

JUN 30 1919

Musical Review

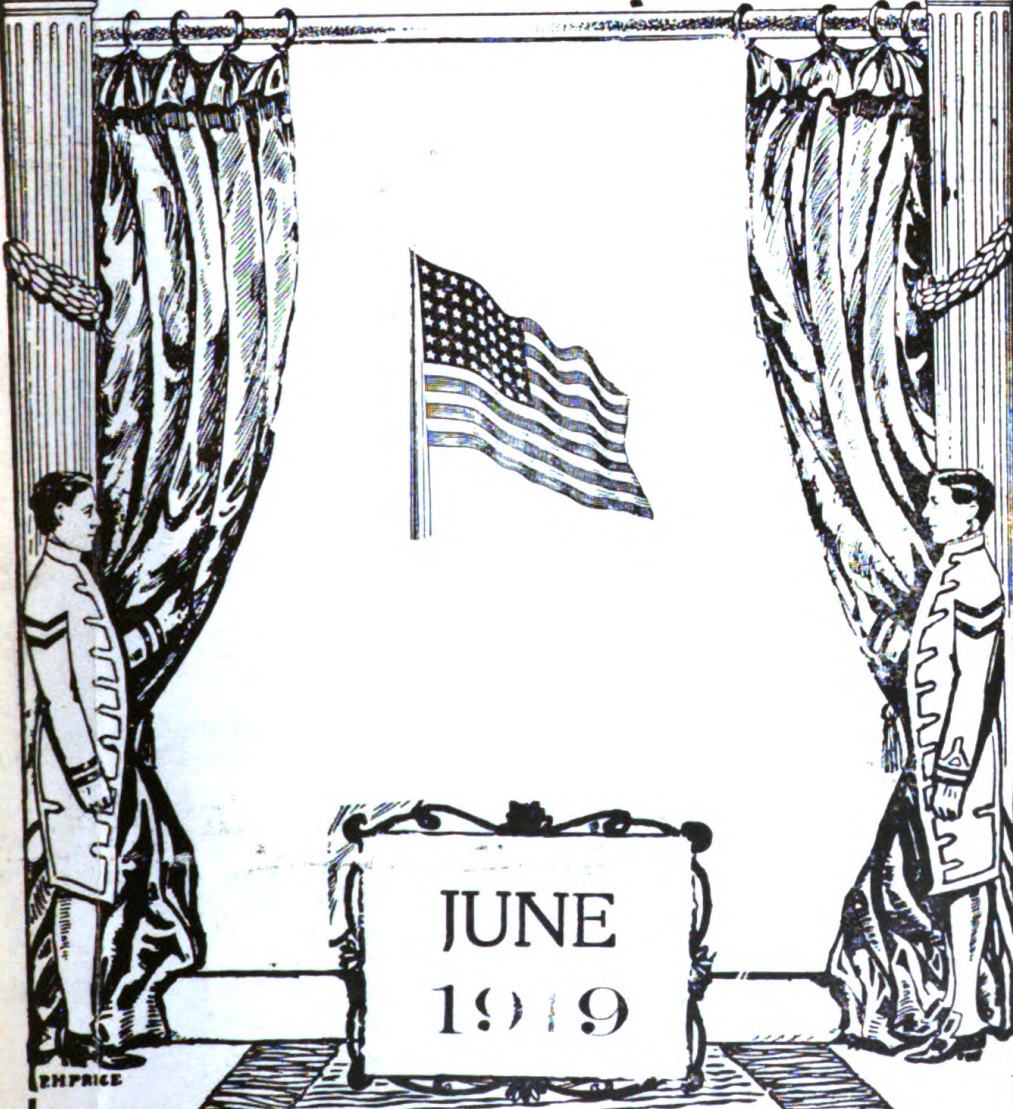
A MONTHLY MAGAZINE

FOUNDED

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THE TWO STEP

DANCING, ACTING AND MUSIC



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THE TWO STEP

Volume XXIX BUFFALO, N. Y., JUNE 1919 No. 6.

STAGE LURE FOR YOUNG GIRLS.

By Owen Conner.

Every girl goes through a series of youthful years when she is consumed by a gnawing envy of the women who have won success on the stage.

The young woman in the orchestra chair gazes with longing eyes at the beautiful leading lady as the hero of the play folds her in his arms and plants upon her lips that long, lingering, but empty kiss of the drama.

To the girl in the orchestra chair it all seems so thrillingly real and so beautifully earnest that she falls into ecstatic dreams of what she believes to be the peaches and cream existence of the leading lady. She determines to beard father in his den some evening when he is in a good humor and renew her demand that she be permitted to enter a school where she may learn to be an actress.

To the inexperienced girl there could be only glamor and romance beyond those glimmering footlights and only the splendor of gorgeous life for the men and women, especially the women, who tread those boards. It is not within her vision to glimpse the other side of the story. She does not know and would be loath to believe that there could be an-

other side of the story.

Her fancy weaves a cloudland of rosy tints about her heroine, the leading lady, in which that personage appears to her as one endowed with magic inspiration and an all understanding temperament that enables her to slip into her roles as easily as she seems to have slipped into her clothes.

The girl keeps on dreaming and piles up new grouches against the fond parents who are so dense as to fail in recognition of her call to the drama.

Her ears are deaf to the words of her father when he tries to tell her it is not all gold that glitters in the glare of the footlights. Suggestions that there is hard work and lots of it, together with many, many disappointments and bitter aches of the heart for the stage favorite, find her ears deaf.

Stage Door Shock Illusions.

Sometimes the girl has her way and compels acquiescence in her ambition "to become an actress." More often than not she begins to change her mind about it all the first time she walks down the dark passageway that leads to the stage door and penetrates to the regions back of the scenery. When her eyes rest on the extremely businesslike air of the place, when she realizes that it is a work room that she is entering and not the beautiful drawing room where Adonis-like Lord

Chaunceys, are waiting to make love to languishing Lady Winifreds, her illusions suffer a severe shock.

If she be simply the usual type of silly, stage struck girl she quits right there. But, even if she quits, she continues to envy the leading lady, still persisting in the belief that her dream heroine lives in an enchanted land of music, roses and milk and honey. Her memory lingers in fond fancy over that long drawn out kiss planted on Miss Vera de la Vere's lips by that adorably handsome matinee idol, Mr. Reginald Catherwood, and you would waste your breath trying to tell her that Miss Vera de la Vere is married to a stock broker who has a million, a disfiguring paunch and a vicious temper, a combination that compels Miss de la Vere's imitation caresses on the stage as he is unmindful of her.

For, he more likely than not, has a wife who manages to occupy his thoughts if not his heart.

The stage struck girl could never believe that to each of these two the other is merely a lay figure, not only a mere part of their work, but simply a part of the furniture of the scenes in which they speak their lines.

In private life the stage struck girl imagines the leading lady to be the petted favorite of the highest realms of society. She thinks of her heroine as having only one worry—that of deciding whose invitations she will accept and whom she will permit to honor her.

Misrepresented by Publicity.

Memories of the manner in

which women of the stage once were kept in view by a system of exploiting through flamboyant publicity are responsible for the young girl's false views of the life of the footlights. Naturally, the romantic effect of the adroitly managed lights and the simulated rapture of the kissing scene have a good deal to do with it, but the way in which the reading public was fed up on stories of the marvelous doings of Miss Vera de la Vere and other topnotchers of the theater had an effect that will not be extinguished for a long, long time to come.

Wonder is excited now at the crudity of the means employed to keep women of the theater in the public eye up to the time a few years ago that it began to dawn on managers that the persons who buy orchestra chairs might not be especially interested or happy to read some of the stuff that was being printed. It didn't add to Miss Vera de la Vere's power of drawing dollars into the box office to represent her as the center of nightly after the play revels at gay resorts or to write of columns of gush about how lovely a figure she was in the paddock at the races, where she wished good luck to a horse on which she was about to risk thousands of dollars.

Now, the truth about it was that Miss de la Vere wasn't wasting the hours for her beauty sleep at many of these supper parties. Instead she was at home putting cold cream on her face and rubbing in hair tonic, just as the grocer's wife and the "poor working girl" were doing at the same

hour. She didn't go to the races very often, and when she did she wouldn't have bet a thousand dollars on a horse if he were the only animal in the race. Yet she aided and abetted the stories that were put out about her, because she believed in the tradition that it was necessary to paint an actress as a very devilish sort of person or lose the public interest that meant dollars at the box office.

No Life of Roses.

Then, in addition to the supper party foolishness and the race track nonsense, there was the familiar joke of the paragraph writers about the absurd yarns put into circulation telling how the leading lady had been robbed of thousands of dollars worth of jewelry. There was also the ridiculous scheme of getting her name mixed up in a divorce suit or in a fake report that she was either being sued or was suing for marital freedom in her own behalf.

All this time the truth was that the leading lady was an extremely busy person. She was always working or studying or exercising to keep her figure or otherwise constantly employed in the task, by no means an easy one, of trying to forge ahead in the difficult profession she had chosen for herself. When she wasn't playing she was rehearsing, and when she wasn't rehearsing she was reading on the subjects that pertained to her work.

Her life wasn't at all the affair of music and roses and milk and honey that the young girl dreamed it to be. As a matter of fact,

she went her own way, living her own life and weaving the pattern of her own destiny the best she could in spite of the press agent and all his works. She fell in love, married and tried to live happily ever after, even as her sisters, Rosie O'Grady and the Colonel's lady.

Then, fate, in the person of her managers, aimed a new blow at her. They decided it wouldn't do at all to paint her as the gay and giddy butterfly. There must be a new scheme of publicity for her, and the new one, as it has turned out, has done just about as much to make her unhappy as did the old order of things.

Sought New Publicity.

After the business men of the theater came to understand that the old, old wheeze about the leading lady having been robbed of her matchless jewels was no longer good publicity, and when it dawned on them that the scandalous divorce suit was played out as a means of advertising her, they cast about for other methods to keep their women stars in the public mind. They cast about for a long time before they found what seemed to be the best means of accomplishing their purpose. When they did find a new method to meet the exacting ideas of the public today, their solution of the problem wasn't altogether a happy one for the leading lady.

New York always has dearly loved the conspicuous. So far as we know now, Mr. Barnum was the first to discover this trait of the city's character and to exploit it for his gain. He was a marvelous master of the flamboyant in

publicity and he worked his skill to the limit, with the result that those who came after him necessarily could only follow where he had opened the path or they must find and open new paths for themselves.

Whatever they did, however, was for the same end—to keep the actor or actress upon whom their fortunes depended in the public eye and keep him or her in the minds of average men and women as a topic of conversation. No one, not even the press agent himself, regretted the passing of the divorce scandal as advertising, and there were few tears shed over the embalming of the jewel theft buncomb. But what was to take its place? It was a long time before they solved the puzzle.

Prominent Actress Balked.

When the solution was discovered it seems that one of the most noted of America's dramatic actresses pointed the way, quite inadvertently and yet very successfully. She objected to all the old time forms of public exploitations, declaring that she would not submit to being paraded before the whole world as if she were a museum curiosity. She declared very positively that anything printed concerning her must refer to her work and her life in the theater. She demanded the right to be "Plain Mary Jane" in her own home, and, in fact, everywhere away from the footlights, and there was nothing to do about it but to let her have her way.

Her drawing power was making too much money for her and

her managers for it to be exactly safe to cross her. Only the press agent took her declaration of independence to heart. As it turned out, he might have saved his tears, for she actually made his work easier for him.

Another manager, himself head of a new school in American dramatic methods, seems to have followed the same line of thought as the actress who wanted to be "Plain Mary Jane." He, too, discarded the worn out and absurd plan of putting out ridiculous stories about the stars of his companies. He cautioned the actors and actresses of his companies to avoid the bizarre in their deportment and to hold themselves aloof from all of the undignified seeking after publicity.

Craze for Retirement.

Broadway was so accustomed to the incessant striving after weird and crazy publicity for its stage folk that the new order of things scored a tremendous hit. Not immediately, of course, for there was a period in which those who wanted to be "Plain Mary Janes" weren't thought of particularly by those who write for the newspapers, due to the fact that the press agent had ceased his persistent attempts to put over the usual kind of copy, and it required a little time to create a demand for stories about the "Plain Mary Janes" to develop naturally.

When this development came it brought with it columns of space about how this or that actress was a demure, domestic person, or it was told how she gave up all her spare time to caring for

her canary birds or to feeding the squirrels in Central Park. And it was most amusing to see how the public ate up this new kind of story about the favorites of the stage world. Where editors had scoffed at the old stuff they seized upon this new copy with joy, and they played it to the limit.

The leading lady, who had practically never had a moment to herself, according to the way the press agent told it, now discovered that she was expected to have all her moments to herself and that she was to emulate the shrinking violet. No more of the brazen sunflower stuff for her; she was to bloom as nearly unseen as possible except when she was to be seen at the price of a theater seat. That was the idea—keep her so inconspicuous all of the time that when she was on the stage there would be a real and strong desire on the part of the public to gaze at her and to discuss her between the acts.

At first this game of keeping the leading lady out of sight worked out quite well for every one concerned.

Public Demanded Consistency.

Gradually, however, as the reading public accustomed itself to the demure leading lady in the place of the hoydenish, one so long kept before it by the press agent, there grew up a demand that the leading lady be demure not only in the press agent's copy but that she should live up to the role, so that other women would talk about her at places other than scandal clubs.

There was evident a desire to keep the fitness of things in mind,

and therefore it wouldn't do to run the risk of having a newspaper tell of gay doings on the part of the star in its new columns and at the same time have a paragraph tucked away in the dramatic editor's column praising her skill as cook and housewife.

So it came about that the leading lady was compelled, for good, sound business reasons, to modify her mode of life in so far as the public at large knew her. No more was she to be portrayed as driving a four in hand down Broadway at four o'clock in the morning to win a bet that she could set a new speed record, and no more was she to be named as the central figure in any of those supposedly private supper parties at which the host gave diamond necklaces and orders for automobiles to the men and women friends he gathered around him. The worst thing about those private supper parties was that every one along Broadway knew all about them the next day.

A Case in Real Life.

The result is that the public now accepts the new style of publicity just as it did the old. One can hear marvelous stories at the five o'clock teas of the cookery skill of Miss Vera de la Vere or of how she plants the vegetables in her own food saving campaign at her little place in the country. This new set of stories is just about as true as the old ones were. The truth is that the leading lady is very much a human being, who works and sleeps, and hopes and fears, and loves and hates just as her sisters of the commonplace world do. She

laughs a little bitterly when some misguided person tries to talk to her about the enchanted life she leads.

Here is an actual instance of how the leading lady views it all. A few weeks ago a young woman of the business world had occasion to make an afternoon call at the home of one who is a leading lady indeed. This leading lady's name is known all over this world. She is at that adorable age wherein the lithe prettiness of first youth has blossomed into appealing, alluring beauty and the ripeness that comes in the thirties. Experience has put wisdom into the brain back of her flashing eyes and has put gold into the heart that beats beneath the pink of her siren bdy. Her name on a billboard means tens of thousand of dollars in the box office even before the offering in which she is to take part makes its first bow.

The young business woman was a little awed by the greatness of the personage she confronted. She transacted her business speedily and rose to leave.

"Won't you have some tea?" asked the leading lady.

"No, thank you," the business girl hastened to reply. "I know you must be terribly rushed for time and I wouldn't like to intrude."

"Intrude upon what and upon whom?" demanded the leading lady with a trace of bitterness in her silvery tones. Then she turned a little wistfully and added:

"Please stay. I have many blank days and this has been one of them. I have studied a new

part since early morning. All day long I have not had even one personal letter. No friend has called to chat with me, in all these hours and there hasn't been a telephone call from any one that I hold dear. When I am forgotten like that I get the horrors and you can help me to drive them away. Please stay and have some tea and gossip with me."

The business girl stayed for tea and right then and there she decided that never again would she envy the great ones of the stage. "Poor thing," she thought of the leading lady, "no one interested enough to give up the time for a telephone call to wish her good morning."

You see the business girl's life wasn't so empty of telephone calls and such like.

ON ETIQUETTE.

When at a public dance a stranger asks you to dance with him, you might simply say that you are sorry but that you do not dance with people whom you have never met. When the dance is being given at the home of a friend, it is a different matter altogether. It will not be very improper to dance with a stranger under those circumstances. His presence in the home of your friend is enough to tell you that he is a nice young man. The same thing holds true of having a stranger take you home. I hardly think that you could spend the whole evening at a party without meeting everybody, so it really only applies to the public dance.

Never allow a strange young man to take you home. It is both improper and unwise.

The young man usually asks whether he may call, although it is permissible for a young girl's mother to extend the invitation.

A nice gift for the girl you mention would be a book, stationery, silk stockings, a camisole or a box of powder with a dainty puff. Sachets are always welcome.

Invitations are sent out two weeks or ten days before the party.

When making an introduction say, "Miss Fleck, may I present Mr. Wood?" or "Miss Fleck, I want to introduce Mr. Wood."

DANCE TO BE WELL, SAYS THE DOCTOR.

The Government Should Favor It as a Help to Health, Says Dr. Coughlin, and Dancing Master Duryea Also Says Old and Young.

By Barbara Craydon.

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

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

Good in the Morning, Says the Doctor.

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

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

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

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

"Let us erect public dancing places in different parts of the city, have some of them out in the open and others for the winter months and make it a country of dancers, and when we do we will make it a land of good health in old age."

Dance a-Plenty.

Not one or two dances, says the doctor, but a score of them if you dance in the right spirit. And he makes some specific points:

"The proper set of rules should be a two-step, then a fox-trot, and in turn the slow waltz. During the dance great care should be taken to keep the foot on the floor, for that is the art of dancing. Just glide about in tune with the music and dull care is driven away, and, no matter how old in years the dancers may be, they are again brought back to youth and its charms. And the feeling of youthfulness is a cure that cannot be beaten."

I have talked with many doctors, and I am reinforced in the belief that dancing has a wider in-

dorsement than it ever has enjoyed, and that it is coming into a wider popularity than it has yet known. Of course each person must decide for himself (and herself) what limits are to be applied. But proper dancing, if I am to judge from the comment, is to be regarded as ideal exercise, and exercise is the cry from every quarter in which health and vigor are considered.

Viewpoint of the Dancing Master by Oscar Duryea, one of New York's Leading Dancing Masters.

There isn't any doubt of the great health value of the dance, and doctors are more and more recognizing the beneficial results derived through the exercise found in dancing. Pupils are coming to me every week who state that they have been sent to learn dancing by their physician—the physician has prescribed dancing for whatever ailing they have had, just as he would prescribe medicine for such physical ills as demanded medicine. I none than one instance I have had a physician call on me even before his patient had appeared and, telling me that he had in mind sending to me such and such a patient suffering from some trouble or other that he felt the exercise of dancing would relieve, and we have talked the case over together until we have decided upon a specific, formulated prescription of dancing for the sufferer.

Doctors agree, I believe, that dancing is one of the very best forms of exercise for the stimulation of the circulation, and many of the pupils sent to me by phy-

sicians come for help in that direction. Others come and take up dancing for the nerves, and still others for mental relaxation from business worries and the wearing cares and anxieties of the social whirl. These last are people of middle or past middle age mostly. There is nothing like a good dance to make a man or woman forget his or her troubles. A man can't dance and think of his business problems at the same time, and, while the mind of a woman is ordinarily capable beyond the ken of mere man, I don't believe that even a woman can dance and coincidentally worry over anything.

An Exercise for All Ages.

All exercise is good for young and old, and the more all 'round exercise can be made the greater the good. Dancing is the all 'round exercise. It exercises every muscle in the body, and without violence or strain; it develops balance and poise and tends to make one surer of himself in action as well as more graceful. Dancing is a stimulant; a stimulant to the heart, causing a better circulation of the blood; a stimulant to the mind, for the mind is forced to keep awake and be on the alert, and it is a stimulant to the very spirit of a man or woman, lifting the mood, inducing a feeling of buoyancy that can't help being beneficial to the dancer. Can you imagine a man carrying a frown through the rhythm of a dreamy waltz, or the exhilaration of a good one-step or fox-trot?

There are more middle-aged and old people dancing today than

ever before in the history of the dance, and it is doing wonder for them. As men and women grow old they are given to doing only the things which are done with the greatest ease and least effort—they would rather ride about in a motor car than walk; they like to go to the theater and watch a play because they can sit quietly in a comfortable seat and be entertained without any call for exertion being made upon them. They like their cushion rockers and couches, but they don't like to move about much. They avoid the very thing they need most—exercise. Now the dance makes them like exercise; it is exercise in a form that wins them; you might try until your patience is exhausted to get them to go to a gym., or ride horseback or go swimming or do any of the hundred and one things that would give them beneficial exercises, but when they once learn to dance, they will dance.

Fancy Dancing for Exercise.

Fancy dancing is gaining in popularity every day. I have many pupils who come to me for the fancy dances who want to learn them just for the exercise they offer. Many of these pupils never expect to appear in public or even before their friends in the dances, but they will come here time after time and work like beavers just for the good they can get out of the dances for themselves.

As for the new dances, that is, social dances, there are no new features worth speaking of. Of course, we have the "shimmy," and I have heard of the "bolshev-

iki glide," but such dances are not taken seriously. The real people are not dancing them. No, the dances which hold real place today are the one-step, the fox-trot and the old-fashioned waltz with some modern variations. I believe that the fox-trot is the most popular dance today.

DANCING CARNIVAL.

**Prof. Henry Doring's Annual
Event at Music Hall,
Troy, N. Y.**

The twenty-ninth annual carnival of classic, aesthetic, interpretive and modern society dances by Prof. Henry Doring's juvenile classes, given at Music Hall on Friday evening, May 16, was a pronounced success from every viewpoint. The attendance was exceedingly large and the scores of children who took part in the program gave evidence of the careful training they are receiving in the terpsichorean art under the guidance of one of the best known dancing masters in the State of New York. There were twenty-eight number on the program and these were divided between class and group dances, no solo numbers being staged this year, which proved satisfactory to all concerned, inasmuch as the groupings gave a larger number of pupils an opportunity to display their ability. The stage was attractively trimmed for the occasion with American flags and greenery and Doring's orchestra, assisted by Julia M. C. Doring at the piano, furnished excellent music.

Stars of the Carnival.

In an event of this kind where a great number of children take prominent parts, it is almost impossible to pick the real shining stars, because each did so well as to make him or her the equals of others in their own particular grades. However, it is not unfair to say that little Miss Rosemary McRedmond was the central attraction. This little girl, who is among the professor's youngest pupils, appeared in various dances and in various costumes and there was not once that she made an ungraceful move or a misstep. Her costuming was beautiful to look upon, and especially in the number in which she appeared as Dainty Dolly was she a real picture. In this number the little girl sang a solo which was sweet and pretty and in which the other "dainty dollies" in the dance joined in the chorus. Another wee tot who attracted much attention was Dorothy Donohue, she being but little more than a babe, yet she danced with grace and precision and gave no evidence of "stage fright."

Program: March, Over the Top and Over There; Fox Trot, American Trot, Sickle Toe; Esthetics, Polka Fantasy by the Class; Petite Skirt Dance, Fairies, Sailors in Port, Flower Girls, Rag Doll, Dance of the U. S. A., Cake Walk, Dainty Dollies, Zumbou-Spanish; Tambourine Dance, American Beauty and Wild Roses; Highland Fling, Symbol Dance, Celtic Lift, Gypsy Dance, On to Victory Over There, Highland Lassies, Bluettes, Colonial Minuet, Flower Waltz, Class.

In fact, every girl and boy who took part displayed real ability, all of which reflects to the credit of their instructor and keeps him to the very top of the ladder when it comes to carefulness, faithfulness and gentleness in the handling of little children, for it is a well known fact that not one of his pupils have the least fear of him, though all have the highest regards for him.

"He's quite a remarkable old ban," said one lady in the audience. Not so. He's a remarkable young man, much younger in fact than many a man who is in his thirties even though the professor is in his—, well, what's the use of giving away secrets?

Carnival Notes.

Millie J. Lithgow danced for the tenth year in Doring's carnivals on Friday night. She is one of the most graceful dancers in this city and has improved with each succeeding year.

The Misses Doris, Dorothy and Isabell Cockburn are daughters of Major Cockburn, U. S. A.

Miss Shirley Ellrott, one of the graceful little tots, is a niece of Col. Henry J. Goldman, U. S. A., whose home is in Menands.

Louis E. Doring, of Brooklyn, son of Prof. Henry Doring, came to Troy to attend the carnival, as did also Mr. and Mrs. John J. Doyle and Miss Anna Evans, of the same city.

KEHL CLOSING HOP BRILLIANT END TO DANCE SEASON.

Beloit, Wis.—The Kehl May Hop at Cosmo Hall last evening

was a brilliant function. It signaled the formal closing of the Beloit dancing season presided over for twenty-nine years by Professor Kehl of Madison. Mothers of tots who were dancing favorites last evening were initiated in the graceful art of Terpsichore twenty years ago by the same presiding genius. Last night's party was the largest and most successful ever held. Sixty-six dancing students and one hundred and fifty of their guests were present for the young People's May Party from 7 until 9 o'clock, while 300 townsfolk crowded the floor from 9 to 12. Peterson's orchestra furnished the music. Dean Worthington led the grand march with Miss Mary Ingersoll. Favors were flowers, whistles and toy novelties. Three small Madison pupils of Prof. Kehl's gave solo dances. They were the Misses Florence Bliss, Margaret Rupp and Eva Marie Kehl, who gave a French doll costume dance, a U. S. Flag dance and Spanish dance and Highland Fling. Chaperones of the evening were Mesdames A. T. Thompson, Don Van Wart, R. J. Dowd and Charles Jones. The event was a happy conclusion to an unusually gay dancing season for the young people.

DURYEA NORMAL SCHOOL (INC.).

47 W. 72nd St., New York City.

Special June Normal Course.
Aesthetic and Modern Ball Room
Dances for Children and
Adults.

The Duryea Normal School announces a special June Normal

Course under the personal instruction of Mr. Oscar Duryea for Teachers and Students of Dancing, in the technique of teaching Aesthetic and Modern Ballroom Dances. Mr. Duryea is an ex-secretary and ex-president of both the American National Association and of the New York Society, Teachers of Dancing, and a member of the Imperial Society of London, England.

Just before the beginning of the war in 1914, being in London, he was requested by the President of the Imperial Society to teach their members the American manner of dancing the modern dances.

During the year just past, which happily, marks the ending of the war and the beginning of a great new revival of the dance, as a means of recreation and physical betterment, he was engaged by the Anderson Club and the Savage Alumni Association, both New York organizations of Physical Culture Teachers, to demonstrate the newest New York expression of social dancing.

Although Mr. Duryea is acknowledged as one of New York's leading specialists as a teacher of ballroom dances, it was he who first used and advertised the expression, Aesthetic Dances; he will teach two Aesthetic Dances at the course this June which are adaptable to class or individual instruction, the first arranged to the March from the

Sylvia Ballet by Delibes
entitled the

"Roman Trumpet Dance."

Easy, but most effective—and the second a combination of the

necessary dance exercises to produce proper body poise and dancing steps to Mazurka rhythm, a "Kerchief and Ribbon Dance."

Also practical combinations and simplified methods for teaching children and adults in class or privately the latest and the standard Modern Ballroom Dances.

New York is waltzing again, therefore the waltz, the one-step is our own national dance, London and Paris are Jazz dance mad; London having exhausted the dition of the Jazz as described by Mr. Duryea two seasons ago, this makes the Jazz or Fox Trot an international dance.

THE PEACE PAGEANT.

It would be more than unlikely that among the Veterans could be found a man with the very extensive training and experience to carry to a successful issue such an ambitious undertaking as the forthcoming Peace Pageant plans to be. The training and direction of well over 1,000 people is an undertaking that could be carried out only by men not only gifted themselves to a peculiar degree, but also having those faculties of organization and tact which are all too rare.

On the shoulders of Mr. Frank H. Norman all the arduous duties of master of the Pageant and to couple his name with any venture of this kind assures its success.

It will be news to Ottawans to learn that for 31 years Mr. Norman has been a devotee of Terpsichore, and has during that period a very long list of successful pageant productions to his credit,

His crowning achievement was his part in the Quebec tercentenary produced by the government of Canada at a cost of \$300,000, and in this he was right hand man and stage director to the producer, Frank Lascelles, and had the honor on this occasion of dancing before the present King of England. Way back in the late nineties Mr. Norman was instructor to the children of the late Governor-General the Earl of Aberdeen, and he staged the various elaborate courts at the Historical Ball in the senate chamber in 1898.

When it is learned that there will be a change of program each night, with different costumes, scenery and effects, some idea of the magnitude of Mr. Norman's task will be gathered.—Ottawa, Canada.

PROHIBITION OF DANCING IN BERLIN APPROVED.

Berlin, May 31.—Police President Ernst's prohibition of public dancing in Berlin has been welcomed by the great mass of citizens, whose indignation had been aroused not only by the great number of balls held nightly, but also by their character. One such ball, held recently, was a beauty competition. The dance fever has been raging in Berlin since the war-time prohibition against public dances was withdrawn.

Reports from provincial towns show similar conditions. The soldiers of a garrison in a small town in Brandenburg sent a delegation to the commanding officer to protest against requiring them to be-

gin drill at 8 a. m. when they had been dancing until 5 a. m.

USE OLD SKATING RINK FOR LONDON DANCE HALL.

The American 'wicket dance' is to be introduced here for the first time. If the name the London newspapers give it sticks, it will be known as the "Three-penny Jazz," says an Associated Press dispatch.

The old American roller skating rink in Hammersmith has been acquired as the home of the new dance temple where the "pay-as-you-rag" innovation, as it is called, is to be tried out. When completed the pavilion will be one of the largest in Europe. In its gold and rose ballroom 3,000 persons will be able to dance simultaneously with comfort.

Seating accommodations will be provided for 1,600. Including two fifty-piece bands, the pavilion's staff will number 236.

There will be six masters of ceremonies. If a man wishes to dance with a woman he has never met, he may secure an introduction by one of the six. There will also be half a dozen attendants on the floor clad in white flannel shirts. All employees are to be former British or American soldiers and sailors.

Theaters in Ocean Liners.

A favorable project of the late Charles Frohman, which he did not live to see fulfilled, the establishment of theaters in ocean liners, is being revived as an outcome of entertainments given to soldiers in troopships. The New

York officials of the Cunard line have resuscitated the scheme. They are reported to be considering plans for the construction of stages in the salons of their Atlantic vessels with complete sets of scenery. In addition every ship is to carry a stock company and a director to produce plays selected from the latest London and New York successes. Passengers leaving New York will be shown London plays, and those sailing for the United States New York plays.

LARGE AUDIENCE PAYS TRIBUTE TO MAHLER AT GOLDEN JUBILEE.

Jacob Mahler, citizen, dancing master and musician, jubilant in his ar-life in this metropolis, revealed himself as more than all of these—as a first-class St. Louis institution at the Odeon Thursday night, when an audience of 2000 did him appropriate honor during the celebration of his fiftieth anniversary as a teacher of dancing in St. Louis. The medium of this handsome distinction was a playlet and dance pantomime, "The Golden Year," written by Mrs. Rosalind Mahler-Pufesles and presented by some 200 pupils of Mahler's classe, which performance was repeated before a capacity audience Friday afternoon.

It was during the intermission of an ornate program that elegant and substantial honors in gold were showered upon the jubilant, when he was presented with a golden fruit bowl of beautiful design, the contribution coming from one great-grandmother, aged

96, who was permitted to give a silver half-dollar toward the fund and from a penny each that represented all the children of three generations whom Mahler has taught in the half century of his honored calling just closed. The testimonial took the form of a magnificent golden book made by one of the world's leading artificers in precious metals, that bore on its illuminated title page the legend that the donors were the queens and maids of honor of the Veiled Prophet, who had received their special instruction from the veteran artist while they were preparing for the stately autumnal ceremonials, of which a happy rumour says that they are to be revived this year.

Talks and Dances.

And as a fine recompense for the gifts thus graciously bestowed, Mahler made a neat speech of thanks and in his happiest and sprightliest manner gave an exhibition of dancing by calling his daughter, Mrs. Mahler-Pufesles, to his side and illustrating all the phases through which the "only dance," as he termed it, the waltz, had passed since its inception in Central Europe just seventy years ago. To the tune of "Zu Lauterbach" the archaic ancestor of "On the Beaubien" was stepped pair and then English version and finally a slow waltz should be erica, with impr holds eliminate dances resulted the still resille vigorous veter

have to pause for breath, nor even resort to his mouchoir to suppress perspiration after the pleasant ordeal. For he concluded his talk by declaring that "surely the waltz was coming into its own again and in our beloved United States would be danced more finely and beautifully than ever." The house rang with hurrahs when Mahler nimbly descended from the stage and resumed his place at the dirigental desk for the conclusion of the program.

"The Golden Year."

"The Golden Year," a brilliant dance-jantomime, with bright dialogue, began with a series of handsomely costumed dances by all the Mahler class members from little girls of 4 to young ladies beyond their teens. The principal characters were the Golden Girl (Dorothy Pufeles), Mr. R. U. A. Prince (Attilie Davis), Miss Sixteen Tu Oone (Melo Spohrieder), Goldylox (Altah Behrend), King Midas (Alan Morgens), the Dragon (Stewart White and Sterling White, the celebrated White twins), and as the agile Ape and the handsome Beau Brummel litle Buster Keim, a remarkably talented boy, contributed much to the evening's enjoyment.

Space forbids the mention of all the wonder children who individually or in the mank magnificently costumed grouped numbers and ensemble made of "The Golden Year" a thing of beauty and a joy forever, whose levelness increases and can never pass into nothing.

Every phase of the kaleido-

fectly presented, and it was good to hear the unrestrained expressions of joy by older people in the audience, who thus out of full hearts testified to the hearty manner in which they reacted to Jacob Mahler's unique life-event.

MINORS IN DANCE HALLS.

Jacob Goldstein, 49 years old, proprietor of a dance hall at No. 345 Grand street, New York City, was convicted by Justices Daniel F. Murphy, Frederick Kernochan and Clarence Edwards in the Court of Special Sessions today on the charge of permitting minors to frequent his establishment without proper guardianship. He was fined \$500 or three months in jail. He was remanded to the Tombs after the conviction.

The complainant in the case was Rose Goldstein, not related to the defendant. Miss Goldstein is a member of the staff of Ellen A. O'Grady, Fifty Deputy Police Commisioner. She testified that on the night of April 4 two girls, aged fourteen, were taken from the dance hall and the place had been under observation for eight months. During this time, she said, as many as 100 girls, minors, had been found in the place, and that she had located three girls who were reported as missing and who were found there.

Miss Goldstein said that it is the practise of men who frequent these dance halls on the east side to meet young girls in the places and this leads to other crimes. Two girls were taken to the Children's Society and placed on probation.

Some of the girls, she said, come of good families. She says that the proprietors of the questionable dance halls have threatened her with bodily injury and that on the night of April 4 she was assaulted in the Grand street place. She was accompanied by two detectives, who remained on the outside.

Justice Murphy in sentencing Goldstein said:

"These dance halls are the starting places for young girls to go wrong. I wish to warn such people that when they are brought into this court and convicted they will get heavy sentences."

A Performance in the Interests of the National Alliance for the Protection of Stage Children.

**ALL BROADWAY'S BRILLI-
ANCY IN ONE UNRIVAL-
LED PROGRAM.**

Mrs. Fiske, Mme. Simone, Lewis Waller, Raymond Hitchcock, William Collier, Arnold Daly, Clifton Crawford, Ina Claire, Otis Harlan, Gertrude Bryan, Charles Richman, Julia Dean and Many other Celebrities

**100 STAGE CHILDREN IN A
GORGEOUS BALLOT**

Under the Direction of

Mme. Menzeli

Best Scenes from

"The Garden of Allah," "Bunty Pulls the Strings," "Bought and Paid For," "The Quaker Girl," "Little Boy Blue."

Nahan Franko's Orchestra of 40
Century Theatre

Friday Afternoon, 1 to 5 o'clock.

TO RETAIN ARTISTS.

Chaliapine and Other Singers Seek to Leave But Find Ob- stacles in Way.

According to an Associated Press dispatch from Warsaw, on February 26, actors and singers in Russia recently have become exceedingly restive, despite their fair treatment by the Bolsheviki. It is reported that Feodor Chaliapine has accepted an engagement in Kieff, hoping to use it as a means of escape from Petrograd. Majdonora, the prima donna of the Marinsky Theater, also is seeking work elsewhere. Emily Crawford flew to Warsaw early in the winter and Frances Helder recently arrived here, although she was offered a palace to live in if she would stay in Moscow.

In Moscow, it is reported, the artists are discontented because of the suppression of their favorite opera, "A Life for the Czar." M. Lunarcharsky, the nominal head of the Department of Arts and Amusement, has had a difficult task in managing the singers, including Chaliapine, who early in the season frequently sang in Petrograd and directed many operas as they were given before the war. The public taste has lowered, and the demand is for quantity rather than quality. Special concerts are held for the Red Guard Army at which Nicholas Orloff plays the piano and the tenor, Andrieff, sings.

The number of chief dance halls and cabarets has been increased greatly by command of War Minister Trotzky. The singers are paid large sums, as much

as three thousand to five thousand rubles (approximately \$1,500 to \$2,000) for each performance. Their homes are free from requisitions.

The singers are in the first rank of the first category of workers who must be fed, although others may starve. They are not obliged to stand in line to get food and clothes. Clubs have been organized in Petrograd and Moscow for the minor artists where they eat well and cheaply, often having caviar and white bread.

DANCERS MUST GET OUT

Dr. Joseph A. Blake has bought the estate at Tarrytown formerly owned by Robert S. Duke, Vice-President of the American Tobacco Company. The property is opposite that of Mrs. Finley J. Shepard in South Broadway and is one of the finest in Westchester County.

It is now occupied by the Isadore Duncan School of Classic Dancing and it is said the school will have to get out immediately.

Dr. Blake plans to start at once the construction of a laboratory. He was represented in the deal by Alex Stolz of Yonkers. It is reported the surgeon was induced to go there by Frank A. Vanderlip.

SILVER-STRIPERS

"SHIMMY"

We have a new class of Army officers in Washington now known as the "shimmy captains." And what they do not know about the modern dances is not worth worrying over. The "shimmy captains" are all mem-

bers of the "silver-stripe" or "swivel-chair" brigade, and their deftness to the newer arts of *terpsichore* would seem to indicate that other thoughts have flittered through their heads these strenuous months of the war than merely beating the Germans. By day they may have delved deep into the mysteries of "TNT" and other high explosives, but their nights have been filled with long-range "shimmying."

The fact has been widely commented upon that the only men doing the "shimmy" in Washington are Army officers with the silver service stripes on their left sleeve. And the greater the number of stripes the greater the proficiency of the dancer. The "shimmy captains" are to be seen at all the public and private dances. First and second lieutenants do not seem to have accomplished very much in tackling this latest dancing craze, while the majors and higher ranks probably think themselves too sedate.

But, believe me, the captains are "certainly there."

It is particularly amusing to see the gold-stripe officers from overseas doing the wallflower act at the dances and watching with admiring and astonishing gaze the antics of their brothers. It may be that slogging in the mud of France and Flanders robs dancing feet of their nimbleness, but I venture to predict the silver-strippers will not always have things their own way in the "shimmy" line. The gold-strippers will be getting in tune before very long.

DANCING

312 W. 48th St., New York City,
April 25th, 1919.

Editor New York Star:

Dear Sir:

I note that a Mlle. Marguerite, a graduate of Mme. Menzeli's Conservatory, has made her appearance in vaudeville. This young woman's use of the name of Mlle. Marguerite is doing us a great injury, as my sister has been using this name in vaudeville for six years in this country, Europe and Australia. It is a matter of record that we used the name Mlle. Marguerite and Frank Gill when we danced six years ago at the Cafe de Paris, Paris, when the Castles were making their great reputation there.

While I believe this injury is unintentional on the part of this second Mlle. Marguerite, the facts of the case are that it is hurting us seriously. In fairness to my sister the other one should make a chance, since she has just started the use of the name.

As an added proof of our right to the name Mlle. Marguerite, let me state that we successfully danced on the Harry Rickards time in 1914 and have letters from Hugh McIntosh offices to prove it.

Let me make it clear that this second Mlle. Marguerite is now appearing in a dancing act which, of course, hurts my sister, Mlle. Marguerite, who has her own special offering in vaudeville.

Mlle. Marguerite has also appeared in motion pictures under this name, playing the leading feminine role with Nat Goodwin

in Universal productions.

Thanking you for any publicity you can give my letter, I am,

Sincerely

FRANK GILL.

(Mlle. Marguerite & Frank Gill.)

NAVY DEPARTMENT
Assistant Secretary's Office
Washington

Madame Elizabetta Menzeli,
22 East 16th St.,
New York City, N. Y.

SUBJECT: Return of articles, in connection with the Navy's call for binoculars, telescopes, spyglasses, and other navigation instruments.

1. There is being returned to you by registered mail the article received from you in response to the Navy's call.

2. An engraved certificate evidencing the participation of this article in the war, is now being prepared and will be forwarded to you at a subsequent date.

3. It is hoped that any evidence of wear or damage will be compensated for by the fact that a great service has been performed and that historic interest has been added to the articles returned.

Franklin D. Roosevelt,
Asst. Secy. of the Navy.

Above binocular has served in the war of Austria against Germany-Prussia in 1866, and again in the war of France against Germany in 1869-1870, and therefore has above mentioned historic value.

It was presented to me after the war of 1866 by a Hungarian army officer.

Victor von der Heller.

THE TWO STEP

A MONTHLY MAGAZINE

Devoted to
Dancing, Acting and Music

Founded upon the Best in
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MEMBER OF CONGRESS

A member of Congress from New England undertook to raise a sum of money for the Salvation Army Home Service Campaign Fund and to collect as much money as possible, he wrote eloquent letters of appeal to his wealthiest constituents. From one of them he received the following letter. Despite the pessimistic tone of the letter the Congressman found enclosed a check for \$250:

"I have your letter requesting a donation for what you consider a very worthy cause. I flatter myself that I have a spirit of loyalty and generosity. I have contributed to each and every object that has been presented to me, but I have to decline helping your cause along for the following reasons:

"I have been held up, held down, sandbagged, walked on, sat on, rolled over, flattened out and squeezed; first by the United States Government for the Federal war tax, the excess profits tax, the Liberty Loan bonds and the bonds of matrimony; in New Jersey for the State, tax, the highway tax, school tax, cat tax and syntax, and every society and organization the inventive mind of man can invent to extract what you may not possess, from the Society of John the Baptist, the G. A. R., the Women's Relief Corps, the men's relief, the stomach relief, the wifeless, the husbandless, the Navy League, the Red Cross, the green cross, the double cross and every other cross of all colors.

"One of my mills burned down,

the hen house and board walk blew away, because I will not sell all that I have and go beg, borrow or steal. I have ben cussed, discussed, boycotted, talked to and talked about, lied to and lied about, held up, hung up, robbed and nearly ruined, and the only reason I am clinging to life is to see what in hell is coming next."

New York, May 12, 1919.

The Editor of the Star:
Dear Sir:

Referring to a letter of Frank Gill in this week's issue:

I ask you to publish my reply. Mlle. Marguerite is a pupil of mine, and her name is **Marguerite McNamara**. Why see dropped her other name, seems obvious. It is only a stage name, but I was not consulted about the change in it; neither did I know that Mlle. Marguerite (a dancer) existed until I saw it connected with Frank Gill's name. When I did so, I wrote my pupil to that effect. My pupil is of the Classic Ballad School, and will make good under any name and has no need of sailing under false colors. I am sure it was unintentional on her part to hurt anyone by doing so. I have not the pleasure of being acquainted with the Marguerite of the Gill letter and I am not able to say which of the two young ladies would either profit or be injured by using the same name.

I don't know where **my pupil** is at present to acquaint her of this matter. My mail to her is always addressed to her mother. I would thank you for publishing

this letter also in justice to me, for I am proud of my scholars as performers and do not wish the public to think I need to borrow names of those who have already made theirs.

MME. ELIZABETTA MEN-
ZELI.

STRENGTH OF WOMEN

Here are a few gloom dispellers for those who mourn the fact that most women indulge so little in gymnastics.

A series of tests have been made at the Leland Stanford Jr. University to determine the comparative muscular strength of men and women, and among the surprising results is the revelation that the most non-athletic of women are superior in certain muscles because they undertake most excellent and persistent calisthenics.

The tallest and heaviest women are the weakest. Overweight women are generally weak, as are awkward women. Strong women are usually perfectly feminine in their make-up, being shorter and lighter, which are feminine traits.

Such muscles as are engaged in ball playing, punching, etc., are not as well developed in women as in men. On the other hand, the muscles used to carry the arms to the back and above the head are better developed in women than in men because of intensive athletics, which almost all women constantly engage in. Men wonder at the girls' folly in having dresses that button down the back. The practice, however, involves a daily and most athletic

buttoning which limbers up and develops an important set of muscles.

Long feminine tresses serve a gymnastic purpose in addition to aesthetics. The interminable raising of the arms to fix the hair places women ahead of men in the strength of the muscles involved.

Descending to the lower extremities men's legs have the advantage in strength, because the masculine limbs are not restrained in their functions by skirts and ladylike limitations. Women's feet, though, are more strengthened, let me say—a certain form of athletics, known as dancing, being responsible.

Women's lifting powers are not as practiced as men, but they have the better of it in the muscles of carrying. The ladies gain large exercise through their habit of carrying various things, from the inexplicable handbag to the ever fretful baby.

Sewing and similar creative and reparative functions give the women a superior wrist development.

BRIGHTON DRESS PARADE

The Latest in Gowns and Dancing

The Belvedere Mansions Hotel, King's road, Brighton, was the scene yesterday afternoon of a very interesting dress parade. It pleasingly varied the series of dance teas, which Miss Egerton Welch, the well-known instructor in dancing, is holding at the hotel daily at 4 and 6, Sundays

included, and was attended by a fashionable company. The dresses—examples of the very latest French models—were provided by Phrynette of London, and St. James street, Brighton. They were worn by several charming members of Miss Egerton Welch's Ralli Club. An exceptionally smart costume in black and white was much admired, while the latest in spring coats, a jumper dress, evening gowns in crepe de chine, and Jazz hats of tulls in dainty combinations of black and silver and grey and silver were other features of the display. The afternoon was rendered additionally enjoyable by the charming exhibition of the latest dances given by Miss Egerton Welch and her partner, Mr. Richardson. These finished dancers were seen in the Jazz, the hesitation, fox trot, and tango, which they presented with their accustomed expertness and grace. The music was provided by the Indanolo Orchestra, whose selections included the waltz "Un Soir," the Parisian tango "El Tonka," and new Darewski Jazz numbers. In addition Mr. John Martin appropriately accompanied the dress parade. Besides the dance teas at the Belvidere Mansion Hotel, Miss Egerton Welch is holding dances on Tuesdays and Saturdays at the Oddfellows' Hall, Queen's road, Brighton.

THE KIRMESS

The Kirmess is a festival that appears to have originated among the Dutch. **Queerly, because the**

Hollanders are, at least to the popular idea, a nation of an intensely practical nature. Their exquisite cleanliness, their level land, their windmills and tulips, and cows, and big breeches, and methodical ways, and thriftiness, and wooden shoes are interesting and even picturesque, but still they are hardly a people who one would think of as inventing and perpetuating a carnival of dancing; The Kirmess. But the fact remains that the Kirmess owes its being to the land of the Zuyder Zee, and how picturesque the Kirmess is, or rather was—for its glory in these days is subdued somewhat—why, only those who have seen the blue-stockinged, white-capped frauleins and sturdy young Hollanders throw their earnest souls into their soles, can thoroughly understand. The exact origin of the Kirmess seems to be doubtful, but authorities on the subject pretty well agree that it had its conception in the annual or semi-annual "hiring fairs" that are even now a feature of Hollandish rural life. Like a good many other things, the Kirmess has been modified and improved by transplanting to this country. Here but little remains of its primal nature, except its name and the dancing. While the characteristic dances of Holland are retained, others have been added, certain modifications made and new features introduced, and a number of nationalities drawn upon, until the Kirmess nowadays is a kind of object lesson on the most picturesque phases of the life of a dozen countries. It need not be said that the Kir-

mess, under its conditions, is extremely popular. The next best thing to dancing one's self, is the witnessing of good dancing; independently, however, of the gratification of one's "dance sense," a series of brilliant pictures and graceful movements and pretty faces, framed as it were, by good music, cannot be otherwise than popular. The continuous success of the great ballets of modern days attests this. But the Kirmess is free from features in which a good many excellent people take exception in the case of the ballet proper. Like the German, the Kirmess admits of endless modifications. Its elasticity has been taken advantage of by its promoter, and the result is that no two of the entertainments are precisely alike. Broadly speaking, the Kirmess of the moment is a series of national and fancy dances, interspersed with tableaux and concert movements on the part of all the dancers. Given carte blanche in the way of pretty girls and stalwart young men, costumes, scenery and leisure for rehearsals, and it will be seen that the possibilities for the Kirmess are practically boundless.

The designation of this festival is variously spelled and in Europe, particularly in France, Belgium and Holland it signifies an outdoor festival and fair. The French rendering is "Kermesse," the Dutch "Kermis" and "Kirchmesse (Church Fair) and the German "Kirmes"—while in the United States there has been an orthographical change to "Kirmess."

WHEN OPPORTUNITY KNOCKS

What was the "turning point" in your life? Or are you still making a ceaseless squirrel cage round of futility—headed in no certain direction, without compass or goal—uncharted, indefinite?

The old fallacy anent opportunity knocking but once at one's door has long since been supplanted by a more sensible theory. We now know that our readiness to grasp opportunity when it knocks is what constitutes success. It depends upon ourselves how long a time must elapse before we hear that welcome tap, tap, or see before us the "turn" in affairs that leads to our desires.

In the common acceptance of the term "turning point" signifies the event or influence which, without previous warning, suddenly draws or drives our life in a new direction, and but for it we should still pursue the old tenor of our ways. We are too willing to leave this "point" to chance and fate, overlooking the possibility that our every day act and thought is bending or swaying us toward this critical time.

We have, perhaps, some definite object in view, and while there may be opportunities galore toward some other end or aim, our faculties and desires are so taken up with our preconceived idea of what will constitute happiness and success for us that we are deaf, unprepared, for summonings that might lead to more desirable goals.

It is said by one of our writers that we are constantly signalling and inviting opportunity and turning points—unconsciously, of course—and when that turning point or chance turns out to be of a vixenish, reprehensible nature we rail at fate for not bestowing delectable favors instead. We selfishly and carelessly lay in wait for "chances," and thus quite naturally merge into that easy lane that has no turning point in so far as accomplishment is concerned—drifting along, hopefully expecting some beneficent god of opportunity to snatch us willy-nilly and place us upon unearned pedestals.

Our "good angels" will probably keep some distance ahead of us if we persist in our refusal to take upon ourselves some part at least of our regeneration and not leave it wholly to angelic mercy and Providence. One of our humorists says "We all have opportunities, but most of us manage to dodge them."

By the alchemy of up-to-date art lustreless drab tresses may be changed to gold in almost the twinkling of an eye, but it is yet to be verified that hair turns white over night from grief or shock, though this statement is weirdly morbid enough to be pleasantly reiterated by lovers of the uncannily sensational. We know, however, that grief and shock hasten the turning, though there is no mathematical calculation that can determine the exact moment the change takes place.

Like our turning points in life, though distorted, and bent at such heart breaking disappointing

angles, and hastened or retarded by untoward accident, still our every thought is helping to shape this time in our affairs commonly called the "turning point" and also deciding for us what this point is to lead to.

We say of a painting that the "perspective" is good—meaning that we can see far ahead, beyond the apparent background to imagined beauties still further in the distance. Many people have not this perspective; they see only the pebbles and shallow water in the foreground, and, stopping to dabble their feet in the first pleasant invitation to ease and coolness, they lose the call and lure of the deep pools and forests further on, content to stay at the half way house, even forgetting that they once held a faint vision of castles of accomplishment.

When an unusually heavy affliction came to a certain well known writer and business woman, she said: "At first I rebelled until I realized that it was a 'slap in the face' I needed—just exactly what I needed to keep me from losing the way to the high idealism I had set for myself. I was about to become drugged with inconsequential (though bright, easy and attractive) substitutes in lieu of my life goal as originally planned." Many of us have come to that stage of discernment where we realize that the once hated obstacles and disappointments we so bitterly resented were just the harsh discipline we required. They were not accidental — we had unconsciously or purposely (foolishly thinking we could fool life's plan),

paved the way for them.

Don't be discouraged when the "knock" turns out to the reverse of what you consider good opportunity. Perhaps it will command you to follow paths that will ultimately mean far greater happiness than the tinsel god you set out to achieve. It is said that one goes around in a circle when lost in the dark. Our vision of what constitutes well being is often befogged, but we can be sure that the vital, little everyday acts of our lives are the determining factors that lead us to our turning points in success, or the reverse.

Today we are trying to make the way easier and smoother for our fellowmen. A turning point has been reached through much travail and suffering, and some of us are caviling at the hardships imposed, not realizing that when we smooth the way for others we are at the same time making it safer for ourselves and our children.

The long lane we are traveling has a "turning," so we must be very careful as to our digressions and deflections of duty lest we miss the right turn and take easier byways that lead to only momentary quiet.

By our preparation for opportunity's knock we educate ourselves up to a wise determination of what constitutes a desirable turning point in the proper direction of our lives.

SPANISH DANCES DIFFER IN SECTIONS OF COUNTRY

The traveler is apt to carry

away, as his most vivid memory of Spain, that of a dark-eyed, red-lipped Andalusian girl dancing in a a patio on a summer evening. Her long swirling skirt is yellow, and her shawl is gayly flowered. A scarlet blossom is coquettishly tucked in her black hair. She whirls and glides with a gypsy-like abandon. All about her are friends and bystanders clapping their hands and keeping time to the ring of her castanets, and the music of a guitar.

In another patio perhaps the daughter of some wealthy house is also entertaining guests with a dance. But there the spirit is different. There is the same gaiety and grace, but the music is more languid and the steps are more subdued. This is the style of dancing toward which aristocratic Spain leans now. The wild, sensuous Spanish dances are renounced by all but the gypsies.

Notwithstanding this tendency Spanish dancing still runs the gauntlet of emotions and tempos from the stately seguidilla to the mad tarantella. Each city has its own particular dance which seems to suit the local temperament. Thus the south favors the languid and undulating Spanish dances, while in the north the sturdy mountain life influences both steps and music. Here, strange to say, neither castanets, tambourine, nor guitar accompany the dancers, but a musical instrument usually regarded as exclusive property of the Scottish hills, the bagpipe. The sight of Spanish mountaineers dancing to the skirling pipes is interesting

certainly, but it is far less pleasing than the graceful dances of southern Spain.

A BEAUTIFUL NECK

We all know that the neck should not be too short; should be smaller at the top than where it joins the chest and shoulders; that the shoulders should be neither too broad and well developed nor too narrow; that the bones of the chest and back should not be buried with flesh.

It is not given to every woman to have a beautiful neck and shoulders and chest. But she can make the most of the trio, as nature gave them to her by massage and exercise. And she can do more!

She can care for the skin so carefully perfecting the texture and coloring, that the form of the neck and chest and shoulders becomes secondary.

Often the skin of the back and chest and shoulders will have small eruptions when the face of the person is clear and free from any such disorder. This is because the clothes cover the body so tightly that the air and sun have no chance to purify the skin beneath as they do the skin of the face.

Salt baths of sea salt also tend to clear the skin of the neck and bring the blood to the surface, giving it the glow of health. Olive oil or some good cold cream applied to this part of the body keeps the pores open and helps the skin to throw off any secretions which are clogging the pores.

Exercises which stretch the muscles of the back, the chest, and the neck will keep away any superfluous flesh and make the flesh hard and firm.

The neck sometimes gets dark from high and tight collars. For a bleach I believe in the magic lemon juice, diluted one-third with water. Sponge with it and allow to dry on.

Oatmeal is splendid for whitening the skin and may be used freely.

PAVIOVA SAILS FOR RIO JANEIRO

Mlle. Anna Pavlowa, the Russian dancer, sailed yesterday for Rio Janeiro and Buenos Aires, accompanied by a ballet of fifty-two dancers and musicians. She will play two months in each city and sail from Buenos Aires direct for London. When the gangway of the Lamport & Holt liner Vestris was lowered at noon the dancer kissed her hands to a number of friends on the pier, and said in perfect English: "Give my very best love to America."

Two members of the Metropolitan Opera Company, Giulio Crimi, Italian tenor, and Luigi Montesanto, Italian baritone, sailed also on the Vestris for the Colon Theater at Buenos Aires.

\$75-WEEK MAID

Montclair — the servantless town — perched on the green hills of Jersey, continues to get its troubles into print. The first domestic they catch out there is likely to be caged under glass, so the admiring populace can see her

scramble an egg. The following appeared yesterday in the Montclair Herald:

"Wanted—A refined household assistant, one accustomed to moving in the highest circles of society, willing to assist in entertaining, possessing attractive personality and fashionable appearance; suite of sitting room, bedroom and bath provided; also services of lady's maid, vocal and piano lessons; theater tickets weekly; salary \$75 per week, for which no particular duties will be required; if able to drive auto may have use of Peerless roadster. Address box 13."

Editor Charles H. Kinney of the Herald, being duly sworn deposes and says that to the best of his knowledge and belief the "ad" is absolutely legitimate. A woman came to him Friday and begged his aid in getting her some sort of help. He cannot make public her name as it would be a breach of journalistic etiquette. But he knows she was in earnest—also that she paid the regular rate for the advertisement.

More than a week has elapsed since Harold E. Page, wealthy resident of Montclair, advertised for a "lady to assist in housework," who would be willing to have breakfast in bed and use his limousine. She also was to get \$200 a month and her preference in flowers and bonbons.

He hasn't been able yet to find a person to assist in housework in Montclair, even at those terms. Mrs. Page, it was said yesterday, still has to poach her husband's breakfast eggs.

THE STORE AND THE STAGE

There is just as much demand among store owners and managers for high-class salesmen, buyers and managers as there is among the theatrical and movie producers for actors. Merchants want to employ ambitious young men and women who can raise themselves above the ranks of the ordinary. The work is no harder, hours no longer and pay quite as good in the stores for help of all classes as it is in film or stage productions.

The "stars" in business are just as well paid as are those whose names grace the billboard. Where there is one film favorite who is paid a \$1000 a month, there are half a dozen mercantile managers who receive as much more. There are hundreds who receive \$200 a month to where there are five movie actors who receive the same amount. And there are \$10-a-week places among the members of the mob scenes just as there are \$10-a-week jobs among the "mobs" in the stores. Once a year or so some one graduates from the chorus or the "supes" to a place as an understudy or star, while in business many are promoted from the ranks to positions of trust and good salaries.

There are better opportunities for ambitious people in the mercantile fields than as actors. The demand is many times greater. Owners are always on the watch for some one who will justify a promotion. But positions cannot be had without effort. They must be won by hard work, study and an overwhelming desire to get

ahead. At all events we say: Stick to the store.

FANNY DICKENS

Fanny, the sister of Charles Dickens, was one of the first students entered at the old Royal Academy of Music when it opened its doors at Tenterden street in 1823, and at that time the students lived at the academy, only going home for the week end. "Every Sunday," Dickens told Forster, "I was at the academy at 9 o'clock in the morning to fetch her (Fanny), and we walked back there together at night." And the Sunday itself the two spent—in the Marshalsea prison, where their father and mother then resided, owing to Mr. Dickens having "failed to propriate his creditors." While her father was still in prison Fanny won a prize at the academy, and the future novelist, then engaged in pasting labels on pasting labels at seven shillings a week, was present to see her receive it.

BOBBIE BURNS

Robert Burns, the great national poet of Scotland, was born on a 25th of January, 1759. His father was a gardener, who also had a small farm, and Burns was born in a little clay-built cotage, about two miles south of the town of Ayr, close to Alloway Kirk and Brig of Doon. There was a fierce storm blowing at the time, and the mother and her infant had to be carried to a neighbor's cotage, because the wind blew down

a part of the gable of the Burns dwelling. Robert Burns has told the date and manner of his birth in the verses entitled "Rantin', Rovin', Rovin'," the second stanza of which is "our Monarch" being of course, George II, who died in 1760.

THE HUMANITY OF DEGAS

The Revelation of It in His Art By Mme. E. Menzeli

In the spite of reminiscences, evaluations and criticisms let loose upon the reading world by the death of Hilaire Germain Edgard Degas — which event occurred on September twenty-seven, nineteen hundred and seventeen—there is none that seems to me quite so injudicious and misapplied as that of the parrot-like classifying him as an Impressionist. To the artist and the layman versed in art and its terminology this word has a very definite meaning and calls up before him a group of painters who fall within that classification, although Luminarist is a more exact term to apply to the aspirations and achievements of that school.

To the student the meaning of Impressionist is not quite so clear; and when he is told that the work of Claude Monet is a pure example of the Impressionistic school he is apt to be thrown into a state of bewilderment as he contrasts what is before his eyes with one of the very positive and factful works of Degas.

Impressionism connotes that school which was concerned sole-

ly with the study of light out of doors and its effect on the atmosphere and landscape. It is not, primarily, concerned with humanity at all. Yet from the beginning to the end of his career Degas was concerned with nothing else. You will read that he was a profound cynic and yet again that he had an immense pity for mankind. The fact seems to be that he was intolerant of shams—as witness his protest against Whistler's theatrical posings: "You carry yourself as if you had no talent"; and his "pity" resolves itself into no more than pure realism applied to laundresses, ballet dancers, the human figure in the nude. Millet stirred the world with his pictures of the rustic peasants of France, moved it more profoundly than had any man for decades through the medium of paint and the graver's burin. What more natural than that Degas should have moved us quite as deeply with his study of the urban peasantry (for such are his laundress and ballet dancers) with the bitter realism of their lives? If the critics with their jargon have drawn a veil of distortion and misunderstanding between the pure simplicity of Degas' art and the directness of his aims, then one must save all his pity for them and for their unconscious victims. The art of Degas will survive all this mystification and emerge to the world, in the end, for what it really is: Catholic to a degree, warmed by a glowing passion for recording facts about humanity, touched with a profound genius for line, for form, for color. But the great-

est of his preoccupations was for humanity.

"Little is known of the early life of Degas," says an obituary notice that appeared in our most scholarly daily paper the day after the death of the artist. Yet at the outset of his life—he was born July nineteen, eighteen hundred and thirty-four, in Paris, his father being a banker. He abandoned the study of the law for art owing to the fact that he found man and his ways more interesting. He studied under the direction of the painter Lamothe, who was of the school of Ingres and under whose teaching Degas conceived a passion for Ingres that lasted all his life. He worked at the Beaux-Arts and went to Rome in eighteen hundred and fifty-six, where begins what I may call the pictorial record of his life. We find him etching his own portrait there in eighteen hundred and fifty-seven and we see a thick lipped youth with melancholy but inquiring eyes looking out of the print at us. That Degas pursued the routine of all painters that went to Rome at that time, we have evidence in his "Roman Beggar" of eighteen hundred and fifty-seven, academic to a degree, yet rich in its promise of his interest in the humanity of his model as it reflected in her weary face and aged, toil-worn hands. He made a study of Primitive Italians in which, one may well imagine, could be found neither cynicism nor pity.

In eighteen hundred and sixty-eight he began the long series of countless studies, pastels, and paintings of the ballet with which

his fame is so closely connected that it has almost completely obscured the fact of how varied his art expression has been. I have dwelt on these earlier works not only to make that quality in Degas' art more insistent, but also to press in the point that the very variety of these interests clears his memory of the charge of being misanthropic, bitter, yes even cruel.

The history of both prastic and pictorial art witnesses every now and again a renaissance of interest in the theater. Our American sculptors and painters are illustrating this phase nowadays, although their viewpoint toward the theater is markedly different from that of Degas; and in the field in which he worked chiefly, the opera and its ballet, our native painters have done little in spite of its superb opportunities.

Realizing his love for the beauty of the human figure at rest or in movement, and knowing how attendance at the opera is a strongly ingrained Partisian habit it is easy to see why and how he first became interested in the ballet.

The ballet of Degas was the ballet of what may be described as an "elder day" when the exquisite tulle skirt was the conventional mode, and before, in their "restudying" of operas, directors thought it proper to costume their coryphees in a manner appropriate to the time and country of the piece. Whether in his day the ballet actually rehearsed in tulle skirts I have no means of knowing, but I fancy that was his one contribution to

conventior. In the world of our opera houses a ballet rehearsal is very practical as to costume and does not invariably include tulle skirts. But it has the quality, above all others, that must have appealed most strongly to the heart of Deafs. It is hard, unrelenting, toil gone through with by girls, women and men, who bear on their faces and on their bodies the marks of that labor.

You will see these things in the many pictures Degas made of them between eighteen hundred and sixty-eight—when he showed the head of a ballet dancer at the Paris Salon—to the last one of which I have record, the “Danseuses sur une Banquette” of eighteen hundred and ninety-one. They are marked in the reproduction of his paintings which appear in these pages, in the “L’Attente,” “Danseuses,” “L’arbre des Masques,” and the solitary figure in “Danseuse.” What an ache of fatigue is in that bent figure of the young coryphee nursing a strained ankle, and what a tragedy of the middle years in the upturned face of that other dancer, easing the ribbon at her throat. What greater proof of the profound humanity of this artist could there be when as we look at these pictures of the ballet we think less of their superb grace and beauty and more of the hard, toilsome lives of the women who compose them?

If there is a sense in which the art of Degas may be said to be limited it lies in the fact that only indoor toil appealed to him. We see this reflected in his studies of modistes and milliners, in his

“Les Bedicure” of eighteen hundred and seventy-three, in his laundry women such as is pictured here in “La Repassouse” bending over her ironing table. Only once in these pictures do I find any trace of that cynicism with which Degas has been charged. It is in his picture “Deux Repasseuses” in which one of the figures holds a wine bottle in her hand, yawning the while from a weariness one is made to feel emanates from too frequent applications to the rough wine. Yet the other, humane, Degas is seen shining out of the second figure faithfully pressing the weight of her powerful body on the iron held in her two strong hands. The final expression of this “indoors” phase of his art may be found in the nude reproduced here, “Après le bain,” a favorite subject of the artist’s. No modern artist has drawn the human figure with so much power as has Degas, nor with so complete an understanding of it. More than any others of his pictures it is these nudes that have been charged with being ugly. To my mind they prove completely his passion for facts. His nudes have a reason for being; and of paintings of the figure how seldom can this be said. When we look at these nudes of Degas we see life, and not merely more or less finished studio exercises. Degas was only concerned with art as a means of expressing life.

That Degas was an industrious man this record will bear witness. Even after he was stricken with blindness in nineteen hundred and six his love of work and his

artistic spirit would not be denied and he took up modeling little figures of the ballet dancers he remembered so well. In nineteen hundred and twelve he emerged as a potential figure in the art world when at the sale of the Henri Rouart collection in Paris his "Dancers at the Bar" brought eighty-seven thousand dollars. His only comment, when this was told to him, was, "I sold it for five hundred francs." And his tone held no trace of bitterness.

WHY HAS THE DANCE FALLEN?

How often does this question confront the average teacher of today—if it has, it is because the teacher conducting places of dancing, are without culture or refinement within their own heart, or have no love for our art, no object in life other than to make more money.

It seems that many of our teachers of today believe that they are supplying what the public demands when they advertise Jazz, Shimmy and like vulgar movements and teach their children and ladies to romp around the stage clothed only in nudity.

That there is such a demand by a small per cent of the public no one will deny, but let us ask who is to blame for the demand for suggestive, trashy movements—the teacher or public? Door receipts and lack of knowledge on the teacher's part is unmistakable the cause.

We are living in a decadent age. Dancing is not alone, it is

not the only art that has fallen. If you believe it is, look at the present-day books, music, plays and amusements of all kinds. Are the authors giving us clean, wholesome music, paintings, books, etc? No. How, then, can we expect to see clean dancing.

We are living today in an age that is but little better than that of the cave man. Our young generation seems to be only covered with a thin veneer of civilization; they seem to gather at the dance rooms, cabaret, theater and cafe because of the pretty women, half dressed, noise of instruments, and the clownish actions of the assembly. The bare flesh of the women arouses his sensuality.

A few years ago we looked to the low cheap halls and bowery places for this class of amusement. Time has changed the modest, refined girl into a back number, the teacher who is not bold enough to advertise all the latest suggestive wiggles is not up to date.

As we gaze upon the average young person found in the majority of the amusement places of today, we cannot help but ask ourselves if these animal appetites will ever be satisfied with anything bordering on respectful amusements—the process of changing our cigarette and liquor soaked youth to a taste for refinement is going to be a long drawn out task.

When I asked a young lady a few days ago to show me what her crowd danced under the name of "Shimmy," she blushed and replied: "Oh, I can't. I have to be half drunk to do that."

It is in our teachers' hands to elevate our art. This can be done if we could get our places under control of a police woman, liberal—yet firm. This can only be done where places of amusement are licensed. Let's all work to have places of amusement licensed. Then we may have patronage that will appreciate clean dancing and music.

Unless something is done and we continue on the downward path our dance academies will be nothing more nor less than houses of prostitution.

F. LESLIE CLENDENIN.

TEACHERS OF DANCING

We again take the liberty of addressing you relative to the Fourth (4th) Annual Fall Meeting of the Ohio Association of Teachers of Dancing to be held for two (2) days and evenings in Prof. and Mrs. A. S. Sojacks' Academy, 6124 Euclid Avenue, Cleveland, Ohio, upon Sunday and Monday, September 7th and 8th, 1919.

This local, co-operative association unquestionably represents the leading institutions for instruction in dancing and some of the best talent in this section of the country, including the states of Ohio, Pennsylvania, West Virginia, Kentucky, Indiana, Michigan and Ontario (Canada) and the organization is now commencing its fourth (4th) season substantially supported with a rapidly increasing membership as well as an improved and more perfect organization.

Officers and members of the as-

sociation are exerting every effort toward arranging a program for this two (2) day meeting, which will be of interest to teachers in every branch of the profession, and a printed prospectus of the program and other arrangements to be compiled and carried out by Prof. W. L. Lynch, 194 S. Main street, Akron, Ohio, will be circulated among the teachers in the district prior to the date of the coming meeting as was done previous to the last meeting of the organization held at Lakewood, Ohio.

This printed prospectus will go to press about August 1st, and every teacher who contemplates attending this meeting in September should advise Prof. Lynch by mail at an early date and not later than July 30th, 1919, relative to the nature and extent of such work or topics as they may desire to demonstrate or have demonstrated or discussed during this meeting to facilitate the cataloging of complete arrangements in the prospectus by Prof. Lynch before the copy gets into the hands of the printer.

Every legitimate teacher of dancing in this territory is urged to be present and to take some active part upon the program at this fourth (4th) annual meeting in September—in fact no school, academy or studio is complete without displaying a certificate of membership in this enterprising organization. If YOU are not already a member, your application along with \$3 to cover the initiation fee and current year's annual dues should be mailed to Prof. F. S. Laux, Secretary, 121-123 E.

High street, Lima, Ohio, U. S. A., at your earliest possible convenience.

As the date of the meeting is now only a short way off, your immediate attention and consideration is requested in this matter; we also request that you take the slight amount of trouble necessary to enlist other teachers in your part of the country who may not be aware of the merits or existence of this convenient and now firmly established local organization.

Awaiting your pleasure, we remain,

Most respectfully yours,

THE OHIO ASSOCIATION
OF TEACHERS OF DANCING.

HOW MR. AND MRS. SOJACK STARTED THEIR BUSINESS

Cleveland, Ohio

They started in a very small place on Broadway and met with such wonderful success that the owner built a larger place for them.

Their business was very successful in the new place. With their excellent classes and large assemblies, even this place could not accommodate their crowds.

Then they moved to E. 59th and Euclid avenue, which is known as "Olive Academy." They had been there for several years when they opened a Dancing Pavilion for the summer known as "Walter's Grove." This place like the others proved very successful. It is situated about two

miles from the city and has wonderful surroundings.

They then decided that they wanted to branch out further and seeing an opportunity they took over Anderson's Academy at 6124 Euclid avenue. It is undoubtedly the finest ball room in the city and they have made a wonderful success, as was predicted by Mr. Bott, the well known dancing master and by the former owner, who made the statement that they were the only people who could make a success in this place.

Mr. Bott also predicts that they in time will be the biggest Dancing Teachers in the city of Cleveland.

Mr. Sojack also states that the "I. W. W." dancers are a thing of the past. I. W. W. meaning "I Will Wiggle."

The Ohio Association of Master Dancers will hold their convention at Sojack's Academy September 7th and 8th, 1919. All teachers will put on exhibitions and will adopt different methods.

The Sojacks are going to have the ball room remodeled for the coming dancing season.

Mr. and Mrs. Sojack are members of the American Masters of Dancing, Ohio Association of Dancing Masters and the International Association of Master Dancing.

INTERESTING NOTES

By Mme. Elizabetta Menzeli

At the risk of reiteration in this my last article in the series of advice to the girl who wishes to become an actress, I must again say that there is perhaps no qual-

ity which makes more surely for success in a theatrical career than the ability to work.

One hears much of "inspiration," but I say that the actress who leans too heavily upon inspiration will find it a slender reed.

In my belief that there never has been and there never will be any such thing as an actress giving "an inspired performance" every night. Doubtless there have been inspired conceptions of a role. Doubtless there have been inspired performances of that same role subsequently. But there are always nights when one's vital forces are at low ebb. At such times the actress or dancer, absolutely must have her carefully wrought creation, the solid foundation of an intelligent conceptions and her months of hard work in preparation to fall back upon.

I should say that any dancer who slides over the study of a part superficially, rehearsing it half heartedly, depending upon inspiration for her success when the curtain finally rises upon the play, gambles with an almost certain chance of loss.

The understanding and sympathy which enable a dancer to comprehend a character may be inspired. But the steps and gestures and expression which enable her to convey her picture to the public every night are nothing more nor less than the result of months of labor. Perfection in dancing, as in every art, is made up of countless trifles learned by hard work, and the result, perfection, is no trifle, as has often

been said.

And while on this subject of work I must tell the young dancer that there can be no half measures in it for her. Success in her chosen career means endless personal sacrifices. No girl can attend continuous dinner parties and dances, either while she is rehearsing or while she is playing, and do justice to her work. No woman has vitality enough to live practically two lives. The flip-pant outlook which comes with gaiety inevitably must blind any girl to the more serious phases of the theatrical profession.

On the other hand, a dancer cannot shut herself away entirely from her fellow humans. To be a good dancer one must understand people, sympathize with them and be interested with their big and little affairs.

However it is not a sympathetic understanding of the drama of life about her which will jeopardize the future of the girl who hopes to become a dancer. But the indulgence in gaieties for her personal satisfaction can and will unfit her more and more for the hard work which is, upon the stage, the only means to success.

The woman who succeeds on the stage, more than in any other profession I know, must love her work so well that she can sacrifice all ordinary pleasures to her work and still be happy.

LA CARNIVAL DE DENCE

A Musical and Dancing Revue, in three acts, four scenes, under the direction of Mr. and Mrs. G. Zimmerman, at the Euclid Ave-

nue Opera House, Cleveland, O., April 27th, 1919. Program: Act 1, Bazar of the Allies in Old Madrid, Gypsy Beggar, Spanish Rhapsody, Farnabelli, Gopak, Spanish Fan, Dolous, Spanish Duette, Oriental, Pearl of Andalusia, By the Firelight, Scotch Lassies, La Petite Senorita, Spanish Group (20 couples), Tarentella Group (8 couples). Act 2, Enchanted Garden, Sculptor's Dream, Blue Bird, Crystal Gazer, Cherished Urn (Interpretative), Pan, La Petite, Sea Shells, Baby Class, Daisier, A Transformation—the Sculptor's Dream is Answered—his Statue Awakes—the Statue, Mrs. Zimmerman, A Dance of Love, Snow Bird, Two Butterflies, a Sunbeam, Wood Nymph, Firefly Spring Maids, The Shepherd's Pipe (Interpretative, 10 girls, a scarf—Fantasy, Fairy Pipers Group of 10, Elements in Tumult, Rose Ballet, Junior Ballet Class in Port de Brau No. 1 Valse Caprice, Toe Classique, Valse Mignor, Pas de Fleur, Valse Jake Coppelia, La Petite Balterna, Sen'or Class Ballet in Port de Brau No. 2 and 3. Act 3, The Doll Shop, I Want a Dolly, Dainty Doll of Gay Parie, Polka Fantastique, Come to Toyland, Come on Papa, Isn't it Wonderful, I Love Them All, Chinese Dance, Gavotte Classic, Nerves (comic trio), Quake's Doll, Egyptian Dance, The Races, The Masqueraders, I'm Stringing You, Two Boys Blue, Futurist Dance, Valtz Classic, Patriotic Toe Dance, Dinky Doodle Dickey, Final Grand Ensemble.

PERSONALS

Mr. and Mrs. Goodfellow, proprietors of the Springfield, Ohio, School of Dancing last week gave their students a Dancing Party, which was largely attended. Attractive programs and novelties were in great demand and refreshments were served.

Mr. and Mrs. Jacob Mahler, St. Louis, have gone to their summer home at Charlevoix, Mich., where they will be for the next three months.

Prof. H. C. Wolfe, Kansas City, Mo., has just returned from the Navy. He will re-open Wolfe's Modern Dance Studio, 2906 Brooklyn Avenue.

TO WASH A SILK FLAG

Wash the flag in gasoline and soap, using the gasoline just as you would water. Rinse in the clear fluid and hang up the flag without wringing. Hang in the shade out of doors. It will look like new.

Gretchen Eastman, in a "Song and Dance Surprise," with John Guiran, Walter Donegan and Mlle. Marguerite McNamar; Billy Griffith at the piano.

New dance arrangements by Mr. Duryea: American Society Waltz, National One Step, International Fox Trot. These new dances reflect the spirit of the times and are combinations of the way New York's "smart" people dance put in teachable form.

For sale Two Step Pub. Co. Descriptions, 50 cents each.

Art of Dancing—Its theory and practice. F. Leslie Clendenen's new book was recommended as the official organ of the International Association Masters of Dancing at their convention in Atlantic City, June 12, 1919. Price, \$5.00. For sale, Two Step Pub. Co.

VESTOFF SEROVA RUSSIAN SCHOOL

Instructions will be given by the strongest faculty in this country and a number of courses new to Americans interested in dancing will be included without any extra charge. Our free booklet, *Dance Art*, awaits your inquiry. Dancing is taught at this school not only for the aesthetic training it gives, but as a means of physical co-ordination. Our Normal courses are particularly adapted for physical training, for dances are not taught by rote, but as a development from fundamentals, thus differing from most schools. Summer Normal School during the months of June and July, 1919. Classes now forming. Private lessons. Write, phone or call at the Studios, 26 East 46th St., New York City.

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Ballets, A Garland of Child Fancies, which is a chain of solo and group dances. Special exercises for men for use in Y. M. C. A. and Government work will be a new feature. Twenty-fourth season. Louis H. Chalif, Principal Special Lecturers (for summer school) of national renown will broaden the theoretical basis of our work—Wm. G. Anderson, M. D.; Dr. P. H. C. Ward Crompton, M. D.; Troy Kinney, B. A., Beatrice Irwin, A. A. All classes will be held in our beautiful new building at 163-5 West 57th St., New York City.

MENZELI NORMAL SCHOOL

Open All Summer

Mme. Elizabetta Menzeli will keep her Studio at 22 E. 16th St., New York City, open all summer and is prepared to teach all styles of dancing. Mme. Menzeli is making special rates to the profession and this might be a good idea for change for vaudeville acts to interpolate some new dances in their act.

LATEST DANCES

American Society Waltz.
National One-Step.
International Fox Trot.
Descriptions, 50 cents each.
Two-Step Publishing Co.

SAILORS HORNSPIPE.

[Continued from May No.]

Unfold the arms, place the back of right on small of the back, the palm of left on the waist front (count four, one bar).

Part Second

Bend both knees and make a movement of the hands as though hitching up the pants, at the same time straighten the knees (count 1-2).

Raise L, extending it out, and strike it with left hand half way between the knee and thigh (count three).

Bring L down to 3rd po. at the same time fold arms (count four, one bar).

Part Third

Arms folded.

Spring and place L toe 5th po. front (count one).

Hop and at the same time kick L out, turning one-fourth towards the left (count two).

Hop on R, turning one-fourth, and bring L down in 3rd po. back (count three).

Unfold the arms, and place the back of left hand on the small of the back, palm of right on the waist in front (count four, one bar).

Part Fourth

Bend both knees and make a movement of the hands as though hitching up the pants, at the same time straighten the knees (count 1-2).

Raise R leg, extending it out, slapping it with right hand as in part 2nd (count three).

Bring R down to 3rd po. at the same time fold arms (count four, one bar).

Part Fifth

Repeat part first, making one-half turn on the movements (one bar).

Part Sixth

Repeat part second (one bar).

Part Seventh

Break, begin with R, facing front (two bars).

Parts Ninth and Tenth

Repeat parts third and fourth, turning towards the left (two bars).

Parts Eleven and Twelve

Repeat parts first and second (two bars).

Parts Thirteen and Fourteen

Repeat parts third and fourth (two bars).

Part Fifteen

Break, beginning with L, facing front (two bars).

NOTE—When parts first, second, third and fourth have been acquired, the remaining parts are a repetition.

The movements are from front to right side, from right side to left side, from left side to right side, face front and break, raise and slap leg next to foot lights or audience, no matter which way you may be facing.

STEP SEVEN

Place right hand on the hip, left over the eyes as though shading them from the sun, and looking straight forward, and at the same time move forward on the heels like a statue, move the heels as rapidly as possible, but no more than one-half inch at a time.

Straight forward six bars and break, or forward fourteen bars and break, if space will admit.

STEP EIGHT**Part First**

Hop on L and place the R toe in 5th po. front (count one).

Hop again on L, turning one-fourth towards the right side, let the R swing around into 5th po. back without placing weight upon it (count two).

Place weight on the R, and bend both knees (count three).

Straighten the knees (count four) (one bar).

ART OF DANCING—ITS THEORY AND PRACTICE.
F. LESLIE CLENDENEN'S NEW BOOK PRICE \$5.00

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"The Art of Dancing. Its Theory and Practice." we have added many new features that never have before been published and to obtain this information, would cost 100 times what I am selling the complete book for.

It is to your interest to read the contents over again and note the many interesting changes. Order your copy today. Price \$5.00.

C O N T E N T S

CHAPTER ONE—KEY TO CORRECT DANCING:—The Five arm Positions. 5 Natural and Ballet Positions of the feet... Arm Positions... 5 Hand Positions... French School Arm Positions... Body Positions... The 5 Movements... Original Attitudes and Arabesques... and their Combinations... What is Pantomime Dancing?... Pantomime Attitudes... Pantomime Posture Dance... Technique and French Terms.

CHAPTER TWO:—EGYPTIAN HAND AND BODY DESIGNS:—10 Arm Positions... Basic Greek Dancing and Expression... 3 Greek Designs... Basic Hawaiian Arm and Italian Exercises.

CHAPTER THREE:—AESTHETIC AND RYTHMIC DANCING:—What is Rhythmic Dancing?... Interpretative and Nature Exercises... Posture Posings... Slow and Fast Walking... Running Exercises... Posing Exercises... Romping Exercises... Grace Movements... Wave Lines... Interpretative Study... Morning.

CHAPTER FOUR:—TOE DANCING:—How and What to Teach... 30 Exercises.

CHAPTER FIVE: TEN LESSONS IN ADVANCED ESTHETIC AND PANTOMIME DANCING.

CHAPTER SIX:—HOW AND WHAT TO TEACH A BEGINNERS' CLASS in Nature Health, and Esthetic Dancing Exercises... Breathing, Fresh Air Cure Lung Power. 9 Exercises for reducing the Hips. What and How to teach a class. Japanese System of Health Exercises.

CHAPTER SEVEN:—SOLO DANCE...RUSSIAN...SLAVIC DANCE...DUET...GREEK--Spirit of the Water Gods...**EGYPTIAN—**Dance of the Soul and Egyptian Posture Dance...**CLASSIC—**Spirit of the Dance...**INTERPRETATIVE—**Idyls of Spring.

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"Members of our Association are well pleased with your book and decided to order 30 copies more. Also have you come to Chicago and instruct us. Every Teacher should have it as there is no other book like it."—Mr. Louis Kretlow.

Was recommended as the official organ of the International Association M. of D., at their Convention, Atlantic City, June 12th 1919.

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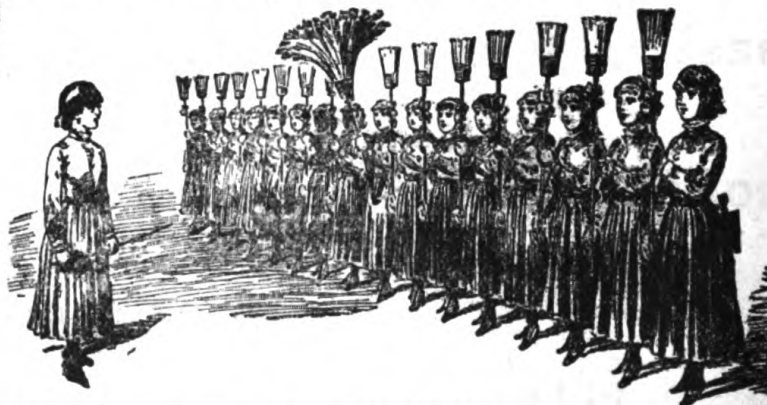
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PROGRAMME

ACT I.

- | | | |
|-----|---|---------------------------------|
| 1. | TARANTELLA | (Group) |
| 2. | Skirt Dance | Kathryn Post |
| 3. | Valse Petite | Ailene Bukofser |
| 4. | Royal Middies—led by | Olive Jackson |
| 5. | Harlequin Dance | Arlene Huber |
| 6. | La Pavane | Ruth and Chester Long |
| 7. | Patriotic Dance | Rose Johnson |
| 8. | Baby Dear | Genevieve Schmidt |
| 9. | Dance of the Bee | Marjorie O'Neill |
| 10. | Minuet de la Cour | (Group) |
| 11. | A Scarf Fantasy | Harriet Wolf |
| 12. | La Sorella | Theresa Kimmel |
| 13. | Dainty Dollies | Pearl Philbin
Thelma Pomeroy |
| 14. | The Swallow | Grace Keller |
| 15. | The Story Book Ball—(Our Babies)—led by | Jean Kimball |
| 16. | La Belle Parisienne | Anna Christensen |
| 17. | Sleigh Bell Dance | Ruth Long |
| 18. | Pas de Voil | Loretta Lamme |
| 19. | Poor Butterfly | Florence Walsh |
| 20. | La Papillon | Beatrice Vester |
| 21. | Il Pleut (It is Raining) | Dorothy Gray |
| 22. | Will O' the Wisp | Pearl Dehlinger |
| 23. | Cupids Rendevouz with Fairies and Brownies.
Little Cupid | Virginia Strain |

ACT II.—Part I.

- | | | |
|----|-------------------------------------|-------------------------------|
| 1. | Pierrot and the Animated Doll | Anna and Jack Christensen |
| 2. | Egyptian Fantasy | |
| | a. Moon Dance | Georgia Esseltine |
| | b. Egyptian Frieze, soloist | Marietta Woolley |
| | c. Aminia | Gladys Kehrer |
| 3. | Hungarian Dance | Thelma Pomeroy |
| 4. | Dolly Varden Gavotte | Alice Rosehart |
| 5. | Grand Valse de Ballet | (Group) |
| 6. | A Wood Nymph | Elsa Brown |
| 7. | Dainty Dames—(Gavotte) | (Group) |
| 8. | Jazz Babies | Dorothy Gray
Harold Walker |

