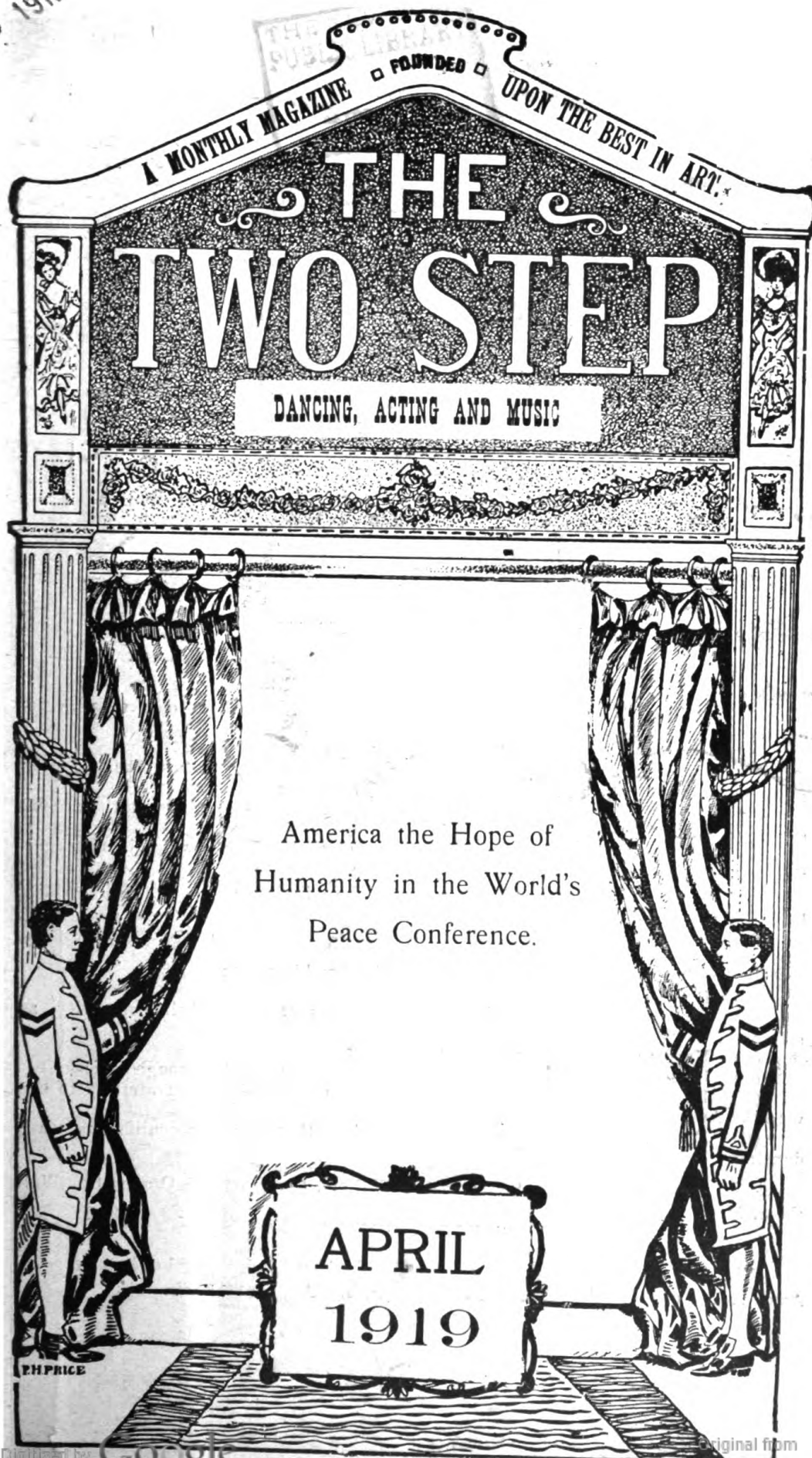


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THE TWO STEP.

Volume XXIX. BUFFALO, N. Y., APR. 1919. No. 4

MASQUE OF MUSIC.

By James Gibbon Huneker.
(Continued from March)

I heard as if in a magic mirror the submerged music of Dufay, Okeghem, Josquin Depres, Orlando di Lasso, Goudimel, and Luther; the cathedral tones of Palestrina, the frozen sweetness of Arezzo, Frescobaldi, Monteverde, Carissimi, Tartini, Corelli, Scarlatti, Jomelli, Pergolesi, Lulli, Rameau, Couperin, Buxtehude, Sweelinck, Byrd, Gibbons, Purcell, and the Bach; with their Lutes, Monochords, Virginals, Harpischords, Clavicytherums, Clavichords, Cembalos, Spinets, Theorbos, Organs and Piano-fortes, and accompanying them an army, vast, formidable, of the immemorial virtuosi, singers, castrati, the night-moths and mid-gets of music. Like wraiths they waved desperate ineffectual hands and made sad mimickings of their dead and dusty triumphs. * * *

Again I heard the Chromatic Fantasia of Bach, ever new, yet old. In its weaving sonant patterns were the detonations of the primeval world I had just left; also something disquieting and feminine. But the Man predominates in Bach, subtle, nervous, magnetic as he is in this Fantasia.

A mincing, courtly old woman bows low. It is Joseph Haydn,

and there is sprightly malice in his music. The glorious periwigged giant of London conducts a chorus of a million. The hailstones of Handel pelt the pate of the Sphinx. "A man!" I cried, as the very heavens stormed out their cadenced hallelujahs. A divine youth approaches. His mien is excellent, and his voice of rare sweetness. His band discourses ravishing music. The primeval tone is there, but feminized, graceful; troupes of painted stage players in fal-lals and furbelows present pictures of rakes, rustic maidens, and fantastics. An orchestra minces as Mozart disappears. Behold, the great one approaches, and beneath his Jovian tread the earth trembles! Beethoven, the sublime peasant, the conquerer, the god; All that has gone before, all that is to be, is globed in his symphonies, was divined by this seer. A man, the first since Handel! And the eagles triumphantly jostle the scarred face of the Sphinx. Von Weber prances by on his gayly caparisoned arpeggios, Meyerbeer and Verdi follow; all three footlight folk. Schubert, a pan-pipe through which the wind discourses exquisite melodies; Gluck, whose lyre is stringed Greek fashion, but bedecked with Parisian guads and ribbons; Mendelssohn, a charming, girlish echo of Bach; Chopin

and Schumann, romantic wrestlers with their muted dreams, strugglers against ineffable madness and sorely stricken at the end; Berlioz, a primitive Roc, half bird, half human, also a Minotaur who dragged to his Crete all the music of the Masters; and the Turk of the keyboard, Franz Liszt, with Cymbalom, Czardas, and crazy Kalamaikas pass. But suddenly I noted a shriller tonal accent, the accent of a sun that has lost its sex, a sun that is stricken with moon-sickness. A hybrid appears, followed by a cohort of players. A huge orchestra plays straightway; the Sphinx wears a sinister smile. * * *

Then I saw the tone-color of each instrument. Some malign enchanter had diverted from their natural uses every member of the tonal army. I saw the strings in rainbow hues, red trumpets, blue flutes, green oboes, purple clarinets, horns glorious golden yellow, scarlet trombones, dark-brown bassoons, carmilion ophecleides, as the drums punctured space with ebon crepitations. That the triangle always had been silver I never questioned, but this new chromatic blaze, these novel tintings in tone—what did they portend? Was it a symbol of the further degradation and effeminization of music? Was art become the sigh of a woman? A vain, selfish, goddess was about to be pplaced on high and worshipped; soon the rustling of silk would betray her sex. Released from the wise bonds imposed upon her by Mother Church, music is now a parasite of the emotions, a modern Circe whose “feet take hold

on hell,” whose wand enchants men into listening swine. Gigantic as antediluvian ferns, as evil smelling and as dangerous, music in the hands of this magician is dowered with ambiguous attitudes, with anonymous gestures, its color becomes sound, sensuality masking as chaste beauty. This Klingsor evirates, effeminates, disintegrates. He is the spirit who denies all things natural, and his revengeful theatric music goes about in the guise of a woman. She hastens its end, its spiritual suicide is at hand. I lifted my eyes. Surely I recognized that short, dominating figure conducting the orchestra. Was it the tragic comedian, Richard Wagner? Were those his mocking, ardent eyes fading in the morbid mist?

A fat, cowed monk stealthily marches after him. He shades his eyes from the fierce rays of the Wagnerian sun; to him more more grateful are moon-rays and the reflected light of lonely forest pools. He is the Arch-Hypocrite of Tone, and he speaks in divers tongues. Brahms it is and he wears the mask of a musical masquerader. Then swirled by a band of gypsies, with guitars, castanets and led by Bibet. Africa seemed familiar land, Africa with the odors of the bouquet. Gounod and Faust go simpering, on tip-toe; a disorderly mass of Cossacks stampeded them, Tschaikowsky at their head. They yelled Svirelis, Balalaikas, and Kobzas, as they banged upon resounding dancing the Ziganka all the while. And as a still more horrible uproar was heard I became sudden-

ly conscious of a change on the face of the Sphinx; streaked with gray it seemed to be crumbling. As the clatter increased I diverted my regard from the massive stone and beheld an orgiastic mob of men and women howling and playing upon instruments of fulgurating colors and vile shapes. Their skins were white, their hair yellow, their eyes of victorious blue.

"Nietzsche's Blond Barbarians, the Apes of Wagner!" I exclaimed, and I felt the ground giving way. The naked music, pulsatile and opium-charged, turned hysterical as Zarathustra-Strauss waved on his myrmidons with frenzied philosophical motions. Music was become vertiginous, a mad vortex wherein whirled mad atoms madly embracing. Dancing, the dissonant corybantes of the Dionysiac evangel scarce touched earth, thus outvying the bacchantes. The roar of enemy cannon pursued them as the last superman yielded his ghost to the Time-Spirit.

Then there gravely marched a group of men of cold cerebral expression. They carried steel hammers with which they beat upon their anvils the whole-tone scale. Near by hovered Arnold Schoenberg with Claude Debussy, but they put their fingers in their pained ears as the Neo-Scythians, Scriabine, Stravinsky, Ornstein and Prokofieff hammered with excruciating dynamics hell itself into icy enharmonic splinters. With thunderous neals of ironic laughter the Sphinx sank into the sand yawning as it vanished and mubling: "No longer are these

dissonances. Nothing is true. All is permitted!" Then by a mighty effort to escape the nipping arctic air and the harsh grindings of impending icebergs, I fled.

And this is my Masque of Music.

Autumn Dance—(Step 1)—Little running steps down left and half way across front, dropping leaves on spring as the dancer passes (4 bars); Step on right foot (1 bar); Cross left foot with weight (1 bar); And point right foot to second position, throw leaves over shoulder (1 bar); Four slow walking steps, a bar to each step progressing down right side (4 bars); Turn and step and hop with alternate feet to center (4 bars); Point right to and drop cape (1 bar); Total (16 bars).

(Step 2)—Step and hop, progressing to right front corner (4 bars); Four waltz steps making two complete turns to right progressing to center back (4 bars); Repeat the four steps and hops to left (4 bars); Repeat the waltz progressing to center back (4 bars); Total (16 bars).

(Step 3)—Four waltz step toward Summer (4 bars); Kneel and throw a kiss to Summer (2 bars); Rise and step back and draw holding arms out to Summer (2 bars); Repeat all of the above to Spring (8 bars); One waltz step beginning with right foot making a complete turn to right (1 bar); Step on Left foot and hop lifting right knee hip high (1 bar); Repeat the above (2 bars); Total (20 bars).

(Step 4)—Run to Spring, kneel

and wake her with a gentle shake (4 bars); Repeat to Summer (4 bars); Spring and Summer run off on the side where they were, Summer holding her basket and crook out to Autumn. Spring runs and picks a few of her flowers up, holds them out to Autumn and then goes off holding her flowers to her breast. Autumn does not notice them but picks her clothes up and goes off dragging it with her head down (8 bars); Total (16 bars).

WINTER—One fourth step of Autumn the curtain is drawn aside and Winter is discovered in a mischievous attitude, all of her snow balls are held under her left arm. She is standing in fourth position weight on both feet body bent forward; Finger of right hand pointed (8 bars); Turn one half round without moving the feet raise right hand high and bend back and look in the palm (8 bars).

The Dance—Step down and walk four steps to front, holding a snow ball in right hand out to front (4 bars); Waltz, turn to right hand and on the fourth bar throw ball at Audience (4 bars); Walk four steps across front of stage, holding a ball in right hand (4 bars); Waltz three steps and throw ball on the fourth bar (4 bars); Now take a ball in each hand and walk four steps backward, holding hands out to sides (4 bars); Four more steps backward, holding arms out to front (4 bars); Four waltz steps, turning and progressing down front (4 bars); Throw one ball to right and one to left (4 bars); Total (32 bars).

Step and hop with right foot, then left foot, progressing back (2 bars); Run forward and point left foot to second position (2 bars); Slide both hands down body to ankle and up in a shivering way as if the dancer was cold (4 bars); Repeat the step and hop twice, repeat the run and point (4 bars); Repeat the shivering movement (4 bars); Total (16 bars).

Step and hop (1 bar); Waltz 1-2-3 (1 bar); Repeat three times, making a circle around the stage (6 bars); To right finishing on back a little right of Frame in a pose stand with weight on right foot, left pointed back and as the curtain is drawn aside on the frame slide the fingers in the make shame movement at the plight of SPRING, SUMMER, AUTUMN (8 bars); Total (16 bars).

Tableaux

Autumn

Spring Summer

Autumn standing in center holding cloak out to both sides. Spring kneeling on knee nearest Autumn, both arms round Autumn's waist, head against her, looking down. Summer's right arm round Autumn's waist, Summer is standing, left hand resting on Spring's right shoulder. Summer leans her head against Autumn, and looks at Spring.

OVER THE "FISH" HAT.

Boston, Mass—Introducing the "fish" hat—latest millinery creation of said old Boston, home of the cod and mackerel.

Tremont street was all agog when Miss Lucretia Seymour, artist and designer, appeared wearing the "fish" hat atop her Castle Clip. Girls nudged their companions, dignified matrons gazed in horror, chauffeurs tooted their horns and things were all upset in general as Miss Seymour walked serenely down the street.

The object of all this consternation, envy, admiration, etc., is modeled after the mackerel. The color is white. Fins are in evidence. Fish eyes gleam from the head. The tail is just in position for a swing under the waves. Small celluloid petals are used in the construction of the head piece.

Miss Seymour declared that it took eight hours a day for eight consecutive days to design and construct the "fish" hat.

upon every teacher in his or her town, and while so doing, consume as much of their time as possible, after thoroughly canvassing the town, to be sure to select a teacher who is also the one with the least experience; this makes a most desirable combination.

The beginner will be highly favored, indeed, if the studio over which the instructor presides is untidy to an abnormal degree. This will prove conclusively that this genius is too busy imparting knowledge to attend to such insignificant details as the beautifying of the studio. It is also of great importance to the embryo premiere that the assistant teacher who is to impart the rudimentary knowledge should be engaged at the lowest terms possible. Thus when your foundation is irrevocably ruined you can congratulate yourself that you only paid a small amount of money.

After deciding upon a teacher, the pupil should remember that she should change her teacher every three or four lessons at least. By so doing, she will learn the secret ways and means of all the instructors in her town, and it will also cause her to wonder where she is in her progress, for she should ever keep in her mind the truth that "variety is the spice of life." All pupils should practice eighteen hours a day, home, no matter how little she understood the instructor, for it is well to remember the proverb that "practice makes perfect." It were foolish to heed the admonition that "all work makes Jack a dull boy," or like some savant says, that "we should work eight hours, play

ACHIEVING SUCCESS

IN DANCING.

by

Mme. Elizabetta Menzeli.

In view of many articles which have appeared from time to time in various publications wherein advice has been given to both pupil and teacher as to the best means of attaining success in dancing, it seems that my long experience both as a performer and teacher should enable me to give some valuable information along these lines.

To the young person contemplating a career as a dancer the most important step to be taken is to secure a competent instructor. To properly do this, the novice should call, if possible (never write, for that takes less time),

eight hours, and sleep eight hours." These utterances were made many years ago, and consequently behind the times.

A word to the pupils who are inquiring into the mysteries of toe dancing. For the initial lessons I would advise you to wear the cheapest shoes you can find in the second hand store, it is so foolish to spend money on expensive ones when goodness knows you will not be able to get any results in four lessons. If the scholar thinks perhaps she can progress quicker without any shoes at all, she might try to run on her bare toes across the studio in 2-4 time, for that will never fail to advance her art. If the instructor would use a stick either in back or front of her feet it would only help the pupil, and will also illustrate how affectionate the teacher has become of an inferior pupil.

To teachers I would suggest, in order to display discerning judgment, roast every teacher in town and roast them well, don't give them credit for knowing anything; by so doing you will prove to the world that you keep yourself well informed of all the happenings in the dancing circles of your vicinity.

SATIRE.

THAT MYSTERIOUS "JAZZ."

By Grenville Vernon.

Just what is "jazz"? Most of us know it when we hear it, but few of us know its derivation, its reason, or the manner in which the veritable "jazz" is produced, for there are "jazzes" which are

not veritable. "Jazz" is, of course, negro; somehow or other all musical originality in America seems to be negro. The negro musically is always a worshipper of rhythm; often he is a rhythomaniac, and "jazz" arises from his rhythmic fervor, combined with a peculiar liking for strange sounds. This at least is the opinion of Lieutenant James Reese Europe, late of the Machine Gun Battalion of the old 15th Regiment. Lieutenant Europe has just returned from more than a year's service in France, which he passed partly in the trenches and partly in the direction of the band he had organized for his 'regiment, a band which had a stupendous success in France and which is having equally as great success at home.

"I believe that the term 'jazz,'" said Lieutenant Europe, "originated with a band of four pieces which was found about fifteen years ago in New Orleans, and which was known as 'Razz's Band.' This band was of truly extraordinary composition. It consisted of a barytone horn, a trombone, a cornet, and an instrument made out of the china-berry tree. This instrument is something like a clarinet, and is made by the Southern negroes themselves. Strange to say, it can be used only while the sap is in the wood, and after a few weeks' use has to be thrown away. It produces a beautiful sound and is worthy of inclusion in any band or orchestra. I myself intend to employ it soon in my band. The four musicians of Razz's Band had no idea at all of what they were playing: they improvised as they went along, but such was their innate sense

of rhythm that they produced something which was very taking. From the small cafes of New Orleans they graduated to the St. Charles Hotel, and after a time to the Winter Garden in New York, where they appeared, however, only a few days, the individual musicians being grabbed up by various orchestras in the city. Somehow in the passage of time Razz's Band got changed into 'Jazz's Band,' and from this corruption arose the term 'jazz.'

The negro loves anything that is peculiar in music, and this 'jazzing' appeals to him strongly. It is accomplished in several ways. With the brass instruments we put in mutes and make a whirling motion with the tongue, at the same time blowing full pressure. With wind instruments we pinch the mouthpiece and blow hard. This produces the peculiar sound which you all know. To us it is not discordant in this manner as we play the music as it is written, only that we accent strongly in this manner the notes which originally would be without accent. It is natural for us to do this; it is, indeed, a racial musical characteristic. I have to call a daily rehearsal of my band to prevent the musicians from adding to their music more than I wish them to. Whenever possible they all embroider their parts in order to produce new, peculiar sounds. Some of these effects are excellent and some are not, and I have to be continually on the lookout to cut out the results of my musicians' originality.

"This jazz music made a tremendous sensation in France. I recall one incident in particular

From last February to last August I had been in the trenches, in command of my machine gun squad. I had been through the terrific general attack in Champagne, when General Gouraud annihilated the enemy by his stratagem and finally put an end to their hopes of victory, and I had been through many a smaller engagement. I can tell you that music was one of the things furthest from my mind when one day, just before the Allied conference in Paris on August 18, Colonel Hayward came to me and said:

"'Lieutenant Europe, I want you to go back to your band and give a single concert in Paris.'

"I protested, telling him that I hadn't led the band since February, but he insisted. Well, I went back to my band, and with it I went to Paris. What was to be our only concert was in the Theatre des Champs Elysees. Before we had played two numbers the audience went wild. We had conquered Paris. General Bliss and French high officers who had heard us insisted that we should stay in Paris, and there we stayed for eight weeks. Everywhere we gave a concert it was a riot, but the supreme moment came in the Tuileries Gardens when we gave a concert in conjunction with the greatest bands in the world—the British Grenadiers' Band, the Band Garde Republicains, and the Royal Italian Band. My band, of course, could not compare with any of these, yet the crowd, and it was such a crowd as I never saw anywhere else in the world, deserted them for us. We played to 50,000 people at least, and had

we wished it we might be playing yet.

"After the concert was over the leader of the Band of the Garde Republicaine came over and asked me for the score of one of the jazz compositions we had played. He said he wanted his band to play it. I gave it to him and the next day he again came to see me. He explained that he couldn't seem to get the effects I got, and asked me to go to a rehearsal. I went with him. The great band played the composition superbly—but he was right; the jaz effects were missing. I took an instrument and showed him how it could be done, and he told me that his own musicians felt sure that my band had used special instruments. Indeed, some of them afterward attending one of my rehearsals, did not believe what I had said until after they had examined the instruments used by my men.

"I have come back from France more firmly convinced than ever that negroes should write negro music. We have our own racial feeling and if we try to copy whites we will make bad copies.

I noticed that the Morocco negro bands played music which had an affinity to ours. One piece, 'In Zanzibar,' I took for my band, and though white audiences seem to find it too discordant, I found it most sympathetic. We won France by playing music which was ours and not a pale imitation of others, and if we are to develop in America we must develop along our own lines. Our musicians do their best work when using negro material. Will Ma-

rion Cook, William Tires, even Harry Burleigh and Coleridge-Taylor are not truly themselves in the music which expresses their race. Mr. Tires, for instance, writes charming waltzes, but the best of these have in them negro influences. The music of our race springs from the soil, and this is true today with no other race, except possibly the Russians, and it is because of this that I and all my musicians have come to love Russian music. Indeed, as far as I am concerned, it is the only music I care for outside of negro."

The lieutenant then spoke of the manner in which he formed his band.

"When war broke out, I enlisted as a private in Colonel Hayward's regiment, and I had just passed my officer's examination when the colonel asked me to form a band. I told him that it would be impossible, as the negro musicians of New York were paid too well to have them give up their jobs to go to war. However, Colonel Hayward raised \$10,000 and told me to get the musicians wherever I could get them. The reed players I got in Porto Rico, the rest from all over the country. I had only one New York negro in the band—my solo cornetist. These are the men who now compose the band, and they are all fighters as well as musicians, for all have seen service in the trenches."

DESIGN ON STAGE.

There was a hearing this week before the Assembly Codes Committee at Albany on a bill intro-

duced by Assemblyman Peter A. McArdle, of Kings county, which, if it becomes a law, will make it a misdemeanor to use the flag, standard, color, shield or ensign of the United States or of any state at a theatrical performance. The exceptions would be at performances for charities and tableaux in schools and churches. It would also be forbidden to drape any combination about the body a combination of colors to represent the flag.

Heaven and Mme. Geraldine Farrar are pledged to help the well-known "poor working girl," upon whom some choice ballads of sympathy have already been lavished.

Mme. Farrar's concert for the Working Girls's Vacation Fund took place at the Metropolitan Opera House on Tuesday evening, April 8th, and the Metropolitan prima donna was assisted by the Philadelphia Symphony Orchestra and Sergei Rachmaninoff, the distinguished Russian composer-pianist with the mystifying technique.

LEG DEVELOPMENT.

Mention of legs reminds me that Mme. Menzeli, who does considerable amount of teaching, gave me some interesting information in connection with this portion of a dancer's equipment. She pays an extraordinary amount of attention to the proper development of her little pupils' legs. She pointed out to me the two kinds of limbs; how some

have very developed insteps, in which case the calf and thigh will be found to be under-developed. This is a source of considerable danger, for their possessors, when doing pointe work, are apt to rely too much on the instep, which which sooner or later is liable to become overtaxed and then there is trouble. In the case of a moderately developed instep more work is, from the beginning, entrusted to the muscles of the calf, which are better fitted to bear the continual strain. The aim of the teacher should be to secure in her pupil a moderately developed instep, a well-developed calf and thigh, no flesh to speak of on the sides of the knees, and a distinct waist between the knee and the calf. Of course, the turning out of the foot should come from the hip, never from the knees. One of the most frequent causes of protruding knees and floppy feet is that the child has been made to do pointe work before the limbs have been properly developed and trained to support the body in what is, whatever may be said, an unnatural position.

To Parents.

May I here say a word to the parents of the pupils. You are, I am afraid, in many cases far more to blame for your daughters's non-support than her teacher is. You hurry the teacher. You want your girl to do little dances like Mary So-and-So does, quite forgetting that Mary So-and-So has probably had an extra year's tuition; and if the teacher keeps your girl too long in your opinion a la barre you grow impatient, and the poor instructor, against

her better judgment, puts your child on her toes and arranges a little dance for her to give at some local display. If you want your girl to be a real dancer do not do that. Place her with a teacher in whom you have reason to have faith, and give that teacher your entire confidence. Do not hurry her, and do not be tempted to turn your girl into an infant prodigy on the stage or into a miniature "Pavlova." Infant prodigies and miniature Pavlovas have a way of never being heard of after their infancy has passed.

P. W. L. ENTERTAINMENT.

A series of tableaux will feature the Shakespearean entertainment which the Professional Woman's League will give at the Biltmore on April 24th for the benefit of the Actresses' Emergency Fund. Following a brief address by Viola Allen to the characters of Shakespeare, impersonated by Charles Dalton, tableaux will be reproduced, showing Lillian Russell, Frederick Truesdale, Henrietta Crosman, Frances Aldrich, Pedro de Cordoba, Blanche Bates, Eugene Ormond, Edith Wynne Matthison, Lyn Harding, Brandon Tynan, Laura Burt, Henry Stanford, Lydia Locke, Paul Swan, Hattie Williams, Mrs. Sol Smith, and Millicent Evans in various Shakespearean characters. Minna Gale Haynes will read the letter scene from "Macbeth," while Orville Harrold and Lydia Locke will sing the balcony scene from "Romeo and Juliet."

Following the pictures, Mme. Menzelli will present a series of

dances in which Mlle. Dazie, the Dolly Sisters and Dorothy Arthur will appear, showing the progress of dance from the Elizabethan period to the present day. A grand mach and costume ball will conclude the entertainment.

HEYDAY OF THE BALLET.

In England the ballet may be said to have reached its apogee on the 12th of July, 1845. On that memorable day four of the foremost dancers of the age, Marie Taglioni, Carlotta Grisi, Fanny Cerito and Lucille Grahn, danced a pas de quatre before Queen Victoria. "The bringing together of such a glittering constellation of stars on a single stage," says J. E. Crawford Flitch in "Modern Dancing and Dancers," "is best told in the words of the impresario who conceived and accomplished the achievement.

"With such materials in my grasp as the four celebrated danseuses, Taglioni, Carlotta Grisi, Cerito and Lucille Grahn, it was my ambition to unite them all in one striking divertissement. But ambition, even seconded by managerial will, scarcely sufficed to put such a project into execution. The government of a great state was but a trifle compared to the government of such subjects as those whom I was supposed to be able to command; for these were subjects who considered themselves far above mortal control, or, more properly speaking, each was a queen in her own right—alone, absolute, supreme. . . . But there existed difficulties even beyond a manager's calculations.

Material obstacles were easily overcome. When it was feared that Carlotta Grisi would not be able to leave Paris in time to rehearse and appear for the occasion, a vessel was chartered from the Steam Navigation Company to waft the sylph at a moment's notice across the Channel; a special train was engaged and ready at Dover; relays of horses were waiting to aid the flight of the danseuse all the way from Paris to Calais. In the execution of the project the difficulty was again manifold. Every twinkle of each foot in every pas had to be nicely weighed in the balance, so as to give no preponderance. Each danseuse was to shine in her peculiar style and grace to the last stretch of perfection; but no one was to outshine the others, unless in her own individual belief.

"Suddenly Perrot, the ballet-master, rushed unannounced into my presence in a state of intense despair. He uttered frantic exclamations and tore his hair. With difficulty the unfortunate ballet-master was calmed down to a sufficient state of reason to be able to explain the cause of his anguish. When all was ready, I had desired Perrot to regulate the order in which the separate pas of each danseuse should come. The place of honor, the last in such cases, as in regal processions, had been ceded without overmuch hesitation to Mademoiselle Taglioni. Of the remaining ladies who claimed equal rights, founded on talent and popularity, neither would appear before the other. 'Mon Dieu,' exclaimed the ballet-master, 'Cerito will not be before Cerito; there is no way to

gin before Carlotta, nor Carlotta make them stir—all is finished.' 'The solution is easy,' said I; 'let the oldest take her unquestionable right to the envied position.' The ballet-master smote his forehead, smiled assent, and bounded from the room upon the stage. The judgment of the manager was announced. The ladies tittered, laughed, drew back, and were now as much disinclined to accept the right of position as they had been before eager to claim it. The order of the ladies being settled, the Grand pas de Auatre was finally performed on the same night before a delighted audience."

LOLA YBERRY

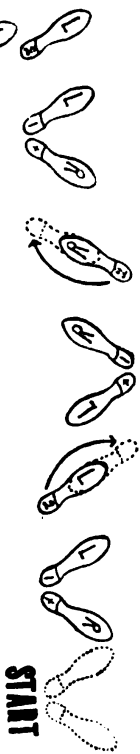
In a Classical Dancing and Posing Act.

Dance—Parisian: Poses (a) Bachante, (b) Flora, (c) Victory. Oriental: Poses (d) Morning, (e) Noon, (f) Night. Japanese: Poses (g) Andromeda, (h) Loreley, (i) Meditation. Spanish: Poses Series of Pschye at the Bath, (j) The Diver. Tableaux: Liberty. Dances and poses arranged by Mme. Menzeli Bartlett.

STAGE CHILDREN'S

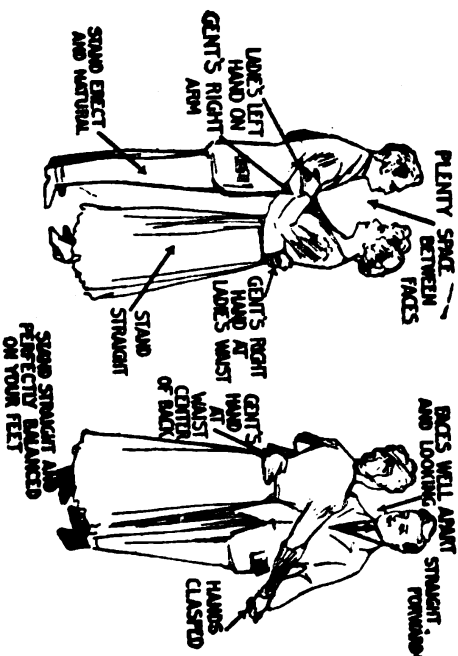
SPRING DANCE.

An informal entertainment and spring dance were given by the Stage Children's Fund, Mrs. Millie Thorne, president, and Mr. Lee Shubert, honorary president, at the Alhambra Hall, West 126th street, recently. More than two hundred friends and relatives of the young proteges of the fund were present. A feature of the entertainment was a group of ballet dances arranged for twenty children by Mme. B Menzeli.

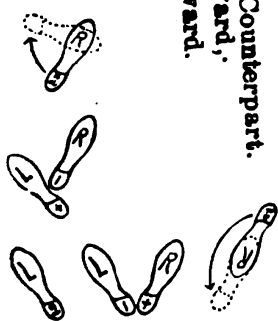


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A MONTHLY MAGAZINE

Devoted to
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Founded upon the Best in

1882 — A R T. — 1919

PUBLISHED AND OWNED BY

H. LAYTON WALKER,

Main and Ferry Sts., Buffalo, N. Y.

July and August excepted.

PUBLISHED AT BUFFALO, N. Y.

Subscription Rates

One Year, - \$2.00 payable in advance.

Single Copies, 25 Cents.

Foreign Subscription, \$2.50.

Remit Money P. O. Order, Registered Letter
or Draft on New York,
Our Terms are Cash.

Entered as Second Class Mail Matter at the
Post Office, Buffalo, N. Y.

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BALLETS GIVE VARIATION.

Ballets furnish one of the richest fields for the selection of musical settings for pictures; simply because they are properly varied from the dantiest dance movement in waltz time to more dramatic sections where the dance becomes a series of striking poses. From the very nature of the ballet it becomes the best music for the motion picture. Thus, dance music offers much to the leader, provided he knows enough to interpret it aright. As I have often said here, it is not so much the composition, or its original intention, but the way it is played that counts on the screen.

The veriest piece of ragtime sometimes furnishes the exact mood for action where the emotion expressed is of a burlesque character, or in such scenes as impress the audience in rather a negative way. Some plays give the impression that they never could have happened, while others get into the hearts of the viewers and become real. It is in the former variety that dance music, ragtime, etc., usually in the minor key, offer the leader just what he is after. The composition, The Russian Rag, is an example of this style. It can be used for accompanying a burglary scene, where the criminal is not of the high order of intelligence. Such a composition would never be used by a discriminating leader for a "society burglar."

KINGFISHER FOSTER

Long associated with the management of music and the dance,

assures us that after July 1 Cook's real tours will replace those formerly conducted by John Barleycorn, as instanced:

A much traveled musician was leaning against the bar of a well-known English tavern in ye neighbourhoode—it is really astonishing to note how quickly the German and Hungarian beer halls of an earlier day hoisted the Stars and Stripes and the Union Jack—and addressed the gentleman attendant in white: "Give me some whisky—any whisky. I'm through with drink—no more sensation in it. I've been everywhere, and I've drunk everything from San Francisco to London, Buda Pesth, Odessa, Vladivostock, Hongkong, Shanghai, Alaska and the South Sea Islands. I'm blase, I am, and I know it. I'm through with looking for sensations. I'm done, I am."

This depressing statement was interrupted by a short, soldier-like waiter, who came over from the restaurant tables, with: "Say, have ye ever had delirium tremens?"

"Why, no," responded the tired one, very peeved at this reflection upon his "capacity."

"Well, thin, ye haven't been nowhere, and ye haven't seen nothin'," replied the serving gentleman of the lengthy upper lip, in the manner of one who knows in which direction travel and sightseeing really lie.

ANCIENT THEATRES.

The Italian theatres are of all sizes and periods. There are numbers of ancient theatres being

used at this day. In Florence, the Pergola (1657), the Nazionale . . . the Niccolini and the Alfieri. In Rome, the Argentina and the Valle. In Bologna, the Comunale (1763), the Teatro del Corso (1805). In Naples, the San Carlo (1737); in Verona, the Filarmonico. A list of them all would take up several pages of this magazine. There is hardly a city which is not able to boast a great or little masterpiece of construction, and hardly one which does boast of it.

You may not even have heard of Fano, of Forli, of Reggio, of Imola, of Sabionetta; yet all these places can boast theatres of note. In Reggio, for example, a small town and unremarkable, is one of the largest theatres in Italy; in Fano one of the oldest.

But if Italy refrains from boasting of its monumental theatres it is chiefly because it continues to use and enjoy them. The citizens enjoy their nightly pleasure of sitting in their masterpieces, and they take it all for granted. To them it is as natural that Bibiena, Sighizzi, Pozzo and Morelli should have provided them with the best buildings of their kind in Europe as that the best actors in Europe should presently be walking and talking before them. Thus has the grandest theatre in Europe come to exist—by a people expecting nothing less from the Muses—and taking it all as a matter of course . . . and as a matter for delight.

As for their actors and actresses, you must not imagine that Italian crowds rush hither and thither to catch a sight of cele-

brated performers. Such a thing could not be and has not been known. Italians are not vulgar—never think that—nor have they the raw sentimentality of the modern Anglo-Saxon theatregoers. So that when Tomaso Salvini was alive I have seen him returning to his home in the tram-car and not one single cry, lisp, or gasp from the people in the tram—no nudging, conscious attempts to seem not to notice him—no “Oh, Mr. Salvini, may I shake you by the hand?” He was merel ya Florentine gentleman going home with others—the most natural and easy thing in the world.

When Mme. Duse drives out in Rome maidens do not clutch at one another crying: “Did you see . . . she! the Divine One?”—old men are not to be met, their cheeks bathed in tears, muttering, “She has just passed—now let me depart in peace!”

Italy, from Rome to Reggio, is far too great for this; the spirit, the mind, of the Roman man and add that there is no such institution as the Garrick Club for Italian actors. Is it a blessing . . . who can say? A grand club seems essential to our English-speaking theatre—but then that is because with us the social status of the actor is as important as to know how to act. Again, may this not all come from the fact that our own actors are not given a chance?

When I first met Salvini, I felt rather as an English enthusiast is brought up to feel; but I have learned since to curb this climbing zeal. Off the boards the actor

ceases to be an actor because he is allowed to become a real being—one of the crowd—one of the Italian people.

Of the acting I will not speak. Who will describe the olive and the vine of Italy. . . the most ordinary and perfect things of this beautiful land? Well, the acting is like the olive and the vine—it is perfect.

In short, the Italian theatre is the Italian people. They go to the theatre without prejudice and curiosity—they act for very little money and they pay little money for their seats. They spend little money on the stage fittings and as little as possible on titivating the boxes, seats and the bars.

Some of the best theatres are still without facades—have been unfinished for centuries. Conceive us in England building a theatre from the heart outward. Heavens alic! we know a thing or two, and one is to always put up a shell first of all and then line it inside with the nicest plush and satin, word perfect, waitresses and rattling fine bars; and after all that is done it is quite time enough to see that Shakespeare is excluded and the chandelier in place, so that all may be right on the night. But all this criticism of England is solely due to the fact that we do not take the theatre seriously in our land. Whereas, I want you to realize that in Italy it is an essential part of Italian life and has been so for centuries.

If I have failed to make this clearer to those who think the Italian theatre is comparable with the English theatre and is a rather poor sort of affair when com-

pared with it, let me as I end retrieve my blunder by stating, after the fullest reflection and after years passed in the practice of the theatre, that the Italian theatre is the most cultured, the most distinguished and the first theatre in Europe.

Some of us have worked to make the English theatre the first in Europe. . . . I know of whole families devoted to nothing but this. But when these look for the people for whom they have worked, they find a newspaper or a religious society or some meddling puritanical busybody preaching to the people not to go in there.

Don't go in there,

'Tis a house of ill fame.

Don't go in there,

Or you'll lose your good name.

Your mother and your sisters are waiting at the gate.

Enter not them portals—pause before it is too late.

So it is only the people who can make our theatre—the people and we, their servants. If the “public” or large cliques are allowed to come between us, all is at an end and there will be no English theatre.

If that trumped-up thing, “public opinion,” is allowed to voice and revoice its trivial opinions—its trash—everywhere and thus nullify the creative power which we and the people possess, I pray heartily for that day when the people shall rise up and utterly destroy the destroyer—that which has come between art and our national life.

ATTRACTIVE LITTLE MAID

At the Wednesday matinee and evening performances at the Little Theatre Mildred Keats, artistic and wonderful interpretative dancer, will dance her way into the hearts of Portland society for the poor children of the city. The affairs will be given under the auspices of the Junior League of which Mrs. Henry Ladd Corbett is president, and the little maid has begged to be allowed to give her services for the children, as she wanted to make money with her own talents.

The affair will be interesting and unusually charming, the program chosen to include the French doll dance, a characteristic dance, in which she will appear in a pale pink silk frock with tulle drapery, trimmed with baby rosebuds of pink and blue. One of the features of the program is the Greek interpretative dance, Grieg's cycle of Morning, Noon and Night. Mrs. Lulu Dahl Miller will sing during the changing of costume for this number.

Miss Keats also will dance the Gypsy Beggar, a Spanish characteristic dance, and the piece de resistance of the program will be a dramatic interpretative dance, “The Awakening of the Soul.” In this number the little danseuse shows remarkable talent and technique. Genée's famous hunting dance, “Le Chasse,” in smart riding costume, will be on the program, and also the Polish “Maid of Honor” dance.

Gertrude Vandervilt's dancing

continues to be one of the main attractions of "Listen Lester." But in the days since "The Red Widow," she has developed a decided talent for comedies. She now acts a little, dances a little and smiles a little—which has proven an irresistible combination, as John Cort can prove by his box-office receipts.

MATINEE DANCE GIVEN FOR STAGE KIDDIES.

Upwards of a hundred budding young actresses and dancers sang, danced and acted recently before a critical audience at Alhambra Hall, Seventh avenue and 126th street. The occasion was the annual Spring dance given by the Stage Children's Fund, of which Mrs. Marion Gold Lewis is chairman.

The stage is keenly interested in its little folk and the proceeds of the entertainment will go a long way towards swelling the treasury of the fund, out of which so many demands have to be met. Children who possess talent and would seek a career on the stage, but whose parents are too poor to furnish them either the necessary training, or costumes, are cared for by the fund. At Christmas a tree loaded with presents is provided, and then, too, children stricken by illness are nursed back to health and sent away on health seeking vacations by those in charge of the fund.

An attractive program was given. Among those contributing specialties were the Four Blossoms, composed of this attractive groups of girls, Muriel Muth, Ma-

nion Schonsite, Helen Schaeffer and Minerva Dwyer.

NEW YORK SOCIETY.

To the Officers and Members of
To the Officers and Members of
the New York Society Teachers
of Dancing—

Ladies and Gentlemen:

Several years ago I was a member of the American Physical Culture Association—attending a meeting or convention at Columbia College for the purpose of considering the introduction of Dancing with their work in Gymnasiums and Schools—the action taken,—aside from the public good intended, has proven the keynote of success of some of the members of this society. At that meeting a doctor recommended and demonstrated with several children, that the feet should be straight or parallel,—I think I was the only audible objector.

I have always advocated and today more strongly believe that the recognized position, known to the profession as **First Position** (heels together and toes out) create not only no ill effects, but improves, straightens and strengthens the legs, with no possibility of doubt of the artistic results. I refer to every maitre de ballet and premiers of the past and present centuries, including the recognized teachers of all countries. As for the **good** that **dancing** does; one hour of proper dancing, good environment and hours, is more advantageous, giving better results to mind and body that the same amount of time in a gymnasium. This statement applied to

persons of any age (adult or child) in normal conditions, particularly the female sex. My decision is based upon personal observation and years of work and that of my predecessors for three generations.

Regarding the straight feet position for dancing, this creates two questions for consideration.

First: Is it to art's advantage to **stand** or **move** with the feet parallel?

Second: The physical advantage gained, if **any**, and the comparative results,—are they of sufficient weight as applied to Art, making it paramount to the orthodox method and the correct standard of years.

Army work where much rough and continuous tramping is demanded, or Falk Dancing, as practiced in Gymnasiums and Schools, require **no Art**; the straight position may prove more beneficial.

Having specialized for nervous troubles and deformed limbs for several years with dancing, aside from my regular work, it has brought me in contact with teachers and persons, either advocating or **effected** by the results of the straight or parallel position.

here is a teacher of dancing using this method for classic dancing connected with the largest private educational school of this city at the present time. One of this teacher's pupils, the daughter of a well-known doctor, is now specializing with me mainly for straight limbs.

Feeling that you will meet with this obstruction to graceful poses and dancing sooner or later, if not

already, and appreciating the importance of the subject, a summer's consideration may prove beneficial and perhaps cause definite action by this organization for the **Art of Dancing**.

Another suggestion I would make the Society, is to have a **Black List**, (confidential, the matter to read about as follows:

Any patron of a teacher owing money for instruction, after several requests and a reasonable length of time for payment of a just bill, failing to do so, place delinquent's name and address upon the Black list(same to be mailed by Secretary with the fall notice of meeting in September to members in good standing.

I desire to express my thanks to the officers and members of the Society.

Wishing continued success.

Very truly yours,

GEO. W. WALACE,

54 W. 120th St., New York City.

JOINT COMMITTEE MEETING.

Minutes of the second meeting of Special Committee of Ten from the American Society of Professors of Dancing and the American National Association of Masters of Dancing.

The Second meeting of the Joint Committee of Ten from A. S. P. D. and the A. N. A. at Hotel Majestic, N. J., Sunday, February 23, 1919, was called to order at 1030 o'clock, Chairman Conway presiding.

Members present: Mrs. Passapae, Mr. Conway, Mr. Walters, Mr. Doring, Mr. Newberger, Mr.

Chalif, Mr. Rivers, Mrs. Paine.

The minutes of the first meeting of the Joint Committee of Ten for 1918-1919 were read and approved

Communications from Mrs. Pasapae, Miss Slocum, Miss Byrne, Mr. Fricke, Mr. Newberger, Mr. Conway, Mr. Chalif, Mrs. Swepstone, were read.

Motion made and seconded that Vestoff-Serova be engaged for six days' instruction, six hours. Carried.

Moved and seconded that Mr. Newberger be engaged for four consecutive days, 3-4 hour periods. Carried.

Moved and seconded that Mr. Chalif be engaged to teach four consecutive days, three-quarter hour periods. Carried.

Moved and seconded that the six hours of instruction given by Vestoff-Serova be divided into eight three-quarter hour periods; six consecutive morning, and two afternoon periods. Carried.

Motion made and seconded that we have a member from either society each day to act as Master of Ceremonies, such members to be appointed by their respective societies and to act alternate days. Carried.

Please notify Secretary of your Society, before August 1st, 1919, whether you will register at Hotel Astor for period of Annual Convention.

Moved and seconded that the members be asked to furnish talent for an evening of entertainment. Carried.

Moved and seconded that on Friday evening of convention week a banquet, entertainment and collation be held and that an orches-

tra for same be engaged by Mr. Rivers. Carried.

Moved to adjourn. Carried.

(Signed)

HELEN WILBUR PAINE,
Secretary Joint Committee of Ten

Portsmouth, D., March 1, 1919.

Mr. H. Layton Walker,
Buffalo, N. Y.:

Dear Sir: Enclosed you will find \$2.00 for the subscription for the ensuing year. I never want it miss coming our way each month.

Have had a very successful year and am going better than ever. right now. Have had to work my classes in relays: have two reception dances per week and have a school at Jackson, O.

I devote one hour each week to teaching the members and wives of the Eagles. Ben Hurs, W. O. W. lodges at their respective halls, and I have one class of married Masons and wives (124 couple) every Thursday night; this is a great business and it pays very very well as the old fellows take such interest in the dancing end of it and they all want to be the best regardless of cost, I just tell you these facts so as to give it to my colleagues if they wish to make up classes of the various orders. With my son and wife we handle the situation very nicely. and am making good.

None but respectable pupils are admitted to our classes and in fact some of the churches endorse our Dancing Academy because we conduct them on the very highest plane.

Wishing success, I am,

Very respectfully,

F. W. BAESMAN.

LITTLE BRIDGET BALCONY SCENE FROM ROMEO AND JULIET WHITE MAGIC.

Presented by The Junior Players St. Louis Artists' Guild, under the direction of Miss Alice Martin and Mr. Joseph Solari, on Friday evening, February 28th, 8:15 P. M. Saturday matinee, March 1st, 2:30 P. M.

Overture, Selections from the "Carnival" (Schumann), Martha Schuyler.

Prologue, (Orrick Johns), Spoken by Lila Louise Tellman.

Little Bridget by Netta Syrett, "They Stole Little Bridget," The Fairies by W. Allingham; Cast—Mistress Willow, Janice Milligan; Chloe, Eugenia Feiner; Lubin, George McCaslin; Bridget, Marjorie Fulton; Betty, Pauline Parker; Pies, Red Cap, Marian Marquard; Green Jacket, Frances Norpoth; White Owl's Feather, Marjorie Montgomery; Purple Plume, Janice Stewart.

Scene 1—The kitchen in Mistresses Willow's farm-house one Spring morning; Scene 2—Afternoon of the same day; Scene 3—A month later.

Intermission—(c) Prelude, Chonin; (d) Etude, Heller; Lila Louise Tellman; (a) Minuet, Beethoven; (b) Solfegetto, Bach. Helen McCaslin; Balcony Scene from Romeo and Juliet, Romeo, Maurv Tuckerman; Juliet, Verna Casserly.

Intermission, Original Compositions, Oriental Dance, Kewpie Dance, Kathleen Wheeler; Lullaby, March, Helen Langsdorf; Marcarolle, Waltz, Martha Love.

White Magic by Netta Syrett.

The Queen, Elizabeth Ward; The Witch, Grace Randol; Princess Philomene, Adria Sykes; The Dryad, Florence Rein; Prince Fortunas, Harry Hofmeister; Edelbert, Kenneth Holtgrewe; Malabo, Marjorie Montgomery; Twinkletoes, Frances Norpoth; Flower Foam, Marian Marquard; Goblins—Agnes Harth, Pauline Parker, Katherine Sears.

Scene—A Wood.

Entertainment and Dance, Pupils of Miss Daisy Wright's School of Dancing, Thursday evening, March 13th, 1919.

Program—Cleopatra's Dance, Maine Butler and Ballet; Song—"Dreamy Moon"—Class One; Toe Dance, "Pavlowa's Gavotte", Dorothy Wood; Buck and Wing, Grace Reil; "Barcarolle", Edna Hentzell and Ballet; Dance, "Urainsky", Phoebe Williamson. Song, "Blue Bird", Edna Hentzell; Spanish Ballet, "Irish Jig" "Vision of Salome"; Russian Rhapsody, Georgia Brown and Ballet; Song, "A Dixie Melody", Eunice eHaley; Sheاون Trews (Scotch War Dance), Evelyn Peterson, Sleanor Summers and Ballet; "Impersonation of Alice Lloyd", Idabell Reid; Toe Dance, "Humoreske", Georgia Brown; Eccentric Toe Dance "Frenchie", Camille Mann; Jockey Dance, Intermediate Class; Toe Dance, "Russian Mazurka", Eunice Healev; Song, "Dixieland", Advanced Class; Dance, "Frangesa", Idabell and Helen Reid; Dance, "Woodland Nymph", Dorothy Wood; Toe Dance, "Pizzicatti", Florence Covalt; "Polyhymnia",

(Goddess of Music), Georgia Brown; "Madrilena", Edna Hentzell; "Sunbeam Dance", Phoebe Williamson; Jazz Toe Dance, Maxine Butler; Song, "Summertime", "Highland Fling", Eunice Healey; Finale, United Emblem, Words by Miss Daisy Wright, Music by N. Brown.

Miss Daisy Wright's School of Dancing, St. George Hall, Oakland, Cal.

THE KERMESE A GORGEOUS SPECTACLE.

VIVACITY, RHYTHM and COLOR, are the three outstanding impressions which one carries away from a visit to the Kermesse now running at His Majesty's Theatre under the Direction of F. H. Norman, Montreal, Canada, in aid of the Wounded Soldiers' Home at Ste. Anne's.

The opening spectacle comprises a Peace Pageant, which is most splendidly staged and rich in color. All the Allies are represented, draped in their national flags. Above them all is "Britannia," backed by a gorgeous setting of Highland Cadets in their rich uniforms.

The union of Peace with Victory is most beautifully effected. At one time there are not less than 500 people on the stage, and the scene is most striking. The national anthems of the Allies are sung, Mrs. L. Panneton singing "Rule Britannia," Mrs. J. J. Shea "The Star Spangled Banner, and Miss L. Palmer "O Canada."

Miss Power and Miss Hand are superb as Victory and Peace. National dances form a feature of this tableau. The Minuet being especially graceful and stately.

In "Midsummer Night's Dream" one is entranced by the vivacity of the youthful dancers in the "Fairy Dance," which is led by Yolande Morison, who is only five years old, and wins all hearts by her graceful movements.

The "Swing Dance" is especially pretty, the scenic effects being very rich, with the swings outlined with small electric lights.

San Toy and Mikado make a delightful scene, full of color and melody. Jean Wynness as "Peggy Brady," is well suited to her part.

One of the prettiest effects is produced by the "Hindu Scarf Dance," the rich Oriental costumes and scarves giving continuous and subtle changes through the entire scene. Miss Anita McCarthy acquits herself splendidly as soloist.

The "Bohemian Girl" is beautifully staged, and the artists—all amateurs—measure up to the professional standard to a remarkable degree. Mr. Leslie Tedford made a virile "Thaddeus," who, with Miss Dorothy Lutton as "Arlene," carried through the principal roles with eclat. Miss Dorothy Lutton is well known in Westmount musical circles, but few will realize that she possesses histrionic talent of a high order until they see her in the "Bohemian Girl." Mr. R. Hunt Dumbille and Miss Celeste Benjamin sang very effectively in their parts.

The final scene is "The Dawn of Christianity," which opens with a dance by the pagan sun-worshippers of olden days. A High Priestess appear in their midst bearing the Sacred Fire, and she receives the homage of all around. Solemnly, some monks from a neighboring monastery, walk in

among them, singing a Pilgrim Chorus, and they appeal to the heathens to change their religion. The High Priestess accepts their faith, and thus commences the "Dawn of Christianity." Mascagni's "Ave Maria" and "The Rosary" are very sweetly rendered in this scene, the former by Mrs. J. J. Shea and the latter by Mr. Fisher.

On Saturday night, a beautiful Fairyland number will be given in addition to the ordinary program, and the final vote in the Voting Contest will bring to a climax a really exciting part of the Kermesse.

There will be no increase in price for Saturday's performance.

A further opportunity for helping the returned soldiers will be opened on Friday next at Stanley Hall, when the Kermesse Ball will be held. A great and unique affair is in prospect, and during the evening the prizes for the Ticket Selling Competition will be awarded.

The Kermesse is over. It has been a marked success, and there has been general approval of the work of those taking part. Mr. Norman may legitimately feel proud of the results of his labors, which have been arduous, but which have been crowned with distinctive and significant results. A number of prominent citizens, among them General Wilson, have sent their personal congratulations to Mr. Norman on the artistic success of the programme.

It is announced that the Midsummer Night's Dream scene, in

which little Yolande Moisan, a tiny tot of amazing intelligence and personal charm, led 150 children through the mazes of a pretty dance, will be repeated tonight. Little Clarence Rouet will again play the King of the Fairies, with Yolande Moisan as the Queen. Other youthful artists whose work has been commented on most favorably, and who will be seen again tonight for the last time, are Miss Muriel Dryer and Jean Wyness, soloists in the Toyland Girls,—a most artistic tableau; Lillian Pickering and Muriel Dreyer, soloists in the Spanish dances, admirably done; Miss Christine Jack as the Gypsy Queen in "The Bohemian Girl" scenes; and Kathleen McKinnon and Violet Cassidy.

SUMMER NORMAL SCHOOL

Mr. and Mrs. Clendenen announces a Summer Normal School, June 1st to 6th, also in August: Egyptian, Classical, Toe, Greek, Interpretative and Health Dancing taught. Our academy will be open during the summer months for private teachers courses.

F. Leslie Clendenen, 5530-40 Vernon Ave., St. Louis, Mo.

George W. Wallace's Classes for Dancing, Bretton Hall Hotel, 86th St. and Broadway; subway at doors, New York City. Misses and Masters, Junior, Juvenile, Aesthetic Exhibition and Classic Dances Classes are now forming; also evening, Dansants Information on application.

WORLD'S TRIUMPH OVER EVIL FOR EVER TO KAISER SHOWN.

**Victory Pageant at Auditorium,
April 3, 4, 5, 1919—Gives Pic-
ture of America's Part in
Crushing German Mili-
tarism.**

Dazzling in allegoric splendor, symbolic of sin and crime in the world from the time that Eve succumbed to the temptation of Satan to the recent crash of the German military machine, the Victory Pageant of Light was again presented last night in the Broadway auditorium for the benefit of the convalescent soldiers at the general hospital, Fort Porter. More than 500 actors and a symphony orchestra composed of 30 pieces, under the direction of John Lund, participated in the gigantic production, making it the greatest pageantry ever attempted in Buffalo.

The story of the world's history from the very beginning is told in seven epochs and 16 scenes. The first scene shows the world at the beginning, enveloped in its death-like darkness. The darkness is depicted by 200 hundred children from Mr. and Mrs. H. Layton Walker's Dancing school. The tots, attired in black capes, kneel on the stage. As the light of dawn creeps slowly over the world the children rise and change their capes from black to white, symbolizing the beginning of the light, as it was in the beginning.

As the dawn brightens Adam and Eve slowly walk upon the

stage. The children dance and the world is carefree and merry. Then Satan in the form of an ape-man, creeps from the darkened corner of the world and tempts Eve with the apple. Eve succumbs to the temptation and the shadows of crime begin slowly to surmount the light. The next scene shows Cain after the murder of Abel.

The pageant carries the audience through the days of Alexander the Great, Julius Ceasar and Napoleon, down to the day when Emperor Wilhelm dreamed of world conquest. It shows the former kaiser in his war chariot, with his goose-stepping soldiers being prompted by Satan to crush the world. Oriental solo and Group dance by children of Walker Dancing school.

Belgium and France are seen in their simple beauty before the war. Then the storm breaks and the German war machine and the kaiser on their mad dash for world domination sweep down upon them, crushing men, women and children. During the scenes of France and Belgium the children from Walker's dancing school introduce clever toe and ballet dancing, also French Peasant Dance, Polka Dot Imps, Harlequins.

Helen Kelner of the Catholic Business Women's association, portraying the spirit of Belgium, pleads to the world to save Belgium from German hordes.

The pleading of Belgium is heard. The spirit of France, Great Britain and Italy respond with their soldiers and their sailors, consecrating lives upon the

altar of liberty and justice.

Then appears the spirit of the sea, bearing in its arms the body of a child, symbolizing the Lusitania crime. The spirit of the sea is portrayed by Elizabeth Kelley of the Catholic Business Women's association. As the spirit of the sea slowly walks across the stage, Columbia, symbolizing America, sits idly at her spinning wheel. When she sees the spirit of the sea bearing the child within her arms, Columbia shudders at its horror and turns away, but, after the spirit has passed, she returns to her spinning wheel, seemingly contented.

A peal of thunder is heard in the distance. The orchestra plays a wild, fear-inspiring air, the curtains are drawn and in the red glare of infernal fire is seen the kaiser, Hindenburg and the German war lords driving, with drawn swords, their military machine upon Columbia. The spirit of indifference disappears, the sword of Columbia is drawn as a faint spark of light begins to appear through the prevailing darkness.

The next scene shows America. The stage is divided into two parts, in the center of which is a kiosk. The farmers are seen working in their fields. The corner loafer, the student, the tough, the business man, the Salvation army, and in fact, all characters of city life are seen, loitering about the street. Then appears a newsboy with papers, heralding the declaration of war. Columbia appears over the kiosk and summons her sons. One by one they file into the kiosk, symbolizing

the enlistment booth. The mother, with her only son, appears and gives him up to Columbia.

America's Answer.

Captain J. Craig Roberts and Company D of the new 74th regiment portray America's answer with guns and fixed bayonets, presenting an awe-inspiring tableaux.

Then comes victory, portrayed by Gertrude Haeffner, from the Catholic Business Women's association. The children from Walker's dancing school dance merrily about the feet of Victory, again happy.

The closing scene is one of the most impressive of the pageant. The kaiser and the German war machine have been stopped. Satan, holding a large scimitar, stands aloft. The voice of Right and Justice is heard in the distance, and as the last echoes fall, Satan trembles, his sword drops, and he crashes into the depths of darkness, followed by the kaiser and the war machine, as the light of freedom again predominates. Children of Mr. and Mrs. H. Layton Walker were exceptionally clever and were the hit of the performance.

Actors from Canisius college and the Buffalo consistory do exceptionally fine work in the pageant. Jack P. Poole, who plays the part of Satan, is good. A number of soldiers from the hospital at Fort Porter act as ushers. —Buffalo News, April 4.

CONFIDENCE.

Confidence is the basis of all satisfactory and enduring trade;

of life itself.

The maid has confidence in her lover.

The matron has confidence in her husband.

The babe has confidence in its parents.

The sick man has confidence in his doctor.

The business man has confidence in his lawyer.

The capitalist has confidence in his investments.

We buy confidence; we sell confidence.

The first law of outstanding business success then is—CONFIDENCE.

Patrons and public have more confidence in the dancing instructor who is known to belong to some good Association of Organized Teachers of Dancing Membership in any reliable Teachers' Organization lends the dancing instructor.

1st. Confidence in his or her self.

2nd. Confidence in the instruction imparted.

3rd. Confidence in his or her business policy.

4th. Confidence in the public and of the public.

The successful dancing business is that in which these five units of business confidence are complete and co-ordinate.

And without these, enduring success is not possible for the dancing teacher. W. E. Goodfellow, Springfield, Ohio.

STAGE PUPILS IN DANCES.

20 Little Girls Appear in Ballet and Solo Numbers for Fund.

Twenty little girls who are learning ballet and solo dancing in preparation for the stage, nearly all of whom are the children of actor folk, made their public debut yesterday afternoon under the auspices of the Stage Children's Fund at the Alhambra Theatre Hall. The youthful performers and their friends had sold many tickets for the benefit of the fund, with the result that a majority of the audience which applauded their endeavors were women and children not connected with the stage. After the performance the 200 non-professional boys and girls joined with the stage children in the dances of the "Spring festival" on the big floor of the hall.

The stage children who appeared were 8 to 15 years old. One of them only exceeded the others in years—Miss Irma Summa, 17, Miss Summa is the daughter of Dr. Summa of St. Louis, Mo., who has built a modern theatre on the lawn of his residence there for her. Before she came here to study for the stage two seasons ago Miss Summa and her schoolmates used the theatre for the presentation of their own plays for the benefit of the local charities.

All of the children have several more years of hard work before they will be ready for professional efforts. After all of the girls had appeared in the ballet ensemble, "The Awakening of Spring," by Bach, some of their number took part in these classic solo interpretations and ballet features in costume:

Irma Summa and Mary and

Margaret McNamara, aged 12 and 15, of Newark, N. J., Grecian dance; Sylvia ballet number, Eunice Henschel, 12 years old; Ruby Friedenberg, 11 years old, of Manhattan, fantastic dance; Lillian Horn, 8 years old, "Birth of the Rose"; Irma Summa, "Wood Nymph"; Margaret McNamara, "Ballet Capellia," and Alice Turner, 12 years old, daughter of Mrs J. Allen Turner, Egyptian dances.

The pirouetting of the ballet girls and the poses of those in the classical dances entranced the children in the audience, who kept calling back the performers until they were close to exhaustion and the performance extended to double its allotted time. At the end of the dancers were rewarded with many bunches of roses, which were received with graceful acknowledgements and professional-like composure.

The committee for the Stage Children's Fund, of which Marion G. Lewis is the Chairman, announced the receipts were to go toward building a vacation home for stage children. Mme. Elizabeth Menzeli, the former ballet dancer, was stage manager. Miss Emma Steiner was the pianist.

LEARNING HOW.

Most people who have succeeded in any direction of activity can trace the measure of their success to the habit of deciding things for themselves. One of the greatest temptations we have is to confide in others. By yielding to it we not only become a nuisance to our friends but keep on lowering our own powers of

resistance. It is worse than useless to ask the advice of others, because they are rarely so much interested in our troubles as we think they are, or would like them to be. If they were, they would have to know as much about our troubles as we do, to pass judgment, and this we can not tell them even if we would.

Some times indeed we may know too much about our own troubles, or in such a way that the continuous thought of them puts them in the wrong perspective; but this situation is only made worse by adding the confusion of another's mind to ours.

By deciding everything for yourself you may make mistakes; but every mistake is a valuable future asset. It is the only way you can learn how. Learning how is very necessary. Unless you are willing to do this and stand upon your own ground, your permanent success will be doubly difficult.

PORTRAY MANY MOODS IN TERPSICHOEAN ART.

Students of Louis Chalif Give Noteworthy Exhibition of Interpretative Dancing.

A program of classic, character, national and Greek interpretative dances was given by pupils of Louis Chalif in Carnegie Hall, Friday evening, February 28.

The various moods of human nature from joy to sorrow and hate were effectively portrayed by gifted dancers to appropriate music drawn from the classics.

Seldom does one witness, especially in pupils' performances, such perfect poise, such artistically arranged settings and tableaux as those presented by these talented dancers, some of whom have reached the experience of seasoned professionals. The entire work certainly reflects signal credit upon Mr. Chalif's instruction.

Part I of the program revealed character and classic dancing to the music of Glazounoff, Sapelnikoff, Wittkowsky, Chaminade, Beethoven, Delibes, Jensen, Rubenstein, Moszkowski, Weiss and Tchaikovsky. This was followed by another group—"Souls of Nations"—in which works of Liszt, Polish and Russian folk melodies, Wieniawski, Bach-Gounod and Davidoff were delineated in graceful motion. The program closed with exhibitions of interpretative dancing and studies in rhythm and expression to music by Grieg, Gounod-Lange, Chopin, Tchaikovsky, Gurlitt, Beethoven, Weber, Schumann and Rubenstein. Costumes representing the period were worn by the students.

The pupils receiving praise included Grace Cody, Marguerite De Laporte, Harriet Hctor, Zaza Arioyo, Elsa Heilich, Edith Hadden, Ruth Thomas, Norma Derby, Rose Mandell, Agatha Gillen, Ray Krellenstein, Susan Ann Morse, Elizabeth Dial, Naomi Kaplan, Gertrude Wolff, Dorothy Mason, Susan-Jane Stallings, Elsa Duisdieker, Grace Moritz, Ann Elizabeth Kiesewetter, Elma Bayer, Devah Worrell, Frances Chalif, Annette Sleeper and Gloria Gould.

Elizabeth Gilfillan and Frederic Dixon provided artistic accompaniments. Mr. Dixon was heard as soloist in Chopin's Scherzo and Waltz, Brahms's Capriccio and Godowsky's "Wienerish," disclosing admirable technique. A handsome wreath made of silver was presented to Mr. Chalif by his pupils. There was a large-sized audience in attendance who thoroughly enjoyed it.

CHALIF'S PUPILS IN A PROGRAM OF DANCES.

Assisted by Frederic Dixon—
Pianist.

Carnegie Hall, Friday evening, February 28th, 1919.

Part I—Classic and Character Dancing. 1. The Fairy Garland, Glazounou; Grace Cody, Marguerite De Laporte, Harriet Hctor and Zaza Arroyo. 2. Pierrot, Sapelnidoff; Elsa Heilich. 3. Masqueraders, Wittkowsky; Elsa Heilich, Grace Cody and Ruth Thomas. 4. The Blue Bird, Chaminade; Harriet Hctor. 5. The Letter, Beethoven; Edith Hadden. 6. Valse Virtuose, Delibes; Grace Cody. 7. Dutch Twins, Jensen; Norma Derby, Elsa Heilich. 8. The Enchantress, Rubenstein; Harriet Hctor. 9. Spanish Rhapsody, Moszkowski; Rose Mendell. 10. Gipsy, Weiss; Agatha Gillen. 11. Winter, Tschaikowsky; Grace Cody.

Part II—Scherzo, Op. 20, Chopin; Frederic Dixon.

Part III—Souls of Nations. 1. 2nd Hungarian Rhapsody, Liszt; Ray Krellenstein. 2. The Maid

of Honor, Polish Folk Melodies; Susan Ann Morse. 3. Russian Rhapsody, Russian Folk Melodies; Elizabeth Dial. 4. Kuja-wiak, Wieniawski; Ruth Thomas. 5. Belgium, Bach-Gounod; Naomi Kaplan. 6. Vive La France!, Davidoff; Gertrude Wolff.

Part IV—1. Capriccio, Op. 76, No. 2, Brahms; 2. Wienerish, Godowsky; 3. Waltz in E minor, Chopin; Frederick Dixon.

Part V—Interpretive Dancing. 1. Studies in Rhythm and Expression; Edith Hadden, Elizabeth Dial, Dorothy Mason, Susan-Jane Stallings, Elsa Duisdieker, Grace Moritz, Elsa Heilich, Ann Elizabeth Kieseewetter, Elma Bayer, Devah Worrell, Agatha Gillen, Ruth Thomas, Marguerite de Laporte, Harriet Hctor, Grace Cody, Zaza Arroyo, Frances Chalif; (Elizabeth Gilfillan at the piano). 2. Morning, Grieg; Frances Chalif. 3. Spring's Awakening, Grieg; Annette Sleeper, Gloria Gould, Marguerite De Laporte, Grace Cody, Zaza Arroyo and Harriet Hctor. 4. Idylle, Gounod-Lange; Elma Bayer. 5. Valse, Chopin; Frances Chalif. 6. April, Tschaikowsky; Ann Elizabeth Kieseewetter. 7. Two Butterflies, Gurlitt; Harriet Hctor and Grace Cody. 8. Moment Rhythmic, Beethoven; Elsa Duisdieker. 9. Trio Waltz, Weber; Gertrude Wolff, Dorothy Mason and Susan-Jane Stallings. 10. Diana, Schumann; Ann Elizabeth Kieseewetter. 11. The Vintage, Rubenstein; Elizabeth Dial. Intermission of one minute—12. Twilight Symphony, Rubenstein; Edith Hadden, Gertrude Wolff, Grace Moritz, Elsa Duisdieker,

Ann Elizabeth Kieseewetter and Elizabeth Dial.

The dances are composed by Mr. Chalif. The practice costume of the Chalif School is worn for the interpretive exercises.

INTERNATIONAL MASTERS OF DANCING.

Arrangements for our Twenty-sixth Annual Convention are being completed. The meeting and Normal School will be held in the Hotel Breslin, Atlantic City, N. J., June 9 to 14, 1919. This hotel is located on The Boardwalk in the center of all attractions and is connected with the Moulin Rouge Cafe. The management has given us the use of a private Ballroom for our meetings and Normal School and promises the best of accommodation. ATll members who expect to attend this meeting should write the management for reservations of rooms in advance, as there are a number of other conventions meeting in Atlantic City at this time.

Hotel Breslin, N. L. Katz, Manager. Room Rates Per Day—One Person, \$2.00, \$2.50 and \$3.00.

Normal School.

The special feature of our Association is its Normal School. Each year the course extended and special care is taken in selecting the work so that no time is wasted. The course consists of instruction in Historical Interpretations, Esthetic, Folk and National Dancing, Character Work, Ball-Room Dancing, Etiquette, Deportment and Social Customs.

Children's Classes.

Children's classes and class line work will receive considerable attention; in fact, all branches of the art will be featured during the convention

Important.

All members having special dances or work that they wish to present at this meeting are requested to inform the Secretary as soon as possible as all the work will be listed in the Prospectus. This Prospectus will be sent to all members on or before May 15.

Plan now to attend this meeting.

Plan now to bring a new member.

Plan now to put on some work and don't forget to arrange for your room.

JAMES SMITH,
President.
P. H. KELLY,
Secretary.

"LIFE IN A TOY SHOP."

A Dancing Playet presented by pupils of Edna Rothard Passapae, Proctor's Roof Theatre, Newark, N. J., Friday evening, March 7, 1919

Synopsis

Act. I. The curtain rises disclosing the interior of Mr Tackhammer's Toy Shop. Dainty girls are making preparations for the day's business. The proprietor laves the shop after giving several orders, and during his absence a messenger enters with a missive which creates great excitement among the girls. Taking advantage of Tackhammer's absence, the girls flirt with mes-

sengers, calling them in and they all participate in a merry dance. Their fun is interrupted by the entrance of Tackhammer, whose ill-humor soon sets the lads about their business. Customers arrive first a main and child (Dottie Dimple) with a broken doll. Tackhammer interests them in several dolls which they buy. Dottie then dances. Much excitement prevails upon the appearance of the influential Mr. Buyit, his wife and renowned son Buster. Recognizing the wealth and importance of these patrons, Tackhammer exhibits his choicest stock of mechanical dolls. After satisfying the whims of Buster, the Buyit family take their departure. The day's business is over, and the shop closes for the night.

The curtain will be lowered to signify the lapse of a few hours. As it rises again the clock strikes the witching hour of twelve (midnight). The Fairy Queen appears and by the wave of her magic wand infuses life into all the dolls who follow her into the garden.

Act. II. The revel of the animated dolls, in the garden.

Spring Dance (By May Price Haines, 1739 St. Charles Ave., New Orleans, La.):

AUTUMN'S COSTUME — A large circular dull green cape, as long as the dress with a hood, on the inside of the cape which should be lined with leaf brown. Make big pockets and fill with Autumn leaves. Under dress, bottom skirt of bright red, full and

short. Over this a bright green tunic of satin in points lined with yellow points to come to two inches of bottom. Bodice of green and yellow stripes about four inches wide. Let each color be finished in a point to hand, about six inches below the waist line, and line each point in red. Now wire each point and bend the wire so that each point will curl up, showing the lining. Wreath of Autumn leaves and grapes and cherries around the head.

WINTER COSTUME—A full white satin skirt to knee, two bands of imitation white fur around bottom and frosted. A tunic of silver lace, or cloth of silver, cut in points. A hoop of feather-bone under the tunic where the points open. Hang a glass icicle on each point of tunic. Bodice of silver cloth with imitation white fur around neck and arm hole, with a bertha of the silver lace hanging from a low neck, a small frosted ball of cotton on each shoulder to imitate a snowball. Crown of silver, a spray of three small snow balls on wire above.

"LIFE IN A TOY SHOP."

A dancing playlet presented by pupils of Edna Rothard Passapae. Proctor's Roof Theatre, Newark, N. J., Friday evening, March 7, 1919.

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Act II. The revel of the animated dolls in the garden.

Program—Act I. Interior of Toy Shop. Mr. Tackhammer, shopkeeper. Raymond Merz; Store Girls: Messengers; Dottie Dimple, Constance Keller; Dottie's Nurse, Edna Nolte; Waltzing Doll, Irene Kneller; Kewpie Doll, Doris Robertson; Beautiful Doll, Virginia Denman; Teddy Bears; Mr. Buyit, a wealthy customer, Horace Winship; Mrs.

Buyit, his wife, Enola Merz; Buster, their mischievous son, Muylar Potter; Jack in the Box, Phillips Goodwin; Rag Doll, Elizabeth Grimes; Loose Jointed Dance; Charles Chaplin Doll, Fred Fry; Tin Soldiers; Military Drill; Fairy Queen, Marion Huson; Dresden China Dolls, Virginia Voigt, Donald Slee.

Act II. The Toy Shop Garden. Fairy Dolls; Indian Dolls; French Dolls; Ballet Doll (Pizzecate from Sylvia), Marion Maxfield; Good Little Girl and the Bad, Bad Boy; Paper Dolls, dainty Polka costumed in crepe paper of rainbow colors; Diana (Interpretative Greek Dance), Diana Bonnor; Jumping Jacks; Musette (French), Augusta Horns; Summer Doll (Parasol Dance), Evelyn Mullin; Holland Kiddies; Skating Dolls, Helen Trautwein and Henry Dorer (most applause, smooth, gliding manner); Nennette and Rintintin, Virginia Pye and Rosamond Anderson; Pierot and Pierrette Dolls; The Tiger Lily, Edna Nolte; The Crystal

Gazer, (Interpretative), Lena Dunlap; Spanish Rhapsody (Difficult), Thelma Alexander; Dance de Printemps (Toe Dance), Florence Taylor; Snake Dance (clever), Jacque Kelley; Chopin Mazurka (Toe Dance), Natalie Brown; Vive la France (wonderfully executed), an interpretation of the unconquerable spirit of fighting France. The attack. The Two—Walker—addl two-step jur gallant charge. Beaten back by the foe. France lies bleeding. The inspiration of the Marsellaise brings victory, Thelma Alexander; Dance of the U. S. A. (always popular), Jane Grimes.

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Mr. Clendenen advises us that the first 100 copies of his new book, "Dancing as an Art, Its Theory and Practice," has been exhausted and that the remaining orders will be filled from proof copies until published at an early date.

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7. Solo Tambourine Dance.
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).
18. Living Whist.
19. German Gaiety. (Group).
20. Parasotti. (French).
21. Pas Seul.
22. Espanita.
23. Wing Dance.
24. Mistletoe Minuet.
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26. Old Seville. (Solo tambourine).
27. Solo Gavotte.
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29. Serpentine Dance.
30. Skirt Dance.
31. Sailor's Hornpipe.
32. National Highland Fling.
33. Santiago. (Spanish Castagnette).
34. Sheeun Trews.
35. Dutch Song and Dance.
36. Chinese Song and Dance.
37. Maypole.
38. Saragossa. (Spanish Tambourine).
39. Dutch Duet.
40. Delsarte Vocal Gavotte.
41. Delsarte Action Holy City.
42. Delsarte Action. Now I Lay Me Down to Sleep.
43. Original Court Minuet.
44. 20th Century Minuet. 4 couples.
45. 20th Century Minuet. 1 couple.
46. Newsboys and Bootblacks Dance.
47. Gypsy Camp Dance—Gypsy Queen, 4 Solo Dancers. Gypsy Band of 8 or more couples.
48. Stephaney Gavotte Olog—Italian Solo.
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50. Artistic steps for song and dance.
51. Masurka Olog.
52. Waltz Olog.
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77. Allemande a Trois. Danced by one man and two ladies.
78. Children's Flag Drill. Music and Desc.
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81. Anchor Hornpipe. 12 Boys & 12 Girls.
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85. The York Waltz Olog. Solo or Group.
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91. Queen Louise Gavotte. Eight couples.
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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 WBtH 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 Singsilla. 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 Trubhals.
 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-So-Ka. Japanese Group Dance.
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 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. Faudango, 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 Posings. 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. Dance of the Archers. For two girls carrying bow and arrow.
 186. 20th Century Belles & Chappies. 8 girls.
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 188. Angels Vision of Rest. 12 small girls, one lady, three gentlemen.
 189. New Esmeralda or The Gipsy Girl.
 190. Ballet de la Papillon. No. 2. 4 to 6 girls.
 191. El Pajaro de Santa Cruz, Solo, No. 2.
 192. Carmencita, Spanish Fan Dance, Solo.
 193. The Tube Rose. Song and Dance.
 194. Wandering Willies. Tramp song & dance.
 195. Fireman's Dance. Solo Dance for boy.
 196. The Plantation Dance. Solo.
 197. Romeo and Juliet, Minuet.
 198. News Boys and Boot Blacks Dance.
 199. Liberty March.
 200. Tableaux. Dance for three.
 201. El Pajaro. Group Dance.
 202. Dutch Monologue. Song and Dance.
 203. Spanish Tambourine Dance.
 204. Up-to-date Girls' Song and Dance. Four or more girls.
 205. Rose of Mexico, a high class solo.
 206. Florodora Sextette.
 207. Comique Polka. For boy and girl.
 208. Ribbon Drill.
 209. Gipsy Dance Group.
 210. Highland Laddies.
 211. Salvation Army Street Dance.
 212. Fairies' Visions of a Trip Around the World in One Night.
 213. La Coquette. Solo Dance.
 214. Ballet of the Follies. For four couples.
 215. Grotesque Dance or the Jolly Four. For four clowns or jesters.
 216. La Luna. For four couples.
 217. Greek Pantomime March.
 218. Christmas March.
 219. Harvest March.
 220. The Montezuma Cotillon, Mexican Air.
 221. Recitations. Old Virginia Reel, etc.
 222. The Mexic Drill and Pantomime.
 223. A Telephone Sketch and Dance.
 224. Irish Sketch and Dance.
 225. Tric Trac Polka. Four boys, four girls.
 226. Pas Breton Dance. Boy and girl.
 227. Fairies Dance. Eight girls.
 228. St. Cecelia March. 32 girls & captain.
 229. Scotch Dance. For 4 people.
 230. The Dwarfs Dance.
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