

May 27 '18

Music

A MONTHLY MAGAZINE

FOUNDED

UPON THE BEST IN ART.

THE TWO STEP

DANCING, ACTING AND MUSIC



MEMORIAL DAY
Pray for our brave men
"Over There."



MAY
1918

P.H. PRICE

American National Association

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OBJECTS OF THE ASSOCIATION.

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

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

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

TO PROSPECTIVE MEMBERS.

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

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

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

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

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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.

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

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

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

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THE TWO STEP.

Volume XXVIII. BUFFALO, N. Y., MAY 1918, No. 5

THE THREE GRACES.

(Copyrighted.)

Music 6-4. 3-4 tempo.

This dance is arranged for three ladies dressed in Empire gowns of blending colors and very full skirt.

The movements are a combination of slow, gliding movements and posings.

The laws of position must be very closely followed in executing posings.

To make the work plainer we have numbered the three dancers, the lady at the center and back of the stage, No. 1, lady on the left, No. 2, and lady on the right, No. 3.

Stage should be set in back.

Lady No. 1 take position at back of stage, right foot in advance. Raise the hands up high over the head, palms toward each other. Throw the head and body well back, and hold this position for curtain to rise and No. 2 and 3 to enter.

Have the first measure played as written; second measure tremalo.

Back.

No. 1.

? 1

No. 3.
? 3

No. 2.
? 2

Front.

Diagram showing entre and position of dancers.

Have music start as soon as curtain is raised high enough to expose the dancers.

Entre—House Dark.

PART I.

Ladies No. 3 and 2 advance two waltz measures forward before No. 1 starts. On the last two counts No. 1 advances one step forward, light on last count of tremalo. No. 2 and 3 kneel on inside knee, outside foot carried well forward; No. 1 kneel on right knee left foot forward. At the same time all drop both hands on the knee bend the body well forward, eyes resting to the floor.

Hold six count.

Now carry the hands well up above the head, bending body backwards.

Count 1, 2, 3, 4, 5, 6.

Pose by bending in a circle toward the center lady, carry the hand around to the front and bend the body forward and around well back.

Count 1, 2, 3, 4, 5, 6.

Repeat circle, in all, four bars.

Raise on the last count. No. 2 and 3 turn back to No. 1. All carry hands well up and back, and

pose backward as far as possible.

Four bars.

Regain erect position on chords, just before "La Cuba."

PART 2.

Step 1—No. 2, 1 and 3 join nearest hands, outside hand joined, skirt held out at side.

Waltz forward four measures.

Pirouette back six measures, by throwing inside foot over.

Join hands and waltz forward four measures.

No. 1 waltz backward six measures. At the same time Nos 2 and 3 pirouette back under No. 1's raised arms at each side, six measures, to back of stage.

Step 2—All face audience. No. 1 join left hand with No. 2, right hand to No. 3's right, forming an arch.

"Waltz balance" by throwing right foot over the left. Step to the right side with the right foot, throw left foot over. Step back on left to second position and throw the right foot over. Count for each movement, 1, 2, 3.

Take three running steps to the side. Count 1, 2, 3, starting with the right foot. Throw the weight on the right foot and repeat the balance by throwing the left over. Repeat running step back to center of stage, four measures. Repeat balance, but instead of going to side on run steps, advance forward on the three runsteps. As you advance drop hands at side, No. 2 and 3 slightly separating at the stage. Again repeat balance. Lady No. 1 now pirouette backward; No. 2 and 3 separate to corner of the stage on run

step. last count all kneel. No. 1 in center of the stage, No. 2 at right hand corner and No. 3 at left hand corner of stage.

PART 3.

All make two circular poses, eight bars. Carry the hands well up and over and down. The outside girls make circle toward the center. On the sixth count hands should be towards the floor, and on the twelfth count, high over the head.

PART 4.

Lady No. 1 rise on last count, No. 2 and 3 pose backward with hands over the head.

No. 1 waltz to No. 3, four bars. Stop at the left side and a little back of No. 3.

Pose foot in fourth position back, lean towards the left side, raise the left hand over the eyes as if shading them, right hand raised out at side, look at kneeling girl in the eyes.

Turn facing and waltz to No. 2 four bars.

Pose four bars, the same as with No. 3, only reversing the hands. No. 2 rise on the last bar, join right hands, waltz to No. 3. No. 3 rise to meet No. 1, and join left hands on the fourth measure.

All waltz backward to the center of the stage. four bars.

PART 5.

All pose eight bars to end of strain, coming into position for the pose on the first part.

Explanation of the Pose—No. 1 place feet in fourth position. Make a slight twist at the hips, enough so the right side is to the

audience, and turn the face toward the audience, leaning well in the same direction, with left arm curved over the head.

No. 2 place the feet in the fourth position, turn the body slightly toward No. 1, left hand joined with No. 2's right, and raised to the height of the waist. Face audience, right hand joined with No. 3's right, and raised high over No. 1's head. No. 3 turn back to audience, face toward No. 2. Stand on right foot, left raised, out at side about six inches from the floor, left arm curved and raised to a level with the top of the head.

All raise on the toes; hold seven bars.

PART 6.

All face the audience and join nearest hands. No. 1 waltz backward twelve bars. At the same time Nos. 2 and 3 pirouette eight times under No. 1's raised arm, moving backward with No. 1.

PART 7.

No. 1 and 3 join left hands.

No. 1 and 2 join in front with the right hands above. Raise the hands high. No. 2 and 3 waltz in a circle around No. 1, four bars.

Repeat the circle three more times, moving to the front of the stage; four times and sixteen bars of music.

Explanation of Circle—No. 3 waltzes under right arms, at the same time No. 2 waltzes around No. 1 and No. 2 continue and turning once on every twelve counts. No. 2 passes under arm at the back and on around to place of starting. On the twelfth count,

each time, all should be in place same as starting.

PART 8.

No. 1 turn back to the audience quickly. No. 2 and 3 turn back to No. 1 on one bar. All pose backwards 3 bars, carry the hands well back.

PART 9.

Join nearest hands, No. 2 and 3 waltz around No. 1, No. 2 passing under No. 3's arm, No. 2 and 3 join right and left hands at the back of No. 1.

All waltz 'round and 'round in a circle to the back of the stage with hands joined. No. 1 in center of circle. Circle 4 times, 16 bars.

PART 10.

No. 1 makes circular pose, carrying the hands up over the head, down to the right nearly to the floor. Count 12. At same time No. 2 and 3 pirouette slightly separating from No. 1.

1

3

2

No. 2 and 3 now make circular pose and No. 1 pirouette forward 4 bars. Repeat twice more, moving to the front of the stage.

16 bars in all.

PART 11.

All balance to the front of the stage, step on R to 2d position, count 1. Throw L foot over and across in front of the R, count 2, 3. Step back onto the L to 2d position and throw the R over, count 1, 2, 3. Repeat with the L, count 1, 2, 3. Three bars.

All pirouette back, step on R

and throw the L over, one bar.
Count 1, 2, 3.

4 bars in all.

Repeat three times, moving to the back of the stage, 16 bars.

PART 12.

All waltz forward 4 bars, starting forward with the R foot. Spanish draw back 2 bars.

Repeat waltz and draw, 6 bars.

All pirouette back 4 bars to end of strain.

PART 13.

Repeat music of page 3 to Tremelo. "Kneeling Graces."

Tableaux.

All face audience. No. 1 puts hands around No. 2's and 3's waists, stand in 4th position crossed. No. 2 and 3's feet inside, arms around No. 1's waist at the back. Lean heads over on shoulders of No. 1, feet in 2d point position, outside hands raised, forming half arch. Hold 8 bars.

Turn the lights gradually lower until off. Drop curtain.

Madame Elizabetta Menzeli,
22 East 16th Street,
N. Y. C.

Dear Madam:

Your prompt and patriotic response to the NAVY'S call for binoculars, telescopes, and spy-glasses, is most appreciated. The glasses will be very useful in the prosecution of Naval Operations until victory is won.

At the termination of the war, if possible, every effort will be made to return them to you, when it is hoped that you will feel com-

pensated for any evidence of wear, by the knowledge that you have supplied "Eyes for the NAVY" during a very trying period.

On behalf of the NAVY, I wish to thank you most heartily.

Very respectfully,

F. D. ROOSEVELT,

Assistant Secretary of the Navy.

Cleveland, O., April 23.

H. Layton Walker.

Dear Sir:—Enclosed find check for the Two Step. Things are moving so fast for me I have no time for even correspondence. Have made a much to be desired change in my teaching corps also location as soon as business lets up a little will let you hear more especially concerning my new teachers. You would do me a great favor by letting others know that I am and always was sole owner and director of the Menzeli Conservatory, Cleveland. All other teachers were just employees.

Yours respectfully,

DOROTHY DUPEROW.

Washington, D. C.,

A very artistic and unusual attraction was offered the patrons of Crandall's Knickerbocker Theatre in this city last week, when Miss Mealnie Gordon and her pupils of Studio Hall and the Lucia-Gale-Barber School presented an elaborately staged "Rhythmic Interpretation of Happiness" preceding the showing of Maeterlinck's "Bluebird," one of

the latest "Artcraft" releases.

Miss Gordon herself interpreted "the Spirit of Happiness" in a most charming and whimsical little dance, wherein she discovered, by the light of the early dawn, two little human children asleep in the garden near their home, and cast over them the spell of enchantment whereby they would be able to see and play with the more fortunate little ones, who already dwelled in "the Land of Happy Children". Just as Happiness, having left the garden filled with her spell, disappeared, the sound of trumpets and pipes could be heard in the distance, and the two little children in the garden began to stir. Presently they awakened, and were amazed to find their garden being filled with tiny, fairylike, little creatures who seemed to regard them with the greatest kindness, despite the fact that they were dressed in the simplest peasant clothes. The tiny dancers, several of whom were only four years old, won the hearts of the audience by their perfectly unconscious and natural rhythm and grace. They did their entire number without a single grown-up on the stage. The little artists were not at all disturbed by the long-continued applause which their dancing brought forth, but took their places towards the back of the stage and watched with great interest the next number on the program, "The Pipes of Pan," an interpretation of rare artistic beauty by three of the older pupil. Then followed another lovely bubble dance by the older pupils. At this point Happiness again appeared, and found the little

children quite willing to be led into the "Land of Happy Children". They all followed her off, smiling joyously. The beauty of the piece was greatly augmented by the lovely music furnished by the Knickerbocker orchestra, under the direction of Mr. Klingey. Music specially arranged by Miss Gordon and Mr. Kling.

THE "JAZ," AN AMERICAN CRAZE.

Great interest was attached to the fine exposition of the "Jaz" (society's latest dance and craze) by Miss Egerton Welch. In the absence of the coon band by which the "Jazz" is usually accompanied, some pretty vocalization was supplied by Miss Violet Robins and Miss Gracie Grover (two of Brightn's favourite singers). Miss Nora de Courtenay and Miss Olive Droffo then danced the "Jazz" as it is performed on the stage, Baby Joan Marsh adding to the picturesque in her dress as the "First Age of Man." Miss Welch and her partner, and other couples afterwards showed how the "Jazz" appears in a crowded ball-room, and the performance altogether was very novel and pleasing. A delightful miniature was little Anne Bo't (the baby daughter of Madame Lillian Ginnett), whose dance interlude, "The Broken Doll," was something of rare charm and childish grace. Among many other clever children were Miss Petty Pointer and Master Gordon Tucker, who performed in costume a dance duet especially written for the occasion by Mr. John Pointer and accompanied by Mrs. Pointer at the

pianoforte. Miss Pansy Grace executed a "Fairy Dance" with beautiful expression; Miss Judy Firth, a little "rose maiden," in her dance. "The Rose," was much applauded; and four "tinies" in costume (the Misses Mary Grace, Jill and Bidy Simmons and Bidy Firth) revelled in the Irish jig. Miss Field-Comber gave valued assistance at the piano, and two of her pupils, the Misses Rita Betteridge and Winnie Harris, performed with brilliance as a pianoforte duet Moskowski's "Valse in A Flat." Vocalists of the afternoon were Miss Winifred Perry (a promising pupil of Mr. J. Spencer Lorraine) and Miss Margaret Flint. Madame Lillian Ginnett had cause to be proud of her pupils, Miss Sylvia Corbett, Miss Eileen Sharp, and Miss Joan Cary, in their clever recitations. Some disappointment was expressed that Miss Laura Gramshaw took no part in the program, but during her training under Mr. Spencer Lorraine she is not appearing in public, although great things may be expected from her later on. Handsome bouquets were presented to Miss Hope Charteris (of the Marjorie Samuel Quartet) and Miss Mona Vivian, from the Brighton Hippodrome.

LA CARNWAL DE DANCE.

A Musical Revere in Three Scenes.

Conceived and produced by Mr. and Mrs. G. Zimmerman, Cleveland, O., at the Euclid avenue Opera House for the benefit of the Newsboys Welfare Funds, Sunday, April 7th, 1918.

PART I.

A Night in a Gypsy Camp.

Song, Come to Gypsy Land, Bernice Groh and Ensemble; Espanita, Bernice Groh; Gypsy Beggar, Genevieve Davis; Czar-das, Reynolds Sisters; Hunters Dance, Roy Wilk; Gypsy Duet, Mrs. Zimmerman and Bernice Groh; Cymbal Dance, Hilda Johnson; Spanish Duet, Reynolds Sisters; Oriental (Zallah), Bernice Groh; Dance Fatima, Genevieve Davis; Cossack Dance, Gladys Briggs; Tarentella Duet, Genevieve Davis and Lillian Reynolds; Violette (Flower Dance), Mrs. Zimmerman and Flower Girls; Groupe Dance, Ensemble.

PART II.

Des Cygnes La Papillons.. (The Swans and Butterflies)

A Study in Technique, Ballet Class; Toe Variation, Dorothy Schwingel; Polka Piquant, Mona Knapp; Polka Petite—Duet, Betty Williams and Majorie Handel; Aubade Printaniere, Gladys Briggs; Reconciliation Polka, Ballet Class; (a) La Chase, Genevieve Davis; (b) La Petite Ballerine, Odes Wyman; (c) Ocean at Sunrise (Interpretative), Group; (d) A Halloween Flirtation, Reynolds Sisters; (e) Papillons, Bernice Groh, Margaret Parker, Lillian Black; (f) Pipes o' Pan (Nature), Betty Williams and Marjorie Handel; (g) Swallow (Classical), Group; (h) Bacchantas, Mrs. Zimmerman, Bernice Groh, Margaret Parker, Lillian Black; Columbine, Lillian Reynolds; Pizzicati, Genevieve Davis; Toe Classique, Margaret Reynolds; Sleeping Beauty

Waltz, Anna D. Crawford; also (Faust), Ballet Class.

PART III.

Divertissements.

That's the Kind of a Baby for Me, Baby Carpenter; Our Babies in Sleepy Time, Group; (a) Song—They Go Wild Over Me, Bert Reynolds; (b) Sailor Dance, Bert Reynolds; A Scotch Lassie, Martha Comuford; Melody Land, Reynolds Sisters; (a) Song—Buttercups, Levey Sisters; (b) Valse—Coquette, Levey Sisters; Just You and I, Gladys Briggs and Genevieve Davis; Dutch Kiddies, Hilda Johnson and Dorothy Brockman; Song—Saturday Night Gladys Briggs; Song—Says I to Myself, Says I, Reynolds Sisters; Dance—Shamrock, Irish Colleens; Song—Knit, Knit, Knit. Betty Williams and Knitting Girls; Chu Chin Chow, Genevieve Davis and Fan Girls.

Great credit is given Mr. and Mrs. G. Zimmerman. Opera house was crowded, standing only. Enthusiastically applauded the artistic interpretation of the various solo, duets and group dances in which over four hundred children participated. A large sum was netted to the Newsboys fund.

— New York City, March 2.

Dear Collegian:—I have just celebrated 64th year today with best of helath, active as a youth, doing bit and daily teaching ten hours, most brilliant to the Kitties, the fourth generation. The artistic and divine waltz of all ball room dances which is most popular. Today a member of

the military over 30 years and doing a bit.

GEORGE EDE WALTER.

LAKE CLIFF DANCING PAVILION.

Dallas, Texas.—Professor S. Charninsky, manager of the Lake Cliff Dancing Pavilion, announces that the first dance of the 1918 season will be held on Wednesday, April 3, with dances thereafter on Wednesdays, Saturdays and Sundays with the other days in the week reserved for private dances, thirty-two of which have already been booked to date.

Extensive repairs and alterations have been made in the popular dancing pavilion. The interior has been completely gone over and finished in white with green trimmings, extensive balconies have been built, allowing dancers a great deal more comfort, numbers of large French-bevelled mirrors arranged on the walls and the floor enlarged. New rest rooms and parlors have been built and the pavilion now boasts of perfect facilities for the handling of at least six hundred couples. The floor itself has been thoroughly rewaxed and repolished in such a way as to add to its already excellent reputation of being one of the best in the Southwest. Lighting arrangements have been greatly improved.

Professor Charninsky says: "For the coming summer season I have made arrangements whereby an augmented orchestra of five of Dallas' most capable musicians will furnish the best

music, and, as in the past, numerous special novelty dances will be held during the season. I've hit upon some new and novel ideas in connection with special dances and promise my patrons something new in the way of novelty dances. As in the past, the Lake Cliff Pavilion policy will be to cater at all times to only the best people and to eliminate the patronage of objectionables. Experienced floor men will be on duty at all times. I'm very enthusiastic as I now have the finest and most complete establishment of its kind in the Southwest and the fact that all streets to the pavilion are paved and that North Loop, Oak Cliff cars stop directly in front of the doors gives assurance that patrons will not be inconvenienced in attending. The building has been completely remodeled and it is now possible to hold dances, rain or shine, winter or summer."

O'MEARAS FALL INTO PIT.

Just at the start of their dancing in the Bessie Clayton act, at the Palace Theatre last Monday, the Gliding O'Mearas stepped off the stage and fell into the orchestra pit. The music halted and the crowd, startled and frightened, were ready to assist the several men who helped them back upon the stage, where they went through their routine of difficult and fast dancing steps, scoring the hit of the bill. They suffered several lacerations and bruises, but were non the worse for their experience.

HE CAME FROM NEW YORK

According to a report from Spokane, Wash., the Canadian recruiting station there has accepted for the Army a man from Llanfawpwllgwyllgogogock, South Wales. There's nothing remarkable in that. Some of our city streets have just such names. If you don't believe it, take a ride in the New York subway or elevated cars and listen to the guards calling out the different stations.

"COQ D'OR" NOW COMING.

"Le Coq d'Or" (The Golden Cock), a Rimsky-Korsakoff opera-pantomime, is General Manager Gatti-Casazza's next noelty. He announces its American premiere at the Mertopolitan Opera House. The book is an adaption by V. Bielsky of a popular Russian fairy tale told in verse by the famous Muscovite poet and novelist Pushkin. During the three acts, the scenery for which has been conceived and executed by Willy Pogany, the story is mimed by the ballet while the words and music are sung in French by the vocal artists and chorus costumed in conventional Russian garb and standing on stairways on either side of the stage. Mr. Gatti-Casazza entrusted the production to Adolph Bolm, formerly a star of the Russian ballet, who has followed the original mise-en-scene of Michael Fokine. Maestro Pierre oMnteux, who conducted "Le Cop d'Or" in Paris and London in the spring of 1914, when

this work in its unique form made quite a furor, has had charge of the musical rehearsals, assisted by Chorus Master Giulio Setti. The double cast will be as follows: The Queen, interpreted by Rosina Galli and sung by Mme. Barrientos; the King, interpreted by Mr. Bolm and sung by Mr. Didur; the General, Mr. Bartik and Mr. Rothier; Amelfa, Miss Smith and Miss Braslau; the Astrologer, Mr. Bonfiglio and Mr. Diaz; the Prince, Mr. Hall and Mr. Audisio; a Knight, Mr. Johnson and Mr. Reschiglian.

QUEEN ALEXANDRA.

London, England.—Queen Alexandra has just paid her first visit to a public cinema performance. She selected for the occasion an American film which featured a Russian star, "The Dumb Girl of Portici." Other royalties who saw this film at the Philharmonic Hall last week were the Princess Royal, Princess Henry of Battenberg, Princess Maud, the Grand Michael of Russia and Countess Torby, the Princess of Monaco and the Duc d'Orleans.

Patronage of this sort is very encouraging to John D Tippet, who is running the film as an individual enterprise in London. He has leased the Philharmonic Hall with the intention of presenting there films only of the highest quality, and under no circumstances will it be used for the ordinary picture show. Mr. Tippet's first offering was the Williamson submarine picture, which drew crowded houses for many days.

As regards the merits of "The Dumb Girl of Portici," the reviewers, while praising the gorgeous setting and splendid photography of the film, are disappointed that Pavlowa is not given the opportunity of displaying more of her art as a dancer. The Times, which rarely condescends to criticize a photo-play, says:

"One has always felt that in some way or other music and the cinematograph ought to be able to join hands, because both are essentially concerned with the same thing—movement.

"When the hoardings of London lately blossomed out into representations of Madame Pavlova, apparently defying the laws of gravitation, but really signifying the fact that she had posed for a film with special music based on the story of Auber's 'Masaniello,' we had high hopes that music, the dance and the film were really entering into partnership. A recent visit to the Philharmonia Hall to see 'The Dumb Girl of Potici,' as the play is called, convince us the more that they might have done so had other considerations not interfered with the co-operation.

"The trouble with 'The Dumb Girl of Portici' is that in the words of its advertisement it is 'a spectacular photo-play'. For the greater part of its two hours and a half one is watching scenes of court gapeantry and village life, prison cruelty and street riots. Mme. Pavlowa is among them, but most of the time she is doing no more than any ordinary film actor might do, and not doing it noticeably better than hundreds of them do. And through-

out the spectacular photo-play the musician has little more chance than the pianist of the ordinary cinema, whose only business is to add a general sense of enlivenment to what is going on.

"Still, we get Mme. Pavlowa dancing at the beginning and end, and the film intensifying her movements, so that she really seems at one moment to float on air, at another to move with lighting directness. In the prelude and the eulogium her art combined with that of the film producer offers an imaginative subject to the musician, and though not very much is made of it in this instance, it is enough to show what the co-operation might be.

"Taken as a whole, the performance shows in a striking way how realism shuts the door to musical expression. The producers seem to have begun at the wrong end, that is to say with the story instead of with the idea. What we should like to see would be a film which set out to interpret Mme. Pavlowa's art and called in music to reinforce rhythm."

The Bioscope in expressing the opinion that the general public might rather desire to see something more representative of the art by which Pavlowa is so widely known, says:

"The shadows, fairy-like dance which serves as the prelude to the film awakens an appetite for more of such dainty numbers, and a part which permitted the introduction of the higher type of classical dances would appeal to the public as a more fitting vehicle for the exposition of so unique a gift."

CLOSING EXERCISES

of Ad. Newberger's School, 44th Street Roof Theatre. New York City, Sunday, April 28th, 1918.

PART I.

"THE REVOLT OF THE TOY-MAKERS."

By Mollie Teschier.

Santa Claus, Danny Manisof; Poppy, Josephine Martinson; Forget-Me-Not, Alma Rosenthal; Pansy, Rita Rosenbaum; Rose, Ethel Harris; Lily, Charlotte Jackson; Buttercup, Sydelle Ber-cowitz; Violet, Verna Burke; Chrysanthemum, Jane Brody; Blanche Schwed, Etherial Toy-makers. Brownies: Benjamin Grauer, Herman Liberman, Leon Susskind. Dolls: Angelina, Selma Rosenthal; Janet, Jane White. The Unbreakables: Dorothy Miller, Kathryn Gillis, Charlotte Werner. Miss Proudly, Beatric Rosenthal; Jack-In-the-Box, Howard Harris. Balloons: Vloiet Rothschild, Martha Steinharter. Indian Maidens: Edna Metzger, Natalie E. Taylor. Kites: Lucille Levin, Mary Sorrell. Fiddlers Two: Herman Sisetr, Ethel and Carolyn. Gossips, Dorothy Rosenthal, Sylvia Rosenthal. Miss Valentine, Agnes Englehardt; Flower Girl, Elaine Schafran; John Bull, Chester Lessler; Boy Blue, Edward Smith, Jr.; Little Geisha, Janice Currick. Rubber Babies: Miriam Spivak, Helen Beinstock, Winifred Sorrell, Juliette Moore, Clarice Schlesinger, Ruth Tewel, Carolyn Liberman, Helen Friedberg. Sister Nellie, Nellie Paley; M'lle France, Esta Miller; Candy Girl, Frances Susskind; Miss

Liberty Bond, Juliette Joyce.

PART II.

1918 Revue.

Kathrn Gillis as Beth Lydy, "the Rainbow Girl"; Rita Rosenbaum as Violeta, "The Land of Joy"; Charlotte Werner as Beatrice Allen, "Furs and Frills"; Josephine Martinson as Kitty Donor, "Sinbad"; Ethel Harris as Mme. De Galanta, "Chu-Chin-Chow"; Alma Rosenthal as Flora Zabelle, "Toot-Toot"; Jennie Rothman as Ann Pennington, "Ziegfeld Follies"; Dorothy Miller as Vivienne Segal, "Oh, Lady! Lady!"; Charlotte Jackson as Edith Day, "Going Up"; Gladys Werner as Marilyn Miller, "Fancy Free"; William Helburn as Al. Jolson, "Sinbad"; Jane Brody as Bessie McCoy, "Miss 1917"; Sydelle Bercowitz as Emma Carus, "Vaudeville"; Verna Burke as Bessie Clayton, "Vaudeville"; Danny Manisof as Harry Fox, "Oh, Look!"; Juliette Joye as a Yolanda Presburg, t. Gertrude Vanderbilt, "Maytime".

Finale.

Music arranged and directed by Hilda Levin.

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Washington, D. C.

DANCE AND SONG AT

BRIGHTON PAVILION

Miss Egerton Welch's Evening.

Yesterday evening found Miss Egerton Welch and her clever dancers at the Pavilion General Hospital, Brighton, where a large audience enjoyed her brilliant entertainment. As usual, the programme was varied with songs, Miss Violet Robbins (soprano) and Miss Grace Grover (contralto) lending valued assistance with pretty solos and duets, which were enthusiastically encored. Among the dancers, Miss Peggy Betheune Baker gave graceful and poetic expression to a "Valse Caprice"; Miss Segue Ekman pleased the audience with her delightful toe dancing; and Miss Nora de Courtenay (a pantomime favourite) in her little suit of black velvet was the principal in a concerted step dance. With Olive Drogo she also performed with elegant pose and step the "Pas de Deux." Miss Evie Fogarty was admired in her airy and fanciful scraf dance, and the concerted number by some of

the advanced dancers in sweetly pretty ballet frocks were a feature of the programme. Miss Gladys Evans, a beautiful dancer, can also sing a good comedy song, and her "Oh, oh, oh, it's a lovely morning" was received with rounds of applause. Two of the "babies," Stephanie Mills and Joan Marsh, repeated their successful number, "The first age of man," and a usual were much in favour. Miss Egerton Welch and her performers at the close were thanked sincerely by Colonel G. H. Coats, C. B., for the treat they had given the "boys."

MAY BALL AND EXHIBITION,

given by Joshua T. Cockey, Baltimore, Md., at Carlins Pavilion, May 6-18.

1. Opening March, led by Elizabeth Conner, Joshua T. Cockey, Jr.
2. Little Miss Muffet, Classic Dance;
3. Fishers Hornpipe;
4. Highland Fling;
5. Tyrolian Trio, 15 children;
6. Fantasy (Esthetic Dance), 40 children;
7. Song Dorothy Perrine;
8. Nagya (Clasardas), by the class;
9. Plyasov-aia (Russia), by the class;
10. Baby Dance;
11. Society and Novelty Dancers Elizabeth Conners, Joshua T. Cockey, Jr.;
12. Valse Gracieuse (Classical Dance), 12 girls;
13. Tambourine (Gypsy Dance), 11 children;
14. Lacachua (Spanish), Cecelia Kissler;
15. Medley by the Class;
16. Jockey Dance (English), 20 little girls;
17. Hussar Hungarian, 15 children;
18. Russian Rhapsody Russian;
19. Song, Mae Smith;
20. Forest Spirits (Interpretive) by the class;
21. Toe

Dancing, 16 children; Grand Finale, entire class. It was a great success. Great credit is given to Prof. Cockey. Carlins Pavilion Dancing this summer. Gauls Band every night. Largest, finest and newest Pavilion in Maryland under the personal direction of Joshua T. Cockey.

HISTORY OF THE RUSSIAN BALLETT.

By Iwan Novodny.

Collected After Historical Fragments by Mme. Menzeli.

Of all Russian arts of the stage, ballet is the most aristocratic and the oldest. The unwritten history of the enchanting Russian dance would make a huge and thrilling record of more than two centuries. The romances, tragedies, mysteries and intrigues connected with this sealed drama have often played a decisive role in the affairs of the country. As the result of a romance with pretty Teleshova Griboyedoff, a famous Russian dramatist was killed in Teheran. For having dictated his "Eugene Onegin" to the fascinating Istomina, prima ballerina of the Imperial Opera, Poushkin, the poet, lost the love of his wife and was subsequently shot in a duel. The Czar Paul fell in love with Eugeny Kolossova and in consequence was strangled at his palace in St. Petersburg. Before the present Czar ascended he was said to have been so much in love with Matilda Kshesinskaya that he made plans to renounce his throne and elope with her to America.

Ballet was introduced in Russia as early as 1672. Czar Alexis

Mikailovitch ordered his aide-de-camp, Colonel Van Staden, to have a troupe of Dutch comedians brought to Moscow. Van Staden made a contract with a manager in Brussels, but the foreigner was frightened into giving up the venture because of a rumor that he and his troupe might eventually land in Siberia. After this a German pastor, the Rev. Johann Gregory, undertook the management of the troupe, hiring sixty-four German and Italian Dancers and producing in 1673 the first ballet, "Orpheus and Eurydice", with great success. Peter the Great was so fascinated with the ballet that he himself took part and for this purpose received lessons from the ballet master.

But this ballet was, of course, Italian in conception and music. Foreign masters were next engaged and they in turn produced a school of native instructors who cultivated national dances. Many Russian ballets were choral, one of them, "Baba Yaga," having been composed by the Czar himself. "Baba Yaga" is a fairy tale, like the English "Witch on a Broomstick". Baba Yaga rides through the sky on a huge mortar, propelling herself with a pestle, while her great tongue licks up the clouds as she passes.

First Dancing Academy in Russia.

The first impetus to a national dancing academy was given by Empress Anna Ivanovna, who felt that the education of the dancers was not systematic enough, and who regretted that the best dancers had to be hired from Italy. She asked Christian Well-

man, a teacher of gymnastics of the Cadet Corps, to found a dramatic dancing academy, in which girls and boys could be educated for the ballet. Land was the first director. As Land favored German more than Russian pupils, he was succeeded first by Locatelli, and then by Hilferding. The Czar Paul was so much interested in the ballet that he united the dancing academy with the Smolny Girls' College, one of the most aristocratic institutions of the country. As dancing is condemned by the Russian orthodox church as immoral the Czar found himself in an unfortunate situation, for the Smolny College was an institution of the convent. Clerical circles opposed the Czar's order, but in vain. It is said that Lessogaroff, who was the ballet master, told the ballerina, Kolossova, with whom the Czar was in love, of the conspiracy being organized against the latter's life, by his son, later Alexander I. The Czar did not believe the story, dismissed Lessogaroff and engaged Didelot, one of the best authorities of ballet of that time.

Carl Ludwig Didelot may be considered the real father of the Russian Ballet of today, for it was he who emphasized the importance of a systematic training in a true dramatic spirit, contending that a good ballet dancer should also be a good actress and an artist and a poet at heart. Up to his time lessons in the dancing academy had consisted mostly of physical training, fencing and gymnastics, but he insisted that the ballet be put on the same

basis as drama. Where the dance had been merely a spectacular part of opera he intended that it should become an independent production. This brought upon him a storm of indignation on the part of the clergy and their supporters, the quarrel becoming so intense that in 1801, as one of its effects, the Czar Paul was strangled in his palace and his son, Alexander I, ascended the throne. The young Czar was religious and superstitious, but so much an admirer of the ballet, that he did not interfere with the plans of Didlot and gave him still greater authority.

(Continued next series.)

BUYS MODEL BUNGALOW

The Robert E. Farley Organization sold to Miss Gertrude Hoffman the actress, the bungalow that has been a feature of the Country Life Exposition at the Grand Central Terminal for some years. The house has been taken apart and will be reconstructed by Miss Hoffman on her property at Sea Gate, Long Island.

VAUDEVILLE.

Pupils especially trained for the stage, Vaudeville, Musical Comedies, Grand Opera Ballet, Character and Interpretative Dances, Acts, etc. Pupils from Mme. Menzeli School always in demand; a three months' course enables any scholar to accept en-

agements; in touch with European Producers, etc.

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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.

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THE TWO STEP

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DANCING TO LIVE.

Once I met a woman who said she was going through grief and that her chief pursuit was finding music in which her very soul could be enmeshed. She would wear a costume to harmonize with the program, choosing shades from a troubled blue to a melted amber.

But a few days ago I discovered she was all wrong in her chase for the correct commingly of tones.

If you don't believe me ask Elise Dufour, the accepted authority on the rhythmic dance. Her studio is at No. 2 West Sixteenth street, and that is where I saw her rehearsing her pupils for their first public appearance Monday week at the Lenox Theatre.

Ami Mali Hicks, who is vastly skilled in the art of interior decoration and handicraft, was also there watching the dancers, getting the color of each as she swung to Dufour rhythm, thereby providing the color interpretations for the numbers on the program.

It seems each person carries his own colors with him, but you don't know you have them until you learn all the rhythmic dances has to give you.

Then you dance to live, art grows of itself out of the heart of reality more beautiful than art of art's sake ever can be. And this is what Miss Dufour calls "a glorious evolution."

The fact that there may not be enough shades with variations in the rainbow to satisfy the color

demand of the dancers doesn't bother Miss Hicks in the least. She just goes home and makes the tones she needs. She creates novel subtle effects in the dyeing of silks and crepes. Sometimes the stuffs have to be dyed again and again until the desired shade is reached. Vivid orange and green can be so successfully shaded that the colors vanish into gray tones that have the effect of smoke. She derived this idea of shading from a study of colorings of birds.

As for the color that shows with the dancer, Miss Dufour explained it thus: "Through this dancing the body becomes highly sensitized, particularly to color, line and music. Many people have no appreciation of color in regard to themselves. The scant chiffon costumes worn at the beginning of a course of lessons seldom endure to the end, because as people do not regard their bodies as their own, so at first they have no feeling of color as their own. The love of beauty in line is also shown in the costumes, in the dissatisfaction of an habitual and conventional arrangement of the hair, or even in changes of daily dressing.

"The Greeks called dancing making music with the body," she went on, "and one actually does create rhythms that can be felt and heard. Musicians have recorded such compositions."

So you may fully get what I mean, this is the program decided on, with the color work designs by Miss Hicks:

Gluck, *Iphigenie auf Tauris*, Elsie Dufour, color in monotone

violet; Dvorak-Kreisler, *Slavonic Dance*, Rose and Theodora, color in major tone values of red and blue; Massenet, *Scarf Dance*, Elise Dufour, color in minor values of blue, red and yellow; Mendelssohn, *Capricietto*, Lillias, Oriole and Wanda, color in major values of black, white and yellow; MacDowell, *The Water Lily*, Elise Dufour, color in minor values of blue, yellow, blue-green and red; MacDowell, *Autumn*, Elise Dufour, color in minor values of red, yellow and violet; Schubert, *Rosamunde*, Lillias, Oriole and Wanda, color in major values of blue, red and yellow; Debussy, *The Little Shepherd*, Elise Dufour, color in minor values of blue, red and green; Helm, *Where the Cool Moss Grows*, Elise Dufour and her pupils, color in minor values of green and violet; Chaminade, *Les Sylvains*, Elise Dufour, color in major tones of red and green.

"Your idea is a release of the real self, is it not?" I asked Miss Dufour.

"Even if it means much suffering the real self must be released and faced," was the reply. "Too long has there been an enslaving power which is apart from feeling."

"What of the urge in humanity?" I asked.

"The urge in humanity today is for reality, coming from the belief that real life is better than any picture of life by which brains dupe man. The artificial has been tried and found unsatisfactory. How is the world to start its search for more expressive life in a world made up of thoughts of the dead, ruled by

authority and so-called success? Why not begin at the beginning?"

That sounded perfectly fair to me—sort of starting right.

Miss Dufour continued: "We come into this existence with a body which we can learn to use by experimentation, and then as we grow we lose acquaintance with it. We come into a world of trees, flowers, grass, sky, wind and water—all breathing rhythm. It is not enough to contemplate nature, one must move with her. Nature is calling loudly to her weary children, and they, with a new love of the out of doors, are trying to answer."

I didn't have the heart to interrupt with chatter about the blizzard at her very doors, the keen wind from the North and the frozen radiators at the hearth. She really didn't seem to mind, and I wondered what a city might do with rhythm if the right man in the right place were head of a rhythm department.

"Is it difficult for man to adjust himself to rhythm?" I put to her.

"While waves and trees and clouds move in rhythm man stands apart," was the response. "It is not so with primitive people and animals. Their feelings express themselves in bodily movement, in vibrations to the rhythm of nature with the result that they dance their emotions."

"Wouldn't one have to eliminate a lot of detail before one could dance to live?" I questioned.

"Our life of detail has stamped itself upon our bodies, robbing

the torso of its power to express deep feeling. To release it from tension and to make it pliable to one's spirit, one may go far by watching and imitating the rhythms of animals, birds and even caterpillars. Rhythm is a fundamental law of life, and the earliest forms of life were fed by the rhythm of the sea. Take the movement of the seal"—

"What does one learn from the seal?" I asked. The subject was growing more and more fascinating.

"To learn the lesson of the seal one lies face down, arms extended, palms down, lifting from the breast and moving the head from the fundamental muscles of the torso back over the shoulder and repeating rhythmically."

"And from the bear?"

"The bear's swinging lope suggests what power and mobility our own hips might possess. It is surprising to see how difficult it is for an adult with knees straight and hands on the floor to move any distance to bear rhythm."

"What about horses?"

"To watch the pawing of a horse and to imitate it is to effect a loosening of the articulation of hip, knee and ankle. To prance with a horse is to obtain an exhilarating movement through the whole body and especially to accentuate the front of the legs from hip to knee, which in most people is totally inactive."

It was easy to get the grace and beauty of the picture of the prance as Miss Dufour painted it, but in my heart I knew that if I were to prance my way to The

Morning Telegraph any morning. I should be misunderstood to say the least.

One really has to start at the beginning, as Miss Dufour said, back up there a thousand words or more.

"As for the caterpillar," she proceeded, "it teaches us one of the most important lessons—that of curling up into a soft ball and then uncurling from the center. Before we can express ourselves in the dance we must learn from the caterpillar to make our spines flexible enough to fold and unfold them vertebra by vertebra.

"We go to Greek art to learn how perfectly those lovers of beauty attained bodily rhythm from the use of what we may call centers of movement, such as a front center—the chest, a side center—the torso under the arm, a back center between the shoulders. Movement starting from these centers gives the body a going-on-ness. But we do not want to be Greeks. We want to express this life now, our life."

The impressive way Miss Dufour spoke and the delightful way she conducted her pupils in the rhythmic dance showed she was proving exactly what she has set out to accomplish, the fine art of the dance, blending with the high art of living.

It was only when I talked with the artist, Oscar Frederick Howard, that I had difficulty in making it all clear to him. His drawings, with the exception of the beautiful group of girls who posed for him in Miss Dufour's studio, were made from suggestions given him by me.

MORE VIGOR.

Is social dancing, seemingly now passing into decadence, to find rejuvenation and a higher plane in the growing vogue of aesthetic dancing?

Is America's greatest indoor recreation going to become a culture instead of a dissipation?

Ted Shawn, noted exponent of the poetry of motion, believes so and is devoting his talent and influence in that direction.

It is his contention that the ordinary ballroom dance of today, and not the prose-gesture he expounds, is effeminate, and that the growing tribe of "lounge lizards" is the natural product of this decline of vigor and imagination in the modern steps

"The reformation of the modern dance," asserts Shawn, "requires the introduction of the principles of aesthetic movement. As a dissipation. It must be brought on the plane of culture to make it give its fundamental benefit to the individual and the nation. Social dancing today has become a fever, and in some respects not far from vice.

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

"The dance expresses and helps determine the vigor of any people.

"Since the misty beginnings man has expressed his emotions, his exaltations and his passions in a combination of music and motion. Social joy and religious

fervor have found equally satisfactory relief in such demonstration.

"In its highest sense the dance is for prose-gesture what song is for the instinctive exclamations of feeling.

"It can be made to accelerate all man's highest emotions, just as in its decadence it excites the lower passions. And aesthetic feelings which have made it a great factor in the progress of the race.

"The mind feels the beauty of cadence and emphasis in muscular motion just as much as in musical notes.

"But the modern ballroom dance falls far short of this pitch, and for that reason is not serving its highest purpose in either the pleasure or the development of the American people."

By way of helping along a popular renaissance of aesthetic dancing, Shawn has created a Hopi Indian dance, the music for which has been provided by Charles W. Cadman, greatest living authority on Indian music and folk lore. Shawn bolsters his argument with this new dance.

"No one can say the Indian is effeminate," he says. "I have in adapting his dances attempted to show how beauty and opetry can be combined with a vigorous dance that must appeal to everyone.

"And once that popular impression of effeminism that has been attached to aesthetic dancing is dissipated: America will be ready to taste new delights in the gesture of feet and body."

TICKLE TOE.

The Tickle Toe music is a fascinating fox trot. The dancers take the ordinary position, and begin the dance with what is known as the rocking movement, as here shown in pictures posed by Adolph Newberger. Counting two beats to each step two slow steps are taken, first, followed by four first steps to the next measure, counting one beat to each step.

From these preliminary steps, the dancers go directly into the rocking to the right and to the left and then going back to the preceding four measures. The rocking step is very simple. Rocking to left, partners step forward, count four, turn one quarter to the left and step forward, left and right, step backward and bring right to left, count four and rock to the right, which is a repetition of the left movement done in opposite directions. The rocking movement is attained more through the rocking motion than through the steps.

The next movement is military and is called Toe Tickle. The partners stand facing each other, heads held high, heels off the floor and the dancing is done almost in one spot. In time with the music tap to left and right, alternately, with about an inch difference in the length of the step to the side each time. Thus it will be tap right, left, right, left, and on all even counts of Taps the heels are struck at the same time, giving a fascinating military effect.

The second movement of the Tickle Toe has a famous Aero-

plane Sway. Everyone who has seen "Going Up," knows that its plot has to do mainly with aeroplanes and aviators and therefore the effect has been carried even into the dance measures with great success.

One should incline the body and step with the left foot, swaying body in the same direction, right heel raised at side. Draw right foot to left striking the heel. The first movement is done while counting two beats, the second to the third and fourth. Then step with right foot to side, swaying body to right, with left heel raised at side, counting two beats, and draw left to right, with left heel raised at side, counting two beats, and draw left to right, striking the heel on three and four.

Four short steps are then taken forward in time to the music, left, right, left right, well up on toes turned outward, with each step brought well across on the fourth count.

To dance the Tickle Toe to other fox trot music is possible, but to gain the real rhythm of the dance, the regular music is suggested whenever possible.

It might be suggested that in the Aeroplane Sway to get the proper result the couple must lend the bodies the swing of the music, as the movement is as necessary to the proper execution as the correctness of the step. It is possible for each couple to interpret the dance as he or she chooses, remembering small points, whenever necessary.

The final movement is the toe and heel movement, which has all

the attraction and fascination of the old maxixe without the difficulty of that dance. It will be remembered that the heel and toe figure in the maxixe was the prettiest figure, so it is the most effective in the Tickle Toe dance.

The couple step forward left and right, counting four beats, then the girl's left foot and the man's right foot are turned inward, crossing diagonally in front on count one., and the left foot is turned outward with left heel in the same place on count two. The third movement consists of a light leap on left foot with right raised in front on count four. The entire movement is finished with a turn around to the right, with four slow steps left, right, left, right, counting four beats, just as four fast steps were taken in the first movement just before the rocking step.

The entire Tickle Toe dance as arranged for the ballroom by Mr. Adolph Newberger, consists really of four movements, the rocking movement, the military taps, the aeroplane sway and the final heel and toe measure. None of these measures is quite complete without the others, as each leads naturally into the next figure, and in order to get the real swings of the dance all four should be danced consequently, the couple going back to the beginning and dancing all four over again as often as possible. It only remains to dance this dance properly just once, in order to discover the reason for its great popularity.

PERSONALS.

Houston, Texas, April 20th, 1918.
H. Layton Walker, Buffalo, N. Y.
My dear Mr. Walker:—

It has been some time since I have written to you, so I am sending a little news item by letting you know that I am doing an immense business this season. I paid to the government \$300.00 war Tax last month. I hope to see you this summer when I make the trip to the convention. Whenever I owe anything for my ad in the Two-step you may send a bill and I will remit.

With the very best regards
yourse fraternally,

A. E. EVERTES.

Mme. Serova and Mr. Vestoff will **not teach** at any of the Conventions this summer. Only at their **own Normal School** which will be held at their **Studio, 26 East 46th Street, New York City**, beginning on the 3rd June.

Owing to war conditions, the mails are badly congested and deliveries delayed in consequence. All orders are filled the day they are received, but we cannot guarantee their arrival in time, unless sent by special delivery or registered mail.

Should you wish your order sent in either of these ways, kindly add 10 cts. to the usual postage—or if by both special delivery and registered mail, 20 cts. must be added.

Vancouver, Canada.

H. Layton Walker.

Dear Sir:—

Since you last saw or heard from me, I have had the great misfortune to lose my wife who was as you know my constant assistant in the profession. She passed away on March 9th after two months' illness.

Yours truly,

W. E. FRANKLIN.

Dancing Teachers please take note of the splendid example set by the Patrons of Ad. Newberger's Dancing Class at an entertainment given on Sunday evening, April 28th, at the 44th Street Roof Theatre, where \$14,000 were contributed toward the Third Liberty Bond Fund.

This entertainment given by the children of Ad. Newberger's school proved a splendid success, the children acquitting themselves in a manner which would have done credit to professionals, and speaking of costumes—they were rich, tasteful, effective and worthy of any Broadway production.

Mr. & Mrs. Latimer, Orange, Mass., classes have continued all winter with their usual success, also the classes at Athol, Mass.

DAINTY 5 year-old Bessie Johnson. dancing; enthusiasm, flowers, Empress yesterday; protege Lewis Mohler, 416 Studio bldg., Kansas City, Mo.

The entertainment will live. The annals of a school given to elaborate entertainment — all through ran an element of picturesqueness attained by the admirably adroit management of Mr. Newberger, with the assistance of Mollie Teschner.

Very truly yours,
IRVING BILLINGS,
Sec'y.

NAVY NEEDS BINOCULARS.

New York City.—The Navy wants binoculars and field glasses. Private owners are being urged to lend their glasses to the Government for the duration of the war. The Government does not want opera glasses. The local branch of the Hydrographic Office, No. 70 Broad street will receive any contributions.

"AMERICAN FESTIVAL MARCH."

Philadelphia, May 2nd, 1918.
Dr. Hugo Riesenfeld,
Musical Director,
Rialto Theatre,
New York, N. Y.

Dear Sir:—

It affords me the greatest pleasure to send you enclosed program. The members of this orchestra, most of whom have had the pleasure of playing under you, are united in their opinion of your work. It is without question, a great composition and worthy of a place upon any program.

The applause of the public at each performance shows that they

also recognize this work as that of a master

Sincerely yours,
ALBERT F. WAYNE,
Musical Director,
Stanley Theatre.

"American Festival March" is published by Jos. W. Stern & Co., New York.

THINGS TO REMEMBER.

1. The Value of Time.
2. Success of Perseverance.
3. Pleasure of Working.
4. The Dignity of Simplicity.
5. The Worth of Character.
6. The Power of Kindness.
7. Influence of Example.
8. The Obligation of Duty.
9. Wisdom of Economy.
10. The Virtue of Patience.
11. Improvement of Talent.
12. The Joy of Originating.

MISS ELSIE POLOFF,

of the Poloff Sisters, died at Bellevue Hospital, March 5, of pneumonia after an illness of eleven weeks. Miss Poloff's last appearances were in vaudeville and at the Hippodrome. Pupil of Mme. Menzeli.

Mlle. Ekaterina Galanta, the Russian dancer, who is to study for the dramatic stage under the direction of Elliott, Compstock & Gest, will go into the cast of "The Wanderer" tonight as premiere ballerina in the second act, one of the contestants at the Actors' Fund Fair Dancers' popularity contest was won by Mme. Menzeli pupil.

FLOWER STATE FLORIDA

Richard H. Edmonds, editor of the *Manufacturers Record*, and one of Florida's most ardent boosters, has addressed a letter to the four initial line railways of Jacksonville, in which he further heaps praise upon Florida. In conclusion, he states that he spends his winters in Florida, not because he is lazy, but because he believes it will prolong his life.

"I have thought that it might possibly interest you to have some impressions which a continued study of Florida has made upon me as to the future of this state," he writes.

Winters in Florida

"As you know, I have for some years been spending my winters in Florida, transferring my editorial office from Baltimore to this state, in order to get the benefit of the superb winter climate with which Florida has been marvelously blessed. As I have contrasted the amazingly bright and beautiful weather during the entire winter (with only two or three cloudy days since before Christmas), with the fearfully cold winter of the North and West, I have been more and more impressed with the tremendous value of Florida's climate as a national asset. It seems almost impossible to comprehend the difference, without a personal study of it, between the splendid weather through the winter, with the glorious sunshine which floods this state and the warmth which lures every one out of doors every hour of the day

whenever possible, and the fearful sleet and snow and bitter cold of the North and West.

"As compared with Florida, those sections are tremendously handicapped in doing business of all kinds, and preeminently so in agriculture. It takes a large part that the average man can make in the North and West to bear the strain of the heavy expense of meeting the bitter cold of the winter. The cost of farming, and especially of live stock raising, is enormously increased in the North and West by the long bitter winters, during which most that the farmer has raised must be fed to his cattle and hogs to keep them alive.

Outdoor Life

"In this state, on the contrary, outdoor life is a delight during the entire winter. Live stock roams everywhere, never knowing the need of protection or housing from cold. The farmer can work every day in the year from January 1 to December 31, with rare exceptions; for the cold is never too severe for outdoor work, and the heat is rarely, if ever, too much for outdoor activities.

Fine Summer Climate

"And this reminds me that Florida's summer climate is probably more thoroughly misunderstood than the climate of any other part of America. During the last five or six years I have made a business to talk with hundreds of business men, mechanics and farmers, and with many people of means who spend the en-

tire year in Florida. They tell me that the summer climate is far preferable to the climate of their old homes in the North and West. I have repeatedly known of people who dreaded to spend a summer in the North or West after having spent a summer in Florida, for they tell me that the heat in midsummer here, although it lasts longer, is never so severe or enervating as the heat in other sections. A few days ago I heard of a young girl who had for some years been living in Florida. Relatives back in the central West had been so long trying to persuade her to spend the summer with them that she concluded to do so. But after being there a few weeks she wrote her mother and begged her to make some excuse to call her home, for she said she could not possibly endure the heat of the Middle West after having enjoyed the mid-summer climate of Florida.

Sunshine Glorious.

"I have never been in Florida in mid-summer, and, therefore, cannot speak from experience. I am only relating the testimony which I have heard from hundreds of people who have come here from other sections. But as to the winters I can speak advisedly for I have been coming to Florida for some years, and this winter is a fair sample of all the winters which I have found here, in contrast with the winters of the North and West. Up to the middle of January the weather was colder here than usual, and on a few mornings there was a slight skim of ice; but during that spell of what to Florida was cold

weather, the sunshine was gloriously bright, and the air was vigorous and bracing to the extreme. From the middle of January we have had, with the exception of two or three partly cloudy and one or two chilly days, unbroken superb weather; and during most of that time a little open fire was all that would be needed, and for a greater part of the time no fire was needed by the majority of people. But there were no disagreeable warm days; simply a succession, day after day, of the most superb, brilliant sunshine, dazzling in its brightness.

Wonderful Climate.

"Therefore, when I think of this wonderful climate with which heaven has blessed this State, I am more and more impressed with the fact that if Florida had no other advantage than climate alone, it would continue to draw an ever-increasing number of winter visitors and permanent settlers; for this climate is life-giving, and a winter's stay here would mean lengthened life to millions of people whose lives are now shortened by the strain of the bitter cold and the long, dreary winters of other sections.

"For some years I have made a rule during the winter's stay in this State to bring some friends here who had never before seen Florida, and like all other visitors who come here for the first time and intelligently study the situation they are amazed at the natural beauty and the splendid climate, and at the great possibilities of Florida in agriculture.

Agricultural Potentialities.

"And it is to the agricultural

potentialities of the State that I want especially to refer. At a time when the whole world is facing the greatest shortage of food known to civilization, when the fate of this nation and that of the allies depends upon the ability of America to increase its food production any man who can make two blades of grass grow where only one grew before is a benefactor to mankind to a greater extent than ever before in human history. Florida is already producing of foodstuffs for shipment to other sections, about 50,000 carloads a year. In all parts of the State the production of potatoes, of tomatoes, of celery and lettuce, and cabbage and other food products so essential to the welfare of the North and West, is rapidly increasing. Florida seems to have exceptional advantages for sugar making, and I look forward to the time when it will become a center of heavy sugar production.

"There is also a marked growth in the production of live stock. Having been motoring over this State for the last seven or eight years, I could easily see that the increase in live stock was exceptionally great, even if there were no statistics available to tell the story; for I can see more cattle and more hogs wherever I motor throughout the State.

"There is a marked improvement seen everywhere in the breed of hogs that are being produced; and while there is great room yet for the raising of higher bred cattle, much progress is also being made in that particular. With its great possibilities for producing feedstuff for cattle and for hogs, the cheapness of pro-

ducing meats should make this State one of the great cattle and hog-producing States in the Union. There is practically no limit for many years to come to the opportunity for profitable production of meats here.

Live Stock Increase.

"While noting the increase in live stock raising and the great increase in the production of vegetables, I am especially struck as I go from one part of the State to the other, with the vast areas of unutilized land still open for agricultural purposes. This State is about seven times as large as Maryland, but its population only slightly exceeds that of Baltimore and Baltimore county. We can, therefore, easily understand why there are such stretches of uncultivated land; some of it overflowed or swamp land which needs to be drained; much of it cut-over timber land ready for development whenever the population here is sufficient to justify it.

"I believe it is entirely safe to say that instead of 50,000 carloads of foodstuffs raised for shipment elsewhere, it is entirely within the power of this State, with increased population, to produce ten times as much, or 500,000 carloads of foodstuffs annually. And even then the full limit of the State's capacity will not have been reached.

"As I motored from one part of the State to the other trying to study its resources, I have found it absolutely impossible even in my own mind to reach any decision as to which is the most attractive part of this unusually favored State. Sometimes as I have traveled up and down the

East Coast I have seen first one spot and then another, and said to myself, here is the most charming and delightful section I have ever seen. And then as I have gone up and down the lake region where there is an entirely different character of country, with rolling hills and almost mountain-like views, with lakes of surpassing beauty, I have stopped here and there at many points and said, surely there is nothing else in all the land so charming as this particular spot. And then as I have gone up and down the West Coast, I have simply duplicated in my mind every thought which had been aroused by the charms and beauties of the East Coast and the lake region; and I have marveled, as have others with me, at the varied attractions of so many localities, each leaving on the mind a picture of surpassing loveliness.

"Florida, therefore, it seems to me, must be regarded by the railroads and the people of the State as a whole, and whatever adds to the prosperity of one section must of necessity add to the prosperity of the entire State. There is room enough in every part of Florida for an immense increase of population, not only from the winter tourist, whether he be the rich man seeking rest and recreation, or the man of middle means trying to escape the hardships of life in the cold North and West, or whether he be the man of small means who comes to cast in his lot with the section destined to be to the East what California has been to the West. There is room enough for an enormous increase in population.

"With its wonderful water

courses, its rivers, its bays, its ocean and its gulf frontage. Florida has been so marvelously blessed by nature that a truthful story, uncolored by imagination, of necessity reads like a fairy tale to those who have never seen Florida.

Tremendous Power.

"Because of the tremendous power which the transportation interests of the State must necessarily have upon its future, and because upon them must depend how rapidly food production can be increased, I am taking the liberty of giving you these impressions made on me after years of personal study of this State. I believe that the transportation interests should for the welfare of the nation and civilization do their utmost to encourage food production in Florida and make arrangements on a scale so large as to insure the prompt delivery in Eastern and Western markets of every ton of food made available by Florida farmers for feeding the people of other sections. Florida's products go into the North and West at a time when they are vital to the welfare of the country. They meet a pressing need for vegetables which cannot be produced in such abundance during midwinter anywhere else in the country; and it is in this respect, too, that Florida is a national asset of tremendous value.

"I am not unmindful of what coal and iron in Alabama and Tennessee and other States means to the welfare of the whole country, for I fully appreciate the tremendous importance of these resources, as an asset in the nation's life; but by reason of its peculiar

climatic and other natural advantages, which make possible almost limitless food production, Florida is a national asset the value of which it would be difficult to estimate.

“Very truly yours,
“RICHARD H. EDMONDS,
“Editor.”

FLORIDA HOG RAISING.

Six years ago I came from Iowa to Florida without any knowledge of farming or stock raising, and located in a small settlement, 10 miles from railway station. This settlement is surrounded by several thousand acres of syndicate land which gives worlds of free range for hogs and cattle the entire year. The natives here are not looking for hard work, so their hogs and cattle are on the range the entire year. They are all scrub stock that have been in-bred possibly for years. The hogs are called razorbacks, and make about 90 to 100 pounds in one year. I keep my hogs on Bermuda and Para grasses and they make over one-half more than the range hogs. In a significant way they could do better. I have cleared over fifty thousand dollars and started on a small amount W. C. R. De Sota Co., Florida. When you can supply your hogs with good Bermuda and Para grass pasture practically the entire year, and when you can grow such feeds as sorghum, milo maize, chufas and sweet potatoes, there is no reason why you could not fatten them for market, and in doing this you could have your improved breeds of hogs double

the weight of the razorbacks by the time they were ready for market.

JOHN M. SCOTT,
Florida Exp. Station.

1016 Year Book of the Department of Agriculture. This report shows there are 1,100,000 head of hogs in the State of Florida, and a little over 1,000,000 head of cattle. The cattle valuation is a little over \$20,000,000, while the hogs are valued at \$7,150,000. These figures are somewhat misleading, however, owing to the fact that the sale of hogs is multiplied several times in the same period that the cattle are. For instance, a yearly sale of cattle will only amount to about one-fifth part of this valuation of \$20,000,000, while the sale of hogs will at least be equal to four-fifths the amount of \$7,000,000, this giving the hogs an advantage of at least \$1,000,000 per annum in value received by its owner over the cattle returns. Another way to look at the value of the hog is in the rapidity with which the investment in hogs is turned over. A sow pig and heifer calf, born on the same day and starting in on life's journey at the same time will show that by the time the heifer can reproduce itself once it will be three years old. By the time the sow becomes three years old it has reproduced itself several times and has the means of adding forty or more of its kind to the hog population of the community, while the heifer has only added one.—
Florida Farmer and Stockman.

A Pig Bargain.

Within eight months from the

time the M. L. & D. Co. purchased two young duroc bred registered sows, the family was increased over twenty, and two of the young pure bred males were sold from the increase for breeding purposes to other farmers starting in the pig growing enterprise in the Florida City locality.

Capt. Hough says he agrees with Mr. Powers that about 100 pigs will be credited as our bunch within the next twelve months. This certainly shows the pig growing business to be a live enterprise, and one that will double up very fast over and over again, also that buying one or more young sows about ready to bring litters, or even young pigs to be used for the same purpose, will prove a big bargain in every sense of the word.

With bacon retailing at around 50c per pound, and prospects of its going higher, it certainly looks like good business for every man, woman and child, where possible to provide feed, to back the pig growing business.

Florida Beef.

That Florida as the beef-pork producing section of the country, has a great future before it, is the statement of M. A. Judy, field representative of the American Aberdeen-Angus Breeders' Association, on his return to Chicago, after a business trip to Florida.

Mr. Judy bases his judgment on Florida's future in beef-pork production on the fact that this State has an all-year grazing climate, which gives Florida cattle twelve months' grazing in the lower half of the State and at least ten months in the northern half.

There is no reason in the world why Florida should not outrank Iowa in live stock producing.

International Association.

The 25th annual convention of the International Association will be held at the academy of James Smith, Chicago, Ill., June 10th to the 15th, 1918. The Normal School will continue the same as usual National, Character, Folk, Esthetic, Interpretative, Step, Modern and Standard Ball-room Dancing, Etiquette, Deportment and Social Customs; work for children will be presented by special instructors and members. Be sure to attend. You know what a good time is in store for you at Brother Smith's Academy. Read page announcement elsewhere. Write to P. H. Kelly, Holyoke, Mass., for any more information.

24 E. 46th St., New York City.

Dear Mr. Walker:

I have the pleasure of enclosing you the program of the concert we are going to take a part; also wish to tell you that I am engaged to teach at the joint convention of the American Society of Professors of Dancing and American National Association, Masters of Dancing, to be held in August. Sincerely,

Edouard de Kurylo.

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 inele-

gantly 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 Fox-trot, the Maxixe, the Hesitation and the Tango long since failed to exercise that grip that is necessary to ensure permanence in popularity, and the moment is therefore both psychological and propitious for the entrance of the "Tickle Toe."

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

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

ence have grasped the details with enthusiasm, and from grandpa and grandma down to the boys and girls in their teens, are determined to get "at it" at the earliest possible moment.

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

A SHAKESPEARE FUND.

A Shakespeare minuet, in which the kiddies will appear, which has been arranged by Mme. Menzelli, will be one of the features of the annual spring matinee dance of the Stage Children's Fund, which will be held at the Alhambra Hall.

BOOZE AT HEROD'S COURT.

Two thousand heard the evangelist in the afternoon. He told the familiar story of Herodias' hate for John the Baptist, and how she caused his death through her fascinating daughter, Salome. He drew vivid pictures of the ancient court of Herod, and his feastings.

"Booze flowed as freely as beer in Milwaukee," he said, "and Herod and his crowd were not long in getting into a merry, mellow condition."

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W. Gilbert Newell, Edward O'Reilly, William Pitt Rivers,
Mrs. C. A. Spink, and compiled by Jacob Mahler.

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By Friedrich Albert Zorn.

Translated from the German and Edited by Alfonso Josephs Schafe, is now ready for delivery.

This work is universally recognized as the most important and worthy contribution to the literature of the dance ever written, and regarded as the standard of final authority upon all questions of technique.

It contains a complete exposition of the entire theory and practice of dancing, and is so arranged as to lead the reader by easy and natural progression from the simplest to the most difficult and complex work, explaining and demonstrating the complete system of teaching used in the most celebrated ballet schools of Europe.

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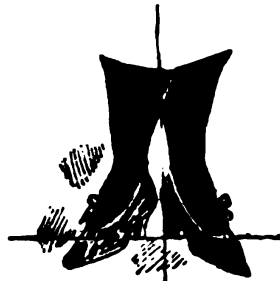
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