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DANCING, ACTING AND MUSIC



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THE TWO STEP

Volume XXIX. BUFFALO, N. Y., MYA 1919. No. 5

FIFTY-YEAR RETROSPECT.

Jacob Mahler, who for half a century has been teaching ball room accomplishments to youngsters, recalls belles and beaux of the days when even the schottische was unknown. Schivery gyrations may come, have their day and disappear, but their very existence will never obtain recognition from Jacob Mahler, veteran maestro of the dancing art, who will next month celebrate his fiftieth anniversary as a master of this polite profession in St. Louis.

Prof. Mahler has given 50 years of his life to teaching, though he will not admit that he belongs in the old men's division; and anyone beholding him elucidating the intricate movements of some of his dances, would feel very much averse, if actuated by a sense of justice, to giving him such a classification. He pleads guilty to 62, which is not a very large number for one who has been constantly employed for a half century, but he accounts for the apparent disparity between age and performance with the explanation that he was only 12 when he took up the profession as a master of dancing. There have been many dancing steps in his career, but never a wiggle, and he is proud of this record; furthermore, if he is permitted to

have a diamond jubilee, the same solemn truth will have to be asserted. Only the expression of the refined will be permitted.

Such was the declaration of this Louisan as he reviewed his long career to a Post-Dispatch Sunday Magazine writer. Sitting at his desk, surrounded by photographs of pretty children in dancing costumes, he became reminiscent and talked entertainingly of his work in this city since he started out, at the very early age of 12, to establish the name of Mahler as a real institution in the affairs of St. Louis.

"And looking back," he observed, "it has been a wonderful experience. You see, I became a teacher by right of inheritance, as my father was a master and a musician as well. He came to St. Louis in 1857 from Chicago, when I was but 4 months old. I had four brothers and a sister, and father made us all teachers in the same profession. In most homes where there are very little folks, the question usually asked deals with the ability of these youngsters to strike out and walk, but that rule didn't apply in our home. Our progress in dancing was the main thing with my parents. Reared in this school of training, it was not to be wonder-

ed at that I was a good dancer at the age of 4. And so it was with my brothers and sister. At that time the whole system of instruction was different from what it is now. The pupils used to stand in a line and there was my father and all the rest of us, ready to take on our partners as the class work progressed.

"But how St. Louis has changed since then! Our first academy was where the Merchants Exchange now stands. We fronted on Pine and looked across the street on Ben de Bar's Opera House, where I used to go very often to see him playing with Lotta and other clever people of that time. But that was only recreation, as dancing was the business that father picked out for us, and when we were not at school we were practicing or taking some of our pupils through the steps. I always liked it. It just took and held my fancy from the start, and no matter how long the hours, I never felt that it was real work. Sometimes a teacher will lose patience with a pupil that just won't take hold, but I never felt that way even as a youngster. I would take a special pride in getting a graceful movement out of the roughest and most unpromising material. My father had an orchestra, as well as the school, and this was in demand for all the big balls. Leading the grand march or showing someone else how to perform that function, was his unquestioned privilege in those days, and how we children used to swell with pride at the grace and elegance he would impart to these formal and impressive affairs. He was in the fore-

front of the big ball the city gave to the Prince of Wales, afterward King Edward, but I was too young then to even a look at that classic event.

"We went from Third and Pine to Fourth and Lucas Avenue, where we had our school over a carpet store. We were on the third floor, and though there was no elevator, nobody seemed to mind. From there we went to a place on Washington avenue between Seventh and Eighth, where I found plenty of work with the classes. While we were there my father was presented with a magnificent silver service by his pupils. Miss Ada Bradford, now Mrs. Howard Blossom, made the presentation speech. We were all proud of that gift, and as pride is usually punished in some way, we got ours the very next day, when burglars came in and carried off that silver service. I can remember that event better than anything else that happened there, as it impressed me most vividly. Then we went to the southwest corner of Twelfth and Pine, thence to Olive street, between Thirteenth and Fourteenth streets, across from what is now the Public Library, but at that time was a public park. Then we moved to the old Masonic Hall, at Seventh and Market, where we remained a long while. It was while we were there that my father took ill and died.

"No doubt many of the older St. Louis people will recall the Saturday matinees that were the feature of that place. These were given from 5 to 7 and were attended by the most prominent people in the city. They would,

on leaving, take supper at Faust's, the Southern, Planters or some other good place, and then attend the theater. It was a very common thing to see the matinee crowds at the theaters after the dance and supper. We were there about 1878. Then for a while we were at 1007 Locust, next to Dr. Holland's church. All these years we used to give private lessons at homes and clubs in addition to our regular classes at the academy. In this way we were always in touch with the leading society people of the city.

"The old Germania Club, at Eighth and Gratiot, was then a notable place and many St. Louis women who are now grandmothers were the life of these affairs. It was at the Germania that we taught Gen. Grant's children. In this connection I received a very pleasant reminder when I was engaged for a few seasons at the home of Mrs. Henderson, wife of Senator John B. Henderson, at Washington. After one of these receptions a lady came up to me and extended her hand, asking me if I did not recall her. She then introduced herself. She was Mrs. Nellie Grant Cartoris, whom he had taught at the old Germania.

"I remember a bit of fun we used to have at the Henderson home when they lived here at 3010 Pine street. Gen. Henderson was very fond of looking at others dancing, but he could neither dance himself nor take the time to learn. But he used to come in when the others were practicing, take a few steps and then tell the company to watch him if they wanted to get it right.

"In 1878 I began my first year

as master of ceremonies at Congress Hall, Saratoga, N. Y., where I served for 22 seasons. That was a wonderfully popular place and the parties, balls and receptions were splendidly conducted. It was here I met Burton Holmes, as a youngster but 12 years old, and taught him his first steps. A most apt pupil was this little chap, and every time he comes this way we manage to have our little visit. And between classes and formal affairs I had plenty of other employment, keeping me pretty busy at all seasons. I instructed some of the most distinguished theatrical stars in the special dancing required for their plays, and found that particularly interesting work. In 1889 I taught Miss Julia Marlowe the minuet and later her rustic dance for "As You Like It"; later on I had William Faversham for his dance in "The Faun." Then there was Winston Churchill, the author, who was one of my best pupils back in his boyhood days in St. Louis. I never lose track of my pupils. This is why so many of the grandparents are sending their grandchildren to me at the present time. Then there was J. K. (Fritz) Emmet, Florence Rockwell, Della Fox and a great many others among the theatrical pupils.

"One of the most delightful of the plays directed by me during my entire career was that of "Bobby Shafio," which was given at the Pickwick, at Jefferson and Washington, a good many years ago. The late Mrs. H. D. Pittman, then society editor of the Post-Dispatch, wrote the play and Gus Thomas, the playwright,

then lived in St. Louis, was the coach. Of course, there was a great display of children's dances in the presentation of which it was my pleasure to direct. Lisle Colby, who is now Mrs. Gus Thomas, and a sister of Bainbridge Colby, took the part of Bobby and Nida Stickney played Nida. This was, in my judgment, the most successful children's play that was ever given here. And I very often meet the men and women of today who were very little boys and girls in that cast.

"Then, at the other academy out on Olive, near Grand, we had the Imperial as a regular organization, made up of the social leaders, and many other very impressive events, including the Friday cotillon. One of the biggest affairs we ever had there was the reception given during the ceremonies attending the golden jubilee of the late Archbishop Kenrick, which was arranged by Mrs. J. L. D. Morrison, Mrs. Berthoud and other ladies in honor of the jubilarian. It was different from the usual receptions and it was most impressively given. Some of the greatest churchmen were there, including Cardinal Gibbons. And there were other big functions given by social leaders of distinction, many of whom have since passed away."

Prof. Mahler takes a particular pride in telling some of his little pupils—and as he specially features the training of children, he has a great many in the younger classes—that he taught their grandfathers and grandmothers when they were children, and he also urges the little feet of these

youngsters on to renewed effort when he tells their owners what clever performers their grandparents were in their day. Of course, when a little 7-year-old miss is told that her grandma or grandpa was the wonder of the class, that pupil is going to uphold the glory of the family, even though it requires some extra effort. Among the names figuring in his third generation classes are the Wades, Rays, Scudders and Striblings. In 1878 he taught Festus J. Wade his choice steps, and one of his new pupils is little Leonora Scullin, a granddaughter of the banker. He taught both Mr. and Mrs. Simeon Ray years ago, and later on their son, E. Lansing Ray. Now he is teaching Lansing Ray, Jr. He had Mrs. Scudder as a pupil and lately has been teaching her grandson, who is a son of John Overall.

Prof. Mahler is very proud of his class registers, which he has carefully guarded since he launched his career as a master of the dance. He opens one of these books every once in a while to show some little girl the name of her grandfather or grandmother. The names in the lists could well be taken and used in the preparation of a "who's who in St. Louis," and it would extend back over a very long period. He also has photographs of many of these pupils, showing how they appeared in their dancing costumes in the older days. He makes it a rule to retain photographs of all of the children, especially those who participate in the plays. Some of these who were very little folks when they faced the camera are among the prominent

men and women of the present day, and a number of these families are represented in this year's classes.

Among the pictures are Mrs. George K. Hoblitzelle, who was Miss Laura Harrison; Miss Frankie Elliott, now Mrs. Frances E. Cockrell; Miss Emilie Haydock Camp, now Mrs. F. C. Lake, Jr., and Miss Lily Carr, now Mrs. Hope Norton of New York, and Hunt Turner.

"These were among my very best pupils," Prof. Mahler remarked as he looked at the pictures. "Little Frankie Elliot was a wonderful dancer and as sweet a mannered child as one would wish to meet. Her best showing was in the Spanish dances. Little Laura Harrison never came to the class that she did not bring her smile with her. She was active on her feet and just took to dancing naturally. And there was that dear Lilly Carr, who was a granddaughter of Col. J. L. D. Morrison. She was one of the child dance sensations of her time. She danced the Mercury dance for which I had to arrange special music. This same dance is now given by little Virginia Simmons, daughter of Maj. Geo. W. Simmons of the Red Cross service in Russia. That reminds me that George Simmons was one of the best leaders of the cotillon that I ever saw. His only rival here was Oliver Richards. Hunt Turner was a big success in one of the late Mrs. Pittman's plays and, like all the others of his family, was graceful and easily taught. Then there were those pretty Bates children, now grown up, who provided much

entertainment for their many admirers in their childhood days.

Prof. Mahler belongs to the old school type of dancing masters, and refuses to be stamped by the jazz or any of its accompanying modern dances. If refusing to accept any of these newer steps places him in the back-number class, he announces his willingness to assume the responsibility and pay the penalty.

"No," says this devotee of the legitimate, "we don't have to respond to any of these newer crazes. They will come and go and the people who love to dance will get back to the old dances, which have furnished so much enjoyment. The waltz will never give way to this latest nonsense, certainly not very long, nor will those old-time favorites like the polkas, schottische, mazurka, quadrille, Saratoga Lancers, Harvard, Ostend and a host of others be crowded out of the ballroom. I saw in my evolution as a teacher the arrival of a large number of dances, some of which proved more attractive than others. When I was a child the polka was just coming into its stride, and then came the esmeralda, which was a pronounced favorite. The schottische came with a rush next and created a furore among the dancers. The lancers and their imperial came pretty close together, then the Parisian varieties of the waltz lancers and the York. The racket was alluring, especially to the younger people, because of the slides it afforded and the resultant opportunity to romp. The barn dance came after the racket and then the Harvard, which had just enough of the

waltz in it to afford sauce, as it were. Then we got the Newport, which was well received, as was "Comin' through the rye," which followed. There was a waltz strain in this latest dance which helped a great deal.

The five-step waltz, which was the next in line of production was entirely too difficult of execution and its life was short. The Oxford minuet, the composition of Horace W. Beek, created a decided stir when it was first given in Chicago, where its copmoser and creator lived. The Berlin, by Gilbert, came along in 1888, and then the gallop, with its slides and romps remained with us a long time. I have no fear that these absurd new dances will ever permanently displace those I have named."

**Louis Chalif's Gold Room Now
Being Used for Many Small
Concerts.**

With the increasing number of concerts intimes given in New York there has also appeared what may be termed "intimate" concert halls, suitable for the lecturer-recitalist esiring only a medium-sized audience.

Well situated in the heart of the concert district, directly opposite Carnegie Hall, with fine acoustic properties, the two auditoriums in the Chalif Building are gradually gaining popular favor. The main hall, known as the Gold Room, accommodating 550, and the Rose Room, with a seating capacity for 400, were much in demand during the past season.

Among the important musical events held there were recitals

and concerts given by or under the auspices of Sergei Klibansky, Lazar Samoiloff, Alexis Rienzi, Adelaide Fischer, Alfred Y. Cornell, Mme. Niessen-Stone, Eugenie Bernstein, Adelaide Geschmidt, and meetings of the New York Teachers' Association, New York Community Singing Society and the American Music Optimists.

**FAMOUS ORGANIZER OF
PAGEANTS DIES.**

London, April 28.—Imre Kiralfy, famous as the organizer of pageants and spectacular plays, died Sunday at Brighton.

Kiralfy was born at Budapest in 1845. When 23 years old, he began organizing pageants and processions.

In 1869 Kiralfy came to the United States and remained in this country for 25 years presenting spectacles such as "The Black Crook," "The Fall of Babylon," "Nero and the Burning of Rome," "Columbus," and "America." Returning to England Kiralfy managed many notable engagements.

DANCING PARTY.

The Springfield, O., School of Dancing gave their annual Students' Class Dancing Party Friday evening, April 29, under the direction of Mr. and Mrs. Goodfellow. It was a great success, a handsome program with the usual number of dances. Kempler and O'Brien orchetra. Refreshments were served.

SOME AMUSING NOTICES.

The humor of notice boards is sometimes grim. A lady went to stay at the homestead of a New South Wales squatter, one of a family all renowned for their eccentricity. On the morning after her arrival she went for a stroll up the creek which ran near the house, coming upon a picturesque and shady pool, sat down to enjoy the grateful coolness. Suddenly her eyes fell upon the following notice posted conspicuously upon the opposite bank: "Please don't commit suicide in this pool. There is a deep dam in the creek paddock the use of which you are very welcome."

Somewhat horrified, the lady, upon her return to the house, inquired the meaning of this notice. Her host told her that the house drew its water supply from the pool, and that during the past twelve months no fewer than three bush wanderers had seen fit to end their lives in this particular place.

SOME INTERESTING

In spite of its reputation as a merry month, May is full of treachery. It seldom brings any severe storms or gales to this country, but its ways are often as capricious as those of April, and the well known warning never to "cast a clout till the month of May is out" is a very sensible one.

The ancient May Day celebrations, which used to add to the merriness of the month—if, indeed, they did not create it—have been but half-hearted affairs since

the days when Oliver Cromwell discountenanced them.

Celebration of the May Queen.

There are, however, a few May Day customs which still survive:

At Oxford a band of choristers climb to the top of Magdalen College tower at five o'clock on the morning of the first and sing a hymn appropriate to the occasion, whilst thousands of people gather in the street beneath to listen.

And at Whitechapel College, Chelsea—thanks to the efforts of John Ruskin—the first is celebrated in time-honored fashion, the May Queen being selected by her fellow-students, and receiving a valuable gold cross, whilst her maids-of-honor each receive a set of Ruskin's works.

Whit Sunday was, in olden days, a special festival for baptism, and it is to the white robes worn by the candidates that it owes its present name. It was originally known as Pentecost.

To turn to events of importance which have occurred during the fifth month, on May 10th, 1857, the most terrible mutiny of modern times broke out in India. Its suppression cost £40,000,000 and a tremendous number of lives, and incidentally brought about the end of the East India Company, the most wealthy and powerful corporation which ever existed.

By a singular coincidence it was in May, 1670, that the Hudson Company—another huge trading concern—received the Royal charter which gave it supreme control of America north

of the St. Lawrence.

On the 23rd of the month in 1706 Marlborough vanquished the French at Ramillies, and compelled them to abandon the whole of the Spanish Netherlands.

The Peace of Pretoria was signed on May 31st, 1902. In the United States May introduces the tornado season; and the eruption of Mont Pelee, which destroyed St. Pierre and 40,000 people, occurred on the 8th of the month, in 1902.

In the matter of crime May is the third worst month of the year, and specializes in the burning of crops, cases of assault, and the abandoning of children.

SHE DIDN'T GET THE JOB.

Because—

She sent her letter of application on a sheet of fancy notepaper. She disregarded the request for "replies in applicant's own handwriting," and typewrote her letter. She covered two sheets with personal particulars which didn't matter tuppence, and ignored the particulars for which the advertisement asked. She sent her application in an envelope which wasn't properly stuck down. She turned up at 11 o'clock for an interview at "10:45 sharp." She wore her frilliest blouse and highest heels and all her jewelry when she went to see her prospective employer. She carried a pair of mousy-looking gloves, and her hands looked badly washed and unkempt. She was very anxious to know if the girls had to bring their own things for afternoon tea, and if there was

much overtime, and if it mattered being a few minutes late in the morning. She treated her employer-in-embryo in a familiar way that hadn't a shadow of respect in it. She was very insistent upon knowing exactly what her work would be, and still more emphatic about the things which he never did. She said that she thought the job would suit her very well, and was indignant at being told that she would not suit the job.

CURE OF SHELL SHOCK.

"Doctors are now recommending dancing as a cure for shell shock," said Mr. Jack May, secretary of the United Allies' Dances. "It is a sign of the times. The dancing fever is sweeping over London, as it has done in America."

Rationed dancing for allied officers and their friends is going to be a great success, judging from the first of a series of dances at the Grafton Galleries. These inter-allied dances, designed especially as boons and blessings to young officers on leave in London, are smiled upon by the military authorities. Persons present at the first dance included Major General Fielding, commanding the London district; Lord Portington, Lady Randolph Churchill, who is one of the hundred hostesses, and Lady St. Oswald.

Young officers of the American army and navy, who almost outnumbered the British and French officers combined, enjoyed particularly the brisk one and two steps which alternated with waltzes, and a sprinkling of dancers

whose ability is usually admired from the other side of the footlights showed shy people "how to do it."

There is no admission without a previously purchased ticket, so that the "guests" are all known, and single tickets are not sold to ladies. Introductions, made by one or other of the official "hostesses," are a feature of the dances.

"I have already introduced several young officers who came by themselves to young ladies who came in parties with chaperons," said Lady Randolph Churchill in the middle of the evening.

There are many Americans who must have pleasing recollections of the great "White City" at Shepherd's Bush. To Londoners it seems an age since the small sum of twenty-five cents would take them from London's muddy streets into a land of colored lights and thrills and excitement, of breathless dives down a mountain railway, and sudden bumps on the painted switchback, to a continuous accompaniment of laughter and music. It was a real "Joyland" to the boys from Eton, or Harrow, or Winchester (now a great military camp) and their excited sisters. For less than a dollar these boys and girls could get a choice selection of the best that peace could offer him in the way of thrills and sensations.

That was in 1914. "Thrills and sensations," they were called. They would be put petty amusements now to these former merry, irresponsible schoolboys.

Imagine, if you can, a small scout aeroplane at rest on its drome and swaying lightly in the breeze. Underneath its planes

hang four small bombs, which in spite of their smallness contain sufficient explosive to wreck a factory.

The youthful pilot arrives—it is more than four years now since the day of the "White City" thrills—climbs into his seat, and tests the engine. Roaring along the ground, the machine shoots suddenly almost vertically, up to two hundred feet. In five minutes it is just a speck in the sky, flying at will more than a mile a minute toward a black cloud of bursting shrapnel.

The young pilot inspects the cloud at close quarters and finds a British artillery machine flying backward and forward, engage in watching the extinction of a German battery by British shells. With engine full on he dives with a screaming of wires. The wind rushes whistling past and stings him face to a rosy warmth. Down, down, down at a pace of more than two miles a minute. The "White City" never could have provided him with that exhilaration, even in 1914.

Along a straight, poplar-lined road he spots a winding convoy. There is a second of palpitating suspense as the little yellow bomb streaks down, and then a sudden cloud of smoke and debris, and a big gap among the limbers.

The drivers leap from their horses in a wild panic; the two mounted officers gallop off down the road, leaving the convoy to its fate; but their unworthy flight does not save them, for the pilot's cracking gun catches them, and they roll over in the dust with their horses. In a few moments the road is strewn with wreckage,

and the scout soars into the air again. A long dreary train puffs slowly and laboriously along a newly made track, carrying needed shell up to the German guns at the front.

Again suspense, as the young pilot frees his second bomb. It falls twenty-five yards to one side, and the pilot dives lower to make sure of his third bomb. This time the bomb shatters a truck near to the center of the train, and as the scout swerved up and away comes a blinding flash and huge report, the concussion from which bumps his machine up on to one wing tip.

He has one bomb left.

Along a dusty road a column of German troops are slowly winding. They are being pushed as fast as possible up to the trenches to stem the rapidly encroaching enemy flood. Diving low over their heads, the pilot drops his fourth and last bomb, which falls among the marching men. The ranks are broken; the wounded and dying are trampled on by their frightened comrades; all are struggling and fighting for cover, as the pilot, turning and flying low, fires burst after burst from his machine gun to complete the work of his last bomb. "That lot of Huns will kill no British or Americans today; no, nor this week," reflects the pilot.

Then up and away from this shambles on the road into the sunny air he soars in search of black-crossed enemy machines.

Mutatis mutandis. This youth, who is as comfortable 20,000 feet up in the air as when in bed, who can shower destruction upon trains, convoys and regiments,

who in half an hour's work can undo the laboriously executed plans of great German generals and affect the course of battles, will hardly again be thrilled, as he was in 1914, by the sensations of a switchback railway.

* * *

The city of Glasgow is located a long way from the fighting fronts, but it possesses the busiest canteen for American men in all the British Isles. Its clients are chiefly sailors from American ships. At times it has served as many as ten thousand men in a day. Week in and week out, it averages something like twenty-five thousand cups of coffee a week.

Fourteen American women, residents of Glasgow, constitute the canteen committee. Miss Gertrude Boyd is the commandant, and there are three supervisors who mobilize the workers whenever a special call comes. Often the hours of the canteen are from six a. m. to ten p. m., so that the women work in shifts.

The principal canteen is located on the docks, but there is also a canteen service at the Club for Soldiers and Sailors uptown. In both places everything is free to men in American uniform.

One of the features of the day was a vegetable shop in charge of Viscountess Harcourt, formerly Miss Mary Burns, of New York. This was patronized by many prominent Americans and Englishmen, the latter including Mr. Asquith, former Prime Minister, who bought a basket of potatoes; Lady Diana Manners, who took cabbage, and Mrs. Edwin Montagu, wife of a former Secretary

for India, who purchased a squash.

* * *

I don't know whether this story is true, but it deserves to be.

An American soldier was eating an apple pie in a dark trench. A black figure loomed ahead, and said something unintelligible.

"Have a bite," said the Yank, hospitably.

"Can't you see I'm a staff captain?" thundered the voice.

"Right! Have two bites," said the Yank.

A TEN-MINUTE VACATION.

"I've been married 26 years and I've never had what you would call a sure-enough vacation. I never get two weeks for a vacation, so I just take ten-minute vacations," she told us. "I mean that at least three times a day, just when I'm apt to get most worked up about all there is to be done, I simply sit down in my rocking-chair or lie down, or, if it's nice weather, go outdoors for at least ten minutes. It's a wonderful help. Then I always wear rubber heels, keep my voice low, because there's nothing so wearing as talking in a high voice, and I try to sit and stand in the most restful way. When things go wrong, and I'm getting mad or blue, I take a few deep breaths, hold up my head and practice a grin. It's the best tired-and-cross tonic I know of."

GOOD HEALTH.

"Count your many blessings," and count as the greatest among them—Good Health.

To enjoy life to the full and to have zest for the day's work, a normal health status must be maintained. Regularity in all the habits and functions of the body is a first health principle. Definite periods for sleeping and eating, work, rest and recreation should be provided in the day's program. A well balanced day contributes much to success. Also, moderation in physical habits should be strictly adhered to. Excess in anything brings in its wake disastrous results, and violation of the principles of right living soon break down an otherwise strong body and buoyant spirit.

The Mental Attitude.

The mind's strong control of the body is a great factor in the physical makeup. A mental attitude of cheerfulness, optimism, thoughtfulness, enthusiasm, interest and joy in living and in work adds its own quota to our well-being. The habits of the mind can be regulated as positively for soundness of health as the physical habits. It is a duty we owe ourselves to wage war upon the things which do not contribute to our good. Worry, despondency, fretfulness, anger, aimlessness—disease-thoughts of the mind—should be placed in the discard and eliminated as so much waste mental force.

Enjoy the Out-of-Doors.

If thou art worn and hard beset,
With sorrows that thou wouldst forget,
If thou wouldst read a lesson that will keep
Thy heart from fainting and thy soul from sleep,
Go to the woods and hills! No

tears
Dim the sweet look that Nature wears.

The health-giving out-of-doors offers a great opportunity for the promotion of mental, moral and physical well being. Fresh air and sunshine are Nature's own best medicines and free to all. The tension of a hard day's work can be directly relieved by a walk out in the open, or a sport enjoyed out-of-doors.

Concentration on our work uses up its own demand upon the reserves of energy and to restore this for the morrow, relaxation must be had. As the forms of work are different, so the recreation varies for different people. Those whose work calls for bodily action all day will derive the best recreation from that which is entirely opposite, and the brain worker will look for that which brings the body into action. Each will pick the recreation which will give the most individual enjoyment and good.

More and more thought is being given to providing ways and means by which the children and the adults of the nation can have systematic, physical training and recreation outside of office, store, and factory. Public playgrounds, gymnasiums, and public parks, with provision for all kinds of sports, are included in all civic plans.

Roosevelt, the great American and an exponent of health promotion, was essentially an out-door man. He made a hobby even of strenuous sports and physical training. Riding, hunting, exploring, and all recreations full of action, had their strong appeal to

him. One time he said: "If it were in my power, I would make a new commandment. This commandment, like those of old, would be for the good of every person, young or old, weak or strong, sick or well, rich or poor, and it would read:

Thou and thy children and thy children's children shalt frequently and regularly practice some approved form of physical training; not for thine own good alone, but for the good of thy offspring, aye, for the good of the community, for the nation, the state and society, and for all humanity. Selah!

MUSHROOM IS OLD.

The antiquity of the mushroom's establishment in history may be read both in the Bible and the treaties of the Talmud. The manna that saved the Israelites has been identified as a mushroom of commerce, growing in its natural wild condition.

PERSPIRATION STAINS.

May I ask you for some remedy to take perspiration stains out of silk and wool underwear? Thanking you.

Perspiration stains are extremely stubborn. If you cannot take them out with borax, try oxalic acid solution—half a teaspoonful of the oxalic crystals in a gallon of lukewarm water. Soak the stain for a little while, then wash in warm suds as usual.

THE TWO STEP

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HEALTHY CHILDREN.

Begin the day by drinking a glass of water and drink at least six glassfuls during the day.

Do not go to school without eating breakfast.

Eat regularly three times a day.

Eat slowly and chew all food well.

Drink milk every day—four glasses are not too much.

Eat some breakfast cereal every day.

Eat some vegetable besides potato every day.

Eat bread and butter every day—dark, coarse breads are best.

Eat some fruit every day. Spend pennies for apples instead of candy.

Do not eat candy between meals. Eat candy and other sweets only after a regular meal.

Do not drink tea or coffee; it does the body no good, but harms it.

Do not eat or touch any food without first washing the hands.

Do not eat fruit without first washing it.

Do not eat with spoon or fork that has been used by another person without washing it.

Do not eat from the same dish with another person.

FIRST SUBMARINE CABLE.

The first submarine cable was one that made communication possible between Calais and Boulogne, on one side of the English Channel, and Dover, on the other. This experiment is commented upon by the London Illustrated News in its issue for August 18, 1849.

A SENSIBLE WOMAN.

Now tell me honestly what you think of the people who claim to read the Talks every night and do not do as requested when asking for private information or names of articles not printed?

Don't you think there are a great many people mildly insane in this world of ours? You must certainly have wonderful patience and wonderful self-control for one can see that you are tried almost beyond endurance. I often see letters where women instead of thanking you, blame you for not answering them at once.

We are glad that you wrote such a note, as it offers an opportunity to say what we have long felt.

There are plenty of "mildly insane" persons in the world, but far more who are simply thoughtless, selfish or indolent.

One must have patience to be of use in the world, and we wish that we had a larger stock of it, especially when correspondents insist upon again and again writing for information by mail, enclosing blank envelope and loose stamps, instead of self-addressing and stamping the envelope, to spare a busy woman time and to guard against error. A stamp may easily drop out of an envelope, as they are often carelessly placed.

Correspondents often forget to enclose a stamp, then wonder why no reply is forthcoming, and write a second letter finding fault bitterly, when they really have only themselves to blame.

MILITARY DANCE.

The military cotillion held in Alsdorf's Hall on Saturday night was the special feature arranged as the closing event of the Friday afternoon dancing class for children of the Alsdorf School for Dancing. The conventionality of the class room was laid aside for a general good time. With the flags of the Allies, pretty dresses, soft colored lights, radiant faces, and good cheer everywhere apparent, it was an attractive scene that met the eye of the late comer. Beginning with the martial strains of a patriotic medley by Alsdorf's jazz band, it was a night of unalloyed pleasure for the young folk from Balmville and Cornwall as well as this city.

Many of the figures in the cotillion were impromptu "stunts," very pretty and very good fun. The special numbers included dances named: The Flag, Infantry, Artillery, Cavalry, Aviation, Our Heroes, Reconstruction, etc. The favors were attractive and appropriate. This is the second season for the class, and arrangements have already been made for a third term next year. Refreshments were served.

IMPROVES THE TEMPER.

In these days of ten minutes a day reading, or half hour studying societies, how many women make it a point to spent certain minutes in rest to improve their nerves and their beauty?

Good health is vastly more important than intellectuality.

That comfort to its possessor,

or to anyone else, is the most brilliant mind which lives in a weary, wornout, worried, nervous body?

Sheer weariness and mental exhaustion cause a lot more trouble in the world than they get blamed for.

A rested person is a pleasant person, while a tired person is almost always sure to be cross.

It is natural—and perfectly right, for a woman always to consider her personal appearance of great importance.

This fact should be remembered, particularly by those who are always a little overtired and never look well.

Their faces assume a doleful, can't-pay-the-rent air, and often take on the expression of a toothache victim. Wrinkles, dull eyes and sallow complexion follow in natural succession.

It is an easy enough matter to take creases out of a Sunday-go-to-meetin' frock, but to erase tucks, accordeon plaits and turkey tracks from one's face is quite another matter.

Would you keep your fresh complexion and plumpness and bright eyes?

Then learn how to rest properly.

Do not insist that change of occupation is rest. There is no greater delusion.

It's nothing of the kind.

It simply varies the kind of fatigue—add another, different in location.

To acquire perfect rest settle yourself in a corner, arrange your feet, fix your arms, settle yourself so that you are comfortable from head to toes.

Sit this way for five minutes

motionless.

Don't cough, don't move, don't do anything but take long, chest-developing, easy breaths, and close your eyes or leave them open. It doesn't matter, but don't move.

At the end of five minutes you will feel very much rested.

If possible take these rest treatments two or three times a day. At any rate, force yourself to take the treatment at least once a day. You will be surprised at the amount of good it will accomplish for you.

The nervous girl who feels inclined to scream if the door bangs or anyone drops a fork; the girl who feels "jumpy" all the time, who is not in the least cross, though all her family think her a demon of crossness, and who can not help being irritable, needs to let go for a while and practice the home-made rest.

What she really needs is ten minutes of absolute relaxation at least once a day in a quiet, darkened room.

She is simply overworked and run down—a victim of nerves.

Few people realize that mental work is more exhausting than physical work. You can not convince them that a bookkeeper works harder than a laundress. And yet, as a matter of fact, it is true that mental work is much more nerve-racking than muscular work.

If it is one of your nervous days when you feel like flying out of the window from sheer irritability, stand erect, hands clasped in front of you, head bowed, having expelled all the breath from the lungs.

Now, slowly lift the head and shoulders until the head is very erect, and while inhaling deeply through the nostrils, center the thought on perfect peace.

The exercise will not only reduce a double chin, but furthermore in a few minutes the nervous feeling will surely subside. You will have accomplished this by a combination of mental and physical work called **psycho-physical culture, which is quite the fad of the hour.**

Don't cough. Don't talk loudly
Don't hum and don't whine.

And don't talk too much.

Lift the corners of your lips and observe what a pleasant expression you will wear. You can't afford to go around with your griefs displayed to an unsympathetic world, you know, which has heart griefs of its own.

In the seventeenth century the average duration of life was only thirteen years; at the present time it is thirty-six years.

It has been found that while the right hand is more sensitive to the touch than the left, it is less sensitive than the left to the effects of heat and cold.

Home-Made Candies.

Nougat Bars—Grease a clean tin pan with olive oil. Cover the bottom with a thick layer of almonds. English walnuts, pecans, Brazil nuts and hazel nuts. Melt one pound of sugar by stirring it in an iron saucepan over the nuts in the pan. When the candy cools, mark it off into bars or in quares.

White Cream Candy — One pound white sugar three table-

spoons vinegar, one teaspoon extract lemon, one teaspoon cream tartar. Add little water to moisten sugar, boil until brittle. Put in extract, then turn quickly out on buttered plates. When cool, pull until white, and cut into squares.

Chocolate Fudge—Two cups of sugar, one-half cup of sweet milk, one teaspoon butter, two squares of grated chocolate or four tablespoons cocoa, one teaspoon vanilla, chopped nuts also may be added or not as you please. Put sugar, milk and butter into a saucepan and cook until a soft ball may be formed when dropped in cold water. Remove from fire place sauce-pan in dish of cold water, add vanilla, and nuts and beat mixture until it begins to thicken. Put at once in well buttered pan. Mark in squares when cold.

Japanese Nut Candy—Cook in a double boiler equal parts of white and brown sugar, stirring till the mixture is melted and forms a thick, smooth syrup; remove; flavor with almond extract pour it over a buttered baking tin on which has been strewn a layer of chopped peanuts, and let harden. Break into pieces before serving. This candy will not melt in transportation.

Lemon Sherbet—Two quarts and 1-2 pint of milk, 1 tumbler of lemon juice, which means, 4 or 5 lemons, 4 cups sugar. Chill the milk before adding the lemon juice, then freeze.

Butter Scotch — Put three-fourths pounds of butter, and two cupfuls of water in a kettle. Bring

to the boiling point and let boil, when mixture will become brittle when tried in cold water. Add three tablespoonfuls of vanilla, and turn into a buttered pan, having mixture one-fourth inch in thickness. Cool and mark into three-fourths-inch squares. When cold snap into pieces.

Hot Maple Syrup for Vanilla Ice Cream — Boil together a pound of maple sugar, broken, and a very little water. When the syrup threads, stir into it one-half cupful of English walnuts, broken into bits. Pour this sauce over each portion of cream as you serve it.

Have Pretty Hands.

Cold cream will keep hands white that are not so naturally.. Indigestion often causes red hands and so does stricture anywhere, such as is caused by tight boot tops, tight gloves, tight collars and tight corsets. Cultivate the habit of holding the hands up rather than down.

If the hands are large learn to hold them quietly without gesturing too much and, if the hands are thin, wear few rings. A plump hand can stand any number of rings, but many jewels rattling around on scrawny fingers are an abomination..

After 40, sometimes earlier, the hands begin to grow thinner and the veins show more plainly. Bathe them twice a week in warm olive oil which will help to keep them plump and youthful and will make the disfiguring veins less prominent..

Don't Wear Your Hat Indoors.

Keep your hat off as much as

possible. Hair cannot lie too easily, or too loosely for its own well being and that of the nerves of the head. Anything like pressure, heat or strain about the head inflicts injury on the brain, and the finest part of the nervous system.

Putting the hair up too tightly from the back of the head and the ears will cause the glands of the neck to swell in an ugly and uncomfortable manner. Notice what a relief it is to take all the hairpins out and let the hair hang loosely for a few hours.

With an easy, artistic and natural hair dressing, nervousness will disappear and headaches will become unknown. It is not only beneficial to the growth of the hair but also to the nerves of the head to wear the hair tied with a ribbon at the nape of the neck, free from hairpins whenever you are studying or writing or using your brain more than ordinarily.

Statue of Liberty.

The Statute of Liberty is of copper on a granite and concrete pedestal. The statue itself is 151 feet high and the pedestal 155 feet high, making a total height above low water mark of 306 feet.

Indian Names for Camp.

Onageyi—Wilderness Place.

Atayi—Forest Place.

Ekwanulti—By the River, Riverside.

Amahi—Water Side.

Kanatiyi—Hunter's Place.

Cheroqee names, vowels as in Latin:

Kimlagun—Pleasant Point.

Haawitka—Under the Leaves
(Biloxi.)

Apitakia—Among the Trees
(Choctaw.)

For Hands That Perspire.

Alcohol, four ounces; tincture
of *beliadonna*, one-half ounce.

Wipe the palms of the hands
several times a day with this, let-
ting the mixture dry on. It evo-
porates quickly. Do not let it
reach the back of the hands. If
desired, talcum or orris powder
may be dusted on as soon as the
liquid dries.

Do not wash the hands with
hot water. It opens the pores and
causes the perspiration to flow.
Cleanse the hands with tepid
water.

An alum solution is effective in
some cases. Moisten the hands
several times a day.

Be a Tactful Woman.

The charming woman possesses
a definite personality. She makes
her exits and entrances felt, and
one would rather talk with her
than with other people. She may
not say anything remarkable, but
she utters even commonplaces in
a way of her own. She is a sym-
pathetic listener and neither eyes
nor interest ever wander.

Tact and charm are near akin,
as both include the gift of saying
the right thing in the right place.
We all know the woman who
quite unintentionally makes her
friends as uncomfortable as poor
puss with her fur rubbed the
wrong way. We all know, also,
her opposite, the sweet creature
from whose presence one always
emerges cheered and comforted,

with the agreeable sensation that
one has been appreciated at last.

The charming woman never
stoops to flattery. She honestly
believes the best of everyone, and
considers it her mission on earth
to diffuse happiness around her.
To spread sunshine on the earth
seems a divine attribute and the
charming woman has usurped it
as her special prerogative.

Squeaking Shoes.

I find a general question how to
cure squeaking shoes. I believe a
remedy above all others to be ker-
osene. Let the shoe stand in it.
It will quickly absorb all that is
given it, as the leather gets dry
and needs oil.

TUNING A BELL.

No matter how great may be
the care taken in making the
mold, a bell has to be tuned be-
fore it will ring a clear, true note.
As a matter of fact, every bell
sounds five notes, all of which
must blend together harmonious-
ly. If one is the least bit out, the
tone will be spoiled.

The first of these notes is pro-
duced by the vibration at the
mouth of the bell, the second by
the vibrations a little higher up,
the third still higher up, and so on
to the fifth, which is produced
quite near the top. As the char-
acter of the sound which brings
depends upon the thickness of the
metal, it is possible, by taking
thin shavings from various places
in the inside of the bell, to alter
the five notes, until they are all in
harmony.



JAMES SMITH

Chicago

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 Broadwalk 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. ATN 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 Na-

tional 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.

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.

SUMMER NORMAL SCHOOL

Mr. and Mrs. Clendenen announces a Summer Normal School, June 1st to 6th, also in August: Egyptian, Classical, Toe, Greek, Interpretive 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.

PROPER FIRST AID TO THE THIN.

The thin woman must eat often and good quality of food. She must also have more sleep than the plump woman, nine hours being none too much. In addition to this she should take a nap after her lunch. Begin the day with a light breakfast—a cup of chocolate, made with milk, some corn-flakes with cream and sugar, then some thickly buttered toast and a medium-boiled egg.

Bathe in only warm water, never cold, and do not remain in your bath too long. Luncheon may be of roast beef or mutton, with a salad having liberal amount of oil or mayonnaise, and plenty of milk to drink.

At dinner eat any food you please that is sugary or starchy, and remember always plenty of butter. Do not eat pickles or drink lemonade. For the sake of your digestion, you should not eat over-rich foods, but keep in mind the class of foods that is fattening.

SELAH.

The word Selah, which occurs so frequently in the Psalms, is usually believed to be a direction to the musicians who chanted the psalms in the Temple. Mattheson, the great musical critic, wrote a book on the subject, in which, after rejecting a number of theories, he comes to the conclusion that it is equivalent to the modern "da capo," and is a direction that the air or song is to be repeated from the commencement to the part where the word is placed.

INDIANS ARE FEWER.

At the present time there are only 60,000 full-blooded Indians in America. The death rate among them has been growing in the past few years, being much greater than the birth rate.

A BOX OF PENS.

What pen claims Moses for its authority? Pentateuch.

What pen appertains to a clock? Pendulum.

What pen is made of copper? Penny.

What pen signifies poverty? Penury.

What pen names a religious feast? Pentecost.

What pen is patronized by church-goers? Penance.

What pen is provided with wings? Penguin.

What pen enables us to draw? Pencil.

What pen is a lady's name? Penelope.

What pen has five sides? Pentagon.

What pen have we all studied in school? Penmanship.

RENEWING A SHOE LACE.

When the tin end or cap comes off a shoelace, one is inclined to discard the lace, even though it be new. If the end of a lace is dipped in a bottle of glue or mucilage and rolled between the fingers until it tapers to a sharp point, and then allowed to become very hard and dry, it will answer the purpose, even better than the tin cap, as it comes very hard and will last as long as the lace does. The best

time, however, to do this is at night, and in the morning the end will be hard and dry. One of the things that are no trifle is to have the tip of a shoelace come off in one's fingers. I do not pause to conjecture why it invariably happens when one is in a frenzied haste. It is a comfort to know that the mischief may be repaired before the next time of pulling and hustle.

SIS HOPKINS' SAYINGS.

All men from Maine are not maniacs.

An actor can "show off"—and go right on playing.

Burning words When an author destroys a manuscript.

Pansy Bonehead's new hat is immense—and nothing else.

There are a lot of narrow-minded people seen on Broadway.

A farmer isn't necessarily lazy 'cause his buggy is rubber-tired.

Why is it that when a man shaves notes he always wears whiskers?

Many a man likes to go to church so that he can talk about hymn-self.

A man doesn't usually find out how mean he is till he runs for the legislature.

Ma says a man must be pretty light-headed who tries to "carry himself with an air."

The more oil some men put on their hair the surer they seem of copping out a girl.

It is better for a man to stay right where he is than go somewhere else and go wrong.

Gabriel's Trumpet may turn

out to be nothing else than a Democratic weekly published down in Indiana.

Why is it that a miserable little one-cylinder auto becomes a red-devil racing machine—when it belongs to a millionaire?

Ma says the new woman is one of those creatures who knows more about mathematics than about mendin' socks; more about Greek verbs than getting the best bargain at a scrimmage sale.

WALKER adtl two step DW

F. Lester Clendennis' name ap-

F. Lestre Clendun's name appears on the prospectus of the International Association's coming meeting in June. He will give demonstrations in basic Greek and Egyptian dancing as described in his new book, "The Art of Dancing." "Spookland," his latest musical extravaganza is to be elaborately produced in St. Louis by a cast of 500 in September.

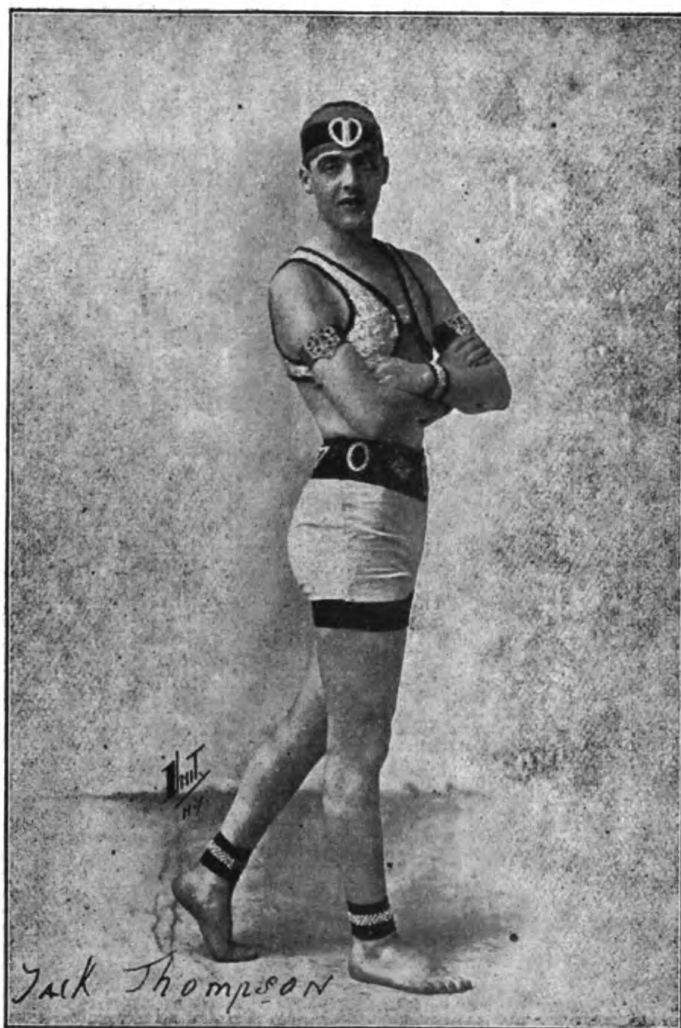
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JACK THOMPSON
Pupil of Mme. Menzeli,

THE TWO STEP

SAILORS HORNPIPE

and How to Teach It

By H. H. Grant, revised by H. Layton
Walker

(Copyrighted)

And How to Teach It

Entry

Have the music make an extra tremolo chord of four bars for entry.

Run to the center of stage, or starting point, take off cap and bow and replace it, folding the arms, slightly extended from the chest.

STEP ONE

Tempo presto, or 200 quarter notes per minute. Direction, Describe a circle, starting to the right, about twelve feet in diameter, ending at starting point.

Part First

Step on R. and at the same count bring L. in front (count one).

Hop on R. (count two).

Hop again on R. (count three).

Rest (count four, one bar).

NOTE—During this bar, the L. is kept from the floor, toe pointed down making a dashing movement, and in making the hop on R spring only enough so the foot may move ahead three or four inches, or more as the movement becomes light and easy.

Part Second

Step ahead on L and at the same count bring R in front (count one).

Hop on L (count two).

Hop again on L (count three).

Rest (count four, one bar).

This bar is executed the same as part first, beginning with L in place of R.

Part first and second describes the step used to make the circle. Repeat R and

L alternate, making three times with each foot for six bars, ending at starting point on the L.

PART THIRD

The Break or Finish of Steps

Hop on L, and at the same time and count, place R toe to the hollow of L foot (count one).

Hop on L, and at the same count, place the R heel to L toe (count two).

Hop on L, and at the same count, place the R toe to the toe of L (count three).

Hop on L, and at the same count, place the R heel to the L toe (count four).

Hop on to R, and at the same count place L toe to the hollow of R foot (count five).

Hop on R, and at the same count, place L heel to the toe of R (count six).

Hop on R, and at the same count, place the L toe to the toe of R (count seven).

Hop on R, and at the same count, place the L heel to the toe of R (count eight, two bars).

Repeat part first and second and the circle, beginning the movements with the L foot, and making the circle to the left to starting point, and make the break beginning with L (circle six bars, break two).

NOTE—The break here described is the same as part first and second of Step No. 11, book No. 2 of the Highland Fling.

At the end of the Hornpipe, I shall describe a difficult break which may be used in Place of the Toe and Heel.

For a small child, we sometimes make the first step a plain 1 2-3 polka with each foot alternate, six bars, with the same circle and break, and simplify other steps.

STEP TWO

Part First

Hop and come down on both toes, the R in front (count one).

Hop, and kick R out (count two).



GREEK BALLET
Pupils of Mme. Meuzeli



JULIA—In Arabesque
Pupil of Mme. Menzeli.

Bring R down third po, back (count three).

Unfold and extend the hands up, looking up (count four).

Make a movement of the hands as though puttink down a rope, and at the same time bend over (count 5-6-7-8, two bars).

NOTE—At the second count and hop, turn one-fourth around before bringing the R down in third po. back.

Part Second

Refold the arms and at the same count, hop and come down with L toe to the toe of R (count one).

Hop on R, kick L out turning one-half around (count two).

Bring L down; third po. back (count three).

Unfold the arms, extend the hands up (count four).

Make a movement of the hands as though pulling down a rope, and at the same time, bend over (count 5-6-7-8, two bars).

Part Third

Repeat part first, turning one-half around instead of quarter, as your motions of pulling down are to the side, not front. This part takes eight counts (two bars), completing the six bars.

Part Fourth

Arms folded.

Part fourth is the break or finish already described in step one, part third. Begin with the R. foot. Fold the arms during the break, and face front (two bars).

Part Fifth

Arms folded.

The following four parts are a repetition of the preceding, only reversed.

Hop and come down with L toe in front (count one).

Hop on R, kick L out, turn one-fourth towards the left side (count two).

Bring L down in third po. back (count three).

Unfold the arms, extend the hands up (count four).

Make the motions as though pulling down a rope and bend over (count 5-6-7-8).

Part Sixth

Repeat part first, turning one-half around instead of one-fourth (eight count, two bars).

Part Seventh

Repeat Part Second turning one-half around, etc. (eight counts, two bars).

Part Eighth

Break, arms folded.

The same as Part Third, step one, only begin with L foot (two bars).

STEP THREE

Exercise to precede the direction and break. Raise L and keep it up during the movements explained for R.

Raise the heel from the floor turning on the ball of the foot about four inches towards the right (count one).

Move the toe around about the same distance towards the right, turning on the heel (count two).

Repeat, moving the heel around (count three).

Repeat, moving the toe around (count four, one bar). You are moving towards the right without the assistance of the L foot, or a hop, repeat it for six bars.

Begin the same movements to the left, beginning by turning the toe around first, then heel, etc., keep the L up (six bars).

Left Foot.

Raise the R, commence the same movements towards the right on L foot, moving the toe first, then heel, etc., for six bars.

Exercise No. 2

Hop on L, and at the same count extend R back and down, bending forward, arms extended out as though grasping a rope, the left ahead (count one).

Draw the L slowly up to R, 3rd po., make movement with hands as though hauling rope. For the drawing of foot and hauling movement, consume three counts (2-3-4).

Repeat, by hopping again on L, and extending R back, etc.

Repeat until an easy backward movement has been acquired.

Exercise No. 3. Arms Folded

Step on R with L up, turn the heel of R out and back (count one).

Step over R and L, turn the heel of L out and back (count two).

Step over L and R, turn the heel of R out and back (count three).

Step over R with L, turn the heel of L out and back (count four, one bar).

The heels must not touch the floor, it is a walking step turning the heel out and back, at the same time the other foot is moving over.

The turning of heel out and back is made while standing upon the ball of the foot.

The movement is called the crab step.

Exercise No. 4

Hop three times on L, moving backward, and leaning towards the left with cap in right hand, and R leg out to the side (count 1-2-3-rest 4).

Repeat, changing the position.

The three hops on the R, hat in left hand.

Leaning towards the right, moving backwards count 1-2-3-rest 4).

Repeat any number of times for practice. The hat must be held well up and out, changing it from one hand to the other as you change the weight from one foot to the other.



LINN—Female Impersonator
Pupil of Mme. Menzeli.

Exercise No. 5

Move backward on the heels as rapidly as possible bending forward, and turn completely around movements of hands as though hauling and coiling rope.

The five exercises described are in reality independent steps, and should be practiced as such.

They are united to form step five, called the anchor, as follows:

The anchor step as danced, arms folded:

Exercise No. 1, straight forward (four bars).

Move about eight feet forward.

Exercise No. 2, backward, position of hauling rope (four bars).

(This forms the stem of the anchor.

Exercise No. 3. Direction, the same as you would take to dance with the side couple in a quadrille (one bar).

Add three running steps and pause on the R (one bar).

Add three running steps and pause on the R (one bar).

Exercise No. 4. Backward (four bars).

Break (two bars).

Exercise No. 3 to the left (one bar).

Add three cross feet running steps and pause (one bar).

Exercise No. 5 backward, and turn when at starting point (six bars), break (two bars).

This step forms the shape of an anchor.

STEP SIX

This step is similar to the second with a change in hand movements.

Part First. Arms Folded

Hop, and bring R toe to 5th po. front (count one).

Hop, turning one-fourth to the right, kicking out R (count two).

Bring R down, 3rd po. back (count three).

[To be continued]

FANCY DANCES

Vaudeville Acts, Sketches, Monologues, Plays.

Fancy Dances—Price per dance, \$1. each. Music extra. Any 12 dances, \$10 For parlor or stage. Professional or amateur. Operas, Ballets, Marches, etc. In fact, everything needed or used by Preceptors or Show Folks, etc. Books for sale by the Two Step Pub. Co., H. Layton Walker, Owner, Main and Ferry streets, Buffalo, N. Y. (Write us for any information you desire.)

1. When Mamma Lets Me Out (Song and Dance).
2. Little School Girl (Song and Dance).
3. La Gitana (Spanish Dance).
4. La Manola (Spanish Duet).
5. Royal Middies (Sailor's Dance).
6. Sword Dance.
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. Parazotti. (French).
21. Pas Seul.
22. Espanita.
23. Wing Dance.
24. Mistletoe Minuet.
25. Grecian Picture Dance or the Dream of Ancient Greece.
26. Old Seville. (Solo tambourine).
27. Solo Gavotte.
28. Columbian March (17 or 33 ladies).
29. Serpentine Dance.
30. Skirt Dance.
31. Sailor's Hornpipe.
32. National Highland Fling.
33. Santiago. (Spanish Castagnette).
34. Sheun 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 Menuet.
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. Stepheany Gavotte Clog—Italian Solo.
49. Irish Jig.
50. Artistic steps for song and dance.
51. Masurka Clog.
52. Waltz Clog.
53. Irish Reel.
54. Lancashire Clog.
55. American Clog.
56. Buck Dance, No. 2.
57. Straight Jig, No. 1.
58. Straight Jig, No. 2.
59. Amateur Buck Dance.
60. Professional Buck Dance.
61. Key to Step Dancing.
62. Trip Around the World, in one night.
63. Day at Pan-American, cotillon.
64. Frolic with Peanuts, cotillon.
65. Snowflake, cotillon.
66. La Jota, a Mexican Tambourine Solo Dance.
67. Crackovinne, Daughter of the Regiment.
68. Dancers of All Nations. For 25 or more boys and girls in costumes.
69. La Roberto, Cuban Dance. Easy.
70. My Dear Old Mother. An up-to-date vaudeville, singing, dancing, etc.
71. Butterfly Dance. Music Floating Air.
72. Manana Mexican Shawl. Solo or Group.
73. La Zarana. Spanish Tambourine or Castenet Dance for 9 or 17 girls.
74. Dance of the Clowns. Music, Good-by, My Honey.
75. American Hornpipe. Solo or Group.
76. Dainty Dames. Danced by girls in couples, one or more.
77. Allemande a Trois. Danced by one man and two ladies.
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 Clog. Solo or Group.
86. Dublin Irish Dance. New.
87. Holland Dutch Turn and Dance for two.
88. La Menuet de la Cour. Original.
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