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DANCING, ACTING AND MUSIC

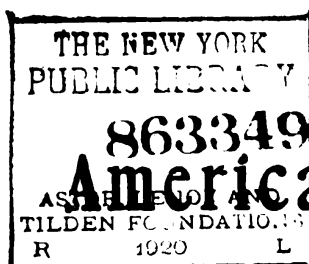
*There is a Destiny that
makes us Brothers,
none goes his way
alone; all we send into
the lives of others
comes back into our
own.*

January
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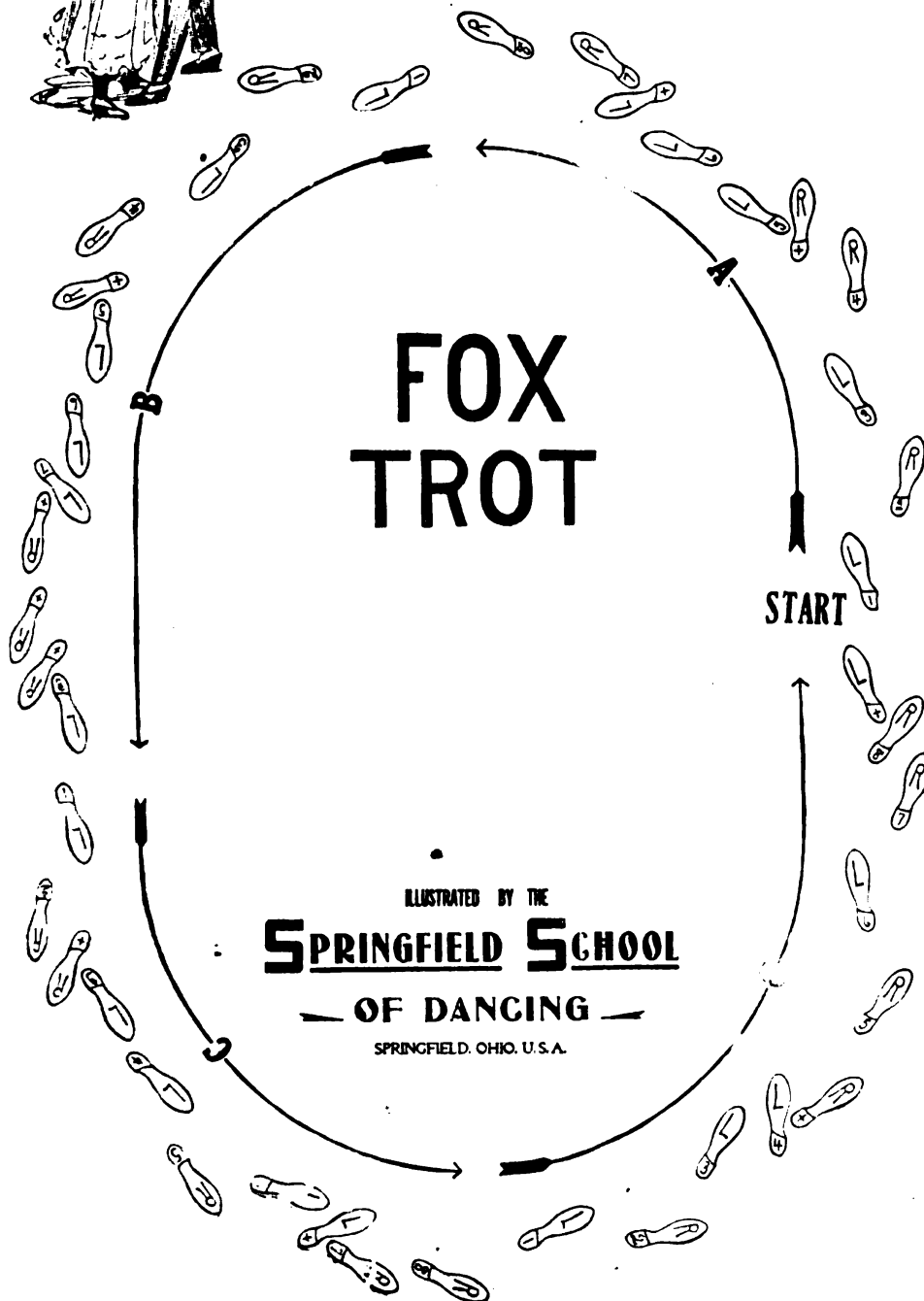
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THE TWO STEP.

Volume XXIX. BUFFALO, N. Y., JAN. 1919, No. 1.

DANCING NOTES.

By H. Layton Walker.

The first is related of Ericus, king of Denmark, surnamed the Good, who reigned about 1130. When Ericus was returning into his kingdom and held the yearly assembly. Among others of his attendants was a musician, who asserted that by the power of his art he was able to excite in men whatsoever affections he thought proper; make the sad cheerful, the cheerful sad, the angry placid, such as were pleased discontented, and even drive them into a raging madness; and the more he insisted on his abilities the greater was the king's desire to try them. When the musician perceived that he could not be excused. Everything being thus prepared, the citharist began to make proof of his art on the king, who sat with some few about him in an open hall; first by a grave mode, he threw a certain melancholy into the minds of the auditors; but changing it into one more cheerful, he converted their sadness into mirth that almost incited his hearers to dancing; then varying his modulation, on the sudden he inspired the king with

fury and indignation, which he continued to work up in him till it was easy to see he was approaching to frenzy.

The Cymbals of Bacchus, were two small brass vessels, somewhat in the form of a shield, which being struck together by the hands, gave a sound. The well-known statute of the dancing faun has one of these in each hand.

The Tymphanum leve, an instrument yet known by the name of the Tambouret, and frequently used in dancing. Ovid, Sen-tonius, St. Augustine, and Isidore, of Sevil, from the great brayen drum, properly so-called was covered with the skin of some animal, and was struck either with a short twig or with the hand.

Crotala these were instruments also of the pulsatile kind. The Crotalum was made of a reed, divided into two by a slit from the top, extending half way downwards; the sides thus divided being struck one against the other with different motions of the hands, producing a sound like that which the stork makes with her bill, wherefore the ancients gave that bird the epithet of Crotalistria, i. e., Player upon the Crolalum.

It appears by an ancient poem entitled Copia, by some ascribed

to that those who played with the *Crotala* danced at the same time appears, that in these dances, which were chiefly of women, in a variety of wanton gesticulations and indecent attitudes and postures were practised, that Clemens Alexandrinus says, that the use of these instruments ought to be banished from the festivals of all Christians.

Some authors resemble the *crotala* to the castanets of the Spaniards, or perhaps of the Moors; for castanets are supposed to be of Moorish invention; but of these the *crumata* of the ancients seem more nearly to approach. These were made of bones, of the shells of fish. Scaliger observes, upon the above-mentioned poem, that they were very common among the Spaniards, especially the inhabitants of the province of Boetica (Andalusia) about Cacliz, to which Martial alludes.:

History of music by Sir John Hawkins, vol. one.

Kamschatka, about 1780, the story of Captain Cook, third voyage by M. Jones. Page 257.

The harbour of St. Peter and St. Paul.

The bear was an important animal in Kamschatka, as, by the admission of the natives themselves, they were indebted to it, not only for all their medical skill (acquired by notice of the various herbs used by it for its hurts and ailments), but also for their sole instruction in the art of dancing; all the steps and movements of that accomplishment being strictly copied from those of this unwieldy beast. "If the bear praises

my dancing," says the monkey in the fable, "I must dance ill." So we may imagine what a Kamschadale dance was like.

The common musical divertissements of the Spaniards seem to have been borrowed from the Moors, who in a very early period had gained a footing in Spain and given a deep tincture to the manners of the people; these appear to be songs and dances to instruments confessedly invented by the Arabians, and from them derived to the Moors, such as the *Pandore*, the prototype of the lute; and the *Rebec*, a fiddle with three strings, and to which most of the songs in *Don Quixote* are by Cervantes, said to have been sung. As to their dances, excepting the *Pavan*, which whether it be of Spanish or Italian original is a matter of controversy, the most favorite among the Spaniards till lately have been the *Chacon* and *Saraband* and that these were brought into Spain by the Moors, seems to be agreed by all that have written on music.

Besides the dance above mentioned there is one called the *Fandango*, which the Spaniards are at this time about 1626 fond of even to madness, the air of it is very much like the English hornpipe; it is danced by a man and woman, and consist in a variety of the most indecent gesticulations that can be conceived.

1670 Jean Baptiste Lully operas consist of recitatives, short airs, chiefly gavots, minuets, and courantes, set to words; and choruses in counterpoint, with entrees, and splendid dances, and a great var-

iety scenery; and, in short, were such entertainments as none but a Frenchman could sit to hear, it is said of Lully, that to gratify his master he labored as much in composing the dances as the airs of the opera.

The airs composed about the time of Queen Elizabeth, however excellent in their kind, seem to have derived their reputation from their being the tunes of dances actually performed at court, or at public essemblies for the purpose of feasting and recreation. In a work entitled *Lachrymae* or *Seven Tears* figured in seven passionate Pavans with divers other Pavans, Galliards, and Almands by John Dowland the several airs are distinguished by appellations which seem to indicate their being the favorites of particular persons, as in these instances Mr. John Longtons Pavane, the King of Denmark Galliard, the Earl of Essex Galliard, Sir John Souch his Galliard, M. Henry Noell his Galliard, M. Nichols Almand, M. George Whitehead his Almand. Of this fact it is some sort of proof that the airs for the late viols, or violins is certain in Dowlands time the latter of these instruments was appropriated to the practice of dancing.

The Ballet is a tune to a ditty, and which may likewise be danced to Thomas Morley 1592.

Morley mentions many other kinds of air in practice in his time, as namely, the Pavan, the Passamezzo, the Galliard, the Courant, the Jig, the Hornpipe, the Scottish Jig, the Allemand, the Coranto, and others. It must

be noted that these were all dance tunes, and that the difference between the one and other of them lay in the difference of measure and the number of bars of which the several strains were made to consist.

The Pavan, from Pavo a peacock, is a grave and majestic dance; the method of dancing it was anciently by gentlemen dressed with a cap and sword, by those of the long robe in their gowns, by princes in their mantles and by ladies in gowns with long trains, the motion whereof in the dance resembled that of a peacock's tail. This dance is supposed to have been invented by the Spaniards, and its figure is given with the character for the steps in the *Orchesographia* of Thoinot Arbeau. Every Pavan has its Galliard, a lighter kind of air made out of the former—performed in such a manner of dignity and stateliness, as show the propriety of the pellation. Of the Passamezzo little is to be said, except that it was a favorite air in the days of Elizabeth.

Ligon, in his history of Barbadoes, mentions a Passamezzo Galliard which in the year 1647 a Padre in that island played to him on the lute, the very same he says with an air of that kind which in Shakespear's *Henry the Fourth* was originally played to Sir John Falstaff and Doll Tearsheet by Sneak, the musician therein named.

The Passamezzo, from passer to walk, and mezzo the middle of half, is a slow dance, little differing from the action of walking.

As a Galliad consists of five paces of bars in the first strain, and is therefore called a Cinque Pace; the Passamezzo, which is a diminutive of the Galliard, has just half that number, and from that peculiarity takes its name.

The Galliard is a lively air in triple time, the slowest or most grave first, and the rest in succession the Pavan being a grave, the Galliard a sprightly air, the Jig generally stood last.

History of a military engagement. The Souldiers Sommons, The March of Horsemen, March to the Fight, the Retreat, the Victory.

The word Dump, besides sorrow and absence of mind, which are the two senses which Dr. Johnson gives of it in his dictionary, has also another, which has escaped him. viz., a melancholy tune; or as Mr. Steevens, in a note on a passage in *Romeo and Juliet*, Act IV.. Scene V., conjectures, an old Italian dance; and considering the very licentious spelling of the time when this collection of Ford was printed, a suspicion might arise that the word *Thumne* here noted was no other than the word Dump but upon looking into the book, an air occurs, viz., the eleventh, wherein by a marginal note the performer on the lute is directed wherever he meets with one or two points under the letter a, which in the *Tablature* denotes an open string, to thump it with the first or second finger of the left hand; the use and effect of this strange practice is best known to the performers of the lute.

The Galliard is a lively air in triple time; Brossard intimates that it is the same with the *Romanesca*, a favorite dance with the Italians.

The Allemand, Almand, or Almain, as its name imports, is an air originally invented by the Germans; it is a grave and serious cast, yet full of spirit and energy, arising from the compass of notes which it takes in; the measure of it is duple time of four crotchets in a bar; the air consists of two strains, with a repetition of each; and those that define it with exactness say that it ought to begin with an odd quaver or semi quaver, or with three semi-quaver's. Watter says that in this species of instrumental composition, especially the Allemand for the dance, the Germans excel all other nations.

The Coranto, Courant, Fr. *Corrente*, Ital. *Currens saltatio*, Lat., is a melody or air consisting of three crotchets in a bar, but moving by quavers, in the measure of $\frac{3}{4}$, with two strains or reprises, each beginning with an odd quaver. Walther, who describes it assigns to its no determinate number of bars; nor is there any precise rule that we know of for the measure of it, save that the number of bars, whatever it be, is the multiple of 8 of dance tunes it is said to be the most solemn.

The Saraband is an air of great antiquity; the Spaniards write it *Zarabanda*, and this orthography seems to confirm the opinion of those who derive it from the Moors, saying that they brought it into Spain, and that from thence

it was diffused throughout Europe.

Within the memory of persons now living, a Saraband danced by a Moor was constantly a part of the entertainment at a puppet-shew, this particular may be considered as an additional circumstance in proof that this dance is of Moorish origin.

The Chacon, a less common air than the Saraband like the Saraband, it is of Moorish origin; and those who would carry it still higher, suggest that the word is derived from the Persian Schach, which signifies a king; and that Chacon might signify a royal dance from the Persians, say these, it might pass to the Saracens, and from them to the Moors.

The characteristic of the Chacon is a bass or ground, consisting of four measures, of that kind of triple wherein three crotchets make the bar, and the repetitions thereof with variation in the several parts from the beginning to the end of the air, which in respect of its length, has no limit but the discretion of the composer.

There is another air in music called by the Italians the Passacaglio, and by the French, Passacaille, which is like the Chacon.

The Jigg is surposed by some to have been invented by the English, but its derivation from the Teutonic Gieg, or as Junus writes it, Ghyghe, a fiddle, is rather against the opinion. Mattheson speaks of the Jigs of this country as having in general a pointed note at the beginning of every bar; but for this distinction there seems not to be the least authority. The same author

seems to think that originally the Jig was a dance tune, and of English invention. Nevertheless, it has been adopted by most nations in Europe; for not only in England, but in Italy, Germany, and France it appears to have been a favorite species of air. Its characteristic is double time, thus marked 6/8 or 12/8. The air itself consists of two strains, undetermined to the number of bars.

To speak now of the airs of the Moderns, and first of the Gavot. The Gavot, so far as regards the general practice of it, is hardly to be traced further backwards than to the time of Lully, that is to say about the year 1670. Huet says that the appellation is derived from the Gavots, a people inhabiting a mountainous distric in France called Gap. It signifies a dance tune in double time consisting of two strains, the first whereof contains four bars, and the latter eight, and sometimes twelve, each beginning with two crotchets, or the half of a bar, with a rise of the hand in beating, and ending also with two crotchets that begins the last bar. Walther says it is required that the first strain of a Gavot should have its cadence in the third or fifth of the key, for if it be in the key-note itself, it is not a Gavot but a Rondeau; and in this opinion both Brossard and Mattheson concur.

The invention of the Minuet. Fr. Minuet, seems generally to be ascribed to the French, and particularly to the inhabitants of the province of Poictou; the word is said by Menage and Furetiere to be derived from the French Menuet or Menue, small or little and

in strictness signifies a small pace which as being repeated, are called reprises, each having eight or more bars, but never an odd number. The measure is three crotchets in a bar, marked thus, $\frac{3}{4}$ though it is commonly performed in this time $\frac{3}{8}$. Walther speaks of a Minuet in Lully's opera of Roland, each strain of which contains ten bars the sectional number being 5, which renders it very difficult to dance.

The Paspy, Fr. Passe—pied, from passer to walk, and peed a foot, is a very brisk French dance, the measure $\frac{3}{8}$, and often $\frac{6}{8}$. It has three or more strains or reprises, the first consisting of eight bars. It is said to have been invented in Bretagne, and is in effect a quick Minuet.

The Bouree is supposed to come from Auvergne in France, it seldom occurs but in compositions of French masters; its time is double, consisting of twice four measures in the first strain, and twice eight in the second.

The Siciliana is an air probably invented in Sicily, of a slow movement, thus characterised, 12-8; it consists of two strains, the first of four, and the second of eight bars of measures.

The Lourre is a mere dance-tune; the term is not general, but is applied singly to a French air, called L'amiable Vainqueur, of which Lewis XIV was extremely fond; the French dancing masters composed a dance to it, which is well-known in England.

That the Hornpipe was invented by the English seems to be generally agreed. That it was

not unusual to give to certain airs the names of the instruments on which they were commonly played, may be instanced in the word Geig, which with a little variation is made to signify both a fiddle and the air called a Jig, and properly adapted to it. Indeed, we have no such instrument as the hornpipe, but in Walter it is so common that even the shepherd boys play on it. In the Welsh language it has the name of the Pib-corn, i. e., the Hornpipe, and it is so-called as consisting of a wooden pipe, with holes at stated distances, and a horn at each end, the one to collect the wind blown into it by the mouth, and the other to carry off the sounds as modulated by the performer. The measure of the Hornpipe is triple time of six crotchets in a bar, four whereof are to be best with a down, and two with an up hand.

There occurs in the opera of Dioclesian, set to music by Purcell, a dance called the Canaries: of this, and also another called Trenchmore, it is extremely difficult to render a satisfactory account. The first is alluded to by Shakespeare in the following passage:—Moth. Master, will you win your love with a French brawl. Arm. How meanst thou? brawling in French moth. No, my Compleat master but to jig off a tune at the tongues end canary to it with your fee, humour it with tuning up your eyelids, etc.

As to the air itself, it appears by the example in the opera of Dioclesion to be a very sprightly strains, with eight bars in each. The time three quavers in a bar,

the first pointed. That is of English invention, like the county dance, may be inferred from this circumstance, that none of the foreign names that distinguish one kind of air from another correspond in the least with this. Nay farther, the appellation is adopted by Couperin, a Frenchman, who among his lessons has an air which he entitles Canaries.

Of the dance called Trenchmore frequent mention is made by our old dramatic writers; thus in the *Island Princess* of Beaumont and Fletcher, Act V. one of the townsmen says—All the windows i' th' town dance a new Trenchmore.

In the *Table talk* of Selden, tit. King of England, is the following humorous passage: The court of England is much altered. At a solemn dancing, first you had the grave measures, then the Corantoes and the Galliards, and this kept up with ceremony; and at length to Trenchmores and the Cushion dance. Then all the company dances, lord and grooms lady and kitchen—maid no distinction. So in our court in queen Elizabeth's time, gravity and state were kept up. In king James time things were pretty well. But in king Charles time there has been nothing but Trenchmore and the Cushion dance, omnium gatherum, tolly polly, hoite come toite.

And in the comedy of the Rehearsal, the Earth, Sun, and Moon are made to dance the Hey to the tune of Trenchmore; from all which it may be inferred that the Trenchmore was also a lively

movement.

The Country-Dance is also said to have its origin within. Indeed Mr. Weaver, one of the best teachers of dancing in the kingdom of the last age, and who appears to have been well acquainted with the history of his art, has asserted it in express terms. He says that the country-dance is the peculiar growth of this nation, though it is now transplanted into almost all the courts of Europe, and it is become in the most august assemblies one of the favorite diversions.

Mademoiselle Subligny's Minuet. This person, whose Christian name was Therese, was a dancer in the opera at Paris in the year 1704, with a pension of 800 livres. Betterton, upon the decline of his company at Lincoln Inn Theatre, at an extraordinary rate got her over hither, as at different times Mons. L'Abbe and Mons. Balon. She danced for a season or two with great applause, and returned to her own country. Vide *Histoire de Theatre de L'Academie Royale de Musique en France* page 94. *Life of Calley Cibber*, page 180. Before the arrival of these persons, French danciny was unknown on the English stage.

BALET D'ACTION OR PANTOMINE DANCES.

(Continued.)

"If a man is devoid of fire, spirit, imagination, taste and knowledge, how can he be a master in art? Compose from poets—you are a stranger to their chef

o'oeuvres: study them first with attention: let your Ballets be complete poems, and learn the art of choosing with judgment. Never attempt to handle any important subject, without first laying down your plan. Commit your thoughts to paper, read them over a hundred times, divide the drama into scenes, let each of these be interesting, and lead progressively, and without confusion, to a well planned denouement; beware not to introduce those tedious and unmeaning incidents, which only serve to enfeeble the action, and partly deprive it of its effect; remember that the most beautiful part of the composition is a proper distribution of groups and attitudes; bring your figures forwards; make them dance; but let every step convey some meaning; let them act in Pantomime, and point out the various passions which they feel. If their motions and features are in perfect consonance with their inward feelings, their expression will be so of course, and give life to the representation. Never go to a practice or rehearsal with a head full of new figures, and totally void of sense; if you are perfectly masters of your subjects, your imagination, impressed with the picture you mean to exhibit, will mix the colors, and find you with a proper pencil to finish the drawing. Then your compositions will appear full of energy and genial fire. They cannot but be in nature, if you are full of your subject. Carry the love of your art even to a degree of enthusiasm. To be successful in

dramatic compositions, the soul must feel and be powerfully moved, imagination should be enflamed, and genius be, as it were, the lightening that fortells the thunder of the passions!

"On the contrary, if you are lukewarm, if your blood glides slowly through your veins, if your mind is cold and frigid; in short, if sensibility is a stranger to you, give up all thoughts of the stage, and relinquish an art for which you are not calculated. Apply rather to some mechanical trade, wherein the workings of the soul are less requisite than the motions of the arms, and the hands have more to do than genius."

The above precepts, properly enforced and adhered to, would free the stage from many indifferent dancers and worse Ballet-masters; whilst the blacksmiths and other trades would be supplied with a number of useful hands, better employed in administering to the wants of society than they can ever be useful in contributing to the entertainment of the public.

In order to convince you, how difficult it is to excel in our Art, I shall point out to you the extensive knowledge we ought to possess. A knowledge which, however indispensable, is not the only requisite for a Ballet-master; since a man may have acquired it, and yet not be able to draw a picture, devise its groups, or imagine any new and striking situation.

Were we to judge from the prodigious number of masters of

that kind, dispersed in different parts of the world, we might be inclined to believe, that the art itself is as easily attainable, as it is pleasing; but nothing can more clearly evince that that it is a difficult matter to succeed, and carry it to perfection, than that the appellation of Ballet-masters, assumed to indiscriminately, is seldom or ever deserved. Not one amongst them can excel, who is not partially favored by nature. What can be effected without genius, taste, and imagination? How can you stem the torrent, overcome all obstacles, and rise above mediocrity, if you have not within yourself the creating genius of your art? that is, if you are not endowed with all those natural qualities and talents which study and application never can procure, which are not acquired by practice, and which, congenial with the great artist, give him sufficient strength to soar on the stoutest wing up to the summit of perfection and the highest pitch of fame!

Consult the works of Lucianus; this author will tell you what are the efficient qualifications of an eminent Ballet-master. You will see, that history, mythology, ancient poetry, and cronology ought to be the primary objects of his studies. And indeed all our success entirely depends on our exact knowledge of the above sciences. Let us therefore unite the genius for poetry and painting, since our art borrows all its charms from a perfect imitation of nature.

of nature.—By Mme. Ehyabetta

Menzeli Maitresse De Ballet, 22 East 16th St., New York City.

(To be continued.)

\$60,000 FIRE AT

DRISLANE'S BIG STORE.

All Building Above First Floor Guttred—Damage To Store By Water Is Great — Skinner's Christmas Stock Ruined—Entire Damage Not Less Than \$60,000.

Albert Pierce, the manager of the National Jewelry company, was amazed at the amount of damage done to his premises, but declined to state what the damage would amount to until he had taken an inventory. This was the attitude of most of the occupants of the two buildings affected, with the exception of Prof. Robert Campbell, who conducts a dancing academy on the top floor of the Drislane building. He was in the building at an early hour, and was very much worried, as many papers of value were burnt, and hundreds of photographs and irreplaceable tokens from former pupils, including photographs, by world wide celebrities, were entirely destroyed.

Prof. Campbell said that his loss in damaged property was not less than \$5,000, but that his loss would not end there as his place of business was ruined, and it was doubtful if he could obtain another at this season of the year. He said that some of his loss was covered by insurance. M. Levitz, the wholesale jeweler, on the second floor of the Drislane building, has suffered minor loss-

es, but it is doubtful if he will be able to carry on his business in the same rooms, as they are much damaged. All the fireproof safes in the two buildings lived up to their reputations, and only property outside them was harmed either by fire or water.

William Drislane announced that he would fill orders received over the phone this afternoon, and would open up for business as usual tomorrow. He sent his employees home this morning.

Sympathy was expressed all over the city for Mr. Drislane this morning. It is well known that there are very few stores in New York state of higher standing than the Drislane store, and sorrow was freely expressed on all sides that he should lose part of his Christmas trade.

The fire broke out again at noon but was extinguished in a few minutes.—Albany, N. Y., Dec. 20.

"SHIMMER" AND "JAZZ" DANCES ARE TABOO AT CLEVELAND DANCE HALLS

Cleveland's dance hall inspectors have ruled out the dancing of the "Shimmer" and the "Jazz."

Just what the "Shimmer" and the "Jazz" are, none but the initiated know. A Sun reporter was told Professor W. E. Goodfellow, of the Springfield School of Dancing was among the initiated.

Professor Goodfellow, speaking of the "S." and "J." said: "Many persons gain an impression through reading newspaper articles that the "Shimmer" and the "Jazz"

are the names of new dances, but these are not dances at all. Those names only refer to the manner of dancing and the fox trot is usually the dance in which this sort of thing is introduced nowadays.

"Certain fox trot music seems to inspire some dancers to move with a jiggling or shivering motion which is frequently referred to as 'shimmering' but it is only a crude and often vulgar appearing manner of dancing the fox trot which has tendency to grow monotonous for the dancer with any considerable training.

"While the 'Jazz' type of fox trotting may have been abused in Cleveland, this type of dancing, when danced in the proper spirit and environment is not objectional at all, in fact, it is a beautiful and modern interpretation of the ragtime music of the present age.

"A jazz band is composed of piano, cornet, clarinet, trombone and trap drums, which with the tuning or carious pitches of the different instruments bring about a peculiar variety of ragtime music, the interpretation of which, lends inspiration to dancing movements of a pronounced type known as 'jazzing' after the sort of music to which or from which they have developed.

"Dancing of this type is beautiful or ridiculous depending upon the ability of the dancer, exactly as a song or a piece of music is artistic and pleasing or repulsive, its interpretation depending upon the ability of the singer and the musician."

REPORTED ENGAGED TO TOM POWERS.

Mrs. Irene Castle, widow of Capt. Vernon Castle, is engaged to Tom Powers, according to a report from London. Mr. Powers, an actor, is at present appearing in "Oh, Boy!" in London. He is from Texas, and while appearing in New York in 1916 enlisted in the Royal Flying corps and trained near Toronto, Ont., under the tutorship of Capt. Castle. He went to Texas with Capt. Castle and was training at Benbrook field, near Fort Worth, when Capt. Castle was killed. Mrs. Castle has several times been reported engaged since her husband's death.

CHINESE GENERAL WINS \$100,000 AT CARDS; DANCER IS GIVEN \$8,000 BY GOVERNORS.

Pekin, China.

China has had great difficulty over a little matter of \$100,000 to defray the expense of its delegate to the peace conference at Versailles.

But to Gen. Chang Haui-Chih, one of China's military governors, \$100,000 is but a matter of a few hours' luck at cards.

The general accumulated just that sum in a game with other military governors which was incidental to a conference in Pekin to bolster up the Hsu-Shih-Chang Parliament.

Not only did the general profit by the entertainment features of

the meeting, but a dancing girl who had pleased the military governors was given a little purse of \$8,000 for the entertainment she furnished.

NIX ON ART FOR ART SAKE

New York.

Artists' models are at famine prices.

Painters and sculptors find girls who used to sit for them are now doing real work and refuse to return to their unsteady "thrones."

Fifty cents an hour for posing no longer allures New York "Mimis." The girls find life far sweeter on a steady \$20 to \$30 per, fiddling a typewriter or sorting letters at the post-office. The war did it.

Ex-models have actually turned many poorer artists out of their studies in Greenwich Village, and are presiding over modest salons, fixed with the latest Washington Square art wrinkles.

Last season's most popular model, Manya Rudina, with madonna-like face and auburn hair, is now a professional dancer on Broadway. A statue of Manya is to be seen at the Metropolitan Museum.

"Living is so high and I must have a few clothes once in a while," she said with a smile, perhaps remembering—she is better known and recognized when she is—

in, never mind.

Charles Dana Gibson and Jas. Montgomery Flagg say they are at their wits' end for models.

TO REDUCE FLESHY**SHOULDERS**

Each morning before dressing, exercise: Stand with your feet together, arms extended level with the shoulders; swing the arms in a circle as wide as you can manage. Do this as many times as you can, without undue fatigue.

Another exercise which will help in reducing fleshy shoulders is to extend arms, then bend them backwards. Do this ten times morning and night.

Exercise to accomplish anything must be regular, it should be remembered.

A reducing cream may be made as follows:

Vaseline, 25 grammes; lanoline, 25 grammes; iodide of potassium, 1 1-2 grammes; tincture of benzoin, 15 drops.

Put the lanoline and vaseline into a double boiler and heat gently over a slow fire. Stir until they are well mixed, then add the iodide slowly, beating the mixture with a silver fork. The heat should be removed and the mixture cooled before the tincture of benzoin is added.

Massage to reduce must be very firm and vigorous, and instead of rest afterward, a walk is in order.

MOUTH DECORATIONS

It is amazing how ideas of beauty vary with latitude and longitude. In Japan, the profes-

sional beauty loves to appear with golden teeth, in India she prefers them stained red, but in certain parts of Sumatra no lady who respected herself would condescend to have any front teeth at all. They are removed the moment they appear, and strictly suppressed if they should try again.

EXERCISE OR AVOID**FATTENING FOODS**

Too little exercise and too much food are fatal to a figure. The girls who wish to stay slender this summer will do well either to exercise or to avoid fattening foods. If they exercise enough they can eat what they please, but if they are sitting through most of the day they should eliminate from their diets all candies, all sweets, butter, milk, potatoes and all the foods which tend to increase weight.

A good many women find that they grow stouter during the summer months and thinner during the winter. The autumn finds the average girl 10 pounds heavier than her weight the previous spring. This putting on of weight over the summer is no longer a mere fancy. It is an acknowledged fact. Of course, there are girls very thin by nature, who cannot seem to add flesh in any way, not even over summer, but they are the exception. The fact remains that the average girl is inclined to grow stout during the summer.

THE TWO STEP

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GIPSY-DANCE

By H. N. Grant

(Copyrighted)

Introduction 4 M.

Enter from both sides 2 Polka steps (2 M) for hop skip step (2 M), beginning with R. F. Repeat for 16 M. D. 1. and finish in lines on both sides.

D. 2: Now make a sliding step in C. (2 M), shake Tambourines which are held on the inside hand, strike the same on the last count of the p M. Make a tripping turn holding T. high and strike again with last count of the 2nd M. Repeat this step toward side of stage, changing T. to the other hand 4 M. Repeat again to C. and outside, using 16 M. in all.

D. 2: Solo enters rear of stage, take position in C. as per D. 3. Chassez forward, T. in R. F. high, chassez of glisse back R. F. low shaking T. Repeat while Chorus execute the following. facing R. and L. alternately. (See D. 3.) Make a dip down by extending one foot backward and striking T. on ground 1 M., then rising to straight position, feet together and striking T. over head (1 M). Repeat dip and straight movement alternately to either side for 16 M.

D. 4: Dance Polka step to a Circle (4 M), to Introduction of Music: then Polka step R. and L., alternately (1 M)—then stamp feet 3 times and rest one foot also striking T. 3 times (1 M). Repeat this (Grand Chain).

- D. 5: While Solo stays in C., turning around and dancing polka step until D. 5 is completed (14 M).
- D. 6: Now take position of D. 6 (2 M), Chorus joining hands and Chassez across stage, holding on to each other's Tambourines.
- D. 7: Solo stay in C., forming Star with T. (4 M.) Then polka step, staying front with back line, see D 8, while Solo forms a chain and sways R. and L. (4 M.)
- D. 8: Repeat Chassez across and changing places in line as in D. 7 and 8, alternate for 32 M.
- D. 9: Then form figure D. 9. (4 M) when all kneel on L. knee, T. in R. hand, now bend toward floor and strike edge of T. on floor, count one; strike L. elbow, count two, then strike L. hand which must extend front, then count three, then strike T. over head, same time bending body toward the R., count four. This is repeated four times, use 8 M., rise on the last measure, using two counts then with very quick movement run to Circle of D. 10.
- D. 10: by Solo taking again center running toward the L. in a smaller circle — while Chorus run in a larger Circle very quickly and
- D. 11: make D. 11—very quick turn at the end and fall into Tableau of D. 11.

NOTES: The Tambourines should always be jingled when not being used for striking. The strike usually occurs on the 4th beat of the music, except in the

7th D. when it is struck on the 7th beat, while the 8th beat is used to turn faces toward the back line, the front lines always facing the audience. When dancing across stage the back line must pass under the arms of the front line while advancing. When not otherwise designated the Tambourines are held in L. hands and struck with R. hands first. This Dance should be danced with liveliness, and much fire and expression to show the wildness of the Gipsies. In the skipping step the legs can be raised as high as the teacher sees fit.

T. stands for Tambourine; R. F. for right foot; L. F. for left foot; C. for Center, and M. for measure.

WORTH REMEMBERING

To keep iron of any kind from rusting, rub it with mutton fat and wrap or cover it with brown pape before packing away.

For delicate, light fabrics which do not take starch, try putting a little granulated sugar in the rinsing water. Melt the sugar in boiling water first.

Next time you cook beets bake them in the oven, as you would potatoes and not the fine flavor.

Pickles may be kept from molding over by laying a bag of mustard on top.

The short ends of candles melted and a little turpentine

added makes a good polish for hardwood floors.

To remove grease spots from carpets, rub on each spot a mixture of Fuller's earth, oxgall and water; then rinse this out with clear water and rub as dry as possible with a dry cloth.

Sweet oil will remove finger marks from varnished furniture.

After the dust is wiped off a mirror a little camphor on a cloth will brighter 't

COMPLEXION HINTS

To improve the texture and color of the skin of the arms, give them a bath each day in water and pure mild soap. You can do this when you wash your face in the morning or when you take your tub, as you like. Use a com-9..Walker..Two step KY plexion brush for the purpose, scrubbing well and rinsing thoroughly. If the skin is that ugly red shade one sometimes sees on young girls or in women whose complexions are inclined to floridness, a lemon and glycerine bleach should be used. Rub a little glycerine over the skin and then rub over it at once a cut lemon.

It is not well to bathe the face in very cold water when you are overheated. Water, just from the faucet with a little good toilet water or alcohol is good. Always remove all powder before retiring and give the pores a chance to breathe. Then powder, if it is pure, will not harm the skin.

Women who carry the head correctly avoid the ugly, sagging, stringy pouch, and will not acquire a double chin unless they become very stout. Always hold the chin well up when walking, reading or sewing, and never drop the chin on the chest. A daily cold bath will help keep the chin firm.

KEEP THE HANDS YOUNG

Massaging the hands is very efficient to keep them in good condition. Apply a massage cream over the backs of the fingers and hands, then grasp one hand between the fingers and thumb of the other with the thumb on top of the and. Now work from finger tips to wrist and all over the back of the hands with a rotary motion.

Massage each finger separately and continue until the cream is well worked in, then wipe the hands with a clean towel. Repeat once daily. This will keep the hands young looking for years if one begins in time. When the skin is rough beneath the finger nails, before retiring at night, dip your fingers in cold cream and let the skin take up as much of the cream as possible. Dip the fingers into talcum powder and wear loose, clean gloves to bed.

The Chinese claim to be the first users of tea as a drink, and how it originated is told in a pretty little legend that dates back from 2000 years before the coming of Christ:

A daughter of a then reigning

sovereign fell in love with a young nobleman, whose humble birth excluded him from marrying her. They managed to exchange glances, and he occasionally gathered a few blossoms and had them conveyed to her.

One day in the palace garden the lovers met, and the young man endeavored to give her a few flowers; but so keen was the watchfulness of her attendants that all she could grasp was a little twig with green leaves.

On reaching her room she put the twig in water, and toward evening she drank the water in which the twig had been kept. So agreeable was the taste that she even ate the leaves and the stalks. Every day afterward she had bunches of the tea-tree brought to her, which she treated in the same way.

Imitation being the sincerest form of flattery, the ladies of the court tried the experiment, and with such pleasing results that the custom spread throughout the kingdom—and the great Chinese tea industry became one of the greatest businesses in the world.

The United States purchased from Denmark, August the 4th, 1916, the Danish West Indies, now known as the Virgin Islands. The price paid to Denmark was \$25,000,000.

Great Britain, France and the Netherlands have possessions in the West Indies.

To clean highly polished hardwood floors wash them with cold water, using a neutral white soap. To remove spots, use a little kerosene oil first. Do not wet a large surface at a time, as the floor should be dried quickly and polished with a fresh cloth. There are any number of floor polishes on the market containing which are likely to darken the wood.

THE INNER WOMAN

Beauty is the one supreme gift for which every woman should strive. Not mere physical beauty but a combination of the external and spiritual beauty combined. No woman can be beautiful, in the finer sense of the word, unless she is the possessor of a pure mind and a noble character. Her features may be perfectly molded, but without these qualities there will be something which will bar her from being a real beauty.

On the other hand, a woman with irregular features, who does possess these qualities, may impress the world as a real beauty. Vanity, ill temper, selfishness, pettiness, hateful thoughts, an impure mind, are beauty's most bitter enemies. Nature may have been most generous in the chiseling of the body, but if finely chiseled features and a well molded body are ruled by these characteristics, beauty flies away.

Some women start handicapped and win out. Others start with everything in their favor and fail. But every woman can be beautiful if she will, provided she has no deformities to overcome.

PERSONALS

Herbert T. Miller, Norwich, Conn., has retired from the dancing profession, owing to ill health.

Mr. and Mrs. A. S. Sojack, Cleveland, Ohio, have purchased Mr. Asa Anderson's dancing academy and are now operating both places, East 59th and Euclid and 6124 Euclid.

Mr. A. Ellis Smith, Rochester, N. Y., was mustered out of service last month, and is back in the profession again. He has opened Rochester's largest ballroom and is teaching dancing in all its branches.

A new crop of dancing stars—classic, ballet, Greek and national—are to scintillate in the theatrical firmament next year. Mme. Elizabetta Menzelli most famous instructor of classic dancing, has just graduated her class and when a dancer receives the endorsement of Mme. Menzelli it means an engagement at once.

She was a former premier danseuse and matrisse de ballet and when she retired from the stage she fitted up one of the finest dancing conservatories in town at No. 22 East 16th Street, and it is here that she teaches faltering toes to become nimble. One of her epupils is Ethel Gilmore, known as the successor to Genée and who has been premier danseuse of the Canadian Grand Opera Company under Max Rabinoﬀ, manager of Pavova.

Mme. Menzelli has for years taught the leading stage artists

and society leaders in New York and Newport and in her summer Normal classes dancing teachers from all over the country are instructed in the art of Terpsichore. She is the author and composer of a number of operettas and dance poems and her studio is a rendezvous for the artistic life of the city.

PENNSYLVANIA HOTEL

WINS BUILDING RACE

With the formal announcement last night that the Pennsylvania Hotel will be opened Saturday, January 25, it was established that this greatest of hotels had won the closest and most gigantic building race ever developed in New York. Its competitor, the Hotel Commodore, easily the next largest hotel in the world will be opened on January 28, losing by three days in the year long nip and tuck race for the first opening.

The Pennsylvania was erected by the Pennsylvania Railroad Company and is furnished and will be operated by the Hotels Statler Company, Inc., which owns and operates hotels in Buffalo, Detroit, Cleveland and St. Louis. It is a twenty-two story structure, opposite the Pennsylvania's main terminal in Seventh Avenue and contains 2300 guest rooms, each with a private bath.

The Commodore has been built and will be under the direction of John McK. Bowman, president of a company operating the Biltmore, Manhattan, Belmont, Murray Hill and Ansonia hotels. It is

located at Forty-second Street, adjoining the Grand Central Terminal, and is twenty-eight stories in height and built five stories under ground. It has 2000 outside rooms, with bath, and one of its features is the largest ballroom in the world.

The construction of the two great hotels has been parallel, and has developed into a race which decided only by the good fortune of the Pennsylvania management in getting striking carpenters to return to work a few days earlier than the striking carpenters at the Commodore.

SPRING HOUSECLEANING

The first aid to house cleaning is to weed out the trash. Send for the junk dealer.

If a woman who has a large house to clean will try cleaning one room only each day and resting after each day's task is finished, she will find herself fit the next day for the task of cleaning the next room. It is much easier than trying to rush through the whole job in a day or two. The kitchen should be cleaned last of all.

Oilcloth is best for kitchen shelves, for then they can be washed off frequently with a damp cloth. If there is any room in which there has been a case of contagious disease or if some room happens to be infected with insects, it should be fumigated before anything is moved out of it. Shut the room up tight, set an old iron kettle half filled with ashes in the center of the room.

Have a layer of live coals on top and pour over it a cup of sulphur. Then get out quickly.

Close the doors and stuff up the keyhole. Leave the room closed all night and in the morning open all the windows, air well and clean as usual. Gather all odds and ends of discarded clothing, etc., and carry to the wash house or other outbuilding where, on some sunny day, they may be sorted at your leisure.

Of course, all furniture must be thoroughly gone over at this time. Furniture, like other woodwork, tends to shrink if it becomes too dry, and should be washed for the sake of giving it moisture as well as of cleanliness. It should be sponged occasionally with cold water and wiped dry.

To wash furniture, use a large sponge, wipe dry and polish dry as possible with a chamois skin wrung out in clear water, or with a soft flannel cloth. Do not use dry chamois on polished wood or if varnished. Wipe furniture always in one direction, preferably with the grain of the wood.

A BEAUTIFUL MOUTH

If your mouth is defective, improve the shape of your lips by avoiding careless habits. Many pretty women are disfigured by careless habits of mouthing their words, of chewing their lips, of ridiculous contortions while they talk.

The time to train our mouths to beauty is in our infancy. Our mothers should begin the work, and when we have reached the

years of intelligence we should carry it forward.

If the mouth is too large, it can be trained to lesser size by tender pinching of the corners. This makes the lines at the corners almost indeterminable and diminishes the size. Also train the lips to deepen their beauty cleft by pushing the center portions together with the fingers. This light pressure, four or five times a day, will marvelously refashion the mouth.

The lips should be lightly massaged at night before retiring. Do not use glycerine alone on the lips, nor any other surface of the skin as it is too drying. It has the power to draw moisture from the skin and that moisture should be replaced by the water with which the glycerine should be mixed.

As to color the lips should not be too red. The normal lips should be the same color as the gums, not blood red but three shades lighter than a stream of arterial blood. Preserve the color by keeping the body in health. If the circulation is defective the lips will pale. If we become anaemic, pallid lips will be one of our state of health. To make the lips the right color improve the tone of the system.

TO WASH CUT GLASS

Have a wooden dish tub sacred to its use, with a soft cloth folded in the bottom, warm water to which you have added a quarter of a cup of ammonia and which has been made soapy with white

soap, a lintless dis cloth and a soft brush.

After the pieces are washed and carefully rinsed in warm water, they should be wiped on a lintless towel, then polished with a soft chamois or soft white tissue paper. Immediately after cleaning, the pieces should be restored to their places on the shelves before danger of breakage menaces them. To clean the inside of cut glass necked carafes, bottles, jugs or pitchers, put inside them with warm water, some grated raw potatoes, the inside skin of an egg, salt and lemon juice or little wad of soapy paper. Buckshot, if used with great care, aids in the removal of wine or vinegar stains. Brushes used for cleaning must have soft, fine bristles or else they they will scratch the glass. Never rinse cut glass under running water, as it may shiver the glass without warning even if it is not hot."

WE MUST HAVE COURAGE

Since we are all with more or less misfortune to meet, let us strive to meet it in the right way. Why sit down and bewail the ill luck that is ours? Why turn our sorrow over and over in our minds, seeing in it ever new phases of misfortune? Let us stand up beneath its weight, no matter how heavy the load may seem, and with our eyes fixed on the glimmer of light, let us walk swiftly out of the dark paths into the sunlight.

Once we have started to walk on the sunny side of life, darkness

will have no terrors for us, for we will carry our sunshine around with us in the depths of our hearts. The sunshine of the mind is far warmer and brighter than the sunshine which we see and feel with our physical senses.

Once we have gained the true sense of real mental sunshine we will have the means to pull ourselves out of every slough of despond without any outside aid. What we really accomplish must be worked out in mind.

Learning to pick out the gleam of light from the dark path, learning how to avoid the sloughs of despond and how to walk in the sunshine is not easy, but even the attempt at learning these lessons brings their reward of happiness and peace.

THICK ANKLES

Those women having thick ankles should practice ankle exercises every morning and night. Seated on a chair, bend the foot up and down from left to right, making each motion 10 times before taking up the next. Of course you should remove your shoes at the beginning and exercise one foot at a time.

Another very good exercise consists in rising slowly on the toes, holding the position for a few seconds and sinking slowly back again. This is repeated several times and the length of time the exercises are practised is increased from day to day. They will strengthen ankle and reduce it to its proper size, but it is not

natural for all people to have very small ankles.

SALT ON GRAPEFRUIT

During the recent sugar shortage the market for Florida grapefruit was affected to a degree that led the growers there to suggest the use of salt instead of sugar on grapefruit. Tree-ripened grapefruit, such as begins to come from Florida in December, is often preferred without any sweetening at all. Honey, maple sugar, maple syrup, cane syrup and corn syrup also make suitable sweetening for this fruit. To safeguard themselves against a possible sugar shortage next winter, the growers, through the Florida Citrus Exchange, will devote part of their advertising space to a campaign acquainting the public with the use of salt on grapefruit.

BEWARE OF POULTRY

PACKED IN BARRELS

Insist on buying dry-packed and dry-chilled poultry, says the Popular Science Monthly. When you order poultry which is packed in ice, you are probably paying for from three to 14 per cent. of water which has been soaked up by the bird. So states a report issued by the department of agriculture. This water ruins the flavor and the quality of the meat.

If possible see the package in which your butcher receives the chickens. High-grade, dry-packed birds are commonly sent to market by the dozen in paper-

lined boxes. Wet-packed chickens are shipped in large barrels.

MILITARY BRIDGE

Military Bridge is always a satisfactory entertainment for Feb. 22, or 500, in fact any card game may be employed equally well. Each table should be named for some fort and score cards should be decorated in red, white and blue. The invitations should be as follows:

: :
 : You are requested to enlist in :
 : a Military Skirmish :
 : On Saturday evening, Febru- :
 : ary twenty-second :
 : At the Barracks :
 : Assembly call 8.30 P. M. :
 : By order of :
 : :
 : General pro-tem :
 : :

A bugle call should summons all players to their respective tables.

Candelabra with red, white and blue candles and shades are used profusely on the table and over the room generally, as this is the proper light for a colonial affair.

Fruits, nuts, fancy cakes and small desserts should be in low stands so as not to obstruct a view of the ornamental decorations.

Ices for the dinner are served in huge red cherries and molded with a hatchet figure.

Bon bons come in cherry and hatchet shapes.

Serve sandwiches with meat and sweet filling, tied with red, white and blue ribbon, cherry

salad, fancy cakes decorated with candied cherries, salted nuts, bonbons, cherry ice and vanilla ice cream.

Lady Washington salad is an attractive dish and is made by cutting off the tops of bright red apples, scooping out the inside and filling with chopped fruit, celery and nuts mixed with mayonnaise. Garnish with whipped cream and a cherry.

WEL-GROOMED WOMAN

The woman who is particular about her home is not always the best dressed and it often happens that a woman who keeps an untidy home, looks stunning in her clothes. The points in well dressing that most women overlook are veilings, footwear, hats, gloves and handkerchiefs.

Be sure that your gloves are properly proportioned, and when you decide on a well fitting style, buy no other. Dust a little powder into your gloves before you wear them and smooth all the seams straight. Have the lines on the backs lie properly over the center of the hands and be sure the fingers are snugly pushed into the tips of the gloves.

Keep your hats in their boxes until you are to use them and return them at once when you take them off. Always brush them, especially if they are made of velvet or any dark material that shows dust. Never carry a soiled or even crumpled handkerchief. All these are only little things, but it is the little things that go far toward making the well groomed woman.

DARK CIRCLES**UNDER THE EYES**

Dark rings under the eyes show that the body, in one way or another, is being overtaxed by worry or that the physical system is deranged. Lack of rest, late hours or an irregularity of the kidneys will bring out these gray, heavy lines.

Drink plenty of water each day, get out of doors regularly, look after the diet and get to bed early. Every night apply witch hazel food to the face. An astringent wash is also good for the facial cushions of ill-health.

When wiping the face, never rub the eyes. Just pat them gently. Avoid anything that will bring the blood to the surface and do everything that will encourage the lids to become thin and white, for then they will become more beautiful and the brilliancy of the eyes will be much increased.

BEAUTIFUL ARMS

If one has crawny, dark elbows, scrub them at night with plenty of soap and water. Dry them thoroughly and rub them with a good skin food. The elbows must be taken care of as well as the hands and face. Never use your elbows as props, as this will make them hard and discolored. Massage the arms with warm cocoa butter daily.

For the arms, gentle massage with cocoa butter will be found helpful. Anoint the palm of the hand with cocoa butter and gently but thoroughly knead the flesh

from the wrist to elbow, working in the butter at the same time.

A good exercise for the fore-arms is to lie on your back on the floor and extend your arms to the right and left on a line with your shoulders. Now open and close the fists 15 or 20 times, spreading the fingers wide apart every time the hand is opened.

AIR YOUR SLEEP-**ING ROOMS**

Windows should be opened in the bedrooms upon rising and by the time the kitchen work is finished they will be thoroughly aired. If the rooms are thoroughly cleaned once each week, with a general dusting daily, the work will be light. It pays not to let a room get too dirty. After tending to the bedrooms the halls should be gone over with a carpet sweeper, and next the attention should be given to the bathroom. Bathrooms cannot be kept too clean. Let us hope they are tiled to begin with.

CAN WE CREATE LIFE?

Experiments just completed by two French scientists have reopened the controversy whether rudimentary manifestations of life can be produced in inorganic matter. These men took a glass tube containing a solution of colloidal silica, sealed it by melting the glass, and subjected tube and contents to a high temperature, long enough to sterilize them thoroughly, according to all current ideas of sterilization. The

tube was then kept moderately warm for two months, and when opened the contents were full of living bacteria. Objectors contend that the colloidal silica probably operates to protect bacteria originally in the solution from the effects of heat sterilization.

HOUSE PALMS

Palms are used for interior decorations where there is no direct sunlight. Regular watering is essential, with escepila care not to over water. It is better with most palms to keep them a little dry rather than too wet. When they are small wash the foliage occasionally with soap suds made from pure soap. Immediately follow with a thorough rinsing. When too large for this treatment, spray the tops with cold water.

Browning at the tips in palms usually comes from over watering at the roots. Trim off the brown tips, as they will never recover. If the leaves turn yellow look for scales on the under side of the leaves. Wash the scale off and spray with gerosene emulsion or whale oil soap or some nicotine preparation. Do not repeat this too often. If a palm grows three leaves a year it is doing well. The same care does for oleanders as for palms.

TO MAKE YOUR

FUDGE CREAMY

To avoid graininess in fudge,

after removing from the fire, put the pan immediately in a pan of cold water and stir the candy with a silver spoon instead of beating it. The fudge will be of a velvety creaminess, as the contact of the heated cooking vessel with the cold water arrests crystallization.

WASHING STICKY DISHES

Dishes that are hard to wash or are sticky should be turned upside down in the dishpan while the others are being put away. The hot steam is quicker and much more effective than any amount of soaking.

SEVEN WONDERS

OF WORLD

The Seven Wonders of the ancient world are: Pyramids of Egypt, the Pharos of Egypt, the Hanging Gardens of Babylon, the Temple of Diana at Ephesus, the Statue of Jupiter by Phidias, the Mausoleum of Artemisia and the Colossus of Rhodes.

The Seven Wonders of the middle ages are: Coliseum of Rome, the Catacombs of Alexandria, the Great Wall of China, the Stonehedge, the Leaning Tower of Pisa, the Porcelain Tower of Nankin, and the Mosque of St. Sophia in Constantinople.

The Seven New Wonders of the world are: Wireless, Telephone, Aeroplane, Radium, Antiseptics and Antitoxins, Spectrum Analysis and X-Rays.

PERSONALS.

We urge you and every legitimate dancing teacher in this district to become a member of this association and specially request the pleasure of your presence at the 3rd Annual Mid-Winter Meeting of the organization to be held in Prof. and Mrs. L. E. Gilbert's academy at Lakewood, a suburb of Cleveland, Ohio, for two (2) days, with sessions morning, afternoon and evening beginning at 10:00 A. M. Sunday and Monday, February 2nd and 3rd, 1919.

Take Lakewood Car at Public Square, Cleveland and ride to 14,-623 Detroit Ave., then look for sign "Gilbert's".

Cleveland is probably the most progressive dancing center of the middle west and the organization is making special preparation for an exceptional program; therefore teachers of all branches of the art of dancing will find it to their advantage to attend.

inn rooms including large dining room 16x16, bed room 12x13, kitchen and bath. All furnished. Will sell. Business and furnishings including Wilton rugs, curtains, draperies, etc.

Only reservation to be made will be class pictures, oil painting and linen.

A good business has been established where present owner runs five halls in different parts of Chicago—having the largest business in the city and supported by Chicago's great middle class.

Will remain with instructor buying same for one month if desired.

Reason for selling—retiring if not, save your energy. Address L. O. c/o Two Step. from business.

If you mean business write.,

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96. Greek Palm Dance. Group.
97. Papillon Group Dance.
98. Egyptian Group Dance.
99. The Minuet Quadrille de la Menuet.
100. Polish Dance. Four or more couples.
101. American Buck Dance.
102. Gertana, Spanish Solo.
103. Russian Solo Dance.
104. The Fairies Revel. 12 or 16 little girls.
105. Indian Dance, Group.
106. Fairy Toe Dance.
107. Gavotte Irmareen.
108. Dutch Waltz Clog.
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112. Pearl of Andplucia, Spanish, for 16.
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117. Tarantella. Italian Duet Dance.
118. March of the Ancient Greeks. For 16 ladies and captain.
119. Pavane for 6,,:617d WB1E Dnuw'K
119. Pavane. For one or more couples.
120. La Pierrot. Solo or Group.
121. Irish Washerwoman.
122. Sleigh Bell Dance Solo.
123. Quarrel Dance. For two little ones 6 to 10 years of age.

124. *La Zingarella*. Gipsy Dance.
125. *El Pajara Castinette*. Solo Dance.
126. *The Three Graces*. Four three ladies.
127. *De la Papillon*. Butterfly Solo Dance.
128. *Is-a-wa*. Solo Dance.
129. *Skirt Dance*, No. 1.
130. *Grandmama and Me*. For a little girl.
131. *Sailor's Hornpipe*, No. 2.
132. *Skiping Rope Dance*, No. 2.
133. *La Violette*.
134. *Cachucha Castanet Dance*, No. 2.
135. *Highland Fling*, No. 2.
136. *Manola Castanet Dance*, No. 2.
137. *Sailor's Hornpipe*, No. 3.
138. *Salvation Army Tambourine Dance*.
139. *Indian Massacre and War Dance*.
140. *La Tyrolean Solo*.
141. *Sword Dance*, No. 2.
142. *Esmeralda*. Gypsy Tambourine Dance.
143. *Essence*. For boy and girl.
144. *Bolero*. For boy and girl. Spanish.
145. *Sheann Trubhais*.
146. *Irish Jig*, No. 2.
147. *Italian Scarf Dance*. For 16 and leader.
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155. *Movies Dance*. Four of each sex.
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158. *Mock Marriage of the Midgets*. Any number of children.
159. *La Manola*, Spanish Dance, No. 3.
160. *Skirt Dance*, No. 4.
161. *Grecian Cymbal Dance*. Any no. girls.
162. *Doll Quadrille*.
163. *May Pole Dance*, No. 3.
164. *Oteroe*. Spanish Dance. For beginners.
165. *Butterfly Ballet*. Ten ladies, one solo.
166. *Chinese Dance*, No. 2.
167. *Negro Dance*. Grotesque.
168. *On the Midway*. Dance of the Nations.
169. *An Easter Cotillon*.
170. *Fandango*, Mexican. Solo or Group.
171. *Hoss & Hoss*. Skirt Dance.
172. *Crinoline Dance*. Four Solo Dancers and 13 Ballet Dancers.
173. *Carmincita*, Spanish Castinette.
174. *Woodland Sprites*.
175. *Sand Jig*.
176. *Espagnole*, a Spanish Fan Dance.
177. *Living Whist*, No. 2.
178. *Delsarte Posings*. Any number desired.
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180. *March of the Gods in Asgard*. 12 ladies.
181. *The Brownies and the Fairies*.
182. *La Pavane*, No. 2.
183. *Le Menuet En Quatre and Gavotte*.
184. *La Gitana*. Group and Solo Dance. Gipsy Queen, etc.
185. *Action Song, the Invalid Dolly*.
186. *Action Song, The Singing Lesson*.
187. *Action Song, The Flower Girls*.
188. *Action Song, The Gipsy*.
189. *Action Song, The Fairies' Moonlight*.
190. *Action Song, The May Queen*.
191. *Action Song, The Spinning Lesson*.
192. *Action Song, Child's Birthday Party*.
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196. *Angels Vision of Rest*. 12 small girls, one lady, three gentlemen.
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204. *The Plantation Dance*. Solo.
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206. *News Boys and Boot Blacks Dance*.
207. *Liberty March*.
208. *Tableaux*. Dance for three.
209. *El Pajaro*. Group Dance.
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211. *Spanish Tambourine Dance*.
212. *Up-to-date Girls' Song and Dance*. Four or more girls.
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216. *Ribbon Drill*.
217. *Gipsy Dance Group*.
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219. *Salvation Army Street Dance*.
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221. *La Coquette*. Solo Dance.
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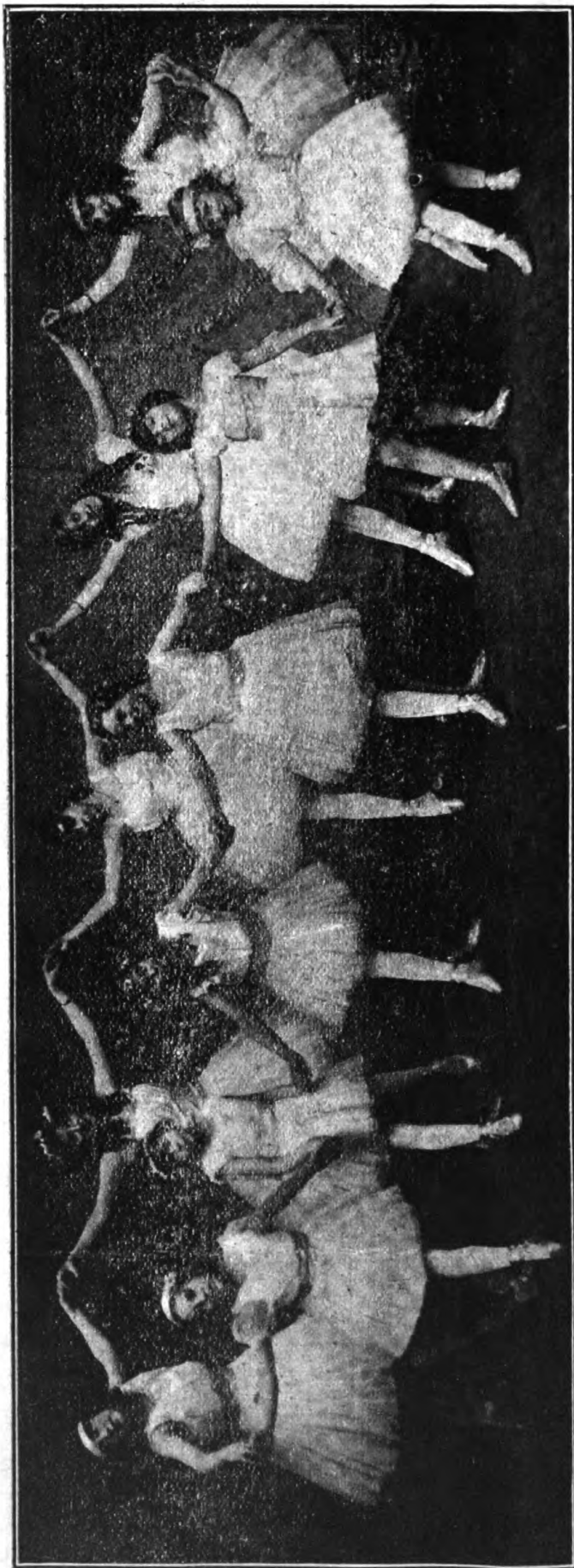
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