

JUN 28 1918

A MONTHLY MAGAZINE

FOUNDED

UPON THE BEST IN ART.

THE TWO STEP

DANCING, ACTING AND MUSIC

AND THE MAIDEN
DANCED
BEFORE THE KING.

JUNE
1918

E.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.

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

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Thursday, Friday and Saturday.**

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One Week \$10., Two Weeks \$15., Three Weeks \$20

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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 guarante that, to obtain from private sources what you will receive at the annual meeting FREE, would cost you \$250.00.

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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, 185 Beech St., Holyoke, Mass

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Perillieux Badinage (Dangerous Sport)—French Panto- mime for Male and Female and Ensemble, if desired.	10.00	
Pas Militaire Hongroise—Double Dance.....	3.00	
Spirit of the Times.....	5.00	
Patriotic Toe Dance—Solo.....	5.00	
Pas de Trois—Pantomime Dance.....	5.00	
Polka Comique—Pantomime Dance for Children.....	3.00	
Il Pleut (It is Raining)—Characteristic Toe Dance.....	3.00	
Fancy Toe Dance Medley with Song if desired—Solo....	4.00	

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The aim of the publisher was to meet the demands of the beginner, requiring a thorough conception of the essentials and rudiments of the dancing art; and, to give to advanced teachers, proper facilities, opportunities, and advantages, for a higher dancing education. It contains information, culminating in Life, and Force that Devise and Achieve, with reference to the status of ability to be enjoyed by the teacher of dancing. This work is endorsed and recommended by the Press and the Professional Dancing Teachers. Owing to the great demand for this work, orders should be sent at an early date. This work has been republished, at a great expense, revisions having been made by Mr. Louis Kretlow of Chicago, Ill. It contains, among other important information and instructions, many intricate features of Ballet, Poses, Attitudes, Arabesques, and Positions; Analysis and Combinations of Technical Terms, Forming Fancy Dances, LaZephyre; Skipping Rope Dance; Handy References and General Review, Questions and Answers; Fancy Dances and How to Teach; Highland Fling. Sailors Hornpipe; 20th Century Skirt Dance; La-Manola, and many others. **PRICE FOR THIS COMPLETE AND VALUABLE WORK. ONLY FIVE DOLLARS.**

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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
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Hungarian Czardas, (Fascinating Solo for lady and gentleman)....	2.00
Indian Idylle, (Indian Story for group and soloist).....	2.00
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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
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Mons. M. Veronine Vestoff and Mlle. Sonia Serova will not teach at any of the Dancing Conventions this year. Their studios will be the only place where their instruction may be had.

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.

Volume XXVIII. BUFFALO, N. Y., JUNE 1918, No. 6

JOINT CONVENTION

of the American National Association of masters of Dancing and the American Society of Professors of Dancing at the Astor Hotel, New York City, commencing Monday, Aug. 26th, ending Saturday, August 31st, 1918. The committee sincerely hopes that every member will strive to attend this One Grand Convention. No pains nor money have been spared to bring together such an aggregation of teachers whose names are pre-eminent in the profession, and all this is free to members. Try to bring in as many new members as possible.

American National Association Normal School will be held at Oscar Duryea Normal School, 47 West 72nd st., New York City, commencing August 5th and continuing for three weeks, closing Saturday, Aug. 24th.

A. N. A. Normal School, Stefano Mascagno, Instructor. Program of Normal School, commencing Monday, August 5, and to continue for three weeks, closing Saturday, August 24th; Morning Sessions, 10 to 11—Junior technique (1 hour) for those who have no knowledge of technique. 11 to 11.30—Exhibition Dance, one to be given each

week. Afternoon Sessions, 3.30 to 4.30—Senior technique (1 hour) for those who have some previous knowledge of technique or have already studied under Mr. Mascagno. 4.30 to 5—Exhibition Dance, one to be given each week. Fees for members of the Am. Nat. Ass'n Masters of Dancing and members of the Am. Society of Prof. of Dancing will be as follows: For one week ten (10) dollars, for two weeks fifteen (15) dollars, for three weeks twenty (20) dollars. All others the fee will be fifteen (15) dollars per week. Regulation Costume to be worn during exercises: Gentlemen, Knee Breeches and Negligee Shirt; Ladies, Short Skirts with Bloomers. Registration to be made with Mr. W. L. Blinn, 1904 Harlem Boulevard, Rockford, Ill. School will be held at 47 West 72nd St., New York City. Officers of Normal School: Mose Christensen, Chairman, W. L. Blinn, Secretary and Treasurer, Fred W. Kehl, Ila D. Knowles, Edna R. Passapae, M. F. Conway, (Pres. A. N. A.) George F. Walters (Sec. A. N. A.), Ex-Officio members.

SUMMER SCHOOL

June 30 to June 28 a supplementary course to middle of July. Mrs. Lilla Viles, Wyman Boylston

Chambers, 739 Boylston st., Boston, Mass.

Mrs. Wyman, an established and recognized teacher, pageant-director and composer of ballets, has studied at the best ballet schools on the continent. Her knowledge of the dance is further augmented by travel and practical observation of the native dances in many countries.

COURSE A

Morning Session, 10 to 12; I. Technique, Rudimentary Exercises. Their absolute necessity demonstrated, and their relation and value to finished work. II. Clog and Step Dancing. III. Folk and National Dances. IV. Ball-room Dancing.

COURSE B

Afternoon Session, 1.30 to 3.30. I. Advanced Technique: Bar, Side and Centre Practice, Porte les bras—Adajio, Combinations of Steps for Various Tempos. Pantomimic Jesture. II. Interpretative and Nature Dancing. III. A Little Pantomime (solo) with dance. IV. Variation (sur les pointes): Demi-Character Dances, Spanish (authentic), Egyptian, Russian-duo. Other Dances substituted if desired.

Tuition fee for the entire course \$50.00, fee for either morning, afternoon or special course \$25.00, fee for the last week \$35.00, fee for the last week half course \$20.00.

HOTEL BRUNSWICK

Asbury Park, N. J., will open Thursday, June 27th, for the season of 1918. The highest stand-

ard of excellence maintained. Rooms en suite with private bath. Running water in every room. Superior Cuisine. Best located hotel for tourists. Make your reservation now. Morgan & Parsons.

AESTHETIC and BALLROOM DANCES FOR CHILDREN AND ADULTS

Duryea Normal School of Dancing. Special summer course. New dance arrangements by Mr. Duryea, "Liberty Waltz," "The Canteen Canter," "Camouflage Turn" in the One Step and Fox Trot, "Swagger Stick Drill." Mr. Stephano Mascagno Classes in Classic Dancing June 10th to Sept. 10th. 47 West 72nd Street, New York City.

THIRTIETH ANNUAL MAY FESTIVAL

under the direction of Mrs. William S. Butler, Mechanics Bldg., Boston, Mass., Saturday afternoon and evening, May 14, 1918. New and original costumes; dances designed for this occasion and directed by Mrs. Lilla Viles Wyman. Programme: Huckleberry Finns and Sunbonnet Sues, 100 participants, a modern crusader, Knitting, Knitting sister Nettie for the Navy Nightly Knits. The Kilties march and Eightsome, Petronella, Highland, Dance, Shean Trews, The Dancing Lesson. In the Walleau Period, Chorovald, Fluff Fluff, Camouflage, Old Spanish Dance, Nature Dance, Her Soldier Boys, Children of our Country, a

Pantomimic Fantasy, Clown Capers, at the Pool, Russian Dance, Artists' Frolic, 150 young people. This affair was wonderously beautiful, it was also repeated for Camp Devans Base Ball fund. Great credit is due to Mrs. Wm. S. Butler and Mrs. Lilla Viles Wyman.

MRS. LILLA VILES WYMAN

Director and teacher of the largest and most beautiful amateur production given in the United States, Mrs. William S. Butler's annual May Festival. Dance Shop: Boylston Chambers, 739 Boylston St., Boston, Mass. Mrs. Wyman announces a daily summer school for technical, artistic and ball room dancing, month of June, 1918, a supplementary course to middle of July. Mrs. Wyman, an established and recognized teacher, pageant-director, and composer of ballets, has studied at the best ballet schools of the continent. Her knowledge of the dance is further augmented by travel and practical observation of the native dances in many countries.

EDNA ROTHARD PAASAPAE

announces a special two weeks' normal course, commencing July 22 to August 2, in dances of the U. S. A. and allies and up to the minute Ballroom Dances, Passapae Studio, 30 Central Avenue, Newark, N. J.

Mrs. Passapae needs no introduction to the American Dancing teacher, being remembered for her excellent work in connection

with the Normal Courses given by Mons. Maurice, the celebrated ballroom dancer, whom she assisted for two seasons; also the conventions of the American National Association Masters of Dancing, at which she was special teacher in 1916, and is always looked upon as an authority in the newest developments in ballroom dancing, as danced in New York City. She is also a board member of the A. N. A. Normal School, New York City, and State Supervisor of the A. N. A. M. of D.

Mrs. Passapae has made a thorough study of authentic National Dances of the United States and her Allies in the present war, which she will personally teach in ten morning sessions.

The very latest ballroom dances, both for children's and adult's classes will be taught by Mrs. Passapae and capable assistants in ten afternoon sessions.

Private lessons may be arranged for any time during the summer, by teachers who cannot arrange to be present for the Special Normal course.

Dances of the United States and the Allies

Ten morning sessions, 10 A. M. to 1 P. M.

Schedule of morning work, first week: Monday, France (Solo and Group) Serbia, (Group), Tuesday, Russia, (Solo and Group), Wednesday, England, (Duet and Group), Belgium, (Dance of Despair), Thursday, Greece, (Interpretive Solo and Group), Friday, Review.

Second week: Monday, U. S.

A., Tuesday, Scotland. Solo and Group), Wednesday, Ireland, Solo and Group) (Roumania (Solo), Thursday, Italy, (Duet and Group), Friday, Review.

Up-to-the-Minute Ballroom Dances and Children's Class Work. Ten afternoon sessions. 4 P. M. to 5.30 P. M. Terms of Tuition: Morning Course, U. S. A. and Allies, one week, 5 sessions, \$15.00; two weeks, 10 sessions, \$25.00; single lessons (except Fridays), \$5.00. Afternoon course, ballroom work: one week, 5 sessions, \$10.00, two weeks, 10 sessions, \$15.00, morning and afternoon courses: one week, \$20.00, two weeks, \$40.00. Music and description of all dances may be had at a nominal sum.

CONCERT

of Slav Folk Songs and Dances. Polish, Jugoslav, Bohemian, Aeolian Hall, May 21st, 1918, by the following prominent Slav artists: Mme. Clara de Kwapiszewska, Coloratura Soprano, Obrad Gjurin, Tenor, Mme. Norma Robins, Contralto, Nikola Zan (Zaninovich), Baritone), Miss Eva Didur, Soprano, Jozef Kallini, Tenor, Mr. and Mme. Edouard de Kurylo (former imperial ballet master of Warsaw and Petrograd) in folk and character dances. In aid of Franco-Serbian hospital fund and the Polish army in hospital in France.

Programme: Polish National Hymn, Serbian National Hymn, mixed quartett; Carpathian Mountain Dance, Mr. and Mme. de Kurylo; Jugoslav (Croatien) Folk Songe, Mr. Zan (Zanino-

vich); Polish Ulan Polka, Mr. and Mme. de Kurylo; Polish Folk Songs, Miss Didur; a) Mazur Dance, b) Krakowiak Dance, Mr. and Mme. de Kurylo; Jugoslav (Serbian) Folk Songs, Mixed Quartett; Czecho-Slovak Folk Songs, Mr. Zan (Zaninovich); Jugoslav (Serbian) Folk Songs, Mr. Gjurin; Polish Folk Songs, Quartett; Slavonic Dance, Mr. de Kurylo; Polish Folk Songs, Mr. Kallini; Finale. Miss Ina Goodwin at the piano.

FETE MILITAIRE

War Charity Benefit given and directed by the Three Arts Club of Philadelphia. in aid of The Three Arts Club and The United Service Club of Philadelphia, under the direction of Prof. Albert W. Newman, Friday and Saturday, May 10th and 11th, First Regiment Armory, Broad and Callowhill Streets, Pa. Dances of all Nations, performed by the members of the Newman Normal School of Dancing. Dances arranged by and given under the personal direction of Prof. Albert W. Newman. Florence Dunlop, Pianist; American Indian, a) Sun Dance, b) Hnuting Dance (Solo), Thusnelda Tholey, c) Dance of Victory; Indians; France, Gavotte (Court Dance); England, English Jockey Dance; Scotland, Highland Fling, by members of the Children's Class; Scotch Lassies; Spain, Jota Aragonaise, Karlene Franz; Russian Ballet Diver-tissement, a) Pas Seul from La Gioconda, b) Valse D'Amour; Greece, Greek Maid Playing Ball; Italy, Gipsy Dance; Belgium, Peasant Dance; Japan, Nagasaki;

Ireland, Reel; Canada, Carnival Skating Dance; America, Stars and Stripes; March Triumphant Militaire; Star Spangled Banner; Grand March.

A PRETTY EXHIBITION

The pupils of Miss Catherine Callahan's dancing classes showed what they had learned at the annual exhibition, held at Elks' hall, Friday evening. From the time that five small girls in fluffy skirts pranced on the stage in the "Dance of Greeting," to the last number, a most attractive and well arranged tableau, the pretty and graceful dancers were accorded hearty applause. They all showed thorough training, and the event was made more interesting by the knowledge that every dance was the invention of Miss Callahan.

In the first number five small girls pranced out, four of them driven by silken reins, delightful ponies. They evidently enjoyed themselves, for they were loath to retire and were pulled backward into the wings by the one who drove.

The next was the comedy "Ruby and Reuben" dance by little Marjory Taggart and Forrest Claypool, both in country costum. Then followed a pretty gavotte, Irish dancer, excellently done.

The "Dainty Dance" was well named, and was extremely pretty, four Scotch lassies, danced a reel with grace and accuracy.

Repeated by request from last season's exhibition was a Spanish dance.

An especially charming number was Miss Callahan's new "Water Frolic," danced by little Polly Hanna as the water nymph and Miss Eugenie Wenis as the water maiden. This was a Greek interpretive and afforded an opportunity for Miss Eugenie Wenis to show a really beautiful dance, extraordinarily well done, with graceful steps and posturings. In a dress of floating gray, under colored lights, she was the spirit of the stream itself, and Polly Hanna, as a little Hellenic maiden with her magic flute, was a charming figure.

These three always dance exceptionally well, and this number was quite delightful. It was followed by a little "May-day Patriotic," danced, with waving flags.

A joyous little "Dance of Spring" with flower and ribbon garlands. Miss Wenis is one of the "star" dancers of the classes, gave a most graceful and delightful solo dance, "Pizzacati." This was followed by a jolly dance of sailor lads and lasses.

The audience lost its collective heart to tiny Barbara Roche as the "Moon Bird" in the Moon dance, and to fair little Peaches Hanna, as the Moon Fairy. These two danced with an abandon that was joyous to see, and were supported by five dainty sprites.

A modern dance, a waltz, "Inspiration," was presented by older members of the class. One of the prettiest numbers of the evening was the Humoresque, danced. A very pretty little dance was "In Cupid's Garden", the tarantella, and then came a stately little ga-

votte by Marian Neff and Albert Redman in picturesque costume, its dignified measures contracting with the modern dance which followed, with Engenie Wenis and Clark Robinson demonstrating the one step and fox-trot to national and patriotic airs, and then breaking off into jigs and reels, as light as feathers.

The entertainment closed with a very effective tableau of all the participants, and then came the grand march, led by Marian Neff and Albert Redman. This was the end of the set program, and general dancing wound up the evening.

EMPRESS PANTAGES

VAUDEVILLE

Attention! Mothers! We give two complete shows every Saturday afternoon, 1:30-3:15, for you and the children. Sat. Mat. offering—Prof. Lewis Mahler presents Little George Hough. Jean McGrew, Violin and dancing number. Nadine Philpot. singing and dancing.

FLORIDA STANDS FOURTH

IN THE CATTLE

INDUSTRY

A semi-official report on cattle places Florida fourth in the list of largest cattle states, according to the following figures given out at Tallahassee:

State	1917	1918
Texas	5,482,000	4,660,000
Missouri	1,650,000	1,782,000
Oklahoma	1,300,000	1,404,000
Florida	865,000	896,000

In the report it is also pointed out that the states of Georgia and Florida have more hogs than all the New England states and New York, New Jersey, Delaware and West Virginia combined.

During the past month Prof. Menancon has given 180 private dancing lessons. Menancon Dancing Acadaemy, 895 Elm St. Open every day and evening.

MANY CHILDREN ENTERTAIN DURING DANCING EXHIBITION

Pupils of M. A. Donovan School in Annual Event

Opening with a grand march, in which 120 children took part, and led by Miss Eunice Potter and Master Milton Lindsay, the annual exhibition of the M. A. Donovan School for Dancing last evening in Elks Auditorium added another to the list of successful affairs given by Miss Donovan and her assistants.

Children from little tots of 4 years old to those of 12 representing by their costumes different nations, Colonial days, military maids and Boy Scouts made an attractive gathering as they marched each with an American flag, and later in fancy dances in solos and groups.

After the opening march and the singing of "The Star Spangled Banner" a large May basket of pale green crepe paper, filled with flowers, was placed in the centre

of the hall and presented to Miss Donovan by Elmer Etchells. As he concluded the presentation he handed Miss Donovan a bouquet of greenbacks tied to one side of the handle, and his partner presented a similar one to Miss Bessie M. Donovan. Another instructor, E. A. Hogan, also received a sum of money from Miss M. A. Donovan, the presentation being made by P. W. Card. Miss Donovan also received a cut glass vase from her class in Bristol.

Ten former pupils of adult classes of Miss Donovan were ushers, and preceded the children, Miss Donovan and Miss B. M. Donovan as they entered the hall. Refreshments were served after the children's entertainment and later there was general dancing for the juvenile and adult classes and friends.—Evening Bulletin, Providence, R. I., May 29.

'MISS YANKEE DOODLE'

GIVEN WITH SPIRIT

BY MAHLER'S PUPILS

Ranging all the way from tots of 3 to girls and boys in their teens, over 100 pupils of the veteran dancing master, Jacob Mahler, took part in a specially invented entertainment at the Odeon last night for the benefit of the Federation for Soldiers' Week-End Recreation. An audience that followed the ornate program with joyful approval completely filled the auditorium including the boxes and the major section of the balcony.

Calling her offering "Miss Yankee Doodle," Mme. Rosalind-

Mahler-Pufeles managed readily to strike the patriotic note in that, by the introduction of multifarious dance forms, she gave an illuminative resume of the history of our country, especially the war periods of the revolution, the civil war, the war of 1812 and the Spanish-American war.

This constituted the first part of the evening's diversion; the second section being given over to ornamental figures, interpretative dances, animated floral sets, echoes from fairy land and a grand spectacular Yankee Doodle finale. For all these ensemble numbers, as well as the solo dances Mme. Mahler-Pufeles designed the costumes, which were not only beautifully appropriate but in excellent taste as to tournure and color scheme. The music was selected by Maxwell Goldman, who led the orchestra, Prof. Mahler directing the choreographic portion of the performance.

The Yankee Doodle cast of principals was as follows:

Miss Yankee Doodle, Dorothy Pufeles; Miss Holesale, Viola Wolfort; Miss Retale, Melba Sporteder; Lemme, Stewart White; Gimme, Sterling White; Miss Midget, Alta Behrend; Isabella, Jarvis Seele; Columbus, Charles Thompson; Spirit of 1776, Max Kahn, Jr.; Spirit of 1776, Buster Klein; Spirit of 1776, Ted J. Druding, Jr., Spain, Helen Rhoades, Star-Spangled Banner, Thelma Hayman.

The patriotic note was further emphasized by such ensemble figures as the dance of the Red Cross Nurses, the divertissement of the surgical dressings, the merrymak-

ings of the English sailors, the flight of the aeroplanes, the spirited showing of the Ben Blewett Junior High School Drum Corps, who acted as escort to "Miss Yankee Doodle"; the presentation of the 1812 gavotte, the dance and march of the blue and the gray and the lively sailings of the warships.

Ornamental and comedy numbers were presented by little Buster Keim, the best canine imitator in this part of the country, if, indeed, for his years and size, his equal exists anywhere; the episode of the animated lounge and the flower boxes, the movements of the clock ballet, the whirlings of the scarf dancers and a well-arranged number labeled "Pictures".

Individual dances were so plentiful as to defy enumeration or description, notwithstanding all of which piethora, of good things, Prof. Mahler, beginning promptly at 8:15 and keeping things moving, "a tempo dansante," was enabled to ring down his final curtain at 10:45. The feature of the first act finale was a very fine vocal rendition of "The Star-Spangled Banner" by Miss Thelma Hayman. The second and last showing of "Miss Yankee Doodle" takes place at the Odeon this afternoon. Prof Mahler announces that he will celebrate his golden jubilee as a preceptor of the art terpsichore in May next year.

'THE SLEEPING BEAUTY' DANCED AT THE VICTORIA

Devoting the entire proceeds

erican Military Hospital No. 1 at for endowment of a ward in Am-Neuilly, France, the Children of the American Loyalty League presented Peter Iljitsch Tschai-kowsky's ballet. "The Sleeping Beauty," at the Victoria Theater last night.

The performance, to be repeated at the same house this afternoon, was staged and directed by Alice Martin. Those having the principal characters in the main cast were: Charlotte Tellman, Isabel Fulton, Grace Oberschelp, Esther Wagner, Kathleen Wheeler, Marjorie Fulton, Martha Pettus and Martha Schuyler.

Among the numerous groups were such as Courtiers, the Twelve Good Fairies, Little Attendants, Little Nurses, Villagers, Flower Girls, Gypsies, Gypsy Queens, Hunters, Pompeian Flower Girls, Fairy Groups and a richly costumed diversion, the Dance of the Golden Balls, presented by Misses Margaret Houser, Bess Goldstone, Sue Hill, Margaret Lippman, Gladys Nesbitt, Jane Sante and Marie Akins Simpson.

The story of "The Sleeping Beauty," as musically transcribed by Tschai-kowsky, was closely followed. It tells of the adventures of Prince Florizel and Princess Briar Rose and the machinations of the Fee de Lilas, who plays quite a role in Slavic mythology.

All the solo participants, as well as the members of the groups, handsomely acquitted themselves of their several pleasant tasks in dance and pantomime. The costumes and scenic environment of

the great Russian classic were in accord with tradition.

TANGO KING

Mr. Kingston Salman has resigned his fine position at the Grand Central Palace to accept one at the Lovell Palace of Dancing, 637 Madison Ave., New York City. Kingston Solmon and Ruby Frazier Winners Worlds Championship Tango Contest at the Millionaires Banquet for a \$500.00 Purse at the Grand Central Palace, New York City, Apr. 24th, 1918. Reference Prof. De-Commerce, Grand Central Palace, Prof. Lovell, 637 Madison Ave., New York City, Holley Tarr, 665 8th Ave., New York City, Kingston Salmon, Studio. 120 West 72nd st., New York City. Stage dancing taught, fifteen dollars per hour.

ANNUAL EXHIBITION

The M. A. Donovan School for Dancing, Tuesday Evening, May 28th, 1918, Elks Auditorium, Providence, R. I. McCarty's Orchestra. Programme minuet 20 Couples, Class Polka, Song and Dance, Childhood Scenes Groups, Oriental Dance Esther Fischer, Small Town Group, Scotch Dance, Woodland Nymphs, Parasol Dance, pecialty, Glow Worm, Joan of Arc, So Long Letty, Sleigh Bell Dance, Sweet Petootie, Land of Wedding Bells, Bride Dorothy Olsen, Groom Thomas Fogarty. Attendants & Irish Jig, La Bell Pasee, Spanish Group, Boy Scouts Captain master Elmer Etchells Military

maids, Natural Dances 24 Couples Followed by general dancing. School Re-opens Saturday, Sept. 28, 1918.

CLOSING EXERCISES

of the Children's Dancing Class at the Rutherford School of Dancing, Sat., May 11, 1918. Benefit of the Red Cross. Direction of Prof. Geo. E. Rutherford. Geo. E. Rutherford, Jr., at the Piano.

PROGRAM

Demonstration of Class Exercises; Polka Novelette; Mazurka Fantasie; Skirt Dance; Polka (Coquette); Highland Fling; Valse des Fluers; Polka (Petit); Anitra's Dance; Waltz Arabesque—Group (Trio); Pizzicato; Spring; Venetian Waltz; Hearts and Flowers; Duett—a. Skaters Waltz, b. Crystal Waltz; Mignonette; Novelette—(Toe Dance); Chrysanthemums; Dew Fairies; Deutt—a. Waltz, b. Tickle Toe; Blue Bird; Humoreske; Sylvia; Wood Nymph; Moment Musical; Whispering Flowers, Toe Dance; Finale—Ballroom Dancing, Class.

Nightmares, as well as ordinary dreams, have more than once been turned to profitable use. The famous Mrs. Radcliffe, the great sensational novelist of the early nineteenth century, obtained her "inspiration" for such blood-curd-ing romances as "The Mysteries of Udolpho" and "The Romance of the Forest" from phantom horrors seen in sleep taken after supping on pork-pies.

A remarkable story is told about the production of Tartini's

"Devil's Sonata." The musician had made several vain attempts to write a sonata to his own satisfaction, but without any good result. At last, in a fit of dejection, he retired to rest, and no sooner had he dropped asleep than he fell into a troubled dream in which the devil appeared to him and took up his violin.

At first he was in an agony of apprehension lest the fiend should destroy his greatest treasure, but instead the Author of Evil played the most fascinating and weird music Tartini had ever heard. He then implored the devil to write it down, but Beelzebub flatly refused and went off in such a rage that the musician awoke in a great fright.

But the lilt of the wonderful music was still running in his brain, and he leaped out of bed, rushed to his desk and put down all he could recall, which, he always averred, was the worst portion of the wonderful whole. The sonata has ever since borne the name of its true satanic author.

De Quincey is usually called the English Opium Eater, and he obtained the greater part of his fame from the awful, though often enchanting, dreams that visited him while he lay in the power of the drug. His "Confessions of an Opium Eater" contains some of the masterpieces of prose describing in wonderful language his terrible nightmares.

Edgar Allan Poe, too, was indebted to nightmares for some of his most terrible conceptions and stories. The scene in "Arthur Gordon Pym," where the hero awakes in the narrow bunk of a

ship laden with earth and goes through all the horror of believing himself buried alive, is undoubtedly the result of a personal experience not in waking but in sleeping moments; while the conception of the Raven, with his everlasting "Nevermore," came to the poet as he dozed in his arm-chair while his pet raven perched on the top of the bookcase.

SPANISH GROUP DANCE
(Copyrighted.)

For sixteen girls, 2-4 time.

ENTRY

Eight girls stand in single file on each side of the stage thus:

oooooooo [Center] oooooooooo

At the first tremlo chord of music, all run to the center, holding tambourines well up, and shaking them, and stop in position 2, facing front.

All hold tambourines in left hands, the right on hip.

Position No. 2—After the entry.

1 2 3 4 5 6 7 8
o o o o o o o o
o o o o o o o o

The description for the four couples numbered, will answer for those back.

One and two join right hand; three and four the same, etc.

Polka around each other, holding tambourines well up with left hand; 4 bars.

Change tambourine to the right hand, join left and polka back; 4 bars.

Two, four six and eight, kneel at the finish of the above fourth

bar, and one, three, five and seven, polka around them, holding tambourine over their heads, shaking them; 4 bars.

One, three, five and 7, kneel on the fourth bar, the others up and immediately polka around these kneeling, holding tambourine in left hand; 4 bars.

On the fourth bar up.

In making the polka movement around the one kneeling, move around front of them.

The above takes 16 bars.

Mazurka Movement—Position No. 3.

1	2	3	4
o o	o o	o o	o o
o o	o o	o o	o o

Couples one and three mazurka sideways toward the right, two and four toward the left; 3 bars.

Each turn completely round with a stamping step.

Striking the tambourine three times; 1 bar.

Mazurka back; 3 bars.

Each turn as before, striking tambourine; 1 bar.

Repeat the above movements; 8 bars.

The turn is made by simply stepping on R, L, R, or the reverse, L, R, L, in one place.

The mazurka step is made by stepping with R to second position; count 1, Close L to first position; count and hop on L and bring R to fifth position back on the same count, without placing weight on it; count 2, and the reverse stepping with L, etc.

A mazurka step may be repeated any number of times in one direction.

The couples in making the mazurka to the right and left pass each other.

When a couple is moving to the right, carry tambourine in left hand and the reverse.

The Arches—

1 2	1 2	1 2	1 2
o o	o o	o o	o o

Position No. b—

o o	o o	o o	o o
3 4	3 4	3 4	3 4

No. 1 hold tambourine in right hand, No. 2 in left, holding them up so as to form an arch. 3 and 4, tambourine to the chest.

In this position 1 and 2 move backward with polka step, and at the same time 3 and 4 move forward with polka step, passing under raised tambourines; 3 bars.

Step 1, 2, 3 in stationary position, striking tambourine 3 times; 1 bar.

Numbers 3 and 4, who are now front, raise tambourines in the same manner and polka backward. 1 and 2 at the same time polka forward; 3 bars.

Step 1, 2, 3, and at the same time strike tambourine 3 times; 1 bar.*

Now repeat the entire 8 bars.

The Crosses—

1	2	3	4
o o	o o	o o	o o

Position No. 5—

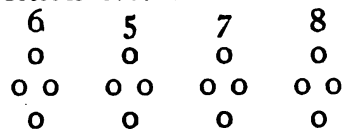
o	o	o	o
5	6	7	8
o	o	o	o

Couples 1, 2, 3 and 4 kneel, facing front, 5 and 6 face toward the left, 7 and 8 face toward the right, joining nearest hands; 4 bars.

All polka around to position.

No. 6; 4 bars.

Position No. 6—

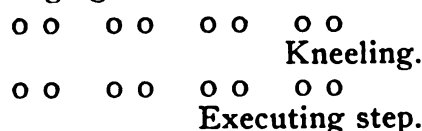


Numbers 1, 2, 3 and 4 now rise from kneeling position, and all hold tambourines up in the center with right hands, and polka around once; 8 bars.

Change tambourines to the other hand and hold up in center, and polka once around, 8 bars.

Numbers 1, 2, 3 and 4 again kneel, 6 and 5 join hands over them facing the left, 8 and 7 join hands the same facing the right, and polka step around the places, and the kneeling couples remain as they are, placing tambourines on the floor in front of them.

Posing figure—Position No. 7—



The kneeling couples now pose over the tambourines, making circular movements with hands, up and down for eight bars, rising on the eighth.

At the same time the back couples execute steps as follows:

Tambourine in right hand.

Spring forward on R: count 1.

Hop on R as you are; count 2 (holding L up back; 1 bar).

Hop on to L, taking R quickly up back; count 2.

Hop onto L taking R quickly up back, count 2. 1 bar.

On the above two bars lean a little forward.

Step on L; count 1.

Swing R in front and strike tambourine toward the left; count 2. 1 bar.

Step on R; count 1.

Swing L in front, striking tambourine toward the right. C 2. 1 bar.

During the the last two bars lean a little back.

Repeat the movements to the next four bars, beginning with left foot.

The couples after rising will execute the same movements just executed by those back, beginning with left foot. 8 bars.

At the same time those back, will repeat the movements already executed, beginning with right, as at first.

When the front row are swinging the L in front and tambourines toward the right, those back will swing R in front and tambourines toward the left.

When the hop forward is being made, place one hand on the hip, the other holding tambourine well up in front.

The Turning—

All hold tambourines in left hand over the head, and take hold of skirt with right hand, bending sideways. Extend R to second position; count 1.

Draw R up so the heel is over the left instep and raise on the ball of both feet, turning one-fourth toward the right; count 2. 1 bar.

Repeat, extending R to second position, turning one-fourth, etc.; 1 bar.

The above two bars turn you one-half around.

Now repeat for two more bars, completing the turn.

Reverse the position, tambour-

ine in right hand over the head, extending left foot and making the turn toward the left for four bars.

The turning is made in one place, and one-fourth on each bar.

1	2	3	4	5	6	7	8
0	0	0	0	0	0	0	0

Position No. 8—⁸

0	0	0	0	0	0	0	0
1	2	3	4	5	6	7	8

Numbers 1, 3, 5 and 7 make one step toward the right, and carry L to fifth position back, holding the tambourines, by each side of the rim, with both hands over the head so the ribbons will hang down; 1 bar.

Bend toward the right; 1 bar.

At the same time numbers 2, 4, 6, 8, and back of 1, 3, 5 and 7 carrying R to the fifth position back, and tambourines in position described.

Bend toward the left.

This will bring all into position No. 9 on two bars.

Position No. 9—Side balance.

1	0	3	0	5	0	7	0
2	0	4	0	6	0	8	0
1	0	3	0	5	0	7	0
2	0	4	0	6	0	8	0

Numbers 1, 3, 5 and 7 now make a short step to the left, and carry R to the fifth position back.

Numbers 2, 4, 6 and 8 now make a short step to the right, and carry L to fifth position back; 1 bar.

Bend to the left; 1 bar.

The other two lines make the same movements, only in opposite direction.

Now repeat the movements, bending to the right and left; 4 bars.

The movements described take 8 bars.

When one line is bending to the right, the others are bending to the left.

Now repeat the movements, only in double time, making the setp and bend on two counts, or one bar; 8 bars.

The Arches—Position No. 10.

1	0	3	0	5	0	7	0
2	0	4	0	6	0	8	0
1	0	3	0	5	0	7	0
2	0	4	0	6	0	8	0

Numbers 3 and 5, 4 and 6 hold tambourines up, forming an arch. 1 and 2, 7 and 8, move forward in single file and up through the arch, number 1 ahead, 7 next, 2 next, 8 next, etc., as shown in No. 11, and coming back into Position No. 10; 16 bars.

Position No. 11.

0	0
0	0
0	0
0	0
0	0
0	0
0	0
0	0

Position No. 12—

1	0	3	0	5	0	7	0
2	0	4	0	6	0	8	0
1	0	3	0	5	0	7	0
2	0	4	0	6	0	8	0

Numbers 3, 4, 5 and 6 hold tambourines in right hand, 5 and 6 facing around so the four can hold tambourines up in center.

Make four polka steps once around in this position. At the time 1 and 2 join right hands, 7 and 8 the same, and carry tambourines to the chest.

Make four polka steps around each other; 4 bars.

This will form two groups of four in the center, and four of two.

All tambourines to left hands on the fourth bar.

Now 1 and 3 raise tambourines together, 5 and 7 the same, 2 and 4 and so on, and polka around each other. 3 bars.

Step 1, 2, 3 stationary, striking tambourines three times; 1 bar.

Repeat the movements entire; 8 bars.

Position No. 13 —

Exit	1 0	3 0	5 0	7 0
	2 0	4 0	6 0	8 0 right
	1 0	3 0	5 0	7 0
Left	2 0	4 0	6 0	8 0

Numbers 1 and 3 face each other, 5 and 7 the same, and immediately move forward with polka step, passing each other as in the grand right and left, and continue until off. At same time 2 and 4 face each other, 6 and 8 the same, and polka one-half around each other, and follows the movements of 1, 3, 5 and 7.

The next 1 and 3 face each other, 5 and 7 the same, 2 and 4, 6 and 8 the same.

1, 2, 3 and 4 now raise tambourines with right hands in the center, 5, 6, 7 and 8 the same, and uolka completely around to four bars of music.

1 and 3 stop facing each other, and move off as in grand right and left, 5 and 7 the same and at the same time.

2 and 4 face each other, 6 and 8 the same. Raise tambourines and polka one-half round, and move off as in grand right and left.

The movements explained are begun all the same time, which

brings the exit shown in No. 14.

Position No. 14—

	3 7		1 5
Off	0 0		0 0 Off
	2 6		4 8
Off	0 0		0 0 Off
	3 7		1 5
	0 0		0 0
Off	2 6		4 8 Off
	0 0		0 0

Decorate the tambourines with bright colored ribbons about a foot long, in four or five places.

Have the dresses about twelve inches from the floor, and Spanish colors.

A yellow skirt with black lace over makes a fine costume, but rather expensive.

Red, yellow and black are Spanish colors.

Combine red and black, or yellow and black.

Mme. Menzeli's Grand Opera Ballet School. All kinds of Dancing. Acts originated for Vaudeville or Cabaret artists. 22 East 16 th Street, New York City. Tel. 3334 Stuyvesant.

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.

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.

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.

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Twenty-Fifth Annual Convnetion International Association Masters of Dancing.

The Twenty-fifth Annual Convention of the International Association Masters of Dancing was held on Monday, June, 10th to 15th inclusive, at James Smith Academy, Princess Hall, 1519 W. Madison St., Chicago.

On Monday, June 10th, the convention was called to order at 10 A. M. On Monday evening Professor Smith taught his class and demonstrated his simple method of teaching the Waltz, Two-Step and Fox Trot for the benefit of all the teachers.

Tuesday the meeting was called to order at 10 o'clock and continued all day. Tuesday evening the teachers visited the Municipal Pier Ballroom. Wednesday's convention was called to order at 10 o'clock and continued all day.

Thursday the convention was called to order at 10 o'clock and continued all day.

Thursday evening, June 13th, was a galla night.

Friday, the 14th, the convention met at 10 o'clock; work in the forenoon, and Friday afternoon Professor Smith entertained the teachers on an auto sight-seeing trip all around the boulevards and parks. Friday evening Professor Smith gave a banquet and cotillion for the visiting teachers and his assistants.

Saturday evening, June 15th, was the closing of the International Convention.

Following is the program presented by the members on Wednesday evening:

G. Hepburn Wilson, Talk on Dancing; Mr. and Mrs. W. C. Jacobus, Fox Trot; Miss Florence Reid, Sailor's Hornpipe; Louis T. Button and Miss Hulda L. Hanker, Minuet Three-Step; Mr. and Mrs. John Dugan and Miss Hulda L. Hanker, Trio Group; Miss Dorothy Winters, Pupil of Mayblossom Macdonald, Solo, On to Victory; Mrs. Teresa S. Dolan and group, Jump Jim Crow; Mr. James Smith and partner. One-Step.

Officers elected:

President, James Smith, Chicago, Ill.; Vice-Presidents, First, Teresa S. Dolan, Chicago, Ill.; Second, W. D. Lynch, Akron, O.; Third, Mrs. Billy Leon, Ogden, Utah; Fourth, Louis T. Button, Billings, Mont.; Secretary, P. H. Kelly, Holyoke, Mass.; Treasurer, James F. Condley, Auburn, N. Y.; Demonstrator, Miss Hulda L. Hanker, San Diego, Cal.; Principal, W. C. Jacobus, Utica, N. Y.; Trustees, Joshua T. Cockey, Baltimore, Md.; Roy V. Heib, Chicago, Ill.; Harold C. Seltenrich, Bridgeport, Conn.; John Chalmers, Chicago, Ill.; Mrs. Marion A. Haslett, Dewey, Okla.; Advisory Board, Benj. B. Lovett, L. F. Schuler, Geo. R. Puckett, J. J. Kilgallen, John Dugan.

The next place of meeting was voted Atlantic City, June 10th to 15th, 1919.

Those in Attendance.

Wm. J. Ashton, James A. Burke, John Chalmers, Teresa S. Dolan, J. I. Guyon, Geo. Green, Roy V. Heib, R. G. Huntinghouse, Frank McGuire, Gertrude Maxwell, Kennedy Maxwell, May Blossom MacDonald, Florence

Reid, Elizabeth Richards, Ben. F. Smitzdorf, James H. Smith, Mrs. Emma Ordner, Chicago, Ill.; Miss Mae Bundy Bell, Kansas City, Mo.; Louis T. Button, Billings, Mont.; Miss Estelle H. Brennecke, Evansville, Ind.; Mrs. Richard Breidenbach, Indiana Harbor, Ind.; Mrs. Minnie Chapman, Oakland, Cal.; Mrs. C. H. Chau, Newport, R. I.; Jas. F. Condley, Auburn, N. Y.; Mr. and Mrs. John Dugan, Newport, R. I.; M. O. Duffy, Detroit, Mich.; Samuel Davis, Syracuse, N. Y.; Miss Edna DaPron, Denver, Col.; Joshua T. Cockey, Baltimore, Md.; A. W. Farr, Superior, Wis.; Miss Marion Haslett, Austin Duory, Okla.; Mr. and Mrs. W. C. Jacobus, Utica, N. Y.; P. C. Kelly, Holyoke, Mass.; J. J. Kilgallen, Schenectady, N. Y.; Harold P. Kelly, Holyoke, Mass.; J. H. Little, Vineland, N. J.; Mrs. Billy Leon, Ogden, Utah; W. D. Lynch, Akron, Ohio; Joseph McKague, Rochester, N. Y.; J. C. McCabe, Atlanta, Ga.; F. H. Norman, Montreal, Can.; Mrs. James Campbell Mathews, Charleston, W. Va.; D. C. Quilty, Bridgeport, Conn.; John Reynolds, Saymore, N. J.; J. F. Richards, Washington, D. C.; L. F. Schuler, Mansfield, Ohio; Harold Saltmarsh, Bridgeport, Conn.; W. T. Thompson, Boston, Mass.; Katherine Temple, Johnstown, Pa.; Chas. I. Temple, Johnstown, Pa.; G. Hepburn Wilson, New York City; H. R. Watkins, Baltimore, Md.; Hulda L. Hanker, San Diego, Cal.; Alice Wells, Milwaukee.

The following new members were admitted to membership:

John A. Mason, Calgary, Alta,

Canada; Wal. Wilson, New York City; Mae Bundy Bell, Kansas City, Mo.; John K. Penley, Calgary, Alta., Canada; Mrs. John K. Penley, Calgary, Alta., Canada; John Chalmers, Chicago, Ill.; Louis T. Button, Billings, Mont.; Geo. J. Kelley, Westfield, Mass.; James A. Burke, Chicago, Ill.; Kennedy Maxwell, Chicago, Ill.; Gertrude Maxwell, Chicago, Ill.; F. W. Baesman, Portsmouth, O. Honorary member, Robert T. Almond, Bolton Lane, England.

"SAMMY-STEP"

(A military fox-trot)

Music and description by Marion Freeman. May be danced to any fox-trot music. Description for man—counterpart for lady.

I

A—Walk 2 steps for'd (man) L. R. (lady back R. L.), 1-2, 1 measure; glide L to side—close R to L, 3, glide L to side—close R to L, 4, 1 measure; release outstretched hands, man turns $\frac{1}{4}$ to L, lady turn $\frac{1}{4}$ to R. Man's left and lady's right swing for counts 5-6 and salute on counts 7-8 of the following four counts, 5-6-7-8, 2 measures.

Walk back at right angles to line of direction, 4 steps. Lady begins with R, man with L in above 4 steps. On the 4th step, turn back into position facing partner as in the beginning. In allso far 8 counts, 4 measures.

(Ordinary fox-trot position facing partner.)

B—Glide L to L side, 1; Cloce R to L, 2, 1 meas.

Glide L for'd, Close R to L releasing L, 3, Glide L back, Close R. to L releasing L, 4, 1 meas.

Walk for'd 4 steps L-R-L-R, 5-6-7-8, 2 meas. In section B 8 counts, 4 meas.

In complete Part I, 16 counts, 8 measures.

II

Walk for'd 4 steps, L-R-L-R, 1-2-3-4, 2 measures.

("Open" the position than as in "A" of Part I.)

Walk back 3 steps, Man L-R-L, Lady R-L-R, at rt. angles to line of direction, 5-6-7.

(Released outside hands swing "back-for'd-back").

Face partner as in ordinary fox-trot position.

Man glides to R with R, Close L to R, Lady glides to L with L, Close R to L, 8 and

Repeat beginning with other foot and turn and walk to the opposite side, releasing other hands this time, 8 counts, 4 meas.

In Part II compete 16 counts, 8 measures.

CHALIF NORMAL SCHOOL OF DANCING

163-5 West 57th St.,
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Summer courses, June 3 to July 26 inclusive. Interpretive, Classic, National, Character, Folk Story and Ballroom Dancing, Ballots and Pantomime, etc. Twenty-third season instructors, Louis H. Chalif, principal; Mrs. Madeline B. Hazlitt, Rose I. Byrne, assistants; Elizabeth Gilfillan, music director. Special lecturers, William Gilbert Anderson, M. D., Dr. P. H. C. Ward Crampton, M. D., Beatrice Irwin, A. A., Troy Kinney, B. A. Send for catalogue of summer courses. Every teacher should send for one.

MICHIO ITOW AND CO.

Theatre—Eighty-first Street.

Style—Classic Dancing.

Time—Twelve minutes.

Setting—Special.

Michio Itow, assisted by Tulle Lindahl and Toski Komori, have brought their dancing offering to vaudeville.

Miss Lindahl and Mr. Komori open the act with what is billed as a "Bird Dance," though very little is done to convey this impression. Standing on a pedestal, Itow, moving his hands and body only, does a bit called "Marionette," which is folowed by Miss Lindahl's hasty interpretation of a "Fan Dance." Komori then does a spear dance, and Itow solos in a "FoxDance," wearing a fox's head over his face. They close with an ensemble number, which is supposed to picture spring.

It would be unjust to attempt comparison with any of the classical dancers headlining playing in vaudeville. The numbers are pretentiously staged, but convey little meaning, and even the Fox dance of Itow's cannot be reconciled to that animal. The mere fact that he has a flowing shock of hair that covers his face does not necessarily mean that he is an interpretative dancer of any unusual merit, and the same thing goes for his assistants, who really are as capable (or incapable) as he. Komori's spear dance is a silly thing, that retains not one measure of rhythm or grace. The ensemble number at the end is a poor affair, for in it Itow attempts some leaps a la Nijinski, and fails miserably. The sensa-

tion that such an act should create was lacking, and the Thursday audience was by no means enthusiastic over the offering.

We would suggest to Itow that he rearrange his entire bill, eliminating some of the amateurish dances, and replacing them with some that require more skill and effort. If they are capable dancers; then the trio will be able to show it to better advantage, only in an entirely new offering.

H. S. K.

OPEN ALL SUMMER

Mme. Elizabeth Menzeli will keep her studio at 22 E. 16th St. open all summer and is prepared to teach all styles of dancing. Mme. Menzeli is making special rates to the profession and this might be a good idea for change for vaudeville acts to interpolate some new dances in their act.

**JESUIT PRIEST CALLED
IN ALLAN LIBEL SUIT****Father Bernard Vaughan Gives
His Views of 'Salome'**

London, June 1.—The defence in the trial of Noel Pemberton-Billing, charged with libelling Maud Allan, the dancer, to-day called the Rev. Bernard Vaughan, noted Jesuit, to testify regarding the play "Salome," in which Miss Allan appeared.

Father Vaughan said he regarded "Salome" as "a treason against the sanctity and majesty of God." He said its production should not be permitted, and that

the efforts of Pemberton Billing, through his newspapers Vigilante, to prevent it were "good work."

But even to prevent the production of the play, Father Vaughan said, he would not libel "a pure woman." Pemberton - Billing thereupon suggested that the character of Salome was "hideously impure."

THE DIARY OF AN AVERAGE NEW YORKER

Rose at 7:30 A. M. Closed folding bed.

Bathed in patent folding tub.

Cooked breakfast on collapsible electric stove.

8 A. M. Left for office with 4,892,368 of my contemporaries.

8:15 to 9 A. M. Crushed in subway.

9:01. Crushed in elevator.

9:02 to 12 noon. At desk in office.

12 to 1 P. M. Automatic luncheon. Crushed in restaurant.

1 to 5 P. M. At desk in office.

5:30 P. M. Run over by automobile.

5:45 P. M. Run over by street car.

6 P. M. Home. Crushed in subway.

6:30. Dinner at popular table d'hote. Crushed by waiter.

7 P. M. To the movies. Crushed in crowd.

9:30 P. M. To drug store for soda water. Crushed in crowd.

10 P. M. Run over by automobile.

10:30 P. M. Run over by street car.

11 P. M. Saw a parade. Crushed in crowd.

12 M. Home to folding bed. Crushed.

Writing paragraphs is like trying to cross Fifth avenue. You make a flying start, and first thing you know, something strikes you.

DANA BURNET.

DANCER KIN OF MURDERER

London, June 1.—At the trial of Noel Pemberton-Billings, publisher of the newspaper Vigilante, charged with libeling Maud Allan, a dancer, and J. P. Grein, manager of the Independent Theatre, in connection with a proposed production of "Salome," Miss Allan testified she was a sister of Theodore Durant, who was hanged in California in January, 1898.

Maud Allan is an American dancer, who first won renown in London in 1908 with a "Salome dance" in the music halls of the English capital.

Durant was convicted of killing Blanche Lamont in April, 1895. Previously he was suspected of the death of Minnie Williams.

DANCING AS LIKENED TO GRAMMAR

Positions are the Vowels.

Simple Movements are the Consonants.

Compound Movements are the Syllables.

Steps are the Words.

Enchainements are the Paragraphs.

Simple Figures are the Verses.

Compound Figures are the Stanzas.

Connection of Compound Figures are the Strophe.

Entire Dance is the Poem.

POSITIONS

SOLE.

RAISED.

IF the position is greater than the length of the feet, it is called "AMPLIFIED."

FIRST DEGREE—Pas Serixe, Tragic, character. The highest skill and elegance.

SECOND DEGREE—Solos, Pas de Deux, Pas de Trois, etc. Represent emotions and ideas. They demand the highest art and training for grace of movement.

THIRD DEGREE—Represents entire Tragedies, and highest Pantomimic Ballets. The Grammar is expression of Pleasure.

POSITION—Movement figures.

TRANSITION—From one to another position is meant by **MOVEMENTS**.

Next the Lines described by the dancers are **FIGURES**.

The division of the movements are called **MEASURES**.

DEFINITION OF FRENCH .. NAMES FOR DANCES ..

QUADRILLE—Literal French for a "little square". The position taken by the dancers, gave the name.

COUNTRY DANCE—This does not mean a Rustic dance, as the term would indicate. It is a corruption of the French, Contre Dance, which has reference to the position of the couples opposite to each other during the dance.

THE "LANCIERS"—Derived from the fact that this variation of the Quadrille was originally improvised by a company of Lancers, for their own amuse-

ment while in their saddles.

THE POLKA—A Polish dance. From the Bohemian word "Pulka," meaning "half". It refers to the half step which occurs in this lively measure, of which the more graceful "Scotische" is a variation. Both names are native terms like the national dance of Poland, the "Mazourka."

THE MINUET—The short steps peculiar to the old time favorite, gave the dance its name, the Latin name for "small," being "mniutes."

THE WALTZ—This owes its name to the characteristic movement, the German Waltzen," meaning to revolve, expressing the circling motion of the dancers.

THE "ROGER DE COVERLY"—Owes its name to the originator.

THE TARANTELLA—So called because the vigorous movements were supposed to be a certain antidote to the poison of the noxious spider at Taranto, Italy, where the dance is highly popular.

REEL—The evolution of the dancers explain the term.

JIG—From the French "gigue".

BREAKDOWN—Purely American. It refers to the final rout before the breakup of a free-and-easy dancing party.

By **Mme. Elizabetta Menzeli**
22 East 16th Street
New York City
New York

CONCERT AND BALL

for the benefit of the Russian Mutual Aid and Erudition Society

"Nauka", Peoples Home Fund. at Hotel Plaza Grand Ball Room, May 9, 1918, under the auspices of the Russian Consulate of New York.

PROGRAMME

1. Andreeff, Czardash, Mr. A. Kiriloff; 2. Chopin, Prelude, Etude, Miss Harriette Cady; 3. Recitation, Mlle. Yvonne Garrick; 4. Rachmaninoff. Alesha's Song, Mr. L. Zinovieff; 5. Divertissement of Dances arranged by Russian Ballet Master Louis H. Chalif; Personnel: On to Victory, Miss Alma Bayer; Maid of Honor, Miss Ann Morse; Valse Virtuose, Miss Grace Cody; Salambo, Miss Ina Ruth Quackenbush; 6. Fomin, Mazurka, Mr. A. Kiriloff; 7. Proch Theme and Variation, Mme. N. Legat; 8. Arensky. Etude (Chinese Theme), Miss Harriette Cady; 9. Paolewski, The Days of Roses are Vanished; Pucini, Madame Butterfly; Zimbalist, Two Folk Songs, Miss Evva Didur; 10. Divertissement of Dances by Mr. Louis H. Chalif; Personnel: Pearl of Andalusia, Miss Jeanne Schenstrom; Valse Caprice, Miss Naomi Kaplan; Russian Rhapsodie, Miss Ray Krellenstein; Spring Awakening, Misses Ina Quackenbush, Helen Crawford, Elma Bayer, Grace Moritz, Gertrude Wolf, Esther Sargent. Mme. Coen, Accompanist. Dances. Music by the Russian Balalaika Orchestra, Mr. A. Kiriloff, Conductor.

Wm. A. Wirth, Milwaukee, Wis., has given his regular special parties during the past three months, which were well attended. His novelties, souvenir circular are always kept.

FLORIDA SUMMER CLIMATE

People of the North who have not spent a summer in Florida cannot or will not understand that we have a good summer climate, and yet the fact that our summers are cooler and more comfortable than any part of the North, at least during a hot spell there, is brought home to every resident of Florida who has occasion to make a trip North of the Florida line. A friend of ours was in Atlanta recently when the thermometer went to 100, and yet when he told his friends there that he was going back to Florida to get cooled off they laughed at him, their theory being that if it was hot in Atlanta that Florida, being some hundreds of miles to the South, must be some degrees hotter, for every one of those hundreds of miles. A Chicago man who expects to locate in Tampa as the representative of a big fertilizer concern, says that when he told his family physician that he was going to make a trip to Florida he was positively forbidden to bring his wife and daughter until winter time, and warned that he would be sorry if he did. The man has been in Florida now for two weeks and is delighted. He has written his wife to pack up everything and come with the daughter just as soon as school is over, and they are to live in Tampa, of which city he is also much enamoured. The writer can only add to the testimony of this man from Chicago, he prefers the summers of Florida even to the winters. Every morning is deliciously cool, one can sleep comfortably every

night and while it is hot in the sun during the middle of the day, it is stated on authority that there never has been a case of heat prostration in this state. We seldom have a rain storm in the forenoon and the absence of fogs at all seasons is worthy of note. Our rains usually come in the afternoon, seldom at night and almost never in the morning. Remember those drizzly, chilly springs and early summer rains up yonder? We simply do not have them in Florida. Our lung cases are all imported ones. The climate of Florida has a beneficial influence on persons afflicted with catarrh. No one had catarrh worse than the writer did when he left the North years ago. It has entirely disappeared.

TO ESTABLISH 17,000-ACRE SOUTHERN FLORIDA RANCH.

A recent deal made in cattle and land shows that this state is destined to lead in fine stock raising.

By this deal seventeen thousand acres of land in the southern part of the state will be stocked with hundreds of fine thoroughbred cattle, to be shipped from the famous Texas ranches for breeding purposes. A plan is also on foot to raise hogs on a large scale.

The proposed ranch is near Cape Sable, south of Fort Myers, in Lee County. The Tamiami trail will cross the proposed ranch and will also be in close reach of Fort Myers. Hundreds of ranchers will be employed and

men with their families will be sent from Texas to this state for work on the ranch.

YOUR SUMMER VACATION

One of the most attractive, most enjoyable, instructive, healthful and interesting ways is making use of the hundreds of miles of permanent improved public highways, with family or friends, with a motor car along the Gulf states, Northern Florida, especially the Dixie Highway from Jacksonville down through old St. Augustine, De Leon Springs, Daytona, Palm Beach and numerous other attractive cities and towns, and places of unusual beauty and interest along Ocean Shore, Bay Shore, Lake Shore, following river shores, crossing streams, through the highways grand beyond description, with tropical and semi-tropical growth, flowers, palms, vines and nature's most attractive offerings, furnishes reasons beyond dispute why the thousands of people spending vacations should come down through Florida to the real new Florida, the farthest southeast in the United States, taking time to inspect nature wild wonderland, the Royal Palm State Park of about 2,000 acres, remembering that good roads across the state have been constructed leading to all the principle cities of West Florida.

The following will take an auto trip to Florida:

T. McDougall, Pittsburg, Pa.;
R. O. Blackburn, Pittsburg, Pa.;
J. D. McConnell, Vineland, N. J.;

W. L. Albee, Angola, N. Y.; Geo. K. Staples, Buffalo, N. Y.; Esbon B. Rew, Buffalo, N. Y.; J. A. Shultz, Buffalo, N. Y.; H. Layton Walker, Buffalo, N. Y.; E. J. Stiles, Buffalo, N. Y.; Edward Steck, Buffalo, N. Y.; F. Richter, Buffalo, N. Y.; Wm. J. Atwill, Buffalo, N. Y.

Would be pleased to have you and your friends join our party. We have an option on 2,000 acres of land in several counties which we will visit on our trip. Our intention is to raise hogs, citron, fruits and trucking to sell five, ten or twenty acres to our friends and work the same for them, if they do not have time to work the land themselves. If you are interested, write for full particulars. We want you to come in on the ground floor. Address, H. Layton Walker, Main and Ferry Sts., Buffalo, N. Y.

DANCING EXTRAVAGANZA

by the Bouley College of Dancing
May 3, 1918, Auditorium Theatre,
Spokane, Wash.

PROGRAMME

Nymphs in Woodland; Dance of Dawn, Les Millions d'Arlequin-Berger; Forest Sprite, Schmetterlinge, Steinke; Welcome to the Morning Sun, In a Pagoda, Bratton; A Greek Maid Playing Ball, Whispering Hearts, Aronson; Spring Song, Medelssohn; Little Forget-Me-Not, Pas des Echarpes, Chamenade; Elysian Fields Ballet; Pas Suel, Heart to Heart, Trinkous; Ballet from Faust, Lutz; Toe Solo, Billee Killfeather; Esmeralda Galop, Vest-off; Ballet Statesque, Frowsy

Heads, Story; Columbine; Ballet Fantaseque, Strauss; Blue Danube, Strauss; Minuet of Long Long Ago, Haydn; Mistress Mary, Quite Contrary; Irish Jig; Russian Cossack, Bendix, Frank Bouley, Jr.; Flower of Louvane, Venus on Earth, Lincke; Peek-a-Boo; Oriental Scene; Nubian Slave; Enchantress; Visions of Salome; Valse Caprice, Rathburn; The Golden Butterfly, Shon Rosmarin; Buck and Wing; Invitation to the Waltz; Hawaiian Scene, "Yaaka Hula Hickey Dula"; The Peacock, Mignon, Tabout; Song and Dance; Rainbow Dance, Amoureuse, Berger; Ballet Russe, Au Temps Passe, Berger; Spanish Fantasa, La Manola, La Mancha, Espana, La Getana, La Paloma, Prof. and Mrs. Bouley; American Beauty; Toe Solo; Italian Rhapsoda; Tarantella; Highland Fling, by Class of 16 Girls; Patriotic Tableau.

This program, composed, arranged and under the personal direction of Prof. and Mme. F. W. Bouley. Costumes designed and arranged by Mme. F. W. Bouley.

The Bouley College of Dancing, a School of Ballet, Fancy, Stage, Artistic Dancing, Originator, Composer, Producer, and Director.

Instructor and Coach of Ballets, Pantomimes, Plays, Operettas, Musical Comedies, Sketches, Choruses, Song and Dance Steps, Historical Pageants, and Festivals for all occasions

Up-to-date Novelties, Classic, Toe, Greek, Fancy, National, Eccentric, Comic, Grbtesque, and Russian. All styles of Dancing and Vaudeville acts aranged. All

the latest Ball Room Dances in their various formes: Gavottes, Minuets and Tangoes, etc.

The School will reopen next September 1st for enrollment. Classes in all the newest ballroom dancing, aesthetic, ballet and classical dancing.

Prof. F. W. Bouley, Prin.

Mme. F. W. Bouley, Sec. and Treas.

Dancing Teachers' Club of Boston held their Annual Meeting April 26th, and elected the following officers for the ensuing year: President, Isadore C. Sampson; Vice-Presidents, Mary V. McGroth, Robert H. Taylor; Secretary, George F. Walters; Treasurer, Amelia Burnham.

The Club ended the year with a membership of 110.

THE HIDDEN TREASURE

May 23, 1918.

I

We humans seek in far off lands for fame.
For gold or gems we search in distant climes.
And yet, perhaps, an unfound greater wealth
We pass, as commonplace, a thousand times.

II

We pass it as Sir Launfal passed the grail.
We overlook the treasures at our door.
To dream, instead, of Ali Babas' cave
Awaiting us—with all we wish in store.

III

In fancy ever rests our cave of joy
And sealed it shall remain—until we learn
To see, in that around us, all the world
And find in it the wealth for which we yearn.

IV

Yes—in the realms of fiction still we search
In quest of some new tale of life or men.
What folly! Seek we for life's counterfeit.
When perfect plays are staged within our ken.

V

'Tis all of life that dwells here at our gate.
'Tis all the world in miniature—at home.
Oh! let us pause and learn our world at hand.
And gain a wealth beyond where fancies roam.

—Marion Freeman.

HISTORY OF THE RUSSIAN BALLET

Collected After Historical Fragments by Mme. Menzeli.

By Iwan Novodny.

(Continued)

Didelot's Power

It is strange how Didelot, a rather small, insignificant, pock-marked and deformed Frenchman, who was born and educated in Sweden, could play a dominating role during the twenty-five years that he was director of the Imperial Ballet Academy. The most famous dancers of that time, Istomina, Teleshova and others,

were pupils of his school. The Czar received Didelot always with greatest courtesy as he might have his leading general and the priests finally left him alone. One of Didelot's policies was to engage the best dancers of the world for the Russian ballet, for which they had to study the Russian method and Russian art. When these foreign dancers later left Russia, for performances abroad, they proved themselves truly Russian in technic and spirit.

During the reign of Czar Nicholas I, Fanny Elsler and Marie Taglioni were the leading figures of the ballet. Both these women achieved phenomenal success. Taglioni was small, ugly and very unattractive in figure and Elsler was stolid, clumsy and thirty-eight years old when she first appeared. That they could keep their audiences spell-bound with the beauty of their art and their exquisite technic was a genuine marvel. Not only Russia, but all Europe was enthusiastic over their dances. The most beautiful dancer of this period was Miss Novitzkaya, who was also exquisite in technic, but whose career was destroyed at the start by an affair of the heart. Gedeonoff, the director of the Imperial Dancing Academy, was madly in love with her and proposed, but Miss Novitzkaya having given her heart to a poor actor remained true to him and became his wife. This ended her hopes of artistic success, for the powerful men of the time opposed her because of her fine moral character. She preferred to sacrifice her art to her ideals of conduct and retired from the stage to live a happy domestic life till her death.

By 1847 the Russian ballet had taken a leading place in Europe, but in dramatic sense it was still foreign in character, the librettos being built on foreign themes mainly or constructed to foreign music. With the advent of the composers Clinka, Dargomyjsky, Balakireff and Moussorgsky, it was evident that ballet faced a reform similar to music. The ballets of previous periods had usually been divided into several acts, each of which had entrees, or dances which, in steps, gestures and attitudes, represented a certain part of the action but lacked real dramatic detail. Ballets which expressed feeling symbolistically were called lyrical dances, while those more pantomimic were termed dramatic ballets. The latter were classified as historical, mythological, poetical and allegorical. Russian ballet has mostly been allegorical-dramatic in its early history, with a strong tendency also to lyricism.

(To be continued)

Margaret F. Newman, beloved wife of Prof. Albert W. Newman of Philadelphia, Pa., died Friday afternoon, May 24, after an operation for apendicitis.

Mrs. Newman's loss will be keenly felt by a host of friends and the pupils of the Newman School, also by the members of St. Paul's Presbyterian Church of which she was an earnest worker. Her fond loving disposition always brought sunshine and happiness to all about her. Those who knew her loved her.

Prof. Newman's loss is so great that it has been deemed advisable to discontinue the Normal Course for this summer.

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.

NEW DANCES FOR 1917-1918.

Description, 50 cents each

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.

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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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Aesthetic Drill—"The Roses"50
"Chinese Romance"—Duo arranged to the Nut Cracker Ballet Suite by Tscharkowsky	1.00
Exhibition Waltz—Duo	1.00
Harvest Dance—Group—Adapted from a Finnish Folk Dance and modernized50
Pavlova Gavotte—An established classic	1.00
Springtime Flowers—Solo or Group	1.00
Swagger Stick Drill—Military in character	1.00
Birth of the Butterfly—Intpretative	1.00
Military Cotillion—for Adults or Children50

LATEST CREATIONS

Ballroom Dances with music and description, 50c each.

"Two Two," a fox trot, "Inner Circle Tango," "Ritz Waltz" new 1918-19 edition, "The Ramble" waltz in slow tempo, "Military One Step" as good today as yesterday, and better tomorrow. "Hello" One Step can be used with or without song accompaniment, "U. S. Taps" most appropriate at this time, "The Chinese Toddle" fascinating oriental dance, "The Toddle" pleasing dance in schottische rhythm. "Canteen Center" the new Duryea Cantonment One Step, "Liberty Waltz" pulsating with patriotic cadences, Mr. Duryea's latest Valse Moderato, "Swagger Stick Drill" dancing exercise in attractive form, "Birth of the Butterfly" interpretative dance, simple but most affective. The Thrift Stamp Cotillion contest, Camouflage on Turn in Fox Trot and One Step.

Ballroom Dances for Adults, description only, 50c each.

"Domino Tango," "Hawaiian One Step"—Biltmore or One Step Waltz—a simplex system for teaching the One Step to Waltz time. "Plaza Waltz" Canter and Waltz combined, "Zig Zag One Step," "Gliding Fox Trot," very smart and correct. "The Jazz," four-four syncopated time, "Jazz One Step" quite different. "Fast Fox Trot," "Four Four" a Fox Trot Tango, "Fox Trot Pace," "Junior One Step."

Ballroom Dances for Children—Description only, 50c.

"Pickford Polka" as taught to Mary Pickford by Mr. Duryea for a Photo-Play, "1918-19, One Step," "Junior Fox Trot," good for Adult beginners—"Fascination Waltz," educational and entrancing, "Clapping One Step" a happy combination of Folk and Modern Dancing, "Petite Valse" modern, "Du Zurka," a modern Mazurka, "Military Charge" marching dance to two-four or six-eight time.

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Directions 50 cents each.

Annual June Festival

GIVEN BY

Mr. and Mrs. H. LAYTON WALKER'S

Misses and Masters Dancing Classes

AT THE BUFFALO CONSISTORY

THURSDAY EVENING JUNE 6th, 1918

PROGRAM

1. SANTIAGO (Spanish Group).....Led by Alice Rosehart, Agnes Norton
2. STEP DANCING.....Margaret Day
3. CAPRICEHelen Oliver
4. SPRING FANCIES.....Anna May Cook
5. THE LARK.....Marjorie O'Neill
6. LA MANOLA.....Ruth Long, Chester Long
7. ARTISTIC STEP DANCING.....William Tiede
8. BYE-LO DOLLY.....Genevieve Schmidt
9. CLASSIC DANCE (Toe).....Georgia Esseltine
10. THE MINUET (Toe).....Anna Christensen
11. TAMBOURINE DANCE.....Beatrice Vester
12. THE BUTTERFLY.....Dorothy Gray
13. NURSERY RHYMES.....Our Babies
14. THE WHIP-POOR-WILL.....Pearl Dehlinger
15. ESPANITA (Spanish Toe).....Gladys McDonald
16. CHIN-CHIN-CHINAMAN (Group)
17. THE SWALLOW.....Grace Keller
18. INCENSE DANCE.....Marietta Woolley
19. PAS SEUL.....Theresa Kimmel
20. THE TWO PJICKANINNIES.....Dorothy Gray, Harold Walker
21. FAN TAN (Japanese)..... (Group)
22. ROSEBUD TOE DANCE.....Pearl Philibin
23. HORNPIPE (Group)
24. HARLEQUIN DANCE.....Louise Dudley
25. LA PALOMA.....Gladys Kehrer
26. PIERRETTERose Johnson
27. PIEROT AND HIS FRENCH DOLL...Anna Christensen, Jack Christensen
28. IRISH BREAKDOWN (Group)
29. SONG AND DANCE.....Janey Lewis, Betty Lewis
30. BLUE DANUBE.....Pearl Scott
31. POLKA DOT IMPS..... (Group)
32. PIZZICATOGrace Zimmerman
33. PONEY BALLET (Group)
34. SONG AND DANCE.....Kathryn Humphrey, Cora Tapson
35. EGYPTIAN DANCE.....Geraldine Day
36. FROLIC OF FAIRIES..... (Group)
37. COQUETTE AND ROSE.....Pearl Dehlinger, Beatrice Vester
38. GRECIAN MAIDENS PLAYING BALL..... (Group)
39. TARANTELLA (Group)
40. RUSSIANGertrude Frank
41. DANCE OF U. S. A.....Led by Geraldine Lewis; Drummer, Dorothy Gray

WALKER'S ANNUAL JUNE FESTIVAL—Continued.

DANCE OF U. S. A.

Geraldine Lewis	Geneva Voll	Electa Duguid	Mabel Whittier
Esther Lynd	Agnes Norton	Dorothy Daldson	Alice Aosehart
Marguerite Irr	Mildred Moore	Kathleen Goodberry	Hildegard Roberts

GREEK MAIDENS.

Kathryn Humphrey	Grace Zimmerman	Marion Swartz	Arletta Gerlach
Cora Tapsen	Gladys McDonald	Eva McFadden	
Gladys Kehrer	Florence McKeon	Geraldine Day	

HORNPIPE.

Georgia Esseltine	Margaret O'Neil	Chester Long	William Tiede
Elsa Brown	Harriett Wolf	Gordon Scott	Lella Ross

BABIES.

Ruth Long	Ruth Gress	Bessie Farber	Eileen Parker
Jean Kimball	Hester Richter	Jean Strand	Muriel Jacobson
Lella Ross	Kathryn Post	Arlene Bukofser	Vivian Mock
Amelia Miller	Marion Walter	Genevieve Schmidt	

TARANTELLA.

Grace Keller	Theresa Kimmel	Harold Walker	Robert Navel
Dorothy Gray	Rose Johnson	Chester Long	Dayton Owens
Pearl Dehlinger	Louise Dudley	Beatrice Vester	Reynold McDonald
Pearl Philibin	Lynden Gerlach	Anna Christensen	Roy Blass
Jane Lewis	Marguerite Twohey	Betty Lewis	Vernon Gerlach
Louise Tingler	Merritt Baker	William Tiede	
Anna May Cook	Helen Davis	Alwin Tingler	

POLKA DOT IMPS.

Ruth Long	Arlene Bukofser	Elsa Brown	Marjorie O'Neil
Hester Richter	Georgia Esseltine	Margaret Day	Dorothy Hoefner
Eleanor Hird			

JAPANESE.

Olive Jackson	Virgene Clark	Virginia Hoskinson	Marguerite Shawl
Arlene Huber	Isobel Strain	Clementine Berchtold	Elsie Ullman

CHINESE.

Jack Christensen	Roy Blass	Dayton Owens	Robert Navel
Chester Long	Merritt Baker	Alwin Tingler	Reynold MacDonold
William Tiede	Junior Preston	Harold Walker	Vernon Gerlach

SPANISH.

Helen Davis	Marion Swartz	Geraldine Lewis	Agnes Norton
Marguerite Twohey	Geraldine Day	Louise Tingler	Marjorie O'Neil
Dorothy Wagner	Louise Dudley	Margaret Day	Lynden Gerlach
Eva McFadden	Helen Oliver	Loretta Lamme	Grace Keller
Florence McKeon	Rose Johnson	Dorothy Gray	Anna May Cook
Leone Kelsey	Theresa Kimmel	Alice Rosehart	Jane Lewis
Arletta Gerlach	Pearl Philibin	Gertrude Frank	Betty Lewis

Walker's Annual June Festival—Continued.

PONEY BALLET.

Dorothy Gray	Pearl Dehlinger	Anna May Cook	Theresa Kimmel
Betty Lewis	Pearl Philbin	Anna Christensen	Rose Johnson
Grace Keller	Beatrice Vester	Janey Lewis	

FAIRIES.

Arline Bukofser	Beatrice Saloff	Clementine Berchtold	Irene Fletcher
Grace Schnorr	Harriett Wolf	Dorothy Davidson	Doris Goodberry
Arlene Huber	Geneva Voll	Esther Lynd	Margaret Haskill
Mildred Augustine	Jennie Near	Olive Jackson	Dorothy Hoefner
Marguerite Irr	Doris Bates	Marjorie O'Neil	Kathryn Hoy
Almeda Gage	Emma Reilly	Virginia Hoskinson	Irene Jones
Mabel Whittier	Dorothy Lambert	Marguerite Shawl	Lydia Lobdell
Lillie Griggs	Gordon Scott	Margaret Bodkin	Gladys Rein
Mildred Moore	Ruth Long	Amev Wilson	Ruth Rovall
Hildegard Robbins	Hester Richter	Doris Willert	Myrtle Michel
Kathleen Goodberry	Georgia Esseltine	Virgene Clark	Mildred Nussabum
Agnes Norton	Isabel Strain	Evelyn Elefeld	Kathleen O'Leary
Electa Duguid	Elsa Brown	Lella Fleischauer	Elsie Ullman
	Orma Woodward	Janet Gram	

IRISH BREAKDOWN.

Pearl Philbin	Dorothy Gray	Pearl Dehlinger	Dayton Owens
	Harold Walker	Beatrice Vester	

Mrs. Lilla Viles Wyman

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