Emporia, Kan., one would expect the only dancing to be done when "old man Perkins gits his fiddle and lets 'er go fer a hoedown." Can't you see the old man sitting up on a deal table tearing off "Turkey in the Straw," shouting "Swing yer partners," "Alaman left," "First couple for'ards and back agin'."

West Takes to the Classic.

Teacher of classical and interpretative dancing in an agricultural college somewhere in Washington State! My word! Thought log rollin' was the main social accomplishment out that

way. Imagined the farmer boys of the State took their exercise chopping down trees, so the Indians could not hide behind them. And the farmer girls? Figured they limbered up totin' pails of water from the spring and chasing grizzly bears out of the cabbage patch.

One thing is in favor of the West as a field for the development of American folk dancing. The boys and girls will have plenty of room for practice. They have any number of nice broad prairies out that way and numberless tracts of practically virgin timber where a nature pupil might frisk and frolic ad lib, without any interference from the national board of censors.

Here in New York we are handicapped by lack of space and nature scenery. Even Central Park is a trifle too crowded for a free and untrammelled rendition of what one really feels. Until our local police force is educated up to the tunics, introduction of them into the park is liable to land the student between a pair of green lights. No doubt such hampering of art and emotion will be eradicated in time. When we feel like flitting we can slip into the old toga, rush right over to the park and flit.

While on the subject of successors to the jazz, might it not be worth our while to consider the dances of an age later than the Greek, though quite as picturesque?

The idea occurred after seeing a performance of "Maytime." There is a dance in "Maytime" that cannot be beaten in any ball-

room. It is a delightful, rollicking, rhythmical affair called "Jump Jim Crow." It belongs to the days when Washington Square was uptown. In some ways it suggests our present day fox trot, minus the side wheels, the buck and wing and the air-planing.

Always, when dancing "Jump Jim Crow," the men remain at respectful distance from their partners. Whether this is done from choice or necessity it is difficult to say. One thing is certain, there is no chance for any of the closeups. The girls wear hoop-skirts.

The dance is delectable. It has dignity. It has poise. It is full of pep. It suggests an old fashioned garden, gay with hollyhocks and lavender and sweet william.

Broadway Bars Jazz

Confirmed jazzers will sneer at the motion of anything ever being able to supplant their favorite contortionistic canter. Yet no less an authority than Miss May King, recently elected, by ballot, the most popular girl on Broadway, has turned down her thumbs and declared the jazz will not do.

Miss King is one of those benign hostesses, who preside professionally at these dansants and keep strangers in our city from attending side lines.

This season she is hostessing at Rector's, the sort of typical big byway pleasure ground where one would expect the jazz to break out in a rash all over the floor.

"The jazz?" says Miss King, elevating shocked hostess manners. "Impossible. I never allow

it among my guests. The moment I see any of them jazzing I send an attendant out on the floor to request them to stop at once. If they insist I signal the orchestra to stop playing until the offenders to dance correctly or to leave the floor. It is a pity that an art should be turned into a vulgarity."

"I thought there were no speed limits on Broadway," was suggested.

"Another mistaken idea." Here the hostess excused herself a second in order to ask a man from Oskaloosa if he would like to try the fox trot. They must have some game birds out in that neck o' the woods.

"There are some speeds better Broadway will not stand for," resumed Miss King. "One of them is the jazz as a dance. Yes, I am sure the trend in dancing is more and more toward the artistic.

"Even the fox trot has become most subdued. As for the one-step, its own parents would scarcely recognize it, so smooth and graceful has it grown. I would not be surprised to see a decided note of the Greek in our next cycle of ballroom dancing."

The man from Oskaloosa liked the sample fox trot so well that he began signalling for a full portion. Once get those corn fed huskies started on a new tack and there is no stopping them. It ought to go great out in Oskaloosa.

A word of warning to the men folk. If you are past the age where your country expects you to carry a gun get in the drive for good cheer at home. Now that

so many of our boys are "over there" or on their way there is liable to be a shortage of pilots for the dance. It is up to the left behinds to do their bit, to get in training, to keep the girls amused even if they must don sandals to do it.

NEW DANCE TICKET.

A dance ticket, or tabulator, has been designed, the purpose of which is to prevent confusion in claiming partners at a ball. It consists of a strip of cardboard, about eight inches long, divided by transverse perforations into as many sections as there are dances on the program. Each ticket bears at the top a number which is not duplicated on any other ticket. This number is repeated on each of the sections, which are also numbered in rotation, one being at the bottom.

Each lady is provided with one of these tabulators and as fast as she fills up her program she presents her future partners with sections of the ticket corresponding to the dances which they have engaged. Later, as the dances are called, the gentlemen present their slips and claim their partner, each in his turn. In this way all errors are avoided, for each slip bears the number of a dance and also the lady's number. A dance can be reserved in advance by marking the corresponding section with "R," if desired.

DANCING BEST OF EXERCISE.

Lorain Lester, prima donna

with 'When Dreams Come True,' entertains some rather unusual ideas regarding the best forms of exercise for girls. Walking, swimming, horseback riding and gymnasium work she considers well enough in their way, but for regular healthgiving pursuit give Miss Lester dancing.

"I always dance two hours a day, outside regular theater hours," she says, "usually in some gymnasium or hall where I can have the wide open windows for the admission of plenty of air. After all, it is the air that counts most. The main idea is to get it into every fold and corner of your lungs. This you cannot do by sitting in a park bench or lolling back in an automobile. Nor can it be accomplished by any kind of exercise performed in a leisurely manner.

"In urging the benefits of dancing, of course I have no reference to the acrobatic feats which too frequently are accepted as examples of the true art, when as a fact they are too often in the class of the circus ring or at best upon the side show platform. By dancing, I mean the easy, graceful, sliding movements, in which the whole body comes into natural and agreeable action, attuned to the music and gathering the true inspiration of the figures and the steps.

"I have danced ever since I was a mite of a girl, at first on the sidewalks with the other children, to the melodies of the hand organ, and afterwards in our own home before a mirror, where I worked out some of the ideas which later were well received upon the stage.

In 'When Dreams Come True' the most of my dancing is accomplished with Lawrence Ackerland and I consider him the most highly skilled and graceful artist with whom I have ever worked. In this play there are no less than 17 dancing numbers, so it may be regarded as an entertainment vividly illustrating my own belief in the value of the dance."

THE GEORGIA SAMMY.

A Military Dance Novelty, Described for The Two-Step

By W. E. Goodfellow.

Music—Marching Through Georgia.

FIRST PART.

Section 1.—Commencing in open position, both facing line of direction with nearest hands joined and raised to height of shoulders. Movement described for gentleman, counterpart for lady. Step L. to 4th pos. forward with weight, leaving R. toe touching floor in 4th pos. back, Count 1-2; Repeat, with R. to 4th pos. forward, leaving L. in 4th pos. back 3-4. Step with L. to 4th pos. forward, Count 1; Step with R. to 4th pos. forward, Count 2; Turn $\frac{1}{4}$ on R. to face partner and step with L. to 2nd pos., Count 3; Draw R. to 1st pos., Count 4.

Section 2.—Commencing facing partner, moving sideways in opposite directions, with hands hanging down at side, body in erect military attitude. Lady and Gentleman both execute movements with same feet. Step to 2nd pos. with R. feet, Count 1-2;

Draw L. foot to 1st. pos. and make Military Salute with R. Hands, Count 3-4; Step to 2nd pos. and directly in front of partner again with L. feet; Count 1-2; Draw R. feet to 1st pos. and take the Waltz position; Count 3-4.

SECOND PART.

Two Step or One Step, 8 Measures.

A NEW YORK LADY'S EM-BARRASSING EXPERIENCE.

Alex. J. McCabe announces the reopening of McCabe's School for Dancing at 2163 Eight Avenue, New York City, with a Ball and Reception Saturday evening, March 2nd. The hall has been completely refurnished and both old and new patrons will be cordially welcomed to one of the prettiest and most up-to-date Dancing Studios in Harlem.

An eight-piece jazz band will render the latest and most popular airs, and every effort will be made to provide a good time for all.

The musically inclined soldier may now be able to take a piano with him to France—not the baby grand that stood in the front parlor at home, but a new one recently invented for him by an English firm. This piano is quite small and but a little heavier than the average suit case. While the strings are not as long as on the usual instrument, this is a true piano and the fightig man can play on it anything he wishes from the Beethoven "Moonlight Sonata" to "Poor Butterfly."

Horace M. Bell, Albaugh's Theater Concert Hall, North Street, Between Biddle and Preston Streets, Baltimore, Md., Second Term Dancing Classes Soirees, Monday, Wednesday and Saturday Class 7:30. Soirees 9 P. M. Murphy's Select Orchestra.

Mrs. L. F. Warrington, of Benson Street, Camden, N. J., who has been teaching dancing in Lakewood all this season has recently opened a new class for the officers of Hospital Unit No. 9, which has taken the Lakewood Hotel for the new quarters. It is believed that this hospital will be used later for our convalescent boys from France.

Dancing—Gilbert Studio, 704 Delaware Avenue, Wilmington, Del. Adults Beginners class, Monday evening from 8 to 9. Assembly from 9 to 11 with orchestra.

Children's Classes, Saturday mornings at 10 a. m.

Private classes and lessons by appointment.

All dances endorsed by the American Society of Dancing. Department, Classical and Pantomime Play Dances. For further information apply to Miss McClafferty.

It has been found by experiment that the best dancing floor is made as follows: Upon the ordinary floor a sheet of rubber half an inch thick is spread; a certain smooth surfaced linoleum is laid over this and talcum powder is sprinkled upon it every day. The highly polished waxed wood floors of a few years ago are too slippery for the "modern dances."

Shoemakers soon learned this and introduced pumps with pads of rubber inserted in the soles.

Mr. and Mrs. Frederick Christensen, teachers of dancing, have resumed their classes at Christensen hall, at the corner of Broadway and Madison Street, Seattle, of dancing class for td-etainn Wash. They will begin a series of dancing class for adults and children in the hall, which has been repainted, decorated and refurnished. Beginning March 9 an informal dance will be given every Saturday evening, with Weeks' orchestra furnishing the music. Hereafter the Christensen hall will also be used for dances, lectures and musicales.

Indianapolis, Ind.—Public dancing in cafes, hotel lobbies, roof gardens or any other public place has been placed under a ban by George V. Coffin, police chief.

An interpretation of the city ordinance by the corporation counsel of all dances except those given in private homes.

"In my mind these so-called society dances in hotel cafes have a tendency to lower morals," says Coffin. "The idea in a nutshell is to abolish public dances that in any way tend to lower the morals of children."

... IMPROPER DANCING.

Rochester Dancing Masters' and Promoters' Association is the name adopted by the men and women who got together recently for the avowed purpose of putting dancing in Rochester on a higher plane. The name was adopted at a meeting held last night in Floral Hall, No. 62 State Street. A con-

stitution, submitted by a committee, also was adopted, and it seems to show that the masters and the promoters feel that their vocation places a heavy responsibility upon them. The significant part of the constitution are as follows:

This association shall be known as the Rochester Dancing Masters' and Promoters' Association.

The purpose of this association shall be the suppression of immoral and improper dancing; the promotion of higher ethics; the promotion of dancing as a means of physical training; the promotion of dancing as a means of recreation; the promotion of methods to safeguard the dance from rowdyism and boisterous behavior; the elimination of vulgarity, and, finally, to promote the perfection of the art of expression by the dance.

The qualifications of members of this association shall be: Any person desiring to subscribe to the above purposes and to do his or her utmost to promote the same, may become and remain a member as long as they adhere to the high ethical principles as above set forth, and comply with the provisions of these by-laws.

A committee has been appointed to select an emblem to be displayed on the walls of all dancing places connected with the association. This emblem will be a notice to the public that it is a protection against objectionable surroundings.

Another committee of the association will consider objectionable positions in dancing and to suggest means to eliminate them.

The committee will report at the next meeting.

Louis Mahler, Teacher of Dancing, Ballroom and Stage Instructions at Homes or Studio. Entertainments and Cotillions Arranged. Barefoot and Egyptian Dancing Taught; Toe and Soft Shoe Dancing; Out of Town Classes Taught. No. 416 Studio Bldg., Kansas City, Mo.

The Second Annual Spring Meeting and Election of Officers for Season 1918-19. The Ohio Association of Teachers of Dancing will be held Sunday, March 24, 1918. Business Meeting 10 A. M. to 12 O'Clock; Afternoon Session in charge of W. D. Lynch, Principal, 2 to 6 P. M.; Evening Session, 8 to 11 P. M. Social Session and informal Talk on Organization, Business Management, etc., with possibly a few practical demonstrations, such as "Answering the Dancing School Telephone" or "Enrolling the New Beginners," and other topics which are of particular interest and practical business benefit at Mr. and Mrs. W. E. Goodfellows' Studio, The Springfield School of Dancing, Third Floor, Union Hall Building, 15 South Fountain Avenue, Springfield, Ohio.

I desire to extend to you and to your instructor Mr. Louis Mahler my sincere thanks for the Beautiful and Artistic manner in which you entertained the patrons of my theater on Saturday Matinees 1917-1918- With all good wishes for a successful career. J. C. Donnelly, Empress Theater, Kansas City, Mo.

a-Hhvap 2San

SAN CARLO HOTEL, PENSACOLA, FLORIDA.

The mezzanine floor of the San Carlos hotel, yesterday afternoon, presented a very gay appearance, a very large crowd having assembled to see the exhibition of dancing by the little pupils of Miss Gladys Tompkins, as well as the usual gathering for afternoon tea.

A space had been cleared just inside the middle entrance to the sun parlor, and it was here that the little folks were to be seen, dancing like veritable fairies to the music of the orchestra.

First appeared Maxine Bear in a delightful little "Dance of the Roses," for which she wore the daintiest of pink silk dancing frocks, trimmed with tiny rosebuds, while round her feet lay scattered roses on the floor. Her lightness and grace were a delight to the eye, and she received a very hearty round of applause at the close of her number.

Bernice Logan followed in an exhibition of ballroom dancing, for which she wore a lovely frock with trimmings of black velvet and hair ribbon to match. Her selection was the foxtrot, which she danced very delightfully with her teacher as partner. This type of dancing does not, perhaps, appear to quite as good advantage as fancy dancing, but in spite of this fact the number received much applause from the spectators.

Next appeared the "Three Graces," Tine Turner in blue, Cora Louise Blount in green, and Jane Murray in yellow, and no one ever doubted for a moment

that they deserved their names, for they were certainly the personification of grace. The only pity was that their dance could not have been longer, for it was a pleasure to watch them as they circled around and in and out in graceful figures. An encore was the only thing which could have added to the delight of their many and interested watchers.

Another number in ballroom dancing came next, when Alberta Oppenheimer appeared with Miss Tompkins in a one-step, for which she was dressed in a dainty frock of white with rainbow belt, and hair ribbon to match. The little lady shows great promise of some day being pointed to as one of Pensacola's best dancers.

The next and last number on this excellent program was Mary Daniell, who appeared in a "Patriotic Dance," for which she wore a beautifully designed frock in the colors of Old Glory. Her dancing was exquisite and shows remarkable promise, as well as being a splendid tribute to the work which she and her teacher have put into the few short months during which she has been studying. At the close of her first number the orchestra struck up the air of the "Star Spangled Banner," when she reappeared and executed a few more steps, to the delight of her great audience.

It is greatly to the regret of all who saw this beautiful exhibition yesterday that Miss Tompkins has decided to return to her home in Mobile, so that they will probably be deprived of any such further treats for the remainder of the season.

To the Editor of The World:

I was attracted to the Metropolitan by the announcement of a series of Greek dances and took with me two elderly ladies of the Middle West. I spend most of my time in New York and perhaps am a bit blase, so the dances did not shock me, but my companions will perhaps go back home telling what a dreadful life I'm living.

I am interested in the true spirit of the dance—the spirit and grace given to us by Mordkin, Pavlowa, Chalif and Duncan—but I cannot stand for the nude gyrations of an overweight blonde seeking self-glory in sacrificing the best traditions of Terpsichore.

Hasen't New York had about enough of these things, or is it because our valient Mr. Sumner of the Vice Society is "somewhere in France"?

New York, Feb. 26.

A READER.

The College has an enrollment of 300 children, and every one enrolled for the entire season from September to May. Mr. Bouley does not accept children for the classes under any other terms. The college has an enrollment of 700 students in its various lines of study.

The pupils of the Bouley College are to be well represented in the moving picture world this coming spring and summer. Two large picture concerns have located at Spokane, Wash., and have already made arrangements with Mr. and Mrs. Bouley to produce and handle all the dancing parts which they will need. Also pictures will be taken of the big annual production which the College will stage in the early spring at the Auditorium Theater. Mr. Bouley is making a very elaborate preparations for the big production.

Mr. Bouley, is himself, a large stockholder in the picture concerns.

BOULEY COLLEGE of DANCING

Over 200 fancy dancing pupils of the Bouley College of Dancing, demonstrated their art and grace in a varigated program, on Saturday afternoon, March 2nd, in the beautiful hall of the Bouley College, on the 6th. floor of the Eiler's Bldg. It was a success and one of the prettiest recitals given of which the College is so well noted. Over 1,000 attended and the hours were from 2 to 4 o'clock. It is the aim of the College to present a recital on the first Saturday of each month, and Mr. Bouley has found it to be a very good plan and it has proven a success.

DANCING AS A PASTIME.

Correspondents have vigorously debated the question as to whether dancing should or should not be suppressed, and without finality, it seems. At present, those who support the pastime as harmless in itself, and innocuous under proper control, have rather the best of it. Dancing is a companion of music, a natural effect of the attempt to express emotion, spiritual or physical exaltation finding outlet in song or tune, and this in turn exciting the impulse to rhythmic accompaniment by the body. Observers wonder at the song bird, carried away by the exuberance of its

notes, unable to stay in one position at place, but dancing, hopping, flitting from twig to twig, its movements more pronounced as its song increases in volume and strength. They should understand that the bird is obeying a physical law of sound and production. The effect not only of the sound itself, but of the effort to produce the sound, is to engender motion throughout the locomotor muscles of the body that must be responded to. In the speaker, these find vent in gestures, in swaying of the body, in movement to and fro on the floor or platform. In the singer the phenomenon is variously exhibited, but never entirely suppressed. Therefore the most natural result of joyous song is equally joyous dance.

THE JAZZ.

For instance, that dreamy dance known as the jazz is in itself an inspiration. The young man takes the young lady gently but firmly around the neck with his good right arm so that her back hair fits nicely into the hollow of his elbow. Then he swings her around gracefully until her feet clear the floor. Soon she is giving an imitation of the governor on an old-fashioned high-pressure traction engine. Then while she is whirling he gives three or four somersaults, using his free hand for the purpose, and the trick is to keep the lady in the air and not let her hit the floor or break any of the Louis Quince furniture. When this figure is through he walks on his hands and balances the lady on his right foot, whirling her gently tossing her in the air occasionally as in the old Japanese

barrel trick, then grasping her firmly by the hair and dragging her about the room so deftly that her feet do not touch the floor. This dance is designed for unmarried people. No wife would accept such treatment from her husband even in the dance as she would almost certainly fail to appreciate the classic significance of the movements and would be inclined to fight back just as she does at home.

DANCING.

A deft-footed gentleman named Shawn, touted as "a noted exponent of the poetry of motion," maintains that our dancing is all wrong, and has got to be reformed. He elucidates as follows:

"The reformation of the modern dance requires the introduction of the principles of esthetic movement. As a dissipation the dance is as bad as no recreation. It must be brought to the plane of culture to make it give its fundamental benefit to the individual and the nation.

"The American dance for men should be masculine. It should neither the extreme Russian super-technique nor the extreme of effeminate ballroom gyrations now engaged in by many devotees."

Very likely—very likely—But as long as young and old get as much enjoyment out of the present way of dancing as they do, it is not probable that they will welcome this particular variety of reformation.

CENSORS MEET FRIDAY.

Niagara Falls, N. Y.,—There was no meeting last night of those

interested in regulating dance halls, owing to the city manager being busy at the city council meeting. A meeting will be held next Friday night at 8 o'clock in police court chambers, Niagara and Second streets. All public dance hall promoters, city officials and welfare workers are invited to attend the meeting and take part in the draft of regulations governing public dance halls. There may and there may not be a demonstration of the "shivers"—one of the alleged objectional dances—at the meeting.

WAR SPECTACLE.

The war spectacle, "Road to Victory," will be presented for the National League for Women's Service at the Academy of Music the evenings of February 28, March 1 and 2. Mrs. Walter Gibb, head of the league, is active in the arrangements. Ralph Grosvenor, assistant conductor of the Community Chorus, has arranged the musical programme. Miss Juliet Griffiths and Franklin Riker will be among the soloists. The proceeds will be used in purchasing comforts for Uncle Sam's boys "over there" and "overhere."

More than one thousand persons will take part in the pageant. In the "service" scene of the third act five hundred persons will be grouped on the stage, surrounding "Peace and Victory," portrayed by Miss Eunice Beecher and Mrs. E. Irving Eldredge. In the group will be 108 Red Cross nurses, forty kniteers, 12 typewriter girls, scores of soldiers and sailors, canteen girls and motor truck drivers.

Canvassing the Borough.

Miss Minnie Belle Geary is di-

recting the twenty-five ticket teams that are canvassing the borough. More than three thousand tickets have been distributed. Booths have been established at department stores, clubs and hotels, also at the Central and Bedford Branches of the Y. M. C. A.

Heads of the various groups to be seen in the spectacle follow:

Greek, Mrs. Philip Buxton, Egypt, Mrs. William Beard; Roman, Mrs. Robert Honeyman; Roman Procession, Mrs. Clarence Waterman; India, Mrs. Richard Browne; Chinese, Mrs. Lola De la Mesa Greenwood; Bethlehem Scene, Mrs. Charles Bull; Typewriter Girls, Mrs. Charles S. Munson; Knitters and Red Cross, Mrs. William Harrison Price; Soldiers and Sailors, Mrs. Harry Kenyon; Motor Ambulance, Miss Louise Ruxton.

In the Greek group will be muses, graces and goddesses. It will present a pantomime, "The Judgment of Paris," and Miss Margaret Shaw will be seen in a dance entitled "Fire and Water."

Another interesting group consist of the "Dance of Victory" girls, Mrs. Robert Honeyman, chaperon.

Assisting Mrs. Ruxton in the chaperoning of the Greek group are: Mrs. Richard M. Dorsey, Mrs. Louis Praeger and Mrs. Percy M. Gray.

Flower Girls.

In the Flower Group, chaperoned by Mrs. Fred Hixon Baldwin, assisted by Mrs. Samuel Haskins Grosser, Mrs. William C. Beecher and Mrs. Nathaniel Robinson.

Robinson.—New York World.

THE TWO STEP

A MONTHLY MAGAZINE

Devoted to
Dancing, Acting and Music
 Founded upon the Best in
 1882—A R T.—1917
 PUBLISHED AND OWNED BY
H. LAYTON WALKER,
 Main and Ferry Sts., Buffalo, N. Y.
 July and August excepted.
 PUBLISHED AT BUFFALO, N. Y.

Subscription Rates.

One Year, - \$2.00 payable in advance
 Single Copies 25 Cents
 Foreign Subscription, \$2.50.
 Remit Money P. O. Order, Registered Letters
 or Draft on New York,
 Our Terms are Cash.
 Entered as Second Class Mail Matter at the
 Post Office, Buffalo, N. Y.

ASSOCIATE EDITORS.

Ashton, Wm. J., Chicago, Ill.
 Bangert, Jas. W., Baltimore, Md.
 Bott, J. Angell, Cleveland, Ohio.
 Campbell, R. C., Albany N. Y.
 Chambers, W. E., Omaha, Neb.
 Chalif, Louis H., New York City.
 Condley, Jas. F., Auburn, N. Y.
 Clendenen, F. L., St. Louis, Mo.
 Duryea, Oscar, New York City.
 Hinman, Z. L., San Francisco, Cal.
 Huntinghouse, R. G., Chicago, Ill.
 Kehl, F. W., Madison, Wis.
 Kelly, P. H., Holyoke, Mass.
 Kretlow, Louis, Chicago, Ill.
 Labonte, A. G., Lawrence, Mass.
 Mahler, Jacob, St. Louis, Mo.
 Menzeli, Mme. Elizabetta, New York
 Louis J. Mahler, Kansas City, Mo.
 Newman, Albert W., Philadelphia.
 Norman, F. H., Montreal, Can.
 Prinz, E. A., St. Joseph, Mo.
 Russell, T. B., Altoona, Pa.
 Sampson, I., Lynn, Mass.
 Serova, Sonia, New York City
 Smith, James, Chicago
 H. T. Whitley, Vadez, Alaska.
 Curtis, John, Carlton, Vic., Australia.
 D'Albert, Chas., London, England.
 Ed. J. Kurylo, New York City.
 Lepp, G. W., Paris, France
 Vestoff, Veronine New York City
 Wnislav, Mrs. E. DaPron, Denver, Co o

"IRISH WASHERWOMAN."

Music—"Irish Washerwoman."
 (Copyrighted.)

Continued from Feb. No.

Part II—Repeat part one by
 throwing the right foot out at the
 side; repeat to right and left. In
 all—16 bars.

Note—The movement must be
 made very free, representing a
 person in an intoxicated con-
 dition.

Step Six—Going after washing
 —Turn, facing the lower left
 hand corner of the stage. Repeat
 step one to the back of the stage,
 hands resting on the sides, as in
 step one—8 bars.

Step Seven—Returning to the
 center of the stage with the wash-
 ing, stamp right foot to 2d posi-
 tion, count 1; step left to 5th po-
 sition back, crossed, count 2—one
 bar.

Step right to 2d position and
 make slight leap on right, count
 1; turn one-half around on the
 ball of the right foot, keeping the
 left raised from the floor, count
 2—two bars.

Note—Position of the hand as
 if carrying as basket.

Part II—Repeat, moving to
 the center of the stage, stamping
 the left foot—16 bars.

Step eight—Stamp right to 2nd
 position a short step; turn one-
 eighth around to the right, bend-
 ing the body well forward, raise
 the right heel from the floor bend-
 ing the knee, rest both hands on
 the right leg and make movement
 of the hands as if rubbing clothes.
 As the hands are lowered, lower
 the heel; as the hands are raised,
 raise the heel; bending the knee,

count 1-234—two bars.

Part II—Raise both hands up, make motion as if wringing clothes, count 1-2.

Part III—Raise the hands about on a level with the head, make motion as if shaking out clothes to hang up, count 1-2—one bar.

Part IV—Repeat all of step by facing the left, using left leg same as part 1st,—one bar. Repeat alternately, in all—16 bars.

Step Nine—Fanning movement—Repeat step one moving backward—8 bars.

Note—As you move back, grasp each side of the apron, raise the hands up on a level with the eyes, make motion as if fanning with the apron.

Step Ten—Kick right foot up in front, count 1. Bring right foot down and kick left up in front, count 2. Bring left down and kick right up in front, count 1. Bring right down and kick left up in front, count 2—two bars. Hands resting on the sides, leaning body well back.

Part II—Bring left down and kick right up back, count 1. Repeat count 2. Bring left down and turn right and throw left up back, throw right up back, count 1. Bring left down and throw left up back, count 2—two bars.

Lean the body well forward, as the feet are being raised from the floor, make a scooping movement on the floor. The movement should be practiced carefully at 1st.

Repeat, in all—16 bars.

Step Eleven—Repeat step eight—16 bars.

Step Twelve—Repeat step one, moving forward to the front of the stage, fanning with the apron as in step nine.

Step Thirteen—Repeat step ten, moving around in a half circle to the left, and out at the wings.

DANCING A WORTHY ART.

To the Editor of The Bulletin:

Philadelphia, Pa.,—Sir: As I hold your paper in high regard, I was dissatisfied with the emphasis of your editorial. "The Dancer in the Air."

It was a questionable tribute to the memory of Captain Castle and Lieutenant Campbell to say that, as professional dancing men, they had belonged to a "much-despised class"; but a sincere tribute was intended, so one must overlook the infelicitous phrasing. What I deplore is your apparent confusion of the professional dancing man and the dancing teacher, with the "lounge lizard," so called; a confusion only too common "over here," where artists themselves have often been "much despised."

I have no personal grievance, but as a champion of beauty in all things, I must hold the art of the dance, even in its simpler forms, as precious.

It is art values that your "red-blooded" American, for all his magnificent qualities, often fails to appreciate. If our boys were taught to dance as generally as they are now being taught to swim, the awkward adolescent, the slouching sophomore, and the obese business man would not afflict the eye so



MME. ELIZABETA MENZELI.

frequently as they now do. And so the war "in bringing out the mettle" of Captain Castle and Lieutenant Campbell, did not, to contradict you, "make strange heroes." Let us have as many professional dancers and dancing teachers as need be to force on us the realization that there is nothing unheroic in bodily grace, founded as it is—like the endurance and dexterity of fighting men—on physical strength and muscular co-ordination.

Before the war some of us had a slight contempt for the graces of life in which the French excel; now we know that we must look to it lest they excel us in valor, too.

Vernon Castle and Courtney Campbell died gloriously, but my point is that they did not live ingloriously. Without question, even in their dancing studios they were doing more than most of us to add to the sum of beauty in the world.

BEATRICE CHURCHWARD,

DANCING AFTER THE WAR.

Oberlin, O.,—Oberlin College, after standing firmly against dancing for eighty years, is about to permit students to dance, but not until after the war.

A committee composed of members of the faculty and student representatives is working on changes in the college rules, and has practically decided to make dancing a part of the social life of the students, chaperoned by the college.

The dancing question is no longer one of morals, the rules committee decided. In order not to encourage unnecessary expenditures during the war, the rule

against dancing is not to be lifted until Germany is conquered.

ST. DAVID'S DAY.

In honor of St. David's day, local Welshmen and women are to hold a ball and banquet at the Hotel Utah next Friday night, the Cambrian association and the Sons and Daughters of Wales society joining as hosts.

Speeches, Toasts and Welsh dance (in the ancient costume of Wales, received hearty applause.

For the dancing to follow, Sweeten's string orchestra during the evening will discourse patriotic music incidental to the United States and Wales.

Giving a brief historical and traditions sketch of St. David, a prominent local Welshman says:

"St. David's day is celebrated by the Welsh people the world over on March 1 in honor of their patron saint, David. This great and good man was born in Pembrokeshire, South Wales in the latter part of the fifth century. Historians claim for him a royal lineage on both sides, and trace it on to his mother's side through seven generations to a sister of the Virgin Mary. He was extraordinarily endowed by nature, and received a very liberal education, besides being for ten years a pupil of the eminent scholar, Pauleenis.

"St. David was a religious and devout man, and consecrated his life and energy to the work of the ministry. Being a very magnetic man, an influential and gifted public speaker—also the possessor of large means which he liberally divided with the needy—

made him the most respected and popular man of this time. He was the organizer of religious movements, established monasteries, etc., and also was in various ways a public benefactor.

"With all these worthy qualities in a man, it is no wonder that the warm-hearted and appreciative Welsh people honor him and love and revere his memory. He certainly left his countrymen an abiding example of the life passionately devoted to the welfare of the Welsh people. He was constrained by a twofold love—a love for his Master, Christ Jesus, and an overpowering love for his native land.

DANCER WINS POST.

Berkeley, Cal., February 13.—The success of Neysa Mathe Wihr, the Swedish dancer, in conducting classes in aesthetic dancing at the summer session of the University of California has prompted Dean Walter Morris Hart to procure her for the coming session which opens June 24 and will last until August 3. Miss Wihr says that she received her early dancing instructions from Ivan Clustine, a noted teacher of Petrograd, also in Paris, Stockholm and other European capitals.

Last year Miss Wihr conducted the dancing class at the summer session of the University of California with unusual success. During the past few months she has been associated with the Metropolitan Opera Company in New York.

CASTLE'S INCOME.

Broadway awaits with keen curiosity the filling for probate of Captain Vernon Castle's will. For the "Great White Way" hears that the D'Artagnan of the air died "broke."

Vernon Castle as a dancer shared with his wife Irene during three years of Broadway and European engagements an income of \$750,000. This figure was supplied to The American last night, after careful figuring, by a man intimately associated with the personal affairs of the late flyer. Theatrical men say it could not have been less than \$600,000.

The most liberal estimate placed upon the value of the personal estate left by the dancer-aviator is \$15,000. Few of his intimate friends believe he left more than \$10,000.

This information, which may shock a public of adoring friends, provides no surprise to those who best knew Vernon Castle. They knew him as the happy-go-lucky, easy-come, easy go spendthrift of the Big Street.

Captain Castle's will makes his wife sole beneficiary and executrix. This will is said by one who is acquainted with its contents to be a most human and unusual document. Vernon Castle dictated the will almost in its entirety. His lawyer edited it just enough to make it safe and binding.

The documents, it is said, pays devoted tribute to Mrs. Castle's eulogizing her for the dancing successes of the Castles. She receives full credit for their amaz-

ing rise. Her devotion during the days preceding that success, and her sincerity upon which the boyish Castle shows he relied solely for guidance, are all praised.

Mrs. Castle, says a close friend, wept when told that the document of human tenderness must be placed upon the public records of the courts.

She went away yesterday with her grief to the solitude of her mother's home in the Isle of Pines. She will return in April.

She left the city not knowing with any degree of certainty, it is said, what estate her husband actually possessed at the time of his death. She was the beneficiary of a single fairly large life insurance policy, but this does not rank in the \$100,000 class. All other policies were cancelled when Castle entered the aviation ranks.

There is speculation as to the amount and value of the jewelry owned by Captain Castle when he was killed. When he took up flying he had many gems. But it has been learned since his tragic death that he gave with lavish hand to those around him.

Debts of honor are said to amount to many thousands of dollars. As a friend says:

"Castle did not leave a scrap of paper to show who owed him. And still we know of scores of these loans for large amounts. Any man who knew Castle could get \$100 at least from him for the asking."

Another friend told how some of the dancer's income slipped out of his hands. This man, who is in a position to state the facts, said:

"There was the country place. Vernon Castle bought that so quickly and thoughtlessly that when they started to occupy it they found it contained three acres less than they believed he had bought.

"When Castle thought he bought property outright, it would be found incumbered with mortgages galore.

"The craze to operate kennels of German police dogs cost a huge sum. It was \$1,500 here and the same amount tomorrow there.

"Vernon thought he would make a record as a polo player, and the \$1,500 ponies that he bought made even his lay friends smile.

"Successive bad ventures never feazed him. He just laughed it all away and went on with his spending. And he had risen, too, from hard going. He was not a pampered son spending a wind-fall.

"Mrs. Castle was the 'business man of the family,' and she saved her earnings as best she could. She enjoys, of course, an independent income from the commercial uses of her name, from moving pictures, etc.

"In their dancing prime the Castles received \$6,000 a week for straight work. A trip to Philadelphia, for instance, always netted \$2,000. Then there were private dances, Castle House, posing for movies and many other sources of income."

A Broadway friend of Castle said:

"They steered Vernon up against faro, among other things, and they took much money from him in that way. The men who



KATHLEEN MULEER, 5 years old, Pupil of Miss Martin, St. Louis

were really close to him do not believe he left a nickel in real cash. He put money in stocks, which are in ventures scattered from here to California. Who knows whether any of them are worth more than the engraving upon the certificates?"

NATURE PAGEANT.

Under the direction of the New Era Club a Nature Pageant, in which many little fairy-costumed girls in dances representing Spring and Summer, with their ethereal nymphs and goddesses, will be presented in Carnegie Music Hall March 8 to benefit the Red Cross. The children in the pageant are pupils of the McKelvey school and have had much training in the work.

Miss Jeannette M. Eaton, chairman of the educational committee of the New Era Club, who is in charge of the work, having been asked by the Red Cross to present something of an educational nature as well as a work of beauty, said:

"This pageant shows how nature study may be co-ordinated with music, art, dramatics, physical training, folk dancing, household economics and manual training and convinces us that in the schools of tomorrow the play and festival will have a permanent place in arousing children's interest in beauty and harmony through form color and motion.

From the standpoint of beauty, Miss Eaton says, the children—and especially the foreign children—enter into the spirit of eurythmics with such abandon as to

reveal the most exquisite poetry of movement.

Little Phillis Rosalind Seegman, representing a butterfly, will lead the pageant procession. Among those who will take part in the various dances are Rebecca Fine, in "Mendelssohn's Spring Song" and "Spring Calling to the Flower Babies;" Geevieve Tyman, in "Idillo, Dance of Summer," and "The Arrival of Summer," Bertha Barker in "The First Daffodil Fluttering and Dancing in the Breeze," and Mary Burman, Papline Kolker, Genevieve Tyman, Pearl Breskin, Selma Griffiths Bella Burman and Sara Richmond in "The Rose Garland Dance."

CHARMING RECEPTION.

One of the real social events of the season for the younger "sets" was Miss Mollie Hurley's reception for her dancing class and friends Wednesday evening from 4 to 6:30 o'clock.

Miss Hurley had arranged a delightful program including: Misses Priscilla Freeman and Eva Foye of Abington, Duet Pastorale. The dancing was well executed and the grace and freedom of their movements were well noted. Margaret Flanagan of Brockton, in a charming green gauze costume, was the toe dancer and her curls and nimble toes helped to win the favor of her audience. Althea Trippe of Brockton gave a solo dance, "Snowflake." Little Miss Althea wore a white gauzy ballet costume, with a silver crown and wand and performed her little dance very pertly. Cute little Geraldine Carlton of

Brockton, in a natty black and white costume and shepherd's staff delighted her audience with an unusual little cake walk. Misses Madeline McCarthy, Margaret Perrier and Margaret Flanagan of Brockton rendered a dainty waltz trio.

The affair opened with a Grand March, Miss Dorice Perry in yellow chiffon over taffeta, presented the popular teacher with a large bouquet of carnations and Miss Marian Hurley, in white embroidered net, presented the pianist, Miss Sheehan, with a corsage bouquet of violets. Miss Mollie Hurley gracefully expressed appreciation in behalf of Miss Sheehan and herself.

Beside the dancing class there were present many young people from this town and other places who did not attend the class.

A "Jim Crow" dance and the "Sailors Hornpipe" was done by the class. During the intermission ices and cake were on sale downstairs. In the elimination waltz Master William Cuff and Miss Kathrine Hickey won the prizes of two boxes of chocolates with a word of praise from Miss Hurley.

Toward the end Miss Hurley made a cheerful little speech of farewell to her class and the affair closed with a grand march, the many guests departing, conscious of an afternoon well spent.—Rockland, Mass.

WANTED OFFICES TO LEARN DANCING.

That the great Lord Nelson urged his midshipmen to learn dancing has been discovered

through the publication of a letter written by the hero of Trafalgar to the earl of Cork. Captain Nelson as he then was wrote: "It is necessary that your son should be made complete in his navigation, and if the peace continues, French is absolutely necessary. Dancing is an accomplishment that probably a sea officer may require. You will see almost the necessity of it, when employed in foreign countries; indeed, the honor of the nation is so often entrusted to sea officers that there is no accomplishment which will not shine with peculiar luster in them."

VESTOFF SEROVA RUSSIAN SCHOOL.

Instruction will be given by the strongest faculty in this country and a number of courses new to Americans interested in dancing will be included without any extra charge. Our free booklet "Dance Art" awaits your inquiry.

Dancing is taught at this school not only for the aesthetic training it gives, but as a means of physical co-ordination. Our normal course are particularly adapted for physical training, for dances are not taught by rote, but as a development from fundamentals, thus differing from most schools.

For those who cannot attend our courses in person, M. Vestoff and Mlle. Serova have published two volumes, one on "Nature Dancing," the other on "the Russian Imperial Method of Training a Dancer." They treat exhaustively of these subjects, and

will enable you to gain a comprehensive knowledge thereof. Price \$5.00 per volume.

THE NAKED TRUTH

Between nudity and nakedness there is as much difference as—well, as between the dancing of Isadora Duncan and Helen Moller. Isadora Duncan never resorted to the nude to make her dancing beautiful; Helen Moller, dancing yesterday afternoon with pupils of her "cult" at the Metropolitan Opera House, made a forte of that diaphanous dishabille which would put nakedness to shame. Not nudity—the chaste, impersonally dazzling "splendors of nudeness" of which Louis Hourticq speaks in a recent critique on Rubens—but a muttoney, stupid next-to-nakedness (we might be able to go further with our statement had we had a stronger pair of glasses to our eyes) that made her clumsiness the more ridiculous.

For lack of costume, and for that alone, her afternoon in the hired house was remarkable. For the rest it was a wholly dull, comically unoriginal imitation of the dance forms which the Duncans have fostered for some years. Number by number it copied these with lonely faithfulness—from the very first huddled tableau to the red, white and blue finale, immeasurably distasteful and fruitful of a hundred hisses, to the inspiring strains of a Sousa march!

Let the moralists harangue, the righteous rise in wrath. Until the day when some kindled soul persuades us that the naked body

is a thing of radiant beauty, and not a foolish, hairless cousin to the ourang-outang and the chimpanzee, the most of us will continue—in secret, perhaps—to be mightily amused, and nothing more than that, at the sight of it. "Nakedness," says a Dostoiovsky hero to his mistress, "is such an awfully comical state—no wonder we all laugh at it!"

No doubt there is inspiration in it—or there was when Venus rose in perfect beauty from the sea. But the inspiration lay in the perfection, not in the garment of fast dissolving sea foam; and no veriest Anti-Vice League of Roman Matrons could storm so unexceptionable and impregnable a virtue as perfection. "Lacking that, the lack's a lack indeed," and in such a dull trial of flesh and flabbergast as Miss Moller placed upon her audience there was nothing but foolish effrontery. There was practically no art to the whole performance; there was hardly anything to make its unvarying unimaginative routine of legs, scarfs, more scarfs and more legs, the fitting incidental that it should have been in the effort toward an artistic production.

Most of the exercising was done by Miss Moller herself, and it was exceedingly poor as dancing. The audience kept wishing for her pupils instead, and then recalling the wish as soon as they appeared; for the most of them, seeming shoddily trained, made only awkward passes at the stiff plans of action. The only naturalness and spontaneity in the whole programme came when the youngest children danced, and there the sentiments were those



FANNY RICE.

which are popularly awakened by seeing very blond tots say their prayers or scamper across green lawns to meet the home coming father at the end of a perfect moving picture. And the chilly, forlorn undress of these children awoke considerably more sympathy than admiration. The best, sincerest part of the performance as a whole was the work of the Orchestral Society, which, under Max Jacobs, played the large musical accompaniments.

We hold no brief for clothes. But if nakedness—or the near nakedness of Miss Moller—makes such a sorry showing, it would be artistically better to bundle the world in furs of Eskimos and coats of mail to save the stars from blinking themselves altogether out in merriment. If such is postic dancing, let's be satisfied with the goose step and the straight line of prose. God and Hermoine forgive us if our laughter chill the soul of beauty's self!

The whole Metropolitan was Miss Moller's; the house was jammed, many tires up, with an audience which, no matter what its final tedium and distaste, began with friendliness and enthusiasm. This feat, and this alone, merits so long a printed notice of the afternoon.—New York Sun.

TO DECIDE WHETHER IT'S DANCE OR IN- TERPRETATION.

New York, March 6.—Magistrate McGeehan will decide next Monday whether Helen Moller's performance at the Metropolitan Opera House recently was a dance or an interpretation of

Greek rhythmic movements. Miss Moller is charged with violating the law by having children dancing on the stage with her. In support of her claim that it wasn't a dance at all, Homer, Sophocles and other ancient scribes were cited in court and their opinions introduced as evidence.

IMPOSING STRUCTURE DE- VOTED TO ART OF DANCING.

The New Home of the Chalif School of Dancing, a Magnificent Building, Is the Only Edifice of Its Kind in the World—Erected at a Cost of \$380,000.

New York City is the home of the most magnificent building in the world devoted exclusively to the art of dancing. It is a structure that stands in a class by itself. There is no other edifice in the old or the new world that can compare with the new Chalif Building, located at 163 West 57th Street, Manhattan. Teachers of the terpsichorean art have taught dancing in studios and halls that form parts of buildings devoted to purposes other than dancing, and until the completion of the Chalif building in the early part of this year there was no structure built exclusively for dancing that could compare in elegance and expenditure of money with the Chalif school.

In the building of this imposing temple of dancing Louis H. Chalif shows what genius and aggressiveness can do even in the field of dancing. When he spoke of the proposed undertaking to his

friends, they discouraged him, stating that it was a risky proposition to sink a fortune in a house devoted to dancing only. Mr. Chalif did not agree with them. He knew to what extent the art of dancing has grown in America and that the devotees of this art would like to see a building that could be called a refined institution for those who want to learn dancing in its manifold types or variations. He was determined to carry out his ideas and did so most successfully. The building, which is designed according to the artistic viewpoints of Mr. Chalif, costs \$380,000, and as far as we know such a sum of money was never before spent on a school devoted to dancing.

The structure in question is a five-story building, eighty-six feet high. Marble, brick and terra cotta are the materials used in the outside of the building. From an architectural standpoint the building is most beautifully designed. The front of the house, which faces 57th Street, serves as a notable contrast to all other structures on that thoroughfare. There are six floors in the building which is fireproof throughout. The main entrance leads to an attractive foyer in the form of a semi-circular plane and doors lead from this room to the principal's offices, reception rooms, elevators, etc. Grecian columns of the ancient Hellenic types support the ceiling in the foyer. The furnishings throughout the building are typical of the Elizabethan Period in English History. The woodwork is of the French grade and much of it is beautifully carved. The large rooms in the build-

ing deserve special mention. The grand ballroom de luxe is very attractive from every standpoint. This room measures 34 feet by 94 feet and the ceiling is 24 feet high. Gold is the prevailing color in this room. The silk curtains are of a beautiful shaded gold and the same color prevails in the upholstery of the chairs. The ceiling is artistically decorated with figures that are symbolical of the dance and which have been handed down to us from Grecian Mythology. The color scheme here is gold and blue, the two blending harmoniously. From the ceiling is suspended electroliers with a mass of prisms that flood the room with electric light. The oakwood floor is smooth and hard as glass and it has such a high polish that it practically reflects images. At one end of the room is a balcony for visitors and others who want to watch the dancers in action. Between the high windows are mirrors on all walls and these mirrors lend a beautiful appearance to the room. During the day all the ballrooms are flooded by sunlight, there being no outside buildings that obstruct the view to the rooms. This contributes to the sanitation of the structure.

Above the grand ballroom is the Rose Room or banquet hall. Rose is the ruling color in this room. The furnishings here are also very elaborate and every article is in perfect harmony with the whole. Above the banquet hall is the Peacock Room, devoted to individual and class instruction in dancing. The color scheme in this room is a beautiful

cerulean blue like the sky above. Light penetrates to this room not only through the windows but through the glass-covered ceiling. The pupils in this room can obtain some real sunbaths on a clear day.

In connection with the large rooms are several dressing rooms, with alcoves and shower baths. On the main floor is a room devoted to private instruction of pupils.

In this connection it might be stated that when the four large halls are not needed for the classes of the Chalif School of Dancing, they may be rented for classes, balls, entertainments, meetings, banquets and the like, and there are few halls in New York City which are so adequately suited for these purposes. Parties who hold balls etc., in the Chalif rooms can enjoy absolute privacy and exclusiveness which cannot be had in the ballrooms of even the best hotels in the city. The exclusive feature appeals to all who want the home atmosphere to prevail at their social functions.

This temple of dancing represents the wonders that can be done by a man who is master of his profession. Mr. Chalif has devoted all his life to the terpsichorean art, and he is a recognized authority on ancient and modern dances. He is a native of Russia and when he reached the age of nine he entered the Russian Ballet School from which he graduated after completing the eight years' course. Mr. Chalif was destined to win laurels after prominent artists recognized in him a natural aptitude for dancing, coupled with a remarkable skill in

executing gracefully the most difficult dances of the stage. In the year 1893 he was granted a diploma by the leading artist of the Government Theater at Warsaw. A post-graduate diploma was conferred on Mr. Chalif in 1895 by Adamowsky, the celebrated artist of the Imperial Ballet. Young Chalif's road to fame grew fast and in 1897 he was honored by a *cum hoonre* invitation to become solo ballet dancer and ballet master in the company from the Russian Imperial Opera House under Medvediev.

A few years later Mr. Chalif as a solo dancer had the opportunity to visit cities like Stockholm, Kristiania, Copenhagen, Paris and Berlin. For a time he served as a Ballet Master in the Municipal Theater, at Odessa. He arrived in New York in 1903 and was soon made a dancing director in several of our private schools, and in the summer school of the New York University. For three years he taught Interpretive dancing at the Elinor Comstock School of Music.

Mr. Chalif opened in 1907 the Chalif School of Dancing in a few small rooms on West 42nd Street, this city. This first home was a very modest affair, but the school grew steadily, the lovers of the dancing art in New York and other cities rapidly recognizing the ability and skill of Mr. Chalif as a dancing instructor. Some years ago he was made director of the Harvest Festival of All Nations, in the Second Congress of the Playground Association of America, and the following year, 1909, he was appointed director of the Historic Pantomimic, National and Folk Dances



Frank Bouley, Jr. and Doll Himmelsbach.

of the Hudson-Fulton Celebration.

Mr. Chalif's associate instructors in the Chalif School of Dancing are men and women who are able artists, fully conversant with the subjects they teach. The pupils of the school hail from every state of the Union and the graduates leave the institution well equipped to carry on the work as taught at the Chalif School.

CHILDREN'S PROM

A GREAT SUCCESS.

The second annual promenade of the senior classes of the Alsdorf School of Dancing, held in Alsdorf's Hall last night, was a notable success. There was a large number of pupils and guests present. The hall was tastefully decorated with American and French flags and colored which added much to the attractiveness of the occasion. The handsome dresses worn by the young ladies were a feature. The graceful dancing of the pupils was commented upon by the visitors. "Making the Flag," introduced for the first time last night, in which all the pupils joined, proved a pleasing novelty. The Nantucket was very popular as usual.

The leading feature was "The Dance of the Liberty Bell," a new number arranged by Ulysses J. and Simon P. Alsdorf, the instructors in the Alsdorf School of Dancing, and presented with telling effect by sixteen members of the early Friday night club. While the orchestra was playing and all were singing "The Star

Spangled Banner," Roger Wood came upon the scene and hoisted the Stars and Stripes amid applause.

From behind the scenes there came the strains of "Over There" incidental to the departure of the troops for France.

'When Boys Come Home.'

A number of girls are shown assembled on the play-grounds. Helen Wood and Helen Weikert engage in conversation, and when the question is asked, "Where are all of the boys?" Sherwood Lester arrives and says "Over There." Miss Weikert then recited an appropriate poem, "Gee, What a Wonderful Time We'll Have When the Boys Come Home", followed by a song of the same title by a number of girls. Later the homecoming of the boys was the signal for great rejoicing. Soon a dance was suggested and was at once adopted. This served to introduce many fancy and standard dances, and a very agreeable evening followed.

A May pole was erected by William Curlew and Edward O. Weikert. During the dance many new, fancy and intricate steps were introduced which met with instant approval for the audience frequently applauded the dancers as they completed their solos, duets, single and double quartettes, etc. The winding of the May pole by the youngest pupils was perfect. Richard McGovern made an excellent captain. The whole affair was the merriest and most sparkling entertainment for children held in the hall. Music was by Alsdorf's jazz band. News, Newburgh, N. J.

PERSONALS.

Aim.—To exalt Dancing and Deportment as a Refined Art. The spirit of service is the animating principle of our tuition and the secret of success. All the fine points of Dancing are expressed in our tuition and in such a way as to be easily acquired by the pupil. Dancing is more and more being recognized as an Educational Art, as contributing mightily to the mental, physical and social education of the individual.

Mr. George E. de Walter, an established and recognized Master of Dances, Cotillion and Pageant Director, begs to announce that he will arrange Private Classes and Lessons in Ball Room, 420 West 116th Street, at Morningside Drive, New York City.

During coming season, a limited number of pupils will be received. All classes exclusive. Select classes for Children, Misses', Masters and Youths arranged. Private Lessons by Appointment. Terms on Application. Special classes at Schools, Seminaries, Colleges, Clubs, etc.

Special classes arranged in all the Characteristic, Aesthetic, National, Historical Dances.

Summer Season: Ye Olde Greenwich Inn, Sound Beach, Conn.

Prof. Galentin of the Vernon Academy, Columbus, O., will give a series of Saturday night dances at the Eagles Hall, Delaware, O., commencing Saturday.

Springfield, Ill.—The "Death Grab" and "Over the Top" are here.

And they had their origination at the high school. But are they going to stay? It all depends on the weight of protests from Springfield's Moral Squad in the form of a ministerial delegation and doting mothers launched at the school board.

The students declare the dances are physical culture exercises, while the parsons view them with suspicious eyes of concern, which they say, if permitted to continue, will submarine the perfect morals of the youths.

Two of the Reading, Pa. juvenile dancers who are making a record for themselves are Miss Anna Schaumburg and Reginald Eidam. At the annual children's party, held for the pupils of Prof. William K. Drexel's dancing school, both of these small people appeared in a number of clever and difficult dances. In addition to her terpsichorean art, Miss Schaumburg is a talented violinist and elocutionist. Both are pupils of William K. Drexel and both have attained a high degree of efficiency.

Violet Platto is one of the little kiddies engaged by the management of the Hotel Vanderbilt, New York, to entertain the children of the hotel guests. The little dancing spirits, although only four, is one of the aimblest little toe dancers in the country. Her dancing at the Saturday afternoon entertainments is a delight to the kiddie guests.



MISS EFFIE BURLEY
Pupil of the
Bouley College of Dancing.

Under the direction of L. A. Hepburn, a dancing class for enlisted men will open at the division exchange building, North avenue and A street, this week. Associated with Mr. Hepburn is J. R. Maulcock, who has charge of the officers' classes in temporary quarters at the Cotton Exchange, Little Rock Board of Commerce building. A class of 40 students from the 312th Engineers will be graduated this week. Mr. Hepburn has had a wide experience as army dancing instructor, and has graduated more than 20,000 men.

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 Lib-

erty 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 encoered 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, enthu-

siastic 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 lesson 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.

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.

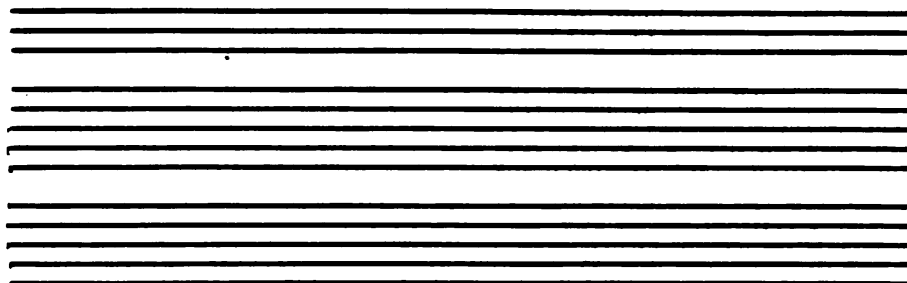
Bugle Trot. Description only.

Military One-Step. Music and description.

Summer Normal Course
—OF THE—
Vestoff Serova Russian School

Of INTERPRETATIVE-CLASSIC and NATURE DANCING

June 3rd to July 27th Inclusive.



All instruction at the school under the personal supervision of
M. VERONINE VESTOFF **Mlle. SONIA SEROVA**
Artist, Russian Imperial Ballet, Graduate Russian School and
Solo Danseur Classique. Wordsworth School,
London, England.

CLASSES — NORMAL COURSE — PRIVATE LESSONS

Write, Phone or Call the Studio

26 East 46th Street (Opposite the Ritz), New York City.
Telephone Vanderbilt 2399.

20th Century **COTILLION BOOK**

BY H. LAYTON WALKER,

Main and Ferry Sts.

Buffalo, N. Y.

Contains over 700 Figures. 210 Pages



It is presumed that the Cotillion offers a greater variety of entertainment, combined with enjoyment and recreation, than any other form of dancing. The Twentieth Century Cotillion book contains many unique and interesting figures, popular games on a large scale, attractions, surprises and the large number of figures will give teachers of dancing an opportunity to select what may particularly appeal to them and to their patrons. Favors, properties and souvenirs may be used to advantage in many of the figures described. The illustrations were prepared with care and with a desire to assist teachers in successfully dancing the figures illustrated. Many of the figures require no illustrations, and the selection of short, medium or long figures may be made. The Cotillion and the German are explained in this valuable book and to appreciate its merits, a copy, neatly bound, should be in the library of every teacher of dancing, ready for use when occasion requires.

PRICE\$. . 5.00

Cash or its equivalent, to accompany order.

Fancy and Stage Dances

BY PROF. FRANK NORMAN.

FOR SALE BY TWO-STEP PUBLISHING COMPANY,
MAIN AND FERRY STREETS, BUFFALO, N. Y.

THE DREAM (Tempo 4-4)—Duet Dance for two girls. An original Novelty. Very effective. Price \$1.00. Special Music, 50 cents.

PIZICATTI (Tempo 2-4)—Italian Handkerchief Duet Dance for Boy and Girl. Price \$1.00. Special Music, 50 cents.

MAMA'S BABEE (Tempo 3-4)—A Lullaby for any even number of little girls. Entrance, Song and Chorus (8 verses of popular Nursery Rhymes). Dance and Exit. A dainty novelty and immense hit. Price, \$1.00. Special Music, 50 cents.

THE PAVAN (Tempo 4-4)—A very old, stately Court Dance—an historical novelty. Price, \$1.00.

THE SCARF DANCE AND TABLEAU (Tempo 6-8)—Arranged for 16 young Ladies and Soloist. Always an immense success. The prettiest, easiest Ballet, introducing ten Gorgeous Tableaux. Each girl using a four-yard scarf. Don't miss this. Price, \$1.00.

SPRITES FANTASY (Tempo 4-4)—A dainty Ballet for any number of little girls. Very easy and catchy. Price, \$1.00.

LA ZINGERELLA (Tempo 3-4)—Spanish Love Duet for Boy and Girl. A graceful novelty Dance and Pantomime. Price, \$1.00. Special Music, 50 cents.

THE KERMESSE—Historical "First Part" for annual closings. Introduces the National Song and Dances of different Nations. This is a winner. Price, \$1.00.

LA ZORONGO (Tempo 6-8 and 3-4)—A rollicking Spanish Ballet for any number of ladies and gentlemen. Introduces poses, steps, tableaux tam-bourine effects, etc. Price, \$1.00.

GAINSBORO DOUBLE SEXTETTE—The Hit of the Convention. Price reduced to 50 cents.

A. B. C. WALTZ CHARTS—Price, 25 cents.

THE DANCE INSTRUCTOR—By Prof. Norman. 135 pages of necessary information to every teacher of dancing. Don't miss this. Price (cloth), 50 cents.

PAS DE QUATRE (Tempo 4-4)—Skirt Dance for four girls—a distinct novelty and out of the ordinary run. Price, \$1.00.

THE FRENCH GAVOTTE (Tempo 4-4)—For any even number of couples in a circle. Very easy and catchy. Price, \$1.00.

THE BOLERO (Tempo 3-4 Mazurka)—A standard classical novelty. A work of art. Price, \$1.00. Special music, 50 cents.

KOSACKA RUSSIAN SOLO DANCE (Tempo 2-4)—Twelve correct steps. Price, \$1.00.

For Sale by

TWO-STEP PUBLISHING COMPANY,
Main and Ferry Streets, Buffalo, N. Y.

FANCY DANCES

Fancy Dances—Price per dance, \$2 each. Music extra. Any 12 dances, \$12. For parlor or stage. Professional or amateur. Vaudeville Acts, Sketches, Monologues, Plays, Operas, Ballets, Marches, etc. In fact, everything needed or used by Preceptors or Show Folks, etc. Books for sale by the Two Step Pub. Co., H. Layton Walker, Owner, Main and Ferry streets, Buffalo, N. Y. (Write us for any information you desire.)

1. When Mamma Lets Me Out (Song and Dance).
2. Little School Girl (Song and Dance).
3. La Gitana (Spanish Dance).
4. La Manola (Spanish Duet).
5. Royal Middies (Sailor's Dance).
6. Sword Dance.
7. Solo Tambourine Dance.
8. Fan Dance. (Duet or Solo).
9. Russian Peasant. (Group).
10. Irine Skipping Rope Dance.
11. Spanish Group.
12. Dance of the Bee.
13. Encore. (Group; a Novelty).
14. Irish Washerwoman. (Solo or Duet).
15. Rainbow Dance. (Solo).
16. Flower Hoop Polonaise.
17. La Cachucha. (Spanish Solo).
18. Living Whist.
19. German Gaiety. (Group).
20. Parazotti. (French).
21. Pas Seul.
22. Espanita.
23. Wing Dance.
24. Minstrel Minuet.
25. Grecian Picture Dance or the Dream of Ancient Greece.
26. Old Seville. (Solo tambourine).
27. Solo Gavotte.
28. Columbian March (17 or 33 ladies).
29. Serpentine Dance.
30. Skirt Dance.
31. Sailor's Hornpipe.
32. National Highland Fling.
33. Santiago. (Spanish Castagnette).
34. Sheau Trews.
35. Dutch Song and Dance.
36. Chinese Song and Dance.
37. Maypole.
38. Saragossa. (Spanish Tambourine).
39. Dutch Duet.
40. Delsarte Vocal Gavotte.
41. Delsarte Action Holy City.
42. Delsarte Action, Now I Lay Me Down to Sleep.
43. Original Court Minuet.
44. 20th Century Minuet, 4 couples.
45. 20th Century Minuet, 1 couple.
46. Newsboys and Bootblacks Dance.
47. Gypsy Camp Dance—Gypsy Queen, 4 Solo Dancers. Gypsy Band of 8 or more couples.
48. Stephaney Gavotte Clog—Italian Solo.
49. Irish Jig.
50. Artistic steps for song and dance.
51. Mazurka Clog.
52. Waltz Clog.
53. Irish Reel.
54. Lancashire Clog.
55. American Clog.
56. Buck Dance, No. 2.

57. Straight Jig, No. 1.
58. Straight Jig, No. 2.
59. Amateur Buck Dance.
60. Professional Buck Dance.
61. Key to Step Dancing.
62. Trip Around the World, in one night.
63. Day at Pan-American, cotillon.
64. Frolic with Peanuts, cotillon.
65. Snowflake, cotillon.
66. La Jota, a Mexican Tambourine Solo Dance.
67. Crackovinne, Daughter of the Regiment.
68. Dancers of All Nations. For 25 or more boys and girls in costumes.
69. La Roberto, Cuban Dance. Easy.
70. My Dear Old Mother. An up-to-date vaudeville, singing, dancing, etc.
71. Butterfly Dance. Music Floating Air.
72. Manana Mexican Shawl. Solo or Group.
73. La Zarana. Spanish Tambourine or Castenet Dance for 9 or 17 girls.
74. Dance of the Clowns. Music, Good-by. My Honey.
75. American Hornpipe. Solo or Group.
76. Dainty Dames. Danced by girls in couples, one or more.
77. Allemande a Trois. Danced by one man and two ladies.
78. Children's Flag Drill. Music and Desc.
79. Little Tillie Brown. Song and Dance.
80. La Chasse de la Rose. Boy and Girl.
81. Anchor Hornpipe. 12 Boys & 12 Girls.
82. Hiawatha Party.
83. Scotch Reel.
84. Rose Bud Skirt Dance. Solo or Group.
85. The York Waltz Clog. Solo or Group.
86. Dublin Irish Dance. New.
87. Holland Dutch Turn and Dance for two.
88. La Menuet de la Cour. Original.
89. Grand March. M. S. S. New.
90. Theatrical Dancing. Pantomime, 40 pp.
91. Queen Louise Gavotte. Eight couples.
92. Minuet, Louise XIV. Three couples.
93. Dance of the Snow Birds. Eight girls.
94. Serpentine Dance. Stretch a number of of wire across the wall.
95. Hawaiian Dance. Solo or Group.
96. Greek Palm Dance. Group.
97. Papillon Group Dance.
98. Egyptian Group Dance.
99. The Minuet Quadrille de la Menuet.
100. Polish Dance. Four or more couples.
101. American Buck Dance.
102. Gertana. Spanish Solo.
103. Russian Solo Dance.
104. The Fairies Revel. 12 or 16 little girls.
105. Indian Dance, Group.
106. Fairy Toe Dance.
107. Gavotte Irmareen.
108. Dutch Waltz Clog.
109. Peasant Group Dance.
110. Pepita, Spanish Dance Solo.
111. La Court Minuette.
112. Pearl of Andulucia, Spanish, for 16.
113. Grandma's Recitation and Minuet Dance.
114. Hungarian Duet.
115. Pierrott's Dance. No. 1.
116. 17th Century Minuet. 1 or 4 couples.
117. Tarantella. Italian Duet Dance.
118. March of the Ancient Greeks. For 16 ladies and captain.
119. Pavane for 6. 617d WBH Dnuw/K
119. Pavane. For one or more couples.
120. La Pierrot. Solo or Group.
121. Irish Washerwoman.
122. Sleigh Bell Dance Solo.
123. Quarrel Dance. For two little ones 6 to 10 years of age.

124. La Zingerilla. Gipsy Dance.
125. El Pajaro Castinette. Solo Dance.
126. The Three Graces. Four three ladies.
127. De la Papillon. Butterfly Solo Dance.
128. Is-a-wa. Solo Dance.
129. Skirt Dance, No. 1.
130. Grandmama and Me. For a little girl.
131. Sailor's Hornpipe, No. 2.
132. Skipping Rope Dance, No. 2.
133. La Violette.
134. Cachucha Castanet Dance, No. 2.
135. Highland Fling, No. 2.
136. Manola Castanet Dance, No. 2.
137. Sailor's Hornpipe, No. 3.
138. Salvation Army Tambourine Dance.
139. Indian Massacre and War Dance.
140. La Tyrolean Solo.
141. Sword Dance, No. 2.
142. Esmeralda. Gypsy Tambourine Dance.
143. Essence. For boy and girl.
144. Bolero. For boy and girl. Spanish.
145. Sheann Trubhals.
146. Irish Jig, No. 2.
147. Italian Scarf Dance. For 16 and leader.
148. Dutch Wooden Shoe. Four couples.
149. Soldiers' Comique or Return of the Baw Recruit. For boy and girl.
150. Fairies and Brownies: 16 Fairies, 12 Brownies, Fairy Queen, 2 small boys.
151. Swedish Wedding Festival. Four musicians, bride and groom and eight ballet dancers.
152. Sailors-En-Porte. Eight or more.
153. Visions of Fest. For 12 small girls, one lady and three gentlemen.
154. Fou-So-Ka. Japanese Group Dance.
155. Movies Dance. Four of each sex.
156. Nursery Dance. Eight or 16 wee tots.
157. May Dance Festival, including Foresters Dance, May Pole Dance, Rustic Reel.
158. Mock Marriage of the Midgets. Any number of children.
159. La Manola, Spanish Dance, No. 3.
160. Skirt Dance, No. 4.
161. Grecian Cymbal Dance. Any no. girls.
162. Doll Quadrille.
163. May Pole Dance, No. 3.
164. Oteroe. Spanish Dance. For beginners.
165. Butterfly Ballet. Ten ladies, one solo.
166. Chinese Dance, No. 2.
167. Negro Dance, Grotesque.
168. On the Midway, Dance of the Nations.
169. An Easter Cotillon.
170. Fandango, Mexican. Solo or Group.
171. Hoss & Hoss, Skirt Dance.
172. Crinoline Dance. Four Solo Dancers and 13 Ballet Dancers.
173. Carmencita, Spanish Castinette.
174. Woodland Sprites.
175. Sand Jig.
176. Espagnole, a Spanish Fan Dance.
177. Living Whist, No. 2.
178. Delsarte Posings. Any number desired.
179. The Flowers and The Bees. 16 flowers and flower queen, 12 bees and king.
180. March of the Gods in Asgard. 12 ladies.
181. The Brownies and the Fairies.
182. La Pavane, No. 2.
183. Le Menuet En Quatre and Gavotte.
184. La Gitana. Group and Solo Dance. Gipsy Queen, etc.
185. Action Song, the Inval'd Dolly.
186. Action Song, The Singing Lesson.
187. Action Song, The Flower Girls.
188. Action Song, The Gipsy.
189. Action Song, The Fairies' Accountant.
190. Action Song, The May Queen.
191. Action Song, The Spinning Lesson.
192. Action Song, Child's Birthday Party.
193. Dance of the Archers. For two girls carrying bour and anour.
194. 20th Century Belles & Chappies. 8 girls.
195. New Tyrolean, No. 2.
196. Angels Vision of Rest. 12 small girls, one lady, three gentlemen.
197. New Esmeralda or The Gipsy Girl.
198. Ballet de la Papillon, No. 2. 4 to 6 girls.
199. El Pajaro de Santa Cruz, Solo, No. 2.
200. Carmencita, Spanish Fan Dance. Solo.
201. The Tube Rose. Song and Dance.
202. Wandering Willies. Tramp song & dance.
203. Fireman's Dance. Solo Dance for boy.
204. The Plantation Dance. Solo.
205. Romeo and Juliet, Minuet.
206. News Boys and Boot Blacks Dance.
207. Liberty March.
208. Tableaux. Dance for three.
209. El Pajaro. Group Dance.
210. Dutch Monologue. Song and Dance.
211. Spanish Tambourine Dance.
212. Up-to-date Girls' Song and Dance. Four or more girls.
213. Rose of Mexico, a high class solo.
214. Florodora Sextette.
215. Comique Polka. For boy and girl.
216. Ribbon Drill.
217. Gipsy Dance Group.
218. Highland Laddies.
219. Salvation Army Street Dance.
220. Fairies' Visions of a Trip Around the World in One Night.
221. La Coquette. Solo Dance.
222. Ballet of the Follies. For four couples.
223. Grotesque Dance or the Jolly Four. For four clowns or jesters.
224. La Luna. For four couples.
225. Greek Pantomime March.
226. Christmas March.
227. Harvest March.
228. The Montezuma Cotillon, Mexican Air.
229. Recitations. Old Virginia Reel, etc.
230. The Mexic Drill and Pantomime.
231. A Telephone Sketch and Dance.
232. Masterpiece of Diplomacy. A Farce.
233. Irish Sketch and Dance.
234. Tric Trac Polka. Four boys, four girls.
235. Pas Breton Dance. Boy and girl.
236. Fairies Dance. Eight girls.
237. St. Cecelia March. 32 girls & captain.
238. Scotch Dance. For 4 people.
239. Brownie Song. 4 Book & dance, 9 songs.
240. A Meeting of Nations Guests from various Lands. Characteristic songs and National music with dances.
241. The Dwarfs Dance.

Caution: Persons are warned against selling or otherwise infringing upon the rights of the owner of these dances. He insists that his copyrights be respected, otherwise those violating his rights are subject to prosecution to the full extent of the law. These dances are only sold by the Two-Step Publishing Company, H. Layton Walker, Proprietor, Main and Ferry Streets, Buffalo, N. Y., and are not handled by any other firm

Flag Drill	\$.25
Indian Sketches .....	.25
The Midway, Novel Entertainment .....	.50
Burdett's Patriotic Recitations .....	.25
Burdette's Dramatic Recitations .....	.25
Payne's Business Letter Writer .....	.50
Brown's Business Correspondence	1.
Hoyle's Games .....	...
Youth and Opportunity, 300 pages	1.00
How to Build a Fortune	1.00
The Little Dancing Master .....	.25
Etiquette for all Occasions	1.00

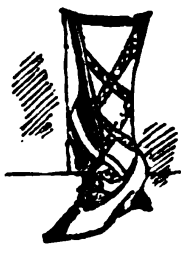
Zorn Grammar	10.00	How to Make a Success of Teaching and	
Fancy Dancing, F. C. Nott	3.00	lead a Favor German (Grant) .....	.50
Dance Songs of the Nations, National		Witmark's Gag and Jog Book .....	.50
Dances, Costumes, Plain Direction for		Quadrille Book .....	.40
Teaching	2.00	Developing Exercises for teachers' prac-	
Olendener's Treatise of Dancing	5.00	tice and for fancy dancing .....	.25
Grace of Man, Delsarte, illustrated	5.00	My Monitor, with waltz chart and	
Dodsworth on Dancing, latest edition ..	1.60	Prompter's Guide .....	.25
The German (Mahler)	1.50	Mason's Drills and Marches .....	.25
How to Become Successful Teachers, or		De Vere's Negro Sketches .....	.25
the First Dancing Lesson	1.00	Cushing Boiled Down .....	.25
Witmark's Minstrel Guide, up-to-date ..	1.00	Booklet, Eight Hand Reel, Virginia and	
American Dancing Master, with 400		Opera Reel, Portland Fancy and	
dances, including 100 cotillon .....	.50	Crooked S .....	.10
Practical Instructor (Newman) .....	.50	De Vere's Laughabel Recitations .....	.25
Teachers' Assistants, 40 pages to extract		Correct Manners .....	.25
for dancing school circulars .....	.50	Marchs, Dialogues and Speeches .....	.25



Part First.



The Alphabet of Dancing



BALL ROOM DANCING POSITIONS

THE GRACE OF MAN

This valuable work of delarte illustrating which should be in the library of those skilled teachers of dancing desiring to be informed upon the intricacies of the dancing art, is extremely valuable and well known to many prominent teachers occupying a

high place in the profession. This is an introduction in itself, as to the merits of the Grace of Man; it probably requires no special introduction, however, teachers are urged to possess this appreciated book and become informed of its contents.

Very Appropriate For Interpretative Dancing.

PRICE \$5.00

Send orders to **TWO STEP** for Thuma's Grace of Man

CREAM CITY MINUET — ACTIVE AND NOVEL

By A. C. WIRTH. Music by Wm. WIRTH.

The Cream of Society Dances.

Music and Description For Sale by the Two Step: Only 40c.

BEAUTIFUL GRACEFUL DELIGHTFUL

Souvenir Balloons

Fancy Paper Hats

and

Novelties

New Catalogue Free

NEWMAN MFG. CO.

647 Woodward Ave.

CLEVELAND, OHIO

Mason's Fancy Drills and Marches for Young People



Containing BROOM
FAN, TEA TRAY,
HOOP, CHEF DRES-
SEN, DRILLS AND
MARCHES.

Including exhibi-
tion Marches,
Drills, etc., ad-
apted to Home,
School and Self-
Instruction, illus-
trated by 120 en-
gravings from
life, obtained by
instantaneous
photography,
which shows the
proper position in
each case. The
work contains

Exercises, without apparatus, Broom and Fan Drills, Marches and Military Evolutions for use by
Girls and Boys, Fencing, etc. The music given includes all the calls used in the Army, together
with valuable explanations. The book will be an efficient aid in teaching how the bodily powers may
be developed and grace in movement acquired in harmony with the laws of health. Containing
120 pages. Price, 25 cts.

FOR SALE BY THE TWO STEP

YOU WILL NEVER GET RICH WORKING FOR OTHERS

**Start a Mail Order Business of your
own and get others working for you.**

I started in The Mail Order Business about ten years ago and have been my own boss ever since. I will tell you how to start. You do not have to give up the work you are doing now until you are making so much money in the Mail Order Business that you will want to give all of your time to selling goods by mail. A room in your own home and one or two hours a day is all you will need to get started. Send me your name and address and I will mail you my free booklet. TELLS HOW.

WILLIAM A. HEACOCK

P. O. Box 604

Lockport, N. Y.

**FOR THE STAGE THE PARLOR OR BALL-ROOM.
BE — UP — TO — DATE.**

**BE PREPARED TO TEACH, AND IF YOU WISH SOMETHING
PRETTY, GRACEFUL, AND ATTRACTIVE, PURCHASE
ONE OR MORE OF THE ARTISTIC MINUTES.**

Descriptions as follows:		Minuet De La Cour.....	2.00
(Music Extra)		Stately Minuet . . . . .	.50
Ancient Court Dance.....	\$1.00	Cream City Minuet.....	.50
La Court Minuet.....	1.00	Music and description for following:	
Minuet Quadrille	1.00	Waltz Minuet (Davis).....	.50
17th Century Minuet.....	1.00	Waltz Minuet (Rhododendron)....	.50
20th Century Minuet.....	1.00	Waltz Minuet (Norman).....	.50
Grandma's Minuet	1.00	Statuesque Minuet . . . . .	.50
Asbury Minuet . . . . .	.50	Gavotte Pompadour (Minuet).....	.50

LA PAVANE, a French Court Dance of the 16th Century (complete description) \$2.00

TWO-STEP PUBLISHING COMPANY,

Main and Ferry Streets, Buffalo, N. Y.

Understand something about the Minuets when you go to the conventions.

Dance of the U. S. A.

by EDNA ROTHARD PASSAPAE

*A SOLO, OR DUETT, FULL OF THE PATRIOTIC
SPIRIT OF THE HOUR, DANCED TO A
MEDLEY OF NATIONAL AIRS.*

Description, One Dollar. Music 30 cents extra.

The following exhibition ballroom dances, as taught by
Mrs. Passapae at the Convention of A. N. A. M. of D.

Descriptions, Fifty Cents Each.

SKATING WALTZ, a graceful gliding movement

La RUMBA, a characteristic Cuban dance for two

El DANZON, a Cuban dance

Le VRAE PERICON, South American Dance, a la Maurice

Address communications to

Edna Rothard Passapae, 30 Central Av. Newark, N. J.

A New and Unique Work, almost necessary to the Dancing Teacher, is

The Chalif Text Book of Dancing

By LOUIS F. CHALIF,

PRICE \$2.50. ENGRAVED \$3.00

BOOK I. THE BASIC POSITIONS AND EXERCISES OF CLASSIC DANCING
These are described in the minutest detail, not only as to steps, but as to every movement of the arms, head and trunk, for all the forms of each exercise. Specializing on the common mistakes and the purposes of each exercise make this work, in its field,

THE MOST COMPLETE TREATISE EVER WRITTEN

in any language; 173 pages, illustrated, cloth bound. Price \$2.50 post paid Music Supplement for all the usual exercises, in 47 attractive selections Engraved, \$3.00

Book II. Furche Exercises. Port de Bras and
Standard Ballroom Dances

FOR SALE BY THE TWO STEP.

DANCES

Classic, Aesthetic, Toe, Interpretative and Character Dances.

The following dance compositions by Albert W. Newman have been carefully selected for publication from a most extensive repertoire of Artistic Dance Novelties. Each and every dance has found favor with delighted audiences.

The dances appear in a form convenient for teaching purposes with an explicit description, with diagrams and drawings of the steps, positions and movements

Anitra's Dance, (Oriental Solo with Veil).....	\$1.50
Amina, (Egyptian Solo, most effective).....	3.00
American Beauty Waltz, (with Festoon of Roses).....	1.50
Beautiful Blue Danube, (Hellenic Interpretive Solo).....	3.00
Barcarole From Tales of Hoffman.....	1.50
Bolero, (Spanish Duo).....	1.50
Coppelia, (Grand Russian Dance for 8, 16 or 32 couples).....	2.00
Cupid and the Dove, (Descriptive Solo, easy).....	1.50
Crack of the Whip, (Descriptive Solo for lady or gentleman).....	1.50
Coquetterie, (Story of the Rose).....	1.50
Danse d'Amour, (Poetic Solo).....	1.50
Espana, (Spanish Group for 8 ladies).....	1.50
Greek Maid Playing Ball, (Greek Interpretative Pantomimic Solo). ..	3.00
Hungarian Czardas, (Fascinating Solo for lady and gentleman)....	2.00
Indian Idylle, (Indian Story for group and soloist).....	2.00
Irish Folk Dance, (any number of couples).....	.50
In Cupid's Garden, (Artistic Solo).....	1.50
Irish Lilt, (Character Duo).....	.75
Lasso Dance, (Rope Dance).....	1.00
La Manola, (Spanish Solo).....	2.00
Musidora, (Polish Flirtation Dance, gentleman and two ladies)....	2.00
Newman Minuet de la Cour, (as danced in the Pageant, 1913).....	1.50
Pipes of Pan, (Interpretative Dance).....	2.50
Pizzicato, (Artistic Fan Dance).....	2.00
Pierrot and Pierrette, (French Folly Dance for 8 couples).....	2.00
Polka Classique, (Solo for Premiere).....	3.00
Pas de Styrian, (Folk Dance).....	1.50
Reel, (any number of couples).....	1.50
Sacred Incense Dance, (Oriental Descriptive Dance).....	3.00
Sailor's Delight, (especially for men).....	1.50
Scotch Folk Dance, (any number of couples).....	1.00
Spring Song, (Mendelssohn Emotional Solo).....	3.00
Sunshine, (Parasol Dance).....	1.50
Tarantella, (Italian Folk Dance, any number of couples).....	.75

ORDER FROM THE TWO-STEP.

Mr. H. Layton Walker having extensively been in receipt of Mr. Newman's dances, and, knowing Mr. Newman's ability recommends these dances most urgently.

Fancy and Stage Dances

BY PROF. FRANK NORMAN.

FOR SALE BY TWO-STEP PUBLISHING COMPANY,
MAIN AND FERRY STREETS, BUFFALO, N. Y.

THE DREAM (Tempo 4-4)—Duet Dance for two girls. An original Novelty. Very effective. Price \$1.00. Special Music, 50 cents.

PIZICATTI (Tempo 2-4)—Italian Handkerchief Duet Dance for Boy and Girl. Price \$1.00. Special Music, 50 cents.

MAMA'S BABEE (Tempo 3-4)—A Lullaby for any even number of little girls. Entrance, Song and Chorus (8 verses of popular Nursery Rhymes). Dance and Exit. A dainty novelty and immense hit. Price, \$1.00. Special Music, 50 cents.

THE PAVAN (Tempo 4-4)—A very old, stately Court Dance—an historical novelty. Price, \$1.00.

THE SCARF DANCE AND TABLEAUG (Tempo 6-8)—Arranged for 16 young Ladies and Solist. Always an immense success. The prettiest, easiest Ballet, introducing ten Gorgeous Tableaux. Each girl using a four-yard scarf. Don't miss this. Price, \$1.00.

SPRITES FANTASY (Tempo 4-4)—A dainty Ballet for any number of little girls. Very easy and catchy. Price, \$1.00.

LA ZINGERELLA (Tempo 3-4)—Spanish Love Duet for Boy and Girl. A graceful novelty Dance and Pantomime. Price, \$1.00. Special Music, 50 cents.

THE KERMESSE—Historical "First Part" for annual closings. Introduces the National Song and Dances of different Nations. This is a winner. Price, \$1.00.

LA ZORONGO (Tempo 6-8 and 3-4)—A rollicking Spanish Ballet for any number of ladies and gentlemen. Introduces poses, steps, tableaux tambourine effects, etc. Price, \$1.00.

GAINSBORO DOUBLE SEXTETTE—The Hit of the Convention. Price reduced to 50 cents.

A. B. C. WALTZ CHARTS—Price, 25 cents.

THE DANCE INSTRUCTOR—By Prof. Norman. 135 pages of necessary information to every teacher of dancing. Don't miss this. Price (cloth), 50 cents.

PAS DE QUATRE (Tempo 4-4)—Skirt Dance for four girls—a distinct novelty and out of the ordinary run. Price, \$1.00.

THE FRENCH GAVOTTE (Tempo 4-4)—For any even number of couples in a circle. Very easy and catchy. Price, \$1.00.

THE BOLERO (Tempo 3-4 Mazurka)—A standard classical novelty. A work of art. Price, \$1.00. Special music, 50 cents.

KOSACKA RUSSIAN SOLO DANCE (Tempo 2-4)—Twelve correct steps. Price, \$1.00.

For Sale by

TWO-STEP PUBLISHING COMPANY,

Main and Ferry Streets,

Buffalo, N. Y.