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A MONTHLY MAGAZINE

FOUNDED

UPON THE BEST IN ART.

THE TWO STEP

DANCING, ACTING AND MUSIC



October
1919

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THE TWO STEP

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RUSSIAN DANCERS.

"Dancing," said Madame Karsavina, "why, it is my life," and she looked, with a fleeting smile in her dark eyes, at her companion, Mlle. Baldina. "I am always dancing—in the Winter I am in St. Petersburg, I was in Varsovia for the season, in Prague, in Paris, and now we have just finished our London season. Only to come back again," she added, in response to an expression of regret, "for six weeks next year—perhaps more. So you see it is not surprising if we are a little tired and looking forward to our rest.

"Ours is the French school," Madame Karsavina continued, "but we have developed it enormously. To understand this properly you must realize how much dancing is appreciated in Russia. Everybody loves dancing, society ladies learn it, and give entertainments. There is always the 'Je ne sais quoi' of the amateur about them, though. Perhaps it is," she said, as if her thoughts had flown off elsewhere, "that it is only the real artiste who cares to devote all her time and energy to her art. Every day, yes, every day we must spend a couple of hours or so in study even now," and once more the flickering smile in her

dark eyes met response in the blue ones of her companion.

The school in which they study differs from the French in that more attention is paid to character dancing, and it is not the same as the Italian, with which English people are more familiar.

"Virtuosity must always be united with expression and with grace" is one of their first principles. Every limb is absolutely supple, there are ankle movements so light that they are comparable to nothing else than the flight of birds. All this charm of haunting grace is not attained without application and hard work.

"There is practice every morning," Madame explained, "with our Russian dancing mistress. In Russia, when we are premiere dansauses, we dance in the theatre three times in a fortnight. This dancing twice a day, such as I have done in London, is quite exceptional, and might, maybe, be done for a few months, but not longer. It is too exhausting. The chief strain is on the nerves, on the emotions. Each movement must be felt intensely, and what appears to our spectators so easy probably is something that holds us at the highest tension. Movements that demand speed are the most difficult. Not one dancer in

a hundred attains to what may be called a brilliant career.

"The dancer of the corps de ballet is quite different from the premiere danseuse; she has not the same amount of study. She does not continue her regular practice nor her study of new dances. She may rest on what she has learned in the school, and goes on regularly with the same repertory. We enter the dancing school at 9 years old and come out when we are 18. How long can we dance?

"Ah!" and a wistful expression passed over her mobile face. "Why, that depends much on the temperament of the dancer. The saddest thing in the world is the fact that one must grow old. Some dancers, however, retain their strength and their grace and lightness until they are fifty. For the chief thing is suppleness, and, naturally, the hardest thing to retain." The pirouettes, apparently so easy, are in truth very difficult to learn and to do with precision. Dancers sometimes have accidents, and sprain their ankles when practising or when performing, and such a mishap, as may be easily supposed, is a very serious matter. Even relaxation for a short time affects the dancing, and no nerve-strain may be permitted.

"I rather like to sell at bazaar stalls," she said, "because it pleases me to help in charitable objects when I can, but I never dance for charity. That is a rule. If I were to dance it would be impossible to fulfil all the engagements I should have to make, for, as I said, Russians are so fond of

dancing. It is introduced into every entertainment."

The dances which have delighted London are Russian, and the music to which they are danced is Russian too. The *Pas de Trois* is by the composer Osterepnine, and the wonderful *Ois eau de Feu* is by Tschaikovsky. In this country, where dancing is so much appreciated, there are several schools, and a very large number of girls enter these every year for the purpose of studying dancing as a profession. The girl destined for a premiere danseuse at once enters on a different course from those who train for the ballet. The premiere has to attain to many qualities with which few girls are endowed. The elasticity of movement, the temperament that makes it possible to feel emotion, and to express it, the charm of personality, are all things granted to the few.—London Telegraph.

WEDDING GOWN.

A young woman carrying her trousseau under her arms while she walked, scantily clad, with her husband-to-be to the church to be married would create more than a sensation in this country, but missionaries become accustomed to many things.

It is on record that a dozen couples were married on one afternoon by the missionary at Mohala, Hawaii. Brides and bridegrooms presented themselves in a long line before the clergyman. When their names were called and their hands joined for the ceremony one of the brides was found

to be missing. To the missionary's question as to her whereabouts her affianced replied without any trace of embarrassment.

"Oh, she's at the door putting on her dress."

Girls Proposed Marriage.

Native Hawaiians had little use for dress of any kind—often not even the malo or loin girdle or tapa or bark cloth—when the first missionaries reached those islands. Marriage was not a rite and the relations of the sexes were very loose. A man could have many wives and a woman many husbands. As there was no modesty, there was no sense of shame. According to Hawaiian ideas of etiquette, it was the woman's privilege to propose marriage.

"No girl has asked me yet," replied one fine-looking Hawaiian youth when asked by an American why he had never married. He was quite frank and unconcerned in his reply.

Native Hawaiians are now practically all Christians and have adopted American customs and dress. Hawaiians, however, are no longer numerically superior in their own islands. The Japanese far outnumber them, and the worship of Buddha is gaining ground rapidly despite the work of the Christian missionaries.

One result of the nation-wide campaign of the Episcopal church, now in progress in this country to mobilize the complete strength of the church in men and money to help solve the world's cry for Christian enlightenment, will be more schools and missions, more teachers and missionaries in Hawaii to maintain the natives in their new faith and to instruct

the Japanese, Chinese, Koreans and other foreigners in the religion of the Christian world.

Boston Women Shocked.

It is recorded that when the first missionaries arrived from Boston in the brig *Thaddeus* that the senses of the New England women in the party were greatly shocked when, as the brig lay at anchor in Kailua Bay, King Liholiho came on shipboard to pay his respects clad in a "narrow waist girdle, a green silk scarf thrown over his shoulders, a necklace of large beads and a crown of scarlet feathers."

Soon after the missionaries had got settled in their own house on shore the king, accompanied by his five wives, all of them without one stitch of clothing, came to visit them again. It was hinted that he would receive more cordial welcome if he should don a different style of dress when he called. He returned the next day in an elaborate costume consisting of silk stockings and a cocked hat!

REDUCE ABDOMEN.

The following exercise is an excellent one to practice if you wish to reduce an extended abdomen. Place the right foot forward about 18 inches and raise the arms above the head. Bend the body to the left, to the front and to the right, endeavoring to touch the floor with the finger tips. Keep the left knee rigid but bend the right just a little. Inhale deeply when rising and exhale when bending. Continue this exercise until you are fairly tired.

If you wish to reduce the hips

the following exercises are good: Bring the knee up to the chest, remaining perfectly erect. Practice following in alternate movements: Place the hands on the hips, shoulders well back, raise the leg with knee flexed and give a high, quick side kick, bringing the foot back again to the floor. Repeat ten times, first with the right foot and then with the left.

fame as toe dancers, and who is a pupil of Mme. Menzelli, has just closed a season of fifty-two consecutive weeks on the Keith and Orpheum circuits, and after a month's rest at her home at Seagate, Coney Island, will open a studio for the development of young dancers. Carnegie Hall will in all probability, serve as the location for Mlle. Dazie's studio.

TOOK IT SERIOUSLY.

While the Hippodrome was closed last week the sign in front of the building reading "Happy Days' Twice Daily at the Hippodrome," was made to read "Nothing Doing Twice a Day at the Hippodrome." The humor of the new announcement was commented on widely and got into the newspapers. Yesterday a letter was received at the big playhouse from a man in Waterbury, Conn., reading:

"Please reserve two seats for me for Saturday evening's performance of 'Nothing Doing.'"

A NEW DANCER.

Mme. Elizabetta Menzeli is about to have another of her graduates make her professional debut. She is Ruby Friedenberg, but has changed her name to Ruby Howard. Her cousins are Eugene and Willie Howard, of Winter Garden fame. Miss Howard will make her debut in a Shubert production.

MLLE. TO TEACH.

Mlle. Dazie, one of the few American girls who have achieved

GUS SOHLKE'S RECORD.

Gus Sohlke, the American producer, has put on no fewer than 78 shows since he came to England and has another eleven to fulfill.

Miss Lilah McCarthy has scored a great success in Arnold Bennett's new play, "Judith." It is not called a tragedy but simply a "play."

Many people thought that there would be an early withdrawal of "Romeo and Juliet" at the Lyric Theatre with Miss Doris Keane and Basil Sydney in the title roles, but full houses are the order and the advance bookings are good.

MENU, ITS ORIGIN.

The "menu," in the sense of the details of a dinner, is probably as old as the art of cooking. One of the most curious menus is that given by Aristophanes in his comedy "The Assembly of Women." It is expressed in six lines, which form a single word, but a word consisting of seventy-seven syllables, and the word enumerates all kinds of imaginable dishes, the names of which are so closely knit together that they cannot be

separated.

The dishes enumerated on this first menu record are:—

Oysters, salt, meat, tarbot, sharks' heads, silphium with pungent sauce, seasoned with honey; thrushes, blackbirds, turtle doves, cocks' combs, moorhens, pigeons, hare with wine sauce, tendon of veal and chicken wings.

The Arabians, according to an Egyptian scholar, seem not to have had such a refined taste. The most favorable dishes of their menu consisted of dogs' and cats' meat. The latter was especially highly valued as an excellent remedy against the effects of witchery and the evil eye. Another of their favorite dishes consisted of a salad prepared out of roasted locusts and scorpions.

Naturalists who lived in the tenth century of our era tell us that while visiting the Arabian tribes of Bassorah he noticed to his surprise that they did not eat locusts. "And yet," he adds, "there is nothing more delicious than locusts."

He also visited his friend, a poet, whom he found sitting on the floor and eating roasted rats and lizards. In spite of the almost religious worship paid by the Arabians to the horse, they were wont to eat horseflesh. The head of a horse, either boiled or roasted, and stuffed with rice and fine herbs, was a very favorite dish. They also ate all kinds of mollusks and insects, but were particularly fond of blacksnakes, which they tried to catch during the period when the snake changed its skin because they thought that snakeflesh was more tender at that time. There is no chance for the

Arabian menu being introduced in our country, the rates be praised.

The origin of the menu in the sense of a bill of fare, i. e., a written or printed enumeration of the dishes at a public dinner, is 400, or, to be more exact, 421 years old. It was in the year 1498 when the Count Hugo de Montford noticed at a banquet given in honor of the Diet of the Regensburg, that the Duke of Brunswick had near his plate a piece of parchment which he consulted from time to time.

When asked for the purpose of the parchment the Duke told him that he had ordered his head cook to write upon it in order the various dishes to be served, so that he might reserve the necessary appetite for those he liked best. This bright idea was soon imitated by the gourmands and later on introduced in all banquets. And from it has been developed gradually the modern menu.

FAMILIAR QUOTATION.

This game is played by any number of persons, who sit in a row or circle. One begins by repeating some familiar quotation, either prose or poetry, and the next must then give one the first word of which begins with the same letter as the last word of the quotation just given. The game goes on thus as long as the players choose.

Any one who does not give his quotation in one minute or any other time agreed upon before the game begins, pays a forfeit, he may be required to leave the game, and it may be thus continued till there is only one player left, who, of course, is declared the winner.

The following examples show how the quotations may follow each other:

Know ye the land where the cypress and myrtle?—Byron.

Man never is, but always to be, blest.—Pope.

Belgium's capital had gathered then Her beauty and her chivalry.

—Byron.

Come and walk with us, the walrus did beseech.—Carroll.

By torch and trumpet fast arrayed, Each horseman drew his battle blade.

—Campbell.

400-YEAR-OLD DANCE.

LONDON, Oct. 10.—The Abbots' Bromley Horn dance, which lapsed during the war, and which dates from mediaeval times, has been revived at Staffordshire. Twelve men, each wearing deer skulls with antlers, dance through the district and call on the Lord of Blithfield hall. For some 400 years the custom has been observed, with the exception of the war-time period, on the Monday after "Wakes" Sunday.

SEES INTELLECTUAL TOES IN BERLIN.

BERLIN—It was very beautiful, indeed, and I was—bored to the point of shrieking for mercy. Not that I am unable to appreciate the beautiful, for I flatter myself that it makes a very swift appeal, indeed, to my nature. But the beautiful without contrast at all is very fatiguing. If the world were full of nothing else but beauty, how quickly it would get on our nerves. It is just because an eternal smile

would be irritating that it is occasionally restful to turn one's gaze to the contemptuous frown.

But—it was very beautiful indeed. I didn't come to Berlin to moralize, and I have not exuded the above delightful sentiments just for the fun of exuding them. They all refer to a "great attraction" that I saw last night at the Neues Operntheatre—the likes of which I have never seen anywhere else. It was a very extensive and elaborate company of Russian dancers from the Marion Theatre, in St. Petersburg, in a three-act ballet called "Pacheta." It began at eight o'clock, and went steadily on until eleven. During the entire three hours' progress of the piece, not one word was spoken or sung. Everything was danced. Sorrow, joy, surprise, consternation, anger and skittishness—all were danced and pantomimed. The scenes were changed, and the costumes were bewilderingly different, but for those three solid hours the dance raged.

Now, I love the dance. I am always kicking because in New York it seems to be a lost art. We have nothing but contortions, twistifications, and general terpsichorean degeneracy. These Russian dancers brought to their work the very subtlest, daintiest and most artistic ideas of which the dance is capable. The classical dance was, of course, their long suit, but there were fandangoes, mazurkas, gypsy dances, "matrosentanz," waltzes, and all sorts of oddities, among which were the more conventional Russian dances, with which you have

long been familiar in vaudeville—the dances in which men and women participate, with much stamping of the feet and exercise of the arms.

It was all marvellously arranged, and for the first hour it gripped, and made you feel good. It was, in fact, rather startling and decidedly novel. There was a very charming star, Mme. Anna Pawlowa, a splendid sort of dancing Maxine Elliott, and there was one very cute, thin, little Russian girl, who was grace personified, and who would make a big hit in New York.

When those Russian ladies were serious they indulged in classical dancing, pure and simple, and—well, it is very wearisome. It may be high art to see a woman in short, fluffy skirts twiddling around on one foot, with the other in the air; wearing an inane and stupefying smile, and behaving in the identical way that such dancers have behaved since history began, but—it does pall! It palls dreadfully. It is hard to realize that in dancing, as in music, there is a standard. It is almost impossible to regard the classical dance as a thing that is necessarily beautiful, and to put down the deterioration of today to cussedness. These Russian dance-artists would probably regard our little Bessie Clayton as a foot-buffoon, because she doesn't do the classical stunts that make toes intellectual.

In "Pacheta," at this Neues Operntheatre, toes were intellectual. All these Russians revealed the supreme intelligence of the educated foot. They did with their feet what many people are unable to do with their hands.

They kicked a three-act play, that it took a solid page of the programme to explain in synopsis, and which I shall not attempt to set forth. It seemed to be very thrilling, but it would probably lose in the telling. Most thrilling things do.

The men were as foot-ily earnest as the women. We never let men dance. We don't want to see them dance. With us, women only dance, because we regard it all as non-intellectual, and merely sensuous. But with these clever artists, as I said before, toes were almost mental! The men danced quite as much as the women, and, as they didn't wear short skirts, and twiddle around on one toe, they were highly interesting.

They leaped into the air; they sprang; they twisted; they pirouetted; they displayed the frenzy of the dancing dervish, and they did their level best to act. I feel sure that Alexander Schirajeff, Nikolai Legat, Pawel Gontscharoff and Iwan Kusoff could have danced "Hamlet," "Macbeth," "The Merchant of Venice," or "Richard III."! As it was, they were really "the support" of the vivacious Pawlowa, who leaned upon them, in every sense of the word.

But it palled! At the end of the hour one had seen enough. Everything after the first hour seemed like repetition. It was not repetition, but it seemed like it. The good people of Berlin, in opera attire, looked at it all in operatic mood. They were convulsed with the beauty of the thing. This did not prevent them from going out between the acts—men and women, boys and girls—and eating

cold meats for all they were worth. How they did revel in those plates of cold ham, frigid tongue and sausage that were temptingly displayed on cute little counters all over the theatre! Happy Berlin folks, with the perpetual appetite for the good things of the table! Gorgeous digestions, that even the classical dance does not feaze!

To give you an idea of what an extraordinary company this is, I may say that there is a different dance-play every night! It is a repertoire organization, and it has a most extensive repertoire. Tomorrow night they give "Giselle"; the next night, "Schwanensee"; the following night, "Rast der Kavalloni." It is honestly remarkable. I felt almost ashamed to be bored, but I was. An entire evening devoted to this sort of entertainment is deadly. I cannot go out between acts, dig a fork into a clump of cold ham, and tone myself up for what is to come. I am not accustomed to this method of procedure. I am not a dramatic eater! I shall be, if I stay long in Berlin. Already the display of cold food does not look as disgusting as it did at first. And it really must be artistic, for in Berlin they even eat at the opera! Fancy that, Hedda!

THE STATE OF MIND.

If you think you are beaten, you are;
If you think that you dare not,
You don't,
If you think you'd like to win, but
You think you can't,
It's almost a "cinch" you won't.

If you think you'll lose you've lost,

For out in the world you find
Success begins with a fellow's will:

It's all in the state of mind.

Full many a race is lost

Ere even a step is run,
And many a coward fails

Ere even his work's begun.
Think big, and your deeds will grow.

Think small, and you'll fall behind.

Think that you can, and you will:
It's all in the state of mind.

If you think you're outclassed,
You are;

You've got to think high to rise;
You've got to be sure of yourself
before

You can ever win a prize.

Life's battles don't always go

To the stronger or faster man;
But soon or late the man who
wins

Is the fellow who thinks he can.
—Trench and Camp.

ORANGES AND LEMONS.

Two of the players join hands, facing each other, having agreed privately which is to be "oranges" and which "lemons." The rest of the party form a long line, standing one behind the other and holding each other's dress or coat. The first two raise their hands so as to form an arch, and the rest run through it, singing as they run:

"Oranges and lemons,
Say the bells of St. Clement's.
You owe me five farthings,

Say the bells of Ct. Martin's.
When will you pay me?
Say the bells of Old Bailey,
I do not know,
Say the bells of Bow.

Here comes a candle to light you
to bed.

Here comes a chopper to chop
off your head!"

At the word "head" the hand archday descends and clasps the player passing through at that moment. He is then asked in a whisper, "Oranges or lemons?" And if he chooses "oranges" he is told to go behind the player who has agreed to be "oranges" and clasp him around the waist.

The players must be careful to speak in a whisper, so that the others must not know what has been said.

The game then goes on again in the same way until all the children have been caught and have chosen which they will be, "oranges" or "lemons." When this happens the two sides prepare for a tug-of-war. Each child clasps the one in front of him tightly, and the two leaders pull with all their might until one side has drawn the other across a line which has been drawn between them.

MAGIC WITH A WAND.

The leader of this game must have an accomplice, who goes outside the room while the word to be guessed is chosen. The two must previously arrange that the leader, who holds the magic wand, shall keep up a constant stream of conversation while flourishing the wand before his

blindfolded companion. The accomplice must notice the first letter in every sentence his companion uses. These are the consonants of the word, while the vowels are represented by tapping the wand on the ground—once for "a," twice for "e," three times for "i," four times for "o," five times for "u."

Say the word is "cherry." The leader pretends to make cabalistic signs around the head of his accomplice and remarks, "Can you see me?" After a pause and when the accomplice has assured the company he cannot, then the leader proceeds, "How deeply I have dipped into magic lore none but myself can say," then taps twice to represent "e." "Rub the back of your head, my brother; it will clear your intellect. Then, after a pause, he may add, "Rubbin' is good for weak intellects." Another pause, "Your intellect, of course, is not weak. Still, the rubbing may help you to guess the word, eh?"

Then the accomplice, who has spelled out the word "cherry," must reply: "Yes, brother, you are right. I have rubbed out the word 'cherry.'" Great care must be taken to make up sentences which will fit into the game and yet give the required letters.

A CLEVER TOY.

Get a small cork and some matches. Stick the matches two into each end of the cork and then bend them in the middle. Shake a drop of water on each of the leg joints. They will immediately begin to move. Of course

the spider will not race manly across the table, but if the matches be of tough wood and the top of the table smooth it will wiggle a good deal.

THE FORBIDDEN LETTER.

The idea of this game is to try, how many sentences can be spoken without containing a certain letter which has been agreed upon. Supposing, for instance, the letter "f" is not to be introduced, the first player might ask, "Is this a new game to you?" The second player could answer: "Oh, no! I played it years ago when quite a youngster."

He would perhaps turn to the third player and ask, "You remember it, do you not?" The third player might answer:

"Yes, but we used to play it differently." This player, having used a word with an "f" in it, must pay a forfeit and remain out.

The answers must be given at once without hesitation, and the player who avoids for the greatest length of time using a word containing the forbidden letter wins the game.

QUAKERS' MEETING.

The players in this game kneel upon the ground on one knee and rest their hands upon the other knee, twiddling their thumbs all the time. The one at the head of the line asks the others:

"Friends, did you hear of Brother Obadiah's death and how he died?"

The answer will be, "No, how did he die?" Then the leader says, "With one finger up, with one eye shut and with one shoul-

der awry." As he speaks he must suit his actions to his words and the company must follow suit. Should any one fail to do so they must pay a forfeit.

GARMENT OF FEATHERS.

Feathers may be all that is necessary in the way of clothing in far away Maori land, but in San Francisco—that's another matter!

When the steamer *Moana* of the Union line arrived in port from the Antipodes the other day, three Maori maids, clad only in Bird of Paradise plumes and such like, walked blithely down the gang-plank, accompanied by three men of their tribe, attired somewhat similarly.

The Maoris had intended to fill a theatrical engagement, but now they are left without their native costumes, for the feathers were promptly seized and turned over to Col. John S. Irby, surveyor of the port.

The plumes worn by the Maoris are denied entry in this country. They consist of egret and bird of paradise feathers valued at many thousands of dollars.

PATTI.

Adelina Patti, who died Saturday, is the tenderest memory of opera lovers the world over. There have been, there are, and there will be other prima donnas, but those who have enjoyed the rare delight of listening to Patti will always say with Mme. Sembrich: "When you speak of Patti you speak of something that was only once."

A KNIGHTED AMERICAN.

Sir Benjamin West, 1738-1820, was born at Springfield, Pennsylvania, of Quaker parentage. He was elected the successor of Sir Joshua Reynolds and knighted as the second president of the Royal Academy. He left 3000 paintings some of which have come back to his native land. His "Lear" is in the Boston Athenaeum; his "Hamlet and Ophelia" in the collection of Mr. Longworth of Cincinnati; "Christ Healing the Sick" in the Pennsylvania Hospital, Philadelphia; but most of his works remain in England. West is a good exponent of the English school. He inaugurated a new era in painting by delineating his characters without the conventional Greek and Roman costumes. He also discovered the principle of the camera obscura, which was suggested to him by the effect of the light that came through a crevice in a closed shutter of his sick room.

WORLD IS DANCING.

If you never want to observe how much meaning can be concentrated in a mere smile and a shrug of the shoulders, pay a visit to the studio of Mr. Frank H. Norman, the dancing master, and ask him this question: "Is modern dancing on the decline?"

Mr. Norman will reply: "It is quite natural that the terrific struggle from which our Empire has just emerged should have reached adversely upon our social life, but it is adjusting itself to the conditions of peace very quickly, and dancing

is now being indulged in by every class of people in a wonderful way.

"Why, even our boys in the trenches spent their time in between battles dancing and in play. It is necessary, if man does not want to dry up humanly and temperamentally."

That people are dancing more and better today than ever before, is the opinion of Mr. Norman, who continued:

"I predicted that after the war, we would see an unprecedented interest in dancing which will break all records, and this prediction is being fulfilled for the world is dancing more than ever it did in the past. Humanity is a peculiar thing, and the horrors and agony of war are being succeeded by a period of intense pleasure-seeking and living for the sake of living.

"I believe that Russian, Italian and Oriental dances will have a great vogue in this country, England and the United States, in much the same way as Russian literature is now enjoying a tremendous vogue in the mother-country and the States. And the vogue of these dances will not merely be on the stage, but in the ball-room. Our gallant allies have many magnificent dances of the people adapted to use in our ball rooms.

The New Dance for This Season.

"Greater activity than ever in the dance is the forecast for the coming season. New recruits—new dances—and new forms of esthetic pleasure.

"In the midst of trials and tribulations, the essential humaneness of the race asserts itself, and the cry becomes, 'On with the Dance.' Dancing helps to keep the world

joyous, sane, and superior to sorrow.

"This coming season will see people beginning to appreciate more than ever the real joy of dancing, and as we are always craving for something new, England sends us a very pretty and easy new dance, one that will, no doubt, figure on all the programs this season. It is called the Rocker Hesitation, and is an offshoot or a rebound from a dance of somewhat similar name, that proved too difficult for the average dancer to master with grace."

Society Jazz.

Latest New York Craze.

Steps.

1. Walk forward with balance forward and back.
2. Side Three Step.
3. Line of Direction. Three Step and Half Balance.
4. Side Three Step with Balance R. and L.
5. Balance Turning.
6. Side Three Step Turning.
7. Syncopated Side Step, line of direction.
8. Tango Pos. Heel Step (1) (2) (3).

Additional Steps for Advanced

1. Single Foot Twist (Tortille) L. (1) (2) R. (3) (4).
2. Foot Twist L. (1) (2) (3) R. (1) (2) (3).
3. Two Foot Twists to L. Single R. and L. Reverse.

Mr. Albert W. Newman has the honor of being the Pioneer of the Modern Dance in Philadelphia.

His pupils are not only distinctive but lead in the style and correctness of the dance.

NEWMAN SCHOOL

For Ballet and Ballroom Dancing
Fuller Building, 10 South 18th
PHILADELPHIA, PA.

OHIO ASSOCIATION.

The Fourth Annual Fall Meeting and Election of Officers of the Ohio Association of Teachers of Dancing was held in the academy of Prof. and Mrs. A. S. Sojack upon September 14th and 15th with the largest attendance in the history of the organization and we voice the feelings of everyone present when we say that the organization has never yet been more pleasantly entertained than by our host and hostess at this meeting.

The officers elected for the season 1919-20 are:

Prof. F. S. Laux, Lima, Ohio, President; Prof. H. G. Bailey, Alliance, Ohio, 1st Vice-President; Mrs. Oster, Cleveland, Ohio, 2nd Vice-President; W. E. Goodfellow, Springfield, Ohio, Secretary; L. F. Schuler, Mansfield, Ohio, Treasurer; W. D. Lynch, Akron, Ohio, Principal; Mrs. Wright, Mansfield, Ohio, Assistant Principal.

Trustees—Henry O. Oster, F. W. Benedict, Cleveland, Ohio; L. F. Schuler, Mansfield, Ohio; F. S. Laux, Lima, Ohio, Chairman; W. E. Goodfellow, Springfield, Ohio, Secretary.

The largest number of new members were initiated ever taken into the organization at any previous meeting.

The Mid-Winter meeting of the organization will be held some time in the month of February 1920 at Mr. and Mrs. J. A. Botts' academy, 699 West 25th Street, Cleveland, Ohio.

HOW ROYAL LADIES PROPOSE.

When a reigning queen is to be married she must broach the subject first to her future consort. The same rule holds good with regard to all royal ladies who marry commoners. Queen Victoria has told how she managed to "put the question" to Prince Albert—how she first showed him Windsor and its beauties and the distant landscape and then said: "All this may be yours." The Queen of Holland, on a like occasion, simply sent a sprig of white heather, begging Prince Henry to look out its meaning in a book of flowers and their meanings. The Duchess of Argyll took the following means of proposing to the Marquis of Lorne: She was about to attend a state ball and gave it but that she would choose as her partner for the first dance the man (she) intended to honor. She selected the marquis, who subsequently became her husband. But perhaps the most interesting of all ways chosen was that of the Duchess of Bife. She took the earl, as he then was, to a drawer and showed him its contents. There he saw a number of trifles he had given her at different times, including sprigs of several kinds of flowers, and, dead, he had picked for her at different times. He was much impressed at the sight, nor did it require

words on her part to make her meaning plain.

SHOWMAN DIES.

Frederic Thompson, who rose to fame on the joy of those who laughed with him because he defied those who laughed at him, died this morning at 5:30 o'clock at St. Vincent's Hospital. Death was the result of his seventeenth operation within the last few years—broken health which held in check his attempts to recoup after his fortune had been swept away. He was forty-six years old.

A combination of engineering education and the study of art helped Thompson to form the idea of the fantastic mechanical amusement enterprise when he was in the building materials brokerage business in Nashville, Tenn., in which city he was born in 1872. No one gave him encouragement when he talked of his ideas, for the charge of quarters and half dollars seemed too high.

When the World's Fair was held in Buffalo Thompson formed a partnership with Elmer Dundy, rough business-like man, just the sort to hold down the dreamy Thompson, and they opened "A Trip to the Moon." It proved Thompson's ideas were practical. The rocking, swaying "airplanes" that took the patrons over New York, through clouds, and into the planet of strange and grotesque people made money for the two, but not enough to float their next venture.

Moved to Coney Island.

They had moved their conces-

sion to Coney Island, but wanted to branch out. They borrowed \$500,000 and built Luna Park. It was New York's introduction to the idea, and it piled up nickels and dimes in mountains for the two promoters.

Then came the idea for the Hippodrome, a gigantic combination of the circus and the theatre. The venture was a huge success, and Thompson & Dundy became known throughout the world as showmen who rivalled P. T. Barnum.

Their biggest dream never was realized. They planned a permanent exposition in New York, a great carnival to be stretched out over the upper heights of Manhattan in the Fort George region. But financial misfortune overtook them. The death of Dundy left Thompson without the aid of his keen business ability. He lost Luna Park and went into bankruptcy for \$600,000.

BIG THOUGHTS IN SMALL SPACES.

A review usually rises as high as the president plans for it.

The member without a vision for the association has usually no vision.

Those who nurse grievances are wasting a lot of time both of their own and others.

Those who dare to go forward usually do not spend much time retracing steps.

It is unwise to make useless acquaintances. They only waste time. The day is all too short to spend it unprofitably.

Every person should know how

to earn their own living and then how to protect their future by joining the American Natural Association Master of Dancing.

The association is advertised by its loving friends. Are you a friend?

The things we think are the things we do and say. You measure up to your thoughts.

A PACEMAKER NEEDS

A Clear Perspective to the Pacific Coast Marathon Goal.

A Today's Start in the Pacemaker Lap.

An Alertness for Every Opportunity.

A Spirit of Courage and Stick-to-itiveness.

A Contagious Enthusiasm.

A Systematic Plan for their Personal Campaign.

A Good Understanding of the Association, its Work, and its Benefits.

An Earnest Desire to Extend Our Fraternalism to Others.

An Unfaltering Belief in Their Own Success.

CONDENSATIONS.

Thirty-one languages are spoken by the variety of races in the Philippine Islands.

The empire of Japan includes nearly 4000 islands.

There are over 1500 Esperanto societies in the world.

The daily output of the United States mint at Philadelphia is estimated at \$600,000.

There is no age limit for generals in the British army, the only standard being efficiency.

Over 52 per cent. of the population of Pennsylvania is occupied in some gainful occupation.

Forty-four families who perform no useful service in this country have a yearly income equal to 100,000 wage-earners at an average of \$500.

A Philadelphia surgeon is combating diseases peculiar to certain races by transfusing to patients blood from members of other races that seem immune to the malady.

The state of Ohio is to establish a postal system for the service to the various state departments entirely separate from that of the national government. In the state house will be placed a central post-office, which will handle all the mail sent from one department to another.

The small town of Pella, Iowa, has fairly earned a place on the map by the report that practically every young man in the community sacrificed or offered skin from his body to be grafted to that of a fellow townsman, injured in a motor accident. The victim is on the road to recovery.

Dr. Wu Ting Fang, former Chinese minister to the United States, is now 75 years old, and recently, after announcing his intentions to live to the age of 150, declared that the remaining 75 years would be given over to literary pursuits, at which rate his "early" and less mature works may soon be expected.

THE CAREER OF A GENIUS. OSCAR HAMMERSTEIN.

Born in Berlin, 1847.

Ran away at fifteen; his sole possession a blanket; came to America.

Started work in New York as a cigar-makers' apprentice at \$2 a week.

At twenty-one patented and sold a cigar-making machine for \$6,000.

Began writing plays at twenty-two; three one-act comedies produced in German theatres here.

Entered the theatrical business at twenty-four, and failed.

Ten years later built the Harlem Opera House.

During the next twenty years patented 170 mechanical devices, continued in the cigar business, and built the Columbus Theatre, Koster & Bial's, the Olympic, Victoria Music Hall and the Belasco Theatre.

At fifty-nine built the Manhattan Opera House and entered grand opera.

Two years later built the Hammerstein Opera House, Philadelphia.

In 1910, at sixty-three, sold out and retired, receiving \$1,200,000.

Lost over \$1,000,000 in efforts to entertain New York.

DANCE TO BE WELL.

The days when the dance was regarded either as a frivolity or as an exploit for the young seems to be gone forever. Whether you dance or not, you must have noticed that a gray-headed dancer no longer excites any notice, as he or she once did. I can remember when the elderly or even the middle-aged waltzer was an exceptional incident. Now it is as

normal as any other incident of the dance floor. Dancing is no longer a young people's affair.

So that there is really nothing startling in the declaration by Dr. Robert E. Cougrlin, a practising physician who has given special attention to questions of physical culture, that men and women should not stop dancing at 50. On the contrary, Dr. Coughlin makes dancing a matter of duty. You are not to sit back in smoking jacket and slippers or kimono and dressing shoes. That old stuff about the heart is out of date.

Good in the Morning.

"It is a fallacy," as Dr. Coughlin puts it. "The heart is the greatest organ of the body, and, although run down at times, can be built up much more rapidly than other parts, and, unlike other organs, conditions of the heart can be changed during the late years of life. The heart is never played out as the term is used, but in many cases is in need of exercise. Dancing is the means of furnishing this want if followed along a set rule.

"Dance in the morning if one feels like it, and dance in the afternoon if the desire remains. And in the evening, if you find that you are still able to glide through the steps of a fox trot, just chose a partner, start the music, and on with the dance.

"The fox trot on account of its quick step is an ideal one for exercise and especially following the two-step, which although not fast, is the means of stimulating the dancer for the following number. The waltz is the rest period to a certain extent, but it should keep

one seeking the exercise in the proper spirit.

"Dancing should be taken up by the government, and platforms erected in the open air for the people. In the public parks during the summer months it is customary to hold band concerts. It would be an easy matter to conduct dances at the same time and furnish the exercise needed by many. In former years public dances were held on the recreation piers along the water fronts of coast and lake cities. This practice should again be revived. The people need exercise and they should be educated to the benefits derived from dancing.

YOU SHOULD WEIGH.

A simple way to ascertain one's ideal weight was told recently by Dr. Harvey G. Beck, of the University of Maryland, in an address before the Los Angeles County Medical Association at Los Angeles, Cal.

First, put down 110. Then multiply by $5\frac{1}{2}$ the number of inches by which one's height exceeds five feet. Add the result of the multiplication to the original 110 and the sum is one's "ideal weight."

AT MURRAY'S.

One of the new waiters at Murray's Roman Garden quit the other night because, he said, keeping track of his tables on the revolving floor was too much for him. He gave his clam cocktails to Table 8, which was really where Table 7 should have been, and insisted that the people at

Table 9 had ordered peach Melbas. Finally, when Saunders remonstrated with him, he said: "Boss, this yere game of now you see 'em and now you don't is too much for muh! I quit!"

INTERESTING NOTES.

By Mme. Elizabetta Menzeli.

Many of us are restrained from characteristic expression of our feelings and emotions by a deep seated conviction that we are awkward. Let us turn the limelight quite boldly upon this hoary old bugaboo, awkwardness, and see just in what his terror-giving quality consist.

First of all, we are apt to be awkward because of a lack of freedom. Until within the last decade, the restricting and deforming characteristics of women's dress have been the chief contributory causes of her ungainly walk and action. There is no need of dwelling upon the evils of the small waist so beloved of a certain school of poets; the foot whose mouse-like smallness was the result of a device about as lovely as an instrument of the Inquisition Chamber; the manifold layers of petticoats worn in the name of modesty and cheerfully outraging every canon of common sense and beauty. These horrors have passed and, because of the significant changes in the feminine habits of life, can never return. The shackles that make for lack of grace these latter days are more intangible. We are bound by our fear of what people will think. We are afraid of appearing affected if we take an interest

in something that does not interest our associates; we are afraid of being odd, looking queer. Then too, we are super-sensitive to a change of environment. A man ploughing a field is graceful but place the same man in a different environment, say in a crowded drawing room full of unusual objects of art, and disaster is certain. The city bred man brought face to face with some homely farm task is equally at a loss.

Akin to this lack of adaptability and lack of freedom is the second cause of awkwardness, self-consciousness, which is by the way, only too often a polite name for selfishness. Self-consciousness implies selfishness because we are thinking more of how we look in doing an act than of its ultimate benefit to the recipient. This results in a lack of harmony between thought and action and can only make us awkward. In any given action the attention must be devoted exclusively to the thing to be done and thus no thought of self is able to intrude. Such an act, because unselfish, is invariably a graceful one.

Recently a former pupil of mine came to be complaining that she was conscious of becoming more and more clumsy, in every way. "When I enter a room" she said, "I find myself knocking things over, in large gatherings I find myself calling people by the wrong names and invariably bringing up topics that are embarrassing to the group or person with whom I happen to be. I am in excellent physical trim, take plenty of exercise, live much of

the time in open air. What can be the matter with me? Am I growing old all at once?"

It was not long before I had discovered her social deterioration. She had gradually lost interest in everything except her own comfort. She bruised people's feet and people's feelings because she did not care. She had let her old friends slip away and had not bothered to make new ones, she was allied with no cause popular or unpopular. Her existence had no direction to it, no point, no excuse. I saw that she must become interested in people, she must watch them and study them in a spirit of sympathetic interest. So I directed her attention to an important part of my work which I call "life study."

THE DIVIDE.

In the Rocky Mountains there **FIFTEEN—Walker—M** is a chain of peaks which constitute the Continental Divide. Streams flow from theme to the Pacific on one side, and to the Atlantic on the other. There is even one lake which is placed so evenly at one end a sluggish stream slowly starts on its way to the Pacific, while at the other end a similarly sluggish stream slowly starts its way to the Atlantic.

In life we find the difference between failure and success little, in many cases, or due to some very small thing.

Usually those who are progressive, ambitious, successful are those who take the trouble to read the ad of the American National

Association Masters of Dancing, and keep in touch with all the opportunities they offer. Those who are behind in the race and unsuccessful will not do this.

It's only a small thing to do, yet it may very truly become the dividing point in your life, and start you on the road to success.

DANCING AND HUMOR.

A clever combination of artistes under the control of Miss Egerton Welch are presenting an entertainment at the Brighton Aquarium Winter Garden, London, England, this week. Described as a "Ballet Divertissement," the programme proved most acceptable to a large audience yesterday evening, and had all the encores demanded been responded to, it would have been somewhat late before the final curtain. The juvenile dancers displayed exceptional merit, and though several stood out more prominently than the rest, it would hardly be fair to individualize where all showed such merit. All manner of dances came alike to the young ladies—at least two being quite little mites—pastoral, Greek, Eastern, opera and step-dances, and the continued applause was thoroughly well merited. Miss Grace Grover, contralto, was in excellent voice, while Mr. Jack Everard, comedian, sang several songs which were quite to the general liking. Mrs. Llewellyn Jenkins was encored for a recitation, and many others on the programme. Miss Welch is to be congratulated on the quantity and quality of the entertainment, which provides two hours' healthful enjoyment.

THE TWO STEP

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DANCER BY ACCIDENT.

Marjorie Bentley, the dainty and accomplished dancer of the musical play *La La Lucille*, became a dancer by accident. That is to say, it was in a way accidental at the start. Several years ago she visited a physician who recommended regular exercise. He suggested that she should walk ten miles a day. Miss Bentley did not give three cheers for this idea. Then he advised swinging Indian clubs, but this, too, did not arouse enthusiasm. After the medical gentleman had gone through a fairly comprehensive list of stunts that would do the young lady good, he gave it up and then Miss Bentley had a little idea of her own. "If I must take exercise," she said, "why wouldn't dancing be a good idea?"

The doctor allowed that it would if she stuck to it. And she certainly did stick to it. She went at dancing with a will—danced all the time, until people began to think she was a bit too enthusiastic. Not Miss Bentley. She just kept on dancing. First, any old way, and then systematically under the very best instructors. She became so proficient that she took up professional dancing and went on the stage. Today she is recognized as one of the very finest dancers in her profession.

"I just love it," said Miss Bentley recently. "I took it up because it was a good thing for me—and by the way, it was in more ways than one."



ISABEL ARSON.



MARIAN STUBBS.



MARIAN BEYER.



ETHEL ANSEHL.

PREMIER DANCER.

NEW YORK—Speeding southward in a steam yacht is a young couple, one of whom is known in many cities of Europe and America.

The couple—she is 21 and he 24—were quietly married Saturday in the little chapel of Holy Trinity Church, New Rochelle. None was present but the officiating clergyman and the youth's mother.

For the second time the former Mlle. Adele Valkyriene, premier dancer of the grand opera in Copenhagen, became a bride when she was married to Robert Stuart Otto, son of Albert T. Otto, of Scarsdale, N. Y. He is secretary to Albert T. Otto & Sons, importers, of No. 101 Park Avenue, New York.

In 1914 she married Johannes Eykhardus, known in London, Paris and New York as the Baron von Dewitz.

Won a Divorce a Week Ago.

A divorce from the baron was obtained by his dancer bride less than a week ago in White Plains. So secret was the proceedings that even the records were sealed.

But yesterday when Otto's mother was asked about it she said:

"I am sorry an dembarrassed over the knowledge that my son's marriage has become public. This man Von Dewitz introduced his bride to us three years ago. He was unkind to her.

"We saw a great deal of her later when she came to visit us. I cannot go into the details. It is enough that she divorced him in White Plains a few days ago, and it is true that I was present on

Saturday when my son married her in Holy Trinity Church. They are speeding south on his steam yacht and will not return for a long time. I sanctioned the marriage, although I kept it secret, SIXTEEN—Walker—M

and no one was present excepting Dr. H. S. Vesper, who performed the ceremony."

The marriage in 1914 of Baron von Dewitz and Adele Freed, known on the stage as "Mlle. Valkyrie," caused considerable comment both in New York and European cities. Appearing suddenly in New Jersey with a flax-haired girl clinging to his arm, he besought the Rev. F. Arnold Bavendam, pastor of the St. Matthew's Evangelical Lutheran Church of Jersey City, to perform the marriage ceremony. She stated that she was 16 years old, that she was born in Iceland, and her occupation was that of premiere danseuse in the Royal Opera, Copenhagen.

Wed at Hamlet's Grave.

The Baron declared he had been divorced from his second wife two years previously and that he "met" Mlle. Valkyriene, as she was known in the Royal Opera, at the grave of Hamlet in Elsinore, Denmark. Across the grove of the Melancholy Dane, she said they exchanged their griefs. Two weeks later they came to New York.

On May 17, 1908, Baron von Dewitz married Nina Pastorelli, premiere toe dancer with "The Dancing Daisies." Immediately following this marriage Dewitz became a writer of magazine articles. Just previously he had been a Danish naval officer, and

was one of the first to take up aeroplanes as war machines. For some time he was interested in perfecting an air warship which he tried to sell to European governments.

At that time he made boast that he was the son of the Chamberlain to the Grand Duke Mecklenburg-Strelitz. Very probably he posed for the photographers in the dress uniform of the gallant Seventh Regiment.

On April 4, 1911, von Dewitz married Mrs. Kathryn de Montford, 23 years old, of Tennessee, in Stamford, Conn.

A DANCING PRODIGY.

LONDON, Oct. 3.—That he is the greatest dancer in Britain, in spite of his 15 years, is the general opinion of experts and critics regarding Errol Addison, who was specially engaged as principal dancer for the Royal Opera House, Covent Garden. Errol started dancing when four, won his first prize when five, and afterward studied for the stage. He can dance three feet in the air and land on the stage as lightly as a shuttlecock.

MURRAY'S—NEW YORK.

Are you a tripper in search of a novel tip? Then seek out Murray's, on Forty-second Street, just west of Broadway. Leaving the turbulent, traffic-crowded street, you go down a few steps, and presto! you enter the foyer of the Roman Gardens and signal the captain on duty, who ushers you

aboard the famous revolving floor. As you sit and chat and dine and listen to the music and watch the dancing, or maybe have a dance yourself, you make the circuit, passing in turn through the section of the gardens known as "Broadway." Soon you reach "Palm Beach," the lovely spot where the gondola is moored.

As you near the starting point you get a glimpse of the Whispering Grotto, where romantic young folks like to dine tete-a-tete, forgetful of every one's existence but their own. The whole trip consumes fifty-two minutes—just long enough to be interesting without being wearisome. As for the schedule, you may dine and dance to your heart's content from noon to midnight seven days a week.

EARL WALLACE.

That Butte has its share of beautiful young women with talents for stage work is plainly evident from the neat little sketch that has been arranged by Mr. Earle Wallace, of the Wallace School of Dancing, as an accompaniment to the "Oh, Boy!" film-musical play now showing at the American theatre.

Mr. Wallace had entire charge in securing the girls, designing the costumes and training them in their dances.

Lillian Dunn, leading soprano, has a charming voice and personality and carried her part in flawless manner. The chorus, composed of Miss Pearl Nash, Setha Sylvester, Elva Harrie, Bernice Rice, Christine Gilrain and Lillian

Schultz all did exceedingly well.

The sketch fits perfectly with the action of the "Oh Boy!" picture and is a pleasing bit of divertisement. The film and act will run tonight and for the last three times, tomorrow night at the Ameriacn theatre.

CLEVELAND HIPPODROME.

The Seven Glasgow Maids, with Jessie Blair Stirling and Monsieur Adolphus, premier danseur, divided headline honors this week on the last summer vaudeville bill at B. F. Keith's Hippodrome. M. Adolphus was assisted by Ethel Gilmore and a corps of capable dancers.

LATEST DANCES

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Have you tried Cook's floor wax? It is just what you need for a fine floor. One pound can 50c. Six pound can \$2.75.

THE NEW "ROCKER HESITATION" WALTZ.

1st Part—Closed position, same as in waltz. Description for gentleman—counterpart for lady. Step forward on right foot, count 1-2-3, 1 bar. Step backward on left foot, count 1-2-3, 1 bar.

(Note—Make the above movements with a gentle and graceful rocking motion).

Make two "waltz" steps turning to the right, 2 bars. Repeat the "rocking" steps, 2 bars. Make four running steps forward (but at partner's right side) and pause on left foot for two counts, making a "Hesitation" 2 bars.

2nd Part—Waltz eight times, commencing on right foot backwards.

FANCY DANCING

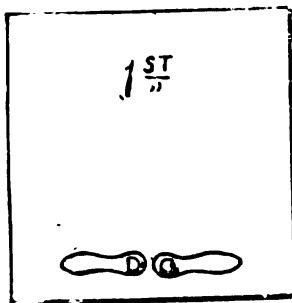
LESSON NO. 1

(Copyrighted)

To learn Fancy Dancing you must first prepare yourself for action by practicing movements, requiring more exertion than has been necessary for simple ball-room dancing.

Your daily movements require but a small degree of the physical exertion you are capable of; therefore, you must realize that your muscles are not in that active condition required to perform the steps of a Fancy Dance. You must culture them until they are capable of responding at your will. After you begin to perform combinations, called steps, the muscles will then develop themselves by your practice.

FIRST PRACTICE.—Place both heels together, as in Figure No. 1, with both toes turned straight outward. This is known as the first position in Fancy Dancing. If you fail to get them out far enough, have some friend force them out with their hands. You will realize trouble in retaining your balance, and note an extreme tension on the cords from above the knee to the foot. The muscles are being stretched like a piece of rubber. Stand in this position while you count 120, or two full minutes. You may support your balance at first by placing each hand on the back of a chair at your side, standing perfectly straight, with the shoulders thrown back. After a moment's rest in the normal position, take the position once more, this time bending the knees outward as far as possible, which has a greater drawing tension on the muscles. Bend and rise in this position a dozen times, or until you feel thoroughly tired.



SECOND PRACTICE.—Hold both hands toward your left, as far as they will reach, presumably holding a skirt. Turn your head toward the right, step sideways toward your left, with a stamp (count 1).

Draw your right foot on the floor up to the left, stepping on it as the feet come together (count 2).

Repeat the stamp with L. foot out to side again (count 3).

Repeat the drawing of right foot up (count 4). One bar of schottische music.

Continue the movements toward the left side for four more counts, the last one letting weight remain on L.

Now reverse your position, hands toward the right, head toward the left, and repeat the movements for eight counts toward the right. Repeat them to the left and right again, which will consume one strain of eight bars of schottische music. By continual repetition of the movements given to music, you will become accustomed to changing the hands and head from one position to the other, in unison with the music, which is opposition work, so essential to Fancy Dancing, known as Delsarte.

THIRD PRACTICE.—Step sideways on left foot (count 1). Extend right foot forward as for a walking step, touching the toe on the floor with heel up, and turned toward the left, carry both hands well toward the left, bend sideways to the right with head turned toward the right (count 2, 3, 4). You take the position as you count (2) and rest in it for (3, 4).

Step sideways on right foot, point left forward, hands toward the right, head to the left, which is reversing the movements of the first four counts. Practice this also to schottische music. After having become familiar with the changes, you may change from one position to the other every two counts.

Don't forget to bend sideways.

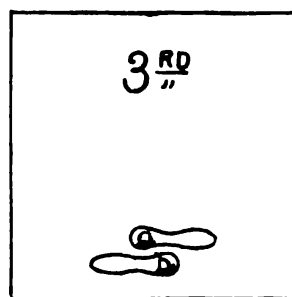
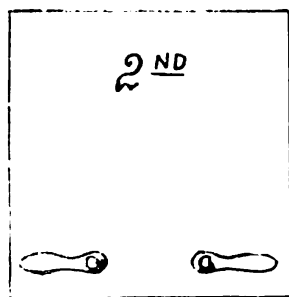
FOURTH PRACTICE.—Stand on the ball of right foot, with left free from the floor. Hop on right foot four times (count 1, 2, 3, 4). Change to left foot, the change will be (1), hop three times, making (2, 3, 4). After having become familiar with the hopping and changing from one foot to the other, we will introduce arms in opposition, as follows:

Stand on right foot, right hand on the hip, left hand held up as high as the head, arm rounded.

Make the four hops in this position; change to the other foot, raise right hand, lower left, and hop four times on left.

Continue this practice to schottische music until you are able to execute the hops with arm changes. Be careful not to hold the same hand up with the foot you are hopping on.

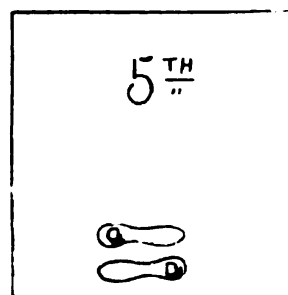
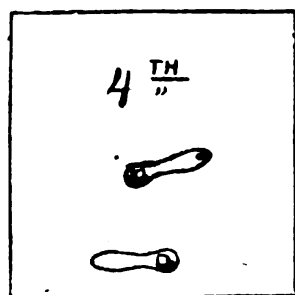
Practice daily, 1st, 2nd, 3rd, 4th and 5th positions.



SECOND, THIRD, FOURTH AND FIFTH POSITIONS.

GRECIAN CYMBAL DANCE

(Copyrighted)



For four, six or any number of girls.

COSTUME: Grecian, with girdle around the waist. Girls carry cymbals on thumb and middle finger. Rest on first count of music of each bar. Beat on & 2.

ENTRY—One-half the number take position in the wings at each side of the stage with backs to the center of the stage.

Description is for L. line. R. line reverse the movement. Step back on the stags with L. foot (count 1, 2), 1 bar. Turn half around and step forward with the right foot (count 3, 4), 1 bar. Point L. foot well forward, 4th position (count 5, 6). Pose (count 7, 8), 4 bars. On count 1, 2 raise the hands to a level with the shoulders. On count 3, 4 raise hands up and down in front. On 5, 6 carry hands to the R., wave up and down on 7, 8. Carry hands to L. side in 4th position, wave up and down.

The above 4 bars will bring all the girls out on the stage. Repeat the three walking steps. Starting forward with the L. foot, count 1, 2. Step forward with the R. foot, count 3, 4. On count 3, 4 turn $\frac{1}{2}$ around. Step back with L. foot. Point R. foot in 4th position, forward, count 1, 2. Pose 3, 4.

Repeat the entire movement, which will leave all near the center of the stage in two lines. Lines with backs together. In all 16 bars.

STEP 2—Left line. Move sideways to the right, 6 bars. Turn in place, 2 bars. **MOVEMENT:** Short, hopping steps on the L. foot, leaning to the R. L. foot raised out at the side. Slap hands down in front, count 1, 2. Slap hands high over the head, count 3, 4. On the hop turn hands in 4th position.

Repeat movement back across the stage and turn. On the last turn every other one move to the side. This will leave 2 lines across the stage, facing the audience.

STEP 3—A short two-step, starting with the R., count 1 & 2. Step down on R., and raise L. around and up to R. knee, toe to instep, count 3 & 4. Step down on L. in 4th position forward, count 5. Close R. foot to L. heel, raised, bend both knees, count 6.

Hop on L., raising R. well out and up back, count 7, 8. On count 1, 2, Face audience, count 1, 2, 3, 4, both hands on level

with shoulders. Count 5. 6. Face R. wing, bring both hands around to the chest. Thrust L. forward, palm out, R. back palm down over R. heel. Repeat the above movement 4 times in all, moving to the front of the stage, 16 bars.

STEP 4—Bend well forward, carry hands nearly to the floor, count 1, 2. Lean back, carry the hands high up over the head, count 3, 4. THE STEP: Girls face by couples and move in opposite directions, passing on the turn. Girls 1, 2, etc., step on right foot, raise L. Make a circle with the foot on a level with the knee at the same time turn $\frac{1}{2}$ to the R., C. 1, 2. Step down on L. at side, finish facing the audience, count 3, 4. Step down on R., at the side and draw L. up to R., count 1, 2. Repeat, draw, 3, 4. Repeat the turn and circle and draw to the left. Repeat R. and L. In all, 18 bars.

Hands on level with shoulders on count 1, 2. On count 3, 4 bring the hands around and to lips, and throw kisses. Couples now face and repeat the movement. Front line moving back and the rear line move to front. Repeat, lines going to places.

STEP 5—Line at front, slide R. foot diagonally forward. Transfer weight onto R., lean the body forward, bring R. hand to the ear—in attitude of listening. L. hand extended out, but back, count 1, 2. Hold pose, count 3, 4. Close feet, bend well forward, count 1, 2. Raise hands, bend back, count 3, 4. Repeat with the left, 4 bars. Repeat R. and L. In all, 16 bars.

Rear line lean in opposite direction.

STEP 6—Line at the front move to R. Line at the back, to the left, single file. Hands raised in 4th position, swaying hands and body side to side. Make a slight “hip-py-ty hop” around and stop at sides of the stage, 8 bars.

Keep time in place at the sides, making the movement in place for 8 counts. Repeat to the center, stop by couples, facing the audience.

STEP 7—Line at L. Glide R. foot diagonally to the R. Bring the hands together down in front, count 1, 2. Raise R. hand up front, L. hand out, back, at same time raise high on both toes, count 3, 4. Repeat to left, gliding L. foot to the left, 4 bars. Opposite line pose in opposite direction.

STEP 8—Step on R. circle L. around and to the R. side, at same time turn $\frac{1}{2}$ around, count 1, 2.

Step down on L., turn, making a twist with the R., count 3, 4. Make two draws to R., count 1, 2, 3, 4. Repeat step, 6. Repeat step 7, moving back to place, finishing with backs together.

STEP 9—All bend forward and up. Hands down and up, over the head, count 1, 2. LEFT LINE—Step R. foot to side toward the audience, count 1. Cross L. foot well back, bending the knees, count 2. Step R. foot to the side, at same time turning to the R., count 4. Bend body well forward, count 1, 2. Erect, count 3, 4. On count 1, 2, carry hands well down front, on 3, 4 high over the head. Repeat the movement, moving around in a circle to the L., crossing the stage at the back and out. Lines passing at the back.

THE TWO STEP

33

SKIRT DANCE

(Copyrighted)

MUSIC—4—4 tempo. **STEP ONE**—Move around in circle, stopping in the corner.

MOVEMENT—Long slide, diagonally forward with L. foot, bending knee; throwing body to L., count 1. Close R. up to 3rd pos., at same time throw L. up slightly in front (coupe), count 2. Circle L. around to 3rd back and weighed, gliding R. forward, count 3. Close L. up back, count 4; 1 bar. Repeat, starting with R., etc.; 1 bar. Repeat, moving around in a circle; 7 bars. Raise hands in 4th position and pirouette; 1 bar. For introduction, 16 bars.

STEP TWO—Hop on L., bring R. to 5th pos. back, count 1. Hop on L., kick R. to side, count 2. Repeat hop and kick, count 3, 4; 1 bar. Repeat with L. by stepping down on R.; 1 bar. Repeat R., 1 bar. Pirouette by stepping down on R., then L. over; 1 bar.

B—Hop on L., bring R. to 5th pos., count 1. Hop and kick R. forward, count 2. Return the heel of R. to L. knee toe pointed. Hop on L., kick R. forward 2 times, keeping R. foot on level with the knee, count 3, 4; 1 bar. Repeat with L. foot; 1 bar. Pirouette to L.; 1 bar. Repeat parts A & D; 8 bars. In all, 16 bars.

STEP THREE—Hop on L., R. to 5th pos., count 1. Hop on L., kick R., count 2. Repeat by hopping on R., kick L., count 3, 4; 1 bar. Hop on R., kick L., count 1, 2. Leap down on to the L. and throw R. up back, leaning well forward, count 3. Hop twice on L., at same time kiss with hands, count 4; 1 bar. Pirouette; 4 bars. Repeat with opposite foot; 4 bars.

STEP FOUR—Glide L. to 4th pos., at same time make low bend of the knees, count 1. Draw L. up to 3rd pos. back, count 2. Hop on L., bring R. up to L. knee, count 3. Hop on L., kick R. out forward, count 4; 1 bar. Bring D. down and across in front of L. and rock three times; 1 bar. Repeat with opposite foot; 2 bars. Repeat to R. and L. for; 8 bars.

STEP FIVE—Pas de Basque forward; 4 bars. **EXPLANATION:** Circle R. around to 5th pos., at same time extend L. forward, count 1. Step on L. and draw R. to 3rd back, kicking L. up in front, count 2. Making the movement very free. Repeat by circling L. around back, count 3, 4; 1 bar. Repeat for three bars more.

B—Glissade back. Bring R. down across in front of L. and repeat the same movement backward; 4 bars. Repeat forward and back; 8 bars. First going to R. corner, second time to L. and back to center.

STEP SIX—Slide R. to 4th pos. diagonally, count 1. Close L. to 3rd back, count 2. Hop on L., bring L. to 5th pos. back, count 3. Hop on L., kick R., count 4. 1 bar. Leap down on to R., throwing L. up back, leaning well forward, count 1. Hop three times, moving backward, count 2, 3, 4; 1 bar. Repeat with opposite foot, 2 bars. Repeat for 8 bars. Throw kisses with hand nearest the audience on the hops.

STEP SEVEN—Step L. foot to 4th pos. back, count 1. Draw R. up to 5th front, at the same time raise L. free from the

floor, facing L. wing, count 2. Hop on R., raise L. up back, looking over L. shoulder at heel, count 3. Hop on R., make a small circle or "O" with L. and kick it forward, count 1. Hop on R., throw L. up back, looking over R. shoulder, count 2. Hop, turn, facing R. wing. Make a circle or small "O" with the R. foot, count 3. Hop on L., kick R. high, count 4; 1 bar. Repeat by stepping back on R., drawing L. up, etc. Repeat, moving back to rear of stage. In all 8 bars.

STEP EIGHT (PCSING)—Point R. to 4th pos. forward, lean body well to R. side, hands raised to L. side. Pose, count 1, 2. Point R. to 2nd pos., lean body to L., hands to R., count 3, 4. Glide R. to 4th pos. front, count 1. Close L. to 3rd back, count 2. Circle R. around back, 3rd pos., count 3. Make 1 glissade forward, count 4; 1 bar. Repeat, moving to the front, 13 bars.

STEP NINE—Hop on R., bring R. to 5th back, raising L. in 5th point pos. front, count 1. Hop on R., kick L. front, count 2. Bring L. down and across in front of and rock on to L., count 1. Rock back on to R., count 4; 1 bar.

B—Throw body well forward. Run forward 4 steps, L. R. L. R.; 1 bar.

C—Move backward; 2 bars. Jump, bring L. to 3rd pos. back, raise R. heel, count 1. Hop on L., kick R. to side, count. Leap on to R., 3rd back, raising L. heel, count 3. Hop on R., kick L., count 4; 1 bar. Repeat last 4 counts; 1 bar. Repeat all the step for 16 bars. Pirouette, 1 bar. Courtesy, 1 bar. Repeat pirouette and courtesy, 1 bar.

STEP TEN—Hop on L., bring R. heel to knee, count 1. Hop on L., 3 times, making forward kicks from the knee with R., count 2, 3, 4; 1 bar. Repeat with opposite, 1 bar. Hop on L., bring R. to 5th back, count 1. Hop on L., kick R., count 2. Hop on R., bring L. to 5th pos. back, count 3. Hop on R., kick L., count 4; 1 bar. Pirouette to L.; 1 bar. Repeat for 4 bars.

STEP ELEVEN—Pirouette R. to 2nd pos. Lean body to R. Arms carried to L. Pose, count 1, 2. Point R. to 2nd pos. Lean body well to L. side; hands to R. side. Pose, count 3, 4; 1 bar. Hop on L., bring R. to 5th pos. back, count 1. Hop on L., kick R., count 2. Pirouette to R., count 3, 4; 1 bar. Repeat with L. foot; 2 bars. Repeat forward, 8 bars.

FINISH—Repeat music from Trio—Repeat part Second of Step Two; 4 bars. Point R. to 4th front, count 1, 2. Throw kiss with R. hand. Point R. to 4th back, count 3, 4; 1 bar. Throw kiss with L. hand. Run 3 steps to R. side, L. R., count 2, 3. Point L. 4th pos. front. Pose, count 4. At same time throw kiss with L. hand, R. raised back. Repeat until out.

SAILORS HORNPIPE.

Continued from September No.

STEP TEN

Hop on L and place the R toe in 5th po. front, count 1-2.

Kick the R out with a hop on L, at the same time, count 3-4, turning one-fourth towards the right (one bar).

Make three hops on the L, dashing the R three times, count 1-2-3, rest for 4 (one bar).

Place the left hand on the hip, the right over the eyes, shading them when facing the right.

Hop on R and place the L toe in 5th po. front, count 1-2, kick the L out with a hop on R at the same time, count 3-4, turning one-half towards the left (one bar).

Make three hops on the R, dashing the L three times, count 1-2-3, rest for 4 (one bar).

Place the right hand on the hip, the left over the eyes, shading them, when facing the left.

Repeat, turning from side to side on every two bars, moving backward for 14 bars, and break.

This is a very pretty step, although not difficult.

STEP ELEVEN**The Final**

Place the right hand on the waist front, the back of left on the small of back, lean to the right side. Step on R, bend the L knee so the foot will be well up back, hop twice on R after stepping on it, count 1-2-3, rest for the fourth count. In making the hop, move forward as you are to make a circuit of the stage, and off at the side (one bar).

Place the left hand on the waist front,

the back of the right on the small of the back, lean towards the left side.

Step on L, bend the R knee so the foot will be well up back, hop twice on L after stepping on it count 1-2-3, rest for the fourth count.

Repeat each foot, changing the hand positions until off.

Hornpipe Break

The following break is composed of jig steps, taking two bars to complete it, and can be used in the place of the first one given.

Step on L (count 1).

Tap R forward and back, touching the floor as it goes out, and as it comes back, holding it up (count & 2).

Hop on L and immediately come down on R (count & 3).

Tap L forward and back as you did R, holding it up (count & 4).

Hop on R, and immediately come down on L (count & 1).

Hop on L (count 2).

Tap R forward and back letting it remain upon the floor (count & 3), rest for 4.

This break requires the tapping of the feet as in step dancing, therefore, I will give two exercises which, if practiced, will soon produce the required movements.

Exercise No. 1

Stand on L and tap R forward and back, every time the foot comes back be sure it is up from the floor.

Repeat until it becomes easy.

Do the same with L, standing on R.

Be persistent in this practice, as you must learn to shake your feet before being able to connect movements forming steps.

Exercise No. 2

Step on L, tap R twice, hop on L and come down on R (L up).

Tap L twice, hop on R and come down on L (R up).

Tap R twice, hop on L, come down on R (L up).

Tap L twice, hop on R, come down on L (R up).

Repeat any number of times in a stationary po. or moving backward.

THE END.



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