

APR 28 1919

A MONTHLY MAGAZINE

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THE TWO STEP

DANCING, ACTING AND MUSIC

And the Maiden
Danced
before the King

February
1919

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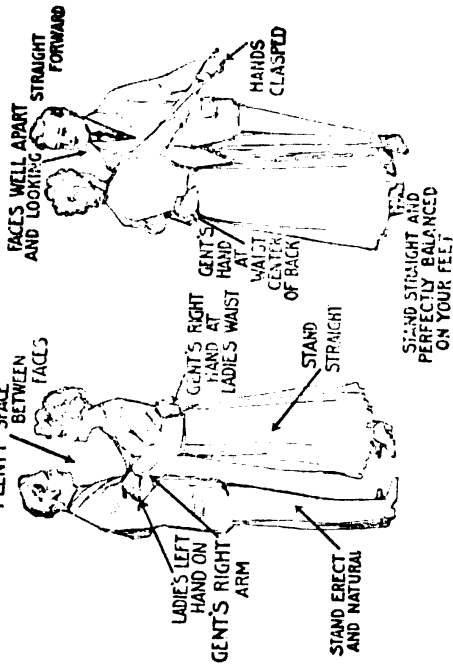
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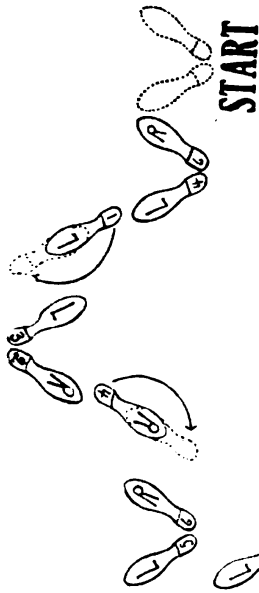
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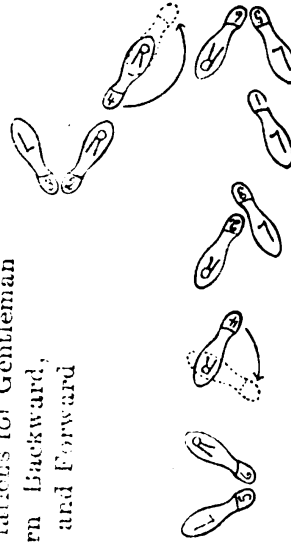


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THE TWO STEP.

Volume XXIX. BUFFALO, N. Y., FEB. 1919. No. 2

THE WOODLAND SPRITES.

Arranged for Solo or Group, by
R. G. Huntinghouse, Chicago, Ill.

Greek Costume. Should be
danced barefoot. Music: Same
name.

This dance is founded on a
story of a number of children lost
in the woods, being scared and
running from side to side, as if
frightened. The success of an in-
terpretive or classical dance de-
pends on the ability of the dancer
to portray the emotion felt, and
the correct interpretation of the
musical accents, and the melodical
waves, etc.

Expression cannot be transfer-
red from teacher to scholar, but
must be felt by the dancer thru
the music.

Dancer hides behind wings, or
in side room. Lights dimmed.

The music is counted, "1 & 2
&" etc., for one bar, etc.

THE DANCE.

With the introduction in the
music the dancer runs on the
stage LRL, finishing facing to R
as in POSE No. 1, ct 1&2&, hold-
ing the position with weight on
B, leaning decidedly to L, but
facing to the right. An expres-
sion of fear must be registered, 1
meas. Repeat the same to the R,
leaning towards to R, and facing
to L, etc., as in POSE No. 2, 1
meas. Repeat the two measures,

NOTE:—The direction must
be varied some to relieve themon-
otony.

STEP ONE.

On the last count of introduc-
tion get into POSE No. 2, making
a slight hop on the count.

Run fwd on LRL ct 1 & 2, rais-
ing R ft on the last "&" following
the ct 2, making a slight "saute,"
(sliding fwd on L slightly). Re-
peat the same, beginning with R
ft, ct 1&12&, 1 meas. Repeat for
five more meas. alternating L and
R ft, 1 meas. Now assume POSE
No. 5, and turn way around to the
R, in running steps, eyes directed
upwards, and hands held in Pos.
as in POSE No. 5, ct 1 & 2 for
the steps, and hold for the last &,
1 meas. Now get into POSE No.
3 again at the beginning of the
next movement repeating the en-
tire eight measures, 8 meas. 16
meas.

STEP TWO.

An Interlude—Run to L as in
POSE No. 1, ct 1&2&, holding
the last &, 1 meas. Run to R as
in POSE No. 2, ct 1&2&, leaning
back on last &, 1 meas.

STEP THREE.

Step L to 2nd position, ct 1, R
to 4tr pos. behind, ct & L to 2nd
pos. ct 2, R to 4th pos. front ct &,
1 meas. During these steps the
arms are swung from the 2nd pos.
in a swinging motion, getting in-

to POSE No. 6 on the &. Now make a circular motion with both arms, drawing them together near floor as in POSE No. 7, sinking down and bending knees of L leg, gradually rising, bringing both arms out as in POSE No. 6, preparatory to moving to R, ct 1-&2&, 1 meas.

NOTE:—The last measure is for the arms only.

Repeat the last two meas. to R, 2 meas. Run fwd. LRL ct 1&2, getting into POSE No. 8 on last &, 1 meas. Run backward RL-RL ct 1&2& Getting into POSE No 9 on the last &, 1 meas.

NOTE:—The changing of the arm positions must come gradually and must not be jerky.

Repeat the last two measures beginning with R ft fwd, etc. 2 meas. Repeat first four measures of STEP THREE, 4 meas. Arabesque fwd on L ft, ct 1 & as in POSE No. 10, and rock back as in POSE No. 11, ct 2 &, 1 meas. Step on R ft, ct 1, swing around the R and make a pivot turn on R ft, ct &2&, 1 meas.

NOTE:—In making this pivot turn R hand is held over head. and L hand held low as in POSE No. 12.

Step L fwd., R raised as in POSE No. 13, ct 1, hop slightly, or skip on L ft, ct & Repeat this, mounting 2 &, 1 meas. Run fwd LRL, ct 1&2, hold for ct & as in POSE No. 14, 1 meas. Repeat last two Measures beginning with R ft, 2 meas. Step L to left, ct 1 &, point R to 4th pos. behind, ct 2 &, as in POSE No. 15, 1 meas. Repeat last measure towards the right, 1 meas. Run fwd four steps, LRLR, 1 meas. Make a

complete left turn, 1 meas. Repeat all of the last eight measures; 8 meas. 32 meas.

STEP FOUR.

An Interlude—

Run fwd with a decided springy step, 2 meas. During this part the arms are in position as in POSE No. 16. During the next eight measures execute the "STUFFING STEP" so "Pas Bouree."

Explanation of Stuffing Step:—Step L to side, heel raised, draw R ft decidedly under upraised R heel, and continue this as rapidly as possible, moving L ft fwd and stuffing R ft under the L heel.

This movement should be made on the toes if the dancer is able to dance on the toes. See POSE No. 17.

While making this movement raise both arms, eyes directed upwards, draw the hands straight down in front, and move them out at the side and up again. This is circular motion of the arms, done while making the steps.

This complete upward and downward movement is made in two cts. This movement must be done for eight meas. The music will suggest this to you, 8 meas. 10 meas.

STEP FIVE.

Step L to left, with accent, ct 1&2&, 1 meas. Step R to right with decided accent, ct 1&2&, 1 meas.

NOTE:—Just one step is made in a measure in the last two measures.

Step L to left, ct 1, R behind left, ct &, Step to left, ct 2, step No. 18, ct &, 1 meas. Repeat this R over in front, raised, See POSE

step to right, ct 1&2&, See POSE No. 19, 1 meas. POSE as No. 20, and run back as if very much scared, until end of strain, finishing by stepping back on R ft., and hold for two counts, 2 meas. 6 meas.

STEP SIX.

Start as in POSE No. 21, walk LRLRL, ct 1 & 2 & 3, on step & turn 1/2 around to left, lowering R hand as in POSE No. 22. Raise R ft up and raise R hand as in POSE No. 23. Kick R ft out with strong accent, See POSE No. 24, ct &, 2 meas. Repeat the last two measures beginning with R ft to right, 2 meas. 4 meas.

STEP SEVEN.

Arabesque fwd on left, as in POSE No. 10, ct 1 &, rock back onto R ft, POSE No. 11, ct 2 &, 1 meas. L ft to left, ct 1, R to 4th pos. behind, ct &, L to left ct 2, rest on ct &, 1 meas. Repeat the last two measures beginning with R ft to right, 2 meas. Repeat all of STEP SIX, and first two meas. of STEP 7, 6 meas.

Now arabesque fwd on right slowly, rock back on left slowly, and walk backward slowly, getting into POSE No. 24, and get on floor as in POSE No. 25, during the last four counts of music.

NOTE:—Lights should be increased as dancer progresses, and gradually dimmed again near end of dance.

Abbreviations: R-right foot. L-left foot. ct, count. fwd-forward pos.—position.

We have special music arranged for this dance. The dance would not fit any other piece of music, on account of the Interludes, etc. Price 30 cents.

DANCING AS AN ART.

We are just in receipt of a book, styled "Dancing As An Art, and its theory and practice. Mr. F. Leslie Clendmen is its author. He has made it a valuable book for the amateur as well as the professional teacher.

We believe the work will fill a long-felt want for teachers, not only teachers of dancing, but in schools, colleges and seminaries, where Aesthetic dancing is taught.

Never have we seen a book that contains one-half as many valuable subjects, it fully explains the foundation, what and how to teach, Interperative, Classic, Pantomime, Aesthetic, Egyptian, Greek, Toe and Health Dancing. The chapter on Greek and Egyptian dancing is so plain that any one can understand it.

Not wishing to publish it until corrected, he has had 200 copies made in typewritten form, which he will supply the demand from these until it is put in complete book form. It sells at \$5.00, and when published those ordering now will be given a complete copy. The following is a synopsis of the contents:

CONTENTS.

CHAPTER ONE—Key To Correct Dancing:—The five Arm Positions. Five Natural and Ballet Positions of the feet. Arm Positions. Five Hand Positions. French School Arm Positions. Body Positions. Original Attitudes and Arabesques, and their Combinations. What is Pantomime Dancing. Pantomime Attitudes. Pantomime Posture

Dance. Technique and French Terms?

CHAPTER TWO.—Egyptian Hand and Body Designs. 10 Arm Positions. Basic Greek Dancing and Expression. 6 Greek Designs. Basic Hawaiian Arm and Italian Exercises.

CHAPTER THREE:—Aesthetic and Rhythmic dancing. What is Aesthetic Culture? What is Rhythmic Dancing? Interpretative and Nature Dance Exercises. Posture Posings. Slow and Fast Walking. Running Exercises. Posing Exercises. Romping Exercises. Grace Movements. Wave Lines, Pages 42 to 47.

CHAPTER FOUR:—Toe Dancing. How and what to teach, 30 exercises.

CHAPTER FIVE:—Ten lessons in advanced Aesthetic and Pantomime Dancing.

CHAPTER SIX:—How and What to Teach a Beginners Class in Nature Health Exercises; and Aesthetic Dancing. Breathing, Fresh Air Cure. Drinking, Water, Sitting, Standing, Walking. To increase Lung Power. 9 Exercises, for reducing the hips. What and How to teach a class. Japanese System of Health Exercises.

CHAPTER SEVEN:—Solo Dances—Russian, Slavic Dance, Duet; Greek, Spirit of the Water Gods; Egyptian, Dance of the Soul; Classic, Spirit of the Dance; Egyptian, Egyptian Posture Dance; Interpretative, Idyls of Spring.

Mr. Clendmen has been called to several large cities to give demonstrations of his new book,

before bodies of teachers. He reports over 70 copies now sold.

Once upon a time there was a Man who wanted to Fight for his Country—but he wanted to do it His Way. He was a **Self-made** Man and worshiped his Maker (as most Self-made men do).

So he did not join a Military Company like a regular soldier. What he did (don't laugh) was to dig up a Uniform somewhere and a Gun and some Ammunition and start off to fight his battles Alone. And what Happened to him won't surprise you. Pretty Soon he ran out of Ammunition. Then he was unable to Protect himself—and Soon he Fell.

Without Aid he would have Died. Who gave it to him? (Foolish question number 987,-643.) The Organization he wouldn't Join came to his Aid and saved his Life. In other Words—the very crowd he Wouldn't help by Joining up with them HELPED HIM when he couldn't Help Himself.

Then what Happened?

When he Got Going again he was Heartily Ashamed of his Selfishness. He Straightway Joined Up and "lived happy Ever After."

Why Fight the Battle Alone?

Friend dancing teacher, think! By enlisting with an Association of Organized Teachers, you will add real strength to your business without subtracting an atom of your individuality or independence.

Membership in the Dancing Teachers' Organization means greater success through hearty co-operation with many other

good teachers who have pledged themselves to preach and practice better business methods and to help eliminate the undesirable features as well as to advance yourself in the art of dancing and the science of teaching.

Doctors, lawyers, printers, plumbers, in fact every vocation is realizing the advantage of and supporting a professional or trade organization. Don't let your grocer, or your plumber be more progressive than the dancing instructor.

Remember that these corporate organizations are NOT conducted for profit, or to make money for anyone. W. E. Good-fellow.

BALLET D'ACTION OR PANTOMIME DANCES.

From what I have stated, one may readily conclude that a Ballet Pantomime should be dramatic in all its parts, and that a figure dancer who succeeds to the principal performers ought to continue the scenes, not by a number of symmetrical figures, and studied steps, but by that kind of animated expression which keeps up the attention of the spectators to the main subject for which the preceding actors have prepared the audience.

Yet, either through ignorance, or through lack of High Class Ballet Schools, there are but few well supported ballets. Dance is introduced for the mere purpose of dancing. The end is supposed to be answered by the mechanical motions of the feet. Or by high jumping, and that the idea which,

people of real taste may have of a ballet is fully answered when inactive performers are introduced in it, who mix and jostle each other presenting a confused heap of pictures often sketched without taste, awkwardly grouped, or sometimes totally devoid of that harmony and expression, the offspring of the soul, which alone can embellish art by giving it life.

I would not have you to conclude, from what has been said hereto of the figure dancers (Chorps de Ballet.) that their parts should be equal to those of the principal performers; but, as the action in the ballet becomes languid I maintain that the former should have their share in it, but it must be assigned with proper discernment; for it is essential that the actors in the principal characters, do preserve a becoming superiority over those that surround them.

The Art of Ballet Composition.

The art of composition does not depend alone on the thorough technique and knowledge of the art of dancing, but also of the greater gift of inspiration, to put this knowledge into tangible form for representation, for the picture itself can be either deficient in point of composition or faulty in the choice of colors. Or even supposing it to be designed with all possible regularity; it will perhaps betray a want of taste, gracefulness, and imagination. The whole art of the composer therefore consists in confining all his ideas to one particular point, as the center of all the operations of his mind and genius. By these means the different characters

will appear in a pleasing light, nor will they be weakened much less overcome by those objects, which are calculated to enhance them, and are there as shades in a picture.

The endeavors of a ballet master should tend to give to each of his actors a different expression and character. They must all reach the same goal, but by opposite roads, and in unanimous concert, portray by their action, and a faithful imitation, the subject as laid out by the composer.

If a tedious uniformity reigns throughout the ballet, if that diversity which nature itself points out, is not discernable in the expression, form, attitude, and character: if those light and imperceptible tints, which serve to give to the passions a coloring more or less forcible are not managed with great skill and distributed with taste and discernment, then the painting is but a lame copy of an excellent original, and, as it is not after nature it has neither right nor power to move the spectator. In painting three things are required, action, explanation, and a certain number of figures, with characters and attitudes, expressive and natural. If the real connoisseur, does not, at first sight, find out the painters meaning; if the historical subject is not quickly brought to his remembrance; then the whole picture is deficient, the situation is injudiciously chosen, and in composition, it betrays a bad taste and a frigid imagination.

The very same difference should be made in dancing. Ballet, as I understand them, and as

they ought to be, are alone entitled to that distinctive appellation. Those, on the contrary, which are monotone, and want expression, which exhibit only faint and imperfect copies of nature, are no more than fastidious diversissements, unmeaning and inanimate.—Mme. Elizabeth Menzzli, Maitresse de Ballet, 26 East 16th St., New York.

LOLA MONTEZ—THE BAVARIAN POMPADOUR.

One of the most diligent and piquant writers, who wrote mainly about the love affairs and anecdoted of the highest born, such as kings, kaisers, etc., was the writer Edward Maria Ottinger, and nothing escaped him in his keen search for new material.

Books, from his pen were in great demand; and in the first half of the Nineteenth Century, having only a single woman as heroine, he wrote the most amusing and historically correct details of the love affairs of great kings and lovers of Lola Montez. Especially did he deal with the case of Louis the First, of Bavaria, who was the idol of the Bavarian people, as he was one of the greatest are enthusiasts of his time, raising Munich to the standard it is now established in art circles: and one of the greatest shocks to his people was his intrigue with Lola Montez, which created the greatest scandal not alone in Bavaria but throughout all Europe.

As the book and title given "The Bavarian Pompadour" also

had the title of "Lola Montez, the Danseuse, in the History of the World," the very beautiful and fiery woman, appearing in Scotland before her appearance in Bavaria, was very coldly received in spite of her foreign name, that was known all over the world, and with the ungratefulness of the usual run of the world, her name was soon forgotten, until in June 1861 she was again heard of as having died in poverty.

The book reads like a romance and is full of quick changes from opulence to poverty.

Maria Dolores Elisa Rosanna Gilbert was the right name of Lola Montez.

She was born, out of wedlock, in Scotland, in the town of Montrose, January 17, 1818. Her father was an officer of the Scotch Guard, and her mother a Creole.

She inherited from her half Spanish mother, the exotic beauty her fiery black eyes, her lustrous black hair and a much promising mouth, and also very tiny feet that gave her the opportunity to earn her living appearing in all the Grand Opera Houses through Europe.

Her temperament, owing to the Creole blood coursing through her veins, caused her, before she was quite seventeen years old, to elope with an English captain, by name Thomas James, who was double her age.

The family of this officer, in the North of England, insisted that he officially marry the girl, after many years of a common-law existence, else they threatened to disinherit him. This the officer did, and took the beautiful Dolor-

es to the altar; but very soon after their lawful marriage, he discovered in her a very dictatorial disposition, and as their union was without issue he obtained, (with great difficulty), a divorce in the year 1842, this created no end of gossip, as divorces were not so easily granted as now-a-days.

The plans of the young divorcee had already been laid; her inclination to adopt the stage was perceivable long before her divorce, however she did not make her debut on the stage until the year 1843, at Her Majesty's Theater in London. At that time the charming little Queen Victoria had been but six years on the throne, and in the virtuous surroundings of her court, one did not approve of this dancer in the largest theater, of the capital, that was named after Her Majesty. The above circumstances were likewise the opinion of the public in general. And despite the well sounding name of Lola Montez, (which she adopted at that time), with her great beauty, and her graceful terpsichorean art, it did not help her to success.

The Spanish dancer (as she was known) then was very angry, and very soon left her fatherland, to make her debut in the principal cities of Germany.

She was engaged first in Dresden, under very flattering financial circumstances, after she had danced on probation. However, with her adventurous tastes she never could stay long in one place, and so she drifted to Warsaw, Poland, where she, for the first time, mixed in politics, main-

ly in favor of Russia, therefore she was driven from Warsaw and went directly to St. Petersburg. (Petrograd). Here the beautiful young woman found favor with the Czar, Nicholas the First. One even went so far as to say, that between the Czar and the Ballerina, existed intimate relations. The rumors of which came to the ears of the Czarina who was a born German princess and sister of Emperor William the First. Consequently beautiful Lola had to leave the Neve Town in great haste, after which her steps were directed to Paris, where her charming appearance soon turned the heads of the male population.

She chose as her influential protector, the Chief of the Press, by name of Mons. Dujarier; aside from that she had an other love affair with the journalist Beauvalon, the liason came to the ears of Mons. Dujarier, in consequence of which a duel between the two took place where the Chief of the police was killed. All Paris knew of the affair and it created a great scandal; the police wanted to arrest Lola, but she received news of the proceedings and she left very hurriedly over Strassbourg for Munich.

(To be continued in next issue).

Fancy Dancing Entertainment given by the Menzeli Conservatory of Dancing under the direction of Mme. Dorothy Du Perow, at B. of L. E. Auditorium, Cleveland, Ohio, February 4, 1919:

PART I

Tableaux-Mouvant Ensemble
Fantastic Dance Baby Class

Moon Moths Juvenile Class
Czardas, Fleur de Matin, Danse
Fantasie, Danse Orientale, Donse
Pnse, Vision D'Egypt, Danse
Acrobatic, Frolic of the Pierrots,
Juvenile Class, led by Mme. Du-
Perow, Premier Danseuse.

Ballet Caprice, Spring's Awak-
ning, Pappilon D'Or, Juvenile
Class; La Fille Du Nord, Buck
and Wing, How Can You Tell,
from the Comic Opera Hitchy-
Koo—Intermediate Class; Zallah,
Fleur de Lune, Tarentella, Danse
Eventaille, La Paloma, Spanish
Ballet Divertissement, from the
Opera Carman, — Intermediate
Class, led by Mme. Du Perow;
Narcissus, La Jota, Bonnie Blue,
Pomponette, I Hate To Loose
You — Beginners Class; Czara,
L'Odor de Rose, Soldat de Choco-
lade, Sprite, Ma Telot, Senora,
Danseuse de Cord, Pas de Rose,
La Iuex Madrid.

Remarks by Mme. Elizabetta Menzeli,

Guest of Honor, from New York.

PART II.

Pupils D'Amor—

Amor Ruth Eble
Dryad Irene Coffman
Satyr Anna Quader
Daphne Mme. Deprow
Eros Gertrude Hinger
Nymphs Intermediate Class
Greek Maidens . . Beginner's Class
Amourettes Juvenile Class

De L'Ecosaise, Fantasy Egypt
Recitation, Danse Eccentric, Ga-
votte Menzeli, Chanson Print-
emps, Zuleika, Monkey In The
Zoo, Danse D'Heur, Danse Fran-
ciase, Fleur de Alpin, Polonaise,
A'Etoil, Amina, La Gracieuse,
Pas de Fleur, Danse de Fee, La

Jole Margarite, Le 'Rose d'Sud, Rose Mourante, Modern Dances—Gavotte; N'Everything, Flatsepi, Grand Ballet Des Escharpes—Classic, Ensemble, Introducing Mme. DuPerow, Premier Ballerina.

Ciribiribi, Algernon, Acrobatic Whirlwind, Raymonda Ballet, La Cloud, Danse de Caravan, Valse Chopin, Il Pleut, Danse Russe, Patriotic Ballet, Fatima La Favorite de Sultan, Danse Melange, Danse Directoire, Jazz Dance—Ensemble, led by Mme. DuPerow, assisted by Alice Gurss.

THE JUNIOR PLAYERS' PREMIERE.

Under the direction of Miss Alice Martin and Mr. Joseph Solari, the Junior Players produced their premiere, "The Dancing Princesses," a play adapted by Mr Solari from a story by Grimm, on Friday evening, January 3, at the Artists' Guild.

It was "A hit, a palpable hit." Never have I seen a more enthusiastic small audience. That the audience was small is a reflection on the people of St. Louis, who are indubitably petty.

Here was a well advertised new venture, making for the most important thing in life, artistic and dramatic training of children to become self-reliant artists, and actors, making of them independent and insouciant individualities, and encouraging their natural *savoir faire*.

The play was beautiful, simply beautiful. The acting of Maury Tuckerman was astonishing. He

is a vigorous, self-contained, understanding little actor, of fine presence and splendid enunciation. He was quite thrilling as the headsman and as the candle snuffer, very funny, indeed.

The Oriental dancers were something so unique and fetching as to make one wonder if he were not back in some fairyland.

The dancing princesses were sheerly lovely, and the earnestness and technique of every individual actor and actress was a revelation.

The performance was repeated on Saturday afternoon to a full house, and doubtless will be put on at one of the downtown theatres later, where it should cause a sensation.

Miss Martin a sculptor, one may say, in young humanity. She moulds them into powerful little Pagan gods and goddesses. Their control, their assurance, their intenseness and interest make one think that we are entering upon an era more wonderful than anything that has been seen since the Golden Age of Greece.

Mr. Solari may be termed the Belasco of the juvenile theatre, and Miss Breen, of course, costumed the children, in her inimitable manner.

We do not know who was responsible for the truly marvelous lighting effects, but someone was guilty of an achievement, a thing St. Louis resents, which is probably why he remained anonymous.

When St. Louis wakes up—if it ever does—to the originality, charm and stupendous importance of this juvenile theatrical association, and to the genius for

this sort of thing possessed by Miss Martin and Mr. Solari, St. Louis will go mad over it.

Only through art, intellect, energy, grace and beauty do you create civilization. There is more genuine education for both young and old in this performance of "The Dancing Princesses" than in anything we have seen in our more or less short lifetime.

If the city of St. Louis does not rise in appreciation, whole-hearted and enthusiastic of this venture, when it realizes its charm and significance. ..

THE CAST. ..

The King, The Chancellor, The Herald, A Soldier, The King's Executioner, The Royal Candle Snuffer, The Servant, The Frog Fairy, The Toad Stool Fairies, The Oriental Dancers, The Princesses, The Princes. Three acts.

The Ohio Association Meeting at Prof. and Mrs. S. E. Gilberts Academy, Lakewood, Cleveland, Ohio, for two (2) days, Sunday and Monday, February 2nd and 3rd, 1919.

About fifteen (15) new members were taken into the organization at this meeting and there was a large attendance of the members, some of whom have not been able to be present for several meetings.

The next meeting of the organization will be held in Cleveland again at the Academy of Prof. and Mrs. A. S. Sojack, No. 6124 Euclid Avenue, some time during the month of September, 1919.

Mme. Elizabetta Menzeli of

New York City who was in Cleveland assisting Mme. Dorothy DuPerow in staging a theatrical production upon February 4th, was unable to attend the Ohio teacher's meeting through a regrettable misunderstanding. However, all the teachers in Ohio will undoubtedly be delighted with the prospect of having Mme. Menzeli open a Normal course class for teachers in Cleveland or somewhere convenient for the Ohio teachers, such as we are led to believe that she contemplates opening soon, if given reasonable patronage and encouragement.

RALLI CLUB DANCE.

There were numerous festivities in Brighton, and among them was the very enjoyable dance at Oddfellows Hall, held under the auspices of the Ralli Boston Club. This was largely attended by the Club members and their friends, who keenly appreciated the excellent music of the Inianolo Orchestra in all the newest American dances, which they have acquired at the practice and instruction fixtures under the direction of Miss Egerton Welch. The "Canteen canter" proved very popular, as did the "Camouflage Turn" and the "Liberty Valse," while the Jazz and fox trot were engaged in with enthusiasm. Among the company present, Mrs. Boyd Moss looked well in black with handsome furs, and brought her daughter girlishly frocked in ivory Georgette. Mrs. Dewar Brown with her graceful evening gown wore diamond ornaments, and with her came Miss F. Brown in black, pretti' embroidered

with white beads. Miss Betty Fry was a dainty dancer in rose pink. The Misses Carter wore frocks of the fashionable tomato red shading. Miss Vera Woods' becoming toilette sounded a pretty note of turquoise blue. Miss McVittie was in black, as was Miss South. Miss Peters was the wearer of a tasteful blue Georgette dress, ornamented with trails of silk flowers. Miss Pratt was tall and elegant looking in an embroidered evening robe, and Miss Waldrona was the successful wearer of grey. Miss D. Hunt graced a white frock panelled in ciel blue. Miss Haycock came in blue finished with bullion tassels. Miss Wilson's frock made a striking colour effect in the dance, being of carnation pink brocade with pointed tunic of a contrasting shade. Miss Bethane looked pretty in an all white dance frock. A feature of Mrs. Cremer-Russell's Paris robe was its delicate embroidery in tinsel thread. Miss Winckworth was dressed effectively in parma violet. Mrs. Sharland, in royale blue velvet edged with fur, brought Miss Tickle and Miss Greig. Mrs. Fogarty wore blue, and her daughter came in mauve charmeuse with tunic of silk net and diamante. Captain and Mrs. Fitz-Maurice Kelly, both excellent dancers and members of the original Club, were dancing together. Mr. Determes, Mr. Ogilvy, Mr. Graves, and Mr. Douglas were among well-known dancing men.

DANCERS IN DEMAND.

Mme. Elizabetta Menzeli announces that Lola Girlie, former

ly la petite Inlia, is rehearsing a new act to be seen shortly. It is partly spectacular and partly modern. Mr. Templeton is to be her partner, and the act is being rehearsed under Mme. Menzeli's direction and at her studio.

M. Adolf has secured Ethel Gilmore, one of Mme. Menzeli's pupils, for his act and is making a hit on the U. B. O. time.

Camorati (with May Eaton) has four of her pupils in the act.

The Namara Sisters, Helen Adams and Helen Jackson are with Russikoff, a member of the Pavlova Ballet.

Irene Veneman and Alice Earle are with Pernikoff and Rose, and Adelaide Bell is appearing at the head of her own act.

The foregoing proves that the Menzeli dancers are in big demand, even by the Russians who favor her system as being the nearest to their own. Mme. Menzeli says she could place many more dancers if she had enough of them.

DANCING.

"May I have this dance?" asks the stalwart hospital apprentice. "Why, certainly!" replies the landsman-yeoman, and off they glide in a beautiful interpretation of the Terpsichorean art.

Nay, nay, Mate!—this is not a scene from a comic opera in the La Salle Theatre. Its merely an every night incident in H. E. Wolfe's Sixth Regiment Dancing School.

Yessir! The corpsmen and pen pushers have a real honest-to-goodness professional dancing in-

structor, and he holds nightly sessions in Barracks 626. There's an eight-piece orchestra, nice smooth hard wood floor, n'everything. The awkward and bashful ones get out on the floor, grasp each other about the waist, and make determined efforts to keep up with the music. Under the eagle supervision of Mr. Wolfe—who in civilian life used to earn money at the game—their awkwardness quickly disappears and soon they are the master of the fox trot's every intricacy.

And so, Ye North Shore Damsels who love dancing, be not too quick in turning the cold shoulder to the next sailor who says, "May I have the pleasure." Cast first your langorous glimmers on his left sleeve, and if he sports a red cross or a quill thereon—Oh Boy!—Great Lakes Bulletin.

PARSON AND DANCERS ON BILL.

Memphis, Tenn. — Vaudeville people here are commenting upon the high degree of variety now found in vaudeville programmes for, on the bill here next week will be the Rev. Frank Gorman, in his song and talk, and the Gertrude Hoffman dancing act, two different efforts which, a few years ago, would have been considered impossible to play upon the same bill.

RUSSIA'S NATIONAL ANTHEM.

From the Spur.
A recent Russian visitor, Prince

Gregory Lyoff, who has been spending some time in Washington and New York, where he has been entertained by President Nicholas Murray Butler at Columbia, was the President of the provisional Government elected by the last Duma in Petrograd, in the early spring of 1917, on the abdication of Nicholas II, in favor of his only brother, Grand Duke Michael, and the latter's refusal to accept the crown until a constituent assembly had decided whether the nation desired to retaining a monarchical form of government or preferred a republican regime. Although the Prince has therefore been the President of the revolutionary Government which brought about the Czar's downfall, he includes in the armorial bearings of his family the words "God Save Our Czar," that is to say, the opening words of what was until two years ago the national anthem of Russia. The fact of the matter is that the anthem in question was composed by Gen. Alexis Lvoff, at the instance of Nicholas I., on whose staff he was serving as aide de camp. The Emperor was so delighted with the anthem that on the occasion of its being played for the first time at the Winter Palace in Petrograd, December 11, 1833, he immediately pronounced himself in favor of its acceptance for national use, and issued a decree giving to its composer the right of adding the first words of the anthem to the heraldic devices of his ancient house.

THE TWO STEP

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Prinz, E. A., St. Joseph, Mo.
Sampson, I., Lynn, Mass.
Smith, James, Chicago
H. T. Whitley, Vadez, Alaska.
Curtis, John, Carlton, Vic., Australia.
D'Albert, Chas., London, England.
Ed. J. Kurylo, New York City
Lepp, G. W., Paris, France.
Vestoff, Veronine New York City

BRITONS DANCE AMERICAN STEPS.

London, England.—The people of this country, who have for four years been either engaged on strenuous war work or worrying about the cost of living and whether their men folks would come back to them, have developed what amounts to a "dancing craze."

Almost everywhere it is the same, in London, in the northern towns, the midlands, in the south and west, dances have been arranged for the "boys" who come home, for the celebration of peace, the New Year and all other excuses available.

Most of the large factories which have held regular weekly dances are now talking assembly halls or other public buildings.

Teachers of dancing are inundated with applications for instruction in the latest dances from America and elsewhere and many of the halls throughout the country are engaged for weeks in advance.

In London pre-war dances are apparently banned in favor of the newer American and Canadian dances.

JOYOUS BRIGHTON CHILDREN.

A prettier scene could not have been desired than that enacted at Oddfellows' Hall on Saturday by Miss Egerton Welch's happy crowd of young folks during their afternoon of dancing and games. The revue dancing of Mr. Jack Everard and Miss Phyllis Asche after only a few months' training was astonishing. Miss Nora de-

They have been prepared not merely for forty years, but for almost forty times forty—or, to be exact, since 1776, to fight for their rights. Their eyes are straight ahead and their hearts are in the right place.

With a population of several millions to call upon, and protected by the natural defences of the Hudson, East and Harlem rivers, Broadway has no apprehension over the outcome of any struggle with the prohibition forces.

It will be a war on water so far as Broadway is concerned. It will be war with water so far as the prohibitionists are concerned.

Indeed, the latter probably will confine their martial activities, provided they cannot attack New York with oratory, to fire boats in the rivers. They will drench New York with water. They will put out Broadway—if they can.

BUT THERE ARE MALES TO CONSIDER.

It was just about this time that the theory began to show signs of weakening. Picking up a newspaper to see if there were any female stars whom we had neglected, our attention was caught by "Redemption." This was heavily against us for not only did John Barrymore give one of the most vivid performances of the season but all his best support was masculine. Hubert Druce and Russ Whytall were his chief assistants and the success was scored without the aid of a notable or even a good performance by any woman in the cast.

Nor were we able to hurdle "Friendly Enemies." Mathilde

Courtney, another "star," just returned and soon to appear as soloist in a coming pantomime, was a great favorite, her dances with little Olive Droffo—who takes the part of premiere danseuse at the Grand Theatre pantomime—were remarkably clever, and Miss Welch received many sincere compliments upon the success of her training, Marjorie Blaher, the pet of the babies, did some pretty skirt dancing. Tiny Joan Kelland was a miniature "star," while little Marie Louise Block joined in several of the dances. Miss Doris Brown, another charming "mite," appeared in a "Primrose bud" number, and "Little Stella" soon constituted herself a leading lady, Miss Stephanie Mills made a decided hit with her Teddy bear dance, in which she was assisted by Miss Joan Marsh. Master Reggie Moffat made a fine young guardsman, and Joy Brooker looked very pretty as a silver fairy. Among a crowd of other children who came in fancy dress Miss Evelyn Fogarty was admired as a country maiden.

BROADWAY AWAITS WORST.

The Broadwayfarers, therefore, await the worst. Not yet ready to consign their great hotels to ruin—and if the hotels go to pot the theaters will follow, since playhouse patronage depends for the most part upon the hotels; not yet ready to hand their traditional personal liberty over to selfappointed guardians of the public welfare—they will resist to the end.

Cotrelly was our favorite in the cast, but Louis Mann and Sam Bernard were the two who made the piece a hit. "A Prince There Was" added another triumph which was almost solely due to the work of one man, that is if George Cohan actually is one man. "The Better 'Ole" again depended entirely on masculine prowess, particularly that of Charles Coburn, and "Lightin'" could never be credited to anybody except Frank Bacon. "Three Faces East," we thought, must be set down as scoring for Emmett Corrigan.

And there we were. Every time we thought of an actress who had played well, or made a success, or both, up would pop the name of an actor who had done likewise. Finally we decided that as far as the stage went the only fair decision in regard to the duel of the sexes would be a good draw.

FILMS HAVE KILLED THE PANTOMIME.

If this decision be true of the spoken drama it is also applicable to the wordless play or pantomime. Incidentally every dramatic critic owes one debt to the moving pictures which he should make haste to repay. The motion picture has all but killed the pantomime, which was once a favorite field for the little theaters. The wordless play is not quite dead, because we saw one called "Stingy" recently.

If the wordless play is to be understood it must be simple. We

have seen such and, generally speaking, although we understood them we did not like them. Much more often the author, or producer, or whatever the father of a wordless play is called, does not hesitate to set forth a complicated story and the most subtle shading of character. He will tell you to watch the hands of his players and that everything will then be apparent.

We remember liking "Pierrot the Prodigal" a few seasons ago, but that was on account of the music and Margot Kelly's red hair. At any rate, there was a Belgian named Clerget in the play who gave a most remarkable performance. We read an interview long after the first night in which he set forth the various cosmic and subtle thoughts which he projected by pantomime during the performance. He even read a newspaper to his wife by means of pantomime. Now if you stop to consider that is a wonderful feat. We only wish that we had read the explanation before we saw the performance.

FRENCH LITANY

A little philosophy of the French soldier is headed, "Nothing to Worry About."

"You have two alternatives: Either you are in camp or at the front. If you are in camp, you have nothing to worry about.

"If you are at the front, you have two alternatives: Either you are in reserve or you are on the fighting line. If you are in reserve, you have nothing to worry about.

"If you do, you have two alternatives: Either you get hurt or you don't. If you don't you have nothing to worry about.

"If you do, you have two alternatives: Either you get slightly hurt or you get badly hurt. If slightly, you have nothing to worry about.

"If badly, you have two alternatives: Either you recover or you don't. If you recover, you have nothing to worry about. If don't you have still two alternatives, either you go to heaven or to h—; if you go to heaven you have nothing to worry about, as you have done with worry; if you don't—no one can tell what will happen in h—, and if you have followed my advice clear through, you have done with worry forever."

The name of the author of this philosophy does not appear. Perhaps some French soldier who had acquired the "happy habit" first put it into writing. Nevertheless, it is said that thousands of fighting Frenchmen now know it by heart and have made it their philosophy of army life.

A NEW PARIS VALSE

Miss Egerton Welch's Dance at Brighton, England

Those who braved the inclement weather yesterday evening and made their way to the Odd-fellows' Hall, Brighton, were rewarded with a very bright and enjoyable little dance. This was one of the series arranged by Miss Egerton Welch, who also

attends every afternoon and evening at 91 King's Road, her new and central quarters for practice and instruction dances, with a full programme every Saturday evening. The music was again supplied by the Indianolo Orchestra, and among the novelties was a fresh valse, direct from Paris, entitled "Blue Horizon." "The Canteen Center" and "Liberty Valse" were other charming numbers to which the young folks kept time with zest and enthusiasm, and the "Hesitation" was also a great favorite. Mr. Ernest Eldridge brought his sister, Mrs. Brown (so well remembered as Miss Winnie Eldridge), who was dressed in black, with touches of jade green embroidery. Miss Dorothy Wilson was a dainty dancer in Persian blue Georgette, the corsage overdress of shell pink brocade having pointed ends finished with white silk tassels. Miss Dorothy Lawrence wore a dance frock of cream point d'esprit and deep corselet waistband of silver tissue. Miss Ethel Dunn, a beautiful dancer, was dressed in black and gold; Miss Kathleen Fogarty looked pretty in parma violet Liberty satin and Georgette; and Miss Layland was the wearer of vieux blue velvet, the ninon corsage fastened with a cameo broach. Mrs. Browne chaperoned her daughter, Miss Consuela Browne, who wore a graceful confection of black and silver. Mr. William Talbot, Lieutenant Ison and Lieutenant Light were among others present. Refreshments were daintily served during the evening.

"STALE BREAD" AND JAZZ

And still historical data anent the birth of jazz keeps coming in. Harry Huguenot of the "East is West" company, playing at the Astor Theater, rises to offer some facts. According to Huguenot, the first organized jazz band dates back to one Stale Bread of New Orleans. Here's Huguenot's contribution:

"I have been reading with interest the articles relative to the origin of the 'jazz band' and am in a position to give the truthful facts to your readers that may help to clear the situation. Being born and raised in New Orleans, the following statement is absolutely correct: Whether the question involved is regarding the origin of the word 'jazz' or the 'jazz band' is hard to determine, but some twenty years ago a newsboy in New Orleans began to attract attention by his originality. This boy was known as 'Stale Bread,' and during the procedure of his sales he entertained with a harmonica. The success of this little stunt led to the combination of other musically inclined newsboys and the result was that one day there appeared on the main street of New Orleans

'Stale Bread's Spasm Band'

of five or six instruments of original construction, made mostly from cigar boxes and half barrels. The bass fiddle, constructed and played by Stale Bread, was the center of attraction. This band grew in proportion and played all the latest airs of the period with an attempt at the present jazz ef-

fects. Stale Bread became blind and was cared for and educated by Miss Olga Nethersole. At this time there was a social organization in New Orleans composed of young business men, numbering about one hundred. An orchestra was formed by some of the musical members, consisting of the piano, guitar, cornet and bass fiddle, played respectfully by Gus Shindler, Yellow Nunez (a Spaniard), (cornetists name forgotten) and myself. The addition of Frank Christian, another guitarist, prompted Yellow Nunez to purchase a clarinet, and then from the clarinet, and then from the clarinet began to flow the wierdest blue notes one ever heard. After a week of practice Nunez had these blue notes arranged as cadenzas, and I am firmly of the opinion that this was really the first 'jazz' effect in an orchestra. The orchestra became known as the

'Right at 'Em's Razz Band'

and continued successfully for some time. I mentioned above that it was some twenty years ago, but a correct idea of the time can be ascertained by the fact that our star number was Bill Bailey, Won't You Please Come Home. This orchestration was brought direct from New York by one of the members and we were the first to play it in New Orleans; incidentally Frankie and Johnnie was an old selection."

The vaudeville powers are putting their shoulders to the wheel in the campaign of the United Theater Managers' Protective Association against the proposed 20



Pupils of Miss ALICE MARLOW, St. Louis, Mo.

per cent. admission tax on theater tickets. They firmly believe that the breaking point in the high cost of amusements has been reached—that the public is at the very peak of its expense. Anything else will break the camel's back. The big metropolitan attractions will not be the sufferers, because folks who can afford them can afford the double tax. But it will hit the road and vaudeville a terrible wallop.

Petitions in protest are being circulated in every vaudeville house in New York this week, and thousands of names are being secured.

ROSHANARA RETURNING TO VAUDEVILLE

Roshanara is returning to vaudeville. It is a long time since the varieties have had this charming and vivid dancer. For months Roshanara has been dancing and appearing at the smartest social functions and she is quite the rage with the four hundred.

Roshanara, you know, comes of the English upper class and is the daughter of a British army officer. Her father was stationed for years in India and there Roshanara spent her youth. The dances of the East fascinated her and she resolved to master them, later presenting them to the Occident as they should be presented. It is interesting to note that this slender English girl is looked upon in India as the foremost exponent of the Eastern dance.

For instance, Maud Allan toured India but was anything but well received. On the other

hand, Roshanara has danced everywhere with the cordial approval and aid of the highest authorities. Indeed, she has danced in the great sacred temples and jeweled palaces at special religious ceremonies as the guest entertainer of several of India's richest and most powerful rajahs.

Roshanara came to America some four years ago quite unknown, but within a few weeks she was the talk of vaudeville. Her serpent dance of the arms has probably been the most copied Oriental affair ever done in the varieties. Everyone from Gertrude Hoffman down has tried it.

SHIMMY, TOO LOOSE FOR COURT.

A dancing act in the West Side Police Court for judicial benefit yesterday was cut short by the Magistrate himself.

The dramatis personae: Magistrate John E. McGeehan, on the bench; Harry Reider, a young man from Brooklyn who qualifies as an expert on the shimmy dance, despite his place of residence; Detective James Long, and Joseph McGee, Clerk of the Court, who lives in Manhattan.

Action as follows:

"Well, what have we here?" asked the Magistrate, or words to that effect.

Detective Long appeared from the wings.

"This young man," he explained, pointing to Reider, "wants a warrant sworn out for the arrest of a cabaret manager, whose place of business is at Broadway and

48th Street. He says he was thrown out of the cabaret because he insisted on dancing the shimmy."

"And wouldn't the manager let him?"

"No. He said the shimmy shouldn't be danced in any respectable restaurant."

The Magistrate looked interested.

"Yes, ver. Go on!" was the tenor of his words.

"Perfectly Nice," Said Dancer.

"And the young man further maintains," the detective continued, "that the shimmy isn't as rough as the treatment he got at the restaurant. He claims that he was forcibly ejected and lost a \$150 diamond pin in the scuffle."

Reider then spoke up.

"Why, the shimmy is a perfectly nice dance," he declared. "It is the latest dance. Hasn't Your Honor seen it?"

His Honor shot a forbidding glance at the gay young man from Brooklyn.

"No, I have NOT!" he said, shortly. Then he turned to McGee, whose knowledge of dancing is second only to his sense of morality.

"What do YOU think of the shimmy?"

"In my opinion," said McGee, "the Shimmy is an indecent dance."

"It is no such a thing!" exclaimed the defender of the shimmy.

With two experts holding opposed opinion, as in most any case where two experts testify, the Magistrate decided to see for himself. He asked Reider to go

through some of the movements of the shimmy.

There was no music, but Reider complied. He made a few preliminary steps and everybody leaned forward. A beery slumberer among the spectators, who happened to choose that moment for his return to wakefulness, evidently forgot where he was and was responsible for an interruption which did not reach the ears of the Magistrate.

"Look out!" he gurled. "The place will be pinched."

Just then Reider started the shimmy proper—if that is the proper word. The exhibition did not last long after that. The dancer made exactly two movements of the shimmy before the Magistrate, jumping up, cried:

"Stop! Stop! I'd hate to give my opinion of any one dancing that dance. Where did it get its name from?"

Then, addressing the clerk, the Magistrate said he agreed the shimmy was an indecent dance. Next, he refused to issue a warrant for the arrest of the cabaret manager. Thus the show ended, with virtue triumphant and vice vanquished, as all good entertainments should end.

Dance Had a Low Origin.

But there must be an epilogue, test the Magistrate's inquiry as to the origin of the name of the dance go unanswered. "Shimmy" is short for chemise, and the dance is done in several New York theatres just now with the entertainers clad in chemises.

As far as this country is concerned, the dance originated in the underworld in New Orleans.

Before that it was in Cuba, and before that in West Africa. That is as far back as The World reporter could trace it last night. From New Orleans it spread up the Mississippi River and went west to California and north to Chicago.

Three years ago it reached Broadway. Sophie Tucker, it is said, was the first to do it in New York. She gave a modified version in vaudeville.

The dance did not catch on until last fall, when Bee Palmer came to New York from Chicago and gave a performance at the Ziegfeld Midnight Frolic that was not quite so modified. It spread to other theatres and cabarets, and the new midnight show at the Century Roof was almost all shimmy.

The shimmy is danced to music by jazz bands, with lots of cornets, clarinets and trombones. It has been very popular in New York, but recently has been barred by many cabarets and all the high class vaudeville theatres, the reason given being that it was being overdone.

So it looks as if the shimmy—as a dance—is on its last lap.

ADVICE FOR THE FLESHY WOMAN.

You can lose from two to four pounds a month with this treatment. Rise early in the morning, restricting the sleeping hours to six. Take a walk before breakfast. Begin breakfast with raw, ripe fruit, taking toast instead of bread, and tea without cream and

as little sugar as possible. Sugar and starch must be avoided.

Drink no coffee, cocoa, beer or wine, and take as little liquid at meals as possible. Drink lemonade. Avoid pork, ham, bacon and sweet desserts. Take a small dose of some aperient water every morning. Take a Turkish bath once a week, followed by a massage until fatigued.

Do gymnastic exercises for an hour before retiring. Rub, knead and pound all fleshy parts of the body, do not injure the skin. Make all the motions of running briskly, yet not moving from the spot.

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Private lessons day or evening.

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Weekly dancing parties Tuesdays and Saturdays.

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MAURICE AND WALTON REUNITE

Within a few weeks Maurice and Florence Walton will be dancing together again. Not in American vaudeville—at least not until next June—but in that dear Paris. You see, the war is over and Paris is once more turning to its revues and its terpsichorean favorites.

Florence Walton has been in charge of the dances at the Biltmore since Maurice sailed away to do his bit in the world war for democracy. Now, however, Maur-

ice has secured a leave from army duties and is to have a principal role in a new revue at the Casino de Paris, which opens in February. Miss Walton sailed for Paris on Monday. She will, of course, dance with Maurice. Other principals in the new revue are Teddy Gerard, Dranem Der-ville, Rose Amy and Jane Mar-mac.

Cooks Danse Floor Wax is the Supreme best, it polishes marble, tile, canvas, kitchen linoleum, parlor or ball room floors as slick as glass for dancing. Dance and the world dances with you, for Wall Flowers grow alone. Send 50 cents for one-pound can or sample. Manufactured only by the Frank G. Cook Co., Denver, Colo.

BLAMES JAZZ ON KING SOLOMON

Asked why he engaged a jazz band to play at a coming meeting of the Women's Missionary Society, the Rev. Elmer O. Leopold of Allentown, Pa., explained that the precedent was set by King Solomon, in whose temple music was furnished by "trumpets and loud cymbals."

VERHOEVEN

Pauline Verhoeven, director of the ballet school at the Metropolitan Opera House for the past five years, died January 13, at the N. Y. Medical College Hospital of cancer, in her 48th year.

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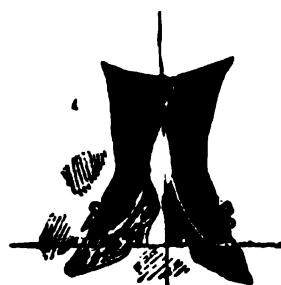
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8. Fan Dance. (Duet or Solo).
9. Russian Peasant. (Group).
10. Irine Skipping Rope Dance.
11. Spanish Group.
12. Dance of the Bee.
13. Encore (Group; a Novelty).
14. Irish Washerwoman. (Solo or Duet).
15. Rainbow Dance. (Solo).
16. Flower Hoop Polonaise.
17. La Cachucha. (Spanish Solo).
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32. National Highland Fling.
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34. Sheau Trews.
35. Dutch Song and Dance.
36. Chinese Song and Dance.
37. Maypole.
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78. Children's Flag Drill. Music and Desc.
79. Little Tillie Brown. Song and Dance.
80. La Chasse de la Rose. Boy and Girl.
81. Anchor Hornpipe. 12 Boys & 12 Girls.
82. Hiawatha Party.
83. Scotch Reel.
84. Rose Bud Skirt Dance. Solo or Group.
85. The York Waltz Olog. Solo or Group.
86. Dublin Irish Dance. New.
87. Holland Dutch Turn and Dance for two.
88. La Menuet de la Cour. Original.
89. Grand March. M. S. S. New.
90. Theatrical Dancing. Fantomime, 40 pp.
91. Queen Louise Gavotte. Eight couples.
92. Minuet, Louise XIV. Three couples.
93. Dance of the Snow Birds. Eight girls.
94. Serpentine Dance. Stretch a number of of wire across the wall.
95. Hawaiian Dance. Solo or Group.
96. Greek Palm Dance. Group.
97. Papillon Group Dance.
98. Egyptian Group Dance.
99. The Minuet Quadrille de la Menuet.
100. Polish Dance. Four or more couples.
101. American Buck Dance.
102. Gertana, Spanish Solo.
103. Russian Solo Dance.
104. The Fairies Revel. 12 or 16 little girls.
105. Indian Dance. Group.
106. Fairy Toe Dance.
107. Gavotte Irmareen.
108. Dutch Waltz Olog.
109. Peasant Group Dance.
110. Pepita, Spanish Dance Solo.
111. La Court Minuette.
112. Pearl of Andulucia, Spanish, for 16.
113. Grandma's Recitation and Minuet Dance.
114. Hungarian Duet.
115. Pierrott's Dance, No. 1.
116. 17th Century Minuet, 1 or 4 couples.
117. Tarantella. Italian Duet Dance.
118. March of the Ancient Greeks. For 16 ladies and captain.
119. Pavane for 6., 617d WB1H 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 Pajaro Castinette. Solo Dance.
126. The Three Graces. Four three ladies.
127. De la Papillon. Butterfly Solo Dance.
128. Is-a-wa. Solo Dance.
129. Skirt Dance, No. 1.
130. Grandmama and Me. For a little girl.
131. Sailor's Hornpipe, No. 2.
132. Skipping Rope Dance, No. 2.
133. La Violette.
134. Cachucha Castanet Dance, No. 2.
135. Highland Fling, No. 2.
136. Manola Castanet Dance, No. 2.
137. Sailor's Hornpipe, No. 3.
138. Salvation Army Tambourine Dance.
139. Indian Massacre and War Dance.
140. La Tyrolean Solo.
141. Sword Dance, No. 2.
142. Esmeralda. Gypsy Tambourine Dance.
143. Essence. For boy and girl.
144. Bolero. For boy and girl. Spanish.
145. Sheann Trubhais.
146. Irish Jig, No. 2.
147. Italian Scarf Dance. For 16 and leader.
148. Dutch Wooden Shoe. Four couples.
149. Soldiers' Comique or Return of the Raw Recruit. For boy and girl.
150. Fairies and Brownies; 16 Fairies, 12 Brownies, Fairy Queen, 2 small boys.
151. Swedish Wedding Festival. Four musicians, bride and groom and eight ballet dancers.
152. Sailors-En-Porte. Eight or more.
153. Visions of Fest. For 12 small girls, one lady and three gentlemen.
154. Fou-Su-Ka. Japanese Group Dance.
155. Movies Dance. Four of each sex.
156. Nursery Dance. Eight or 16 wee tots.
157. May Dance Festival, including Foresters Dance, May Pole Dance, Rustic Reel.
158. Mock Marriage of the Midgets. Any number of children.
159. La Manola, Spanish Dance, No. 3.
160. Skirt Dance, No. 4.
161. Grecian Cymbal Dance. Any no. girls.
162. Doll Quadrille.
163. May Pole Dance, No. 3.
164. Oteroe. Spanish Dance. For beginners.
165. Butterfly Ballet. Ten ladies, one solo.
166. Chinese Dance, No. 2.
167. Negro Dance. Grotesque.
168. On the Midway. Dance of the Nations.
169. An Easter Cotillon.
170. Fandango, Mexican. Solo or Group.
171. Hoss & Hoss, Skirt Dance.
172. Crinoline Dance. Four Solo Dancers and 13 Ballet Dancers.
173. Carmencita, Spanish Castinette.
174. Woodland Sprites.
175. Sand Jig.
176. Espagnole, a Spanish Fan Dance.
177. Living Whist, No. 2.
178. Delsarte Postings. Any number desired.
179. The Flowers and The Bees. 16 flowers and flower queen, 12 bees and king.
180. March of the Gods in Asgard. 12 ladies.
181. The Brownies and the Fairies.
182. La Pavane, No. 2.
183. Le Menuet En Quatre and Gavotte.
184. La Gitana Group and Solo Dance. Gipsy Queen, etc.
185. Action Song, the Invalid Dolly.
186. Action Song, The Singing Lesson.
187. Action Song, The Flower Girls.
188. Action Song, The Gipsy.
189. Action Song, The Fairies' Adornment.
190. Action Song, The May Queen.
191. Action Song, The Spinning Lesson.
192. Action Song, Child's Birthday Party.
193. Dance of the Archers. For two girls carrying bow and arrow.
194. 20th Century Belles & Chappies. 8 girls.
195. New Tyrolean, No. 2.
196. Angels Vision of Rest. 12 small girls, one lady, three gentlemen.
197. New Esmeralda or The Gipsy Girl.
198. Ballet de la Papillon, No. 2. 4 to 6 girls.
199. El Pajaro de Santa Cruz, Solo, No. 2.
200. Carmencita, Spanish Fan Dance. Solo.
201. The Tube Rose. Song and Dance.
202. Wandering Willies. Tramp song & dance.
203. Fireman's Dance. Solo Dance for boy.
204. The Plantation Dance. Solo.
205. Romeo and Juliet, Minuet.
206. News Boys and Boot Blacks Dance.
207. Liberty March.
208. Tableaux. Dance for three.
209. El Pajaro. Group Dance.
210. Dutch Monologue. Song and Dance.
211. Spanish Tambourine Dance.
212. Up-to-date Girls' Song and Dance. Four or more girls.
213. Rose of Mexico, a high class solo.
214. Florodora Sextette.
215. Comique Polka. For boy and girl.
216. Ribbon Drill.
217. Gipsy Dance Group.
218. Highland Laddies.
219. Salvation Army Street Dance.
220. Fairies' Visions of a Trip Around the World in One Night.
221. La Coquette. Solo Dance.
222. Ballet of the Follies. For four couples.
223. Grotesque Dance or the Jolly Four. For four clowns or jesters.
224. La Luna. For four couples.
225. Greek Pantomime March.
226. Christmas March.
227. Harvest March.
228. The Montezuma Cotillon, Mexican Air.
229. Recitations. Old Virginia Reel, etc.
230. The Mexic Drill and Pantomime.
231. A Telephone Sketch and Dance.
232. Masterpiece of Diplomacy. A Farce.
233. Irish Sketch and Dance.
234. Tric Trac Polka. Four boys, four girls.
235. Pas Breton Dance. Boy and girl.
236. Fairies Dance. Eight girls.
237. St. Cecilia March. 32 girls & captain.
238. Scotch Dance. For 4 people.
239. Brownie Song. 4 Book & dance. 9 songs.
240. A Meeting of Nations. Guests from various Lands. Characteristic songs and National music with dances.
241. The Dwarfs Dance.

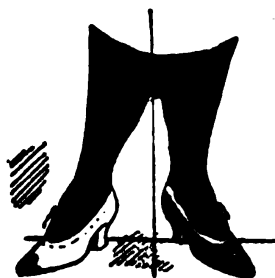
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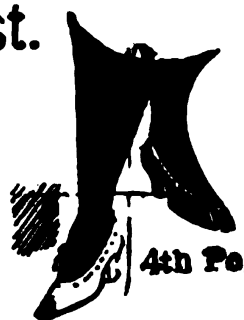


2nd Po

Part First.

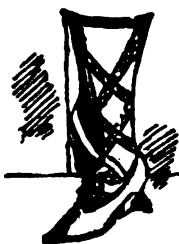


3rd Po.



4th Po.

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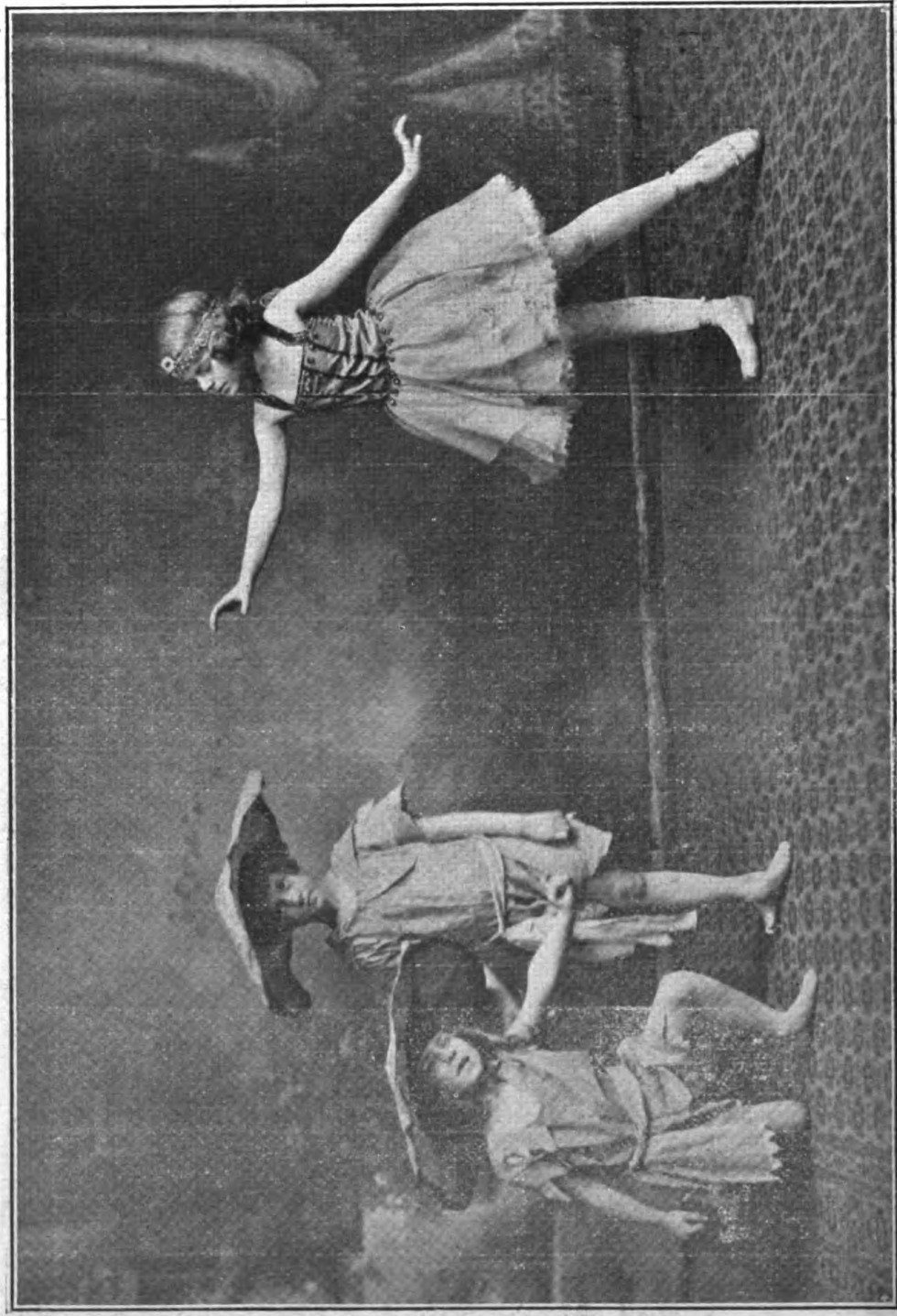
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