



FROM THE BLUE BELL.
ORIGINATED BY MR. PUCKETT

Have You Learned to Dance the Gayety?

The Brand New Measures Which Ball Room Lovers Must Learn to Tread Are Described by Mr. Puckett, Master of Dancing



POSITION FOR THE GAYETY DANCE

using it for a while, till we can think of some other name for it." It is very graceful. The dancers clasp right hand in right and face one another under arched arms, as the picture shows. There is something quite similar in the society swing, but the latter is very difficult, while the former is quite simple and ends with a 16 bar waltz, always a favorite.

Another of the "old timers" is the "Ontario," his offering of nine years ago and still popular with the classes. That's quite a long vogue; quite possibly the mother of the tiny one who was taking a lesson when we entered was one of the first class to learn the Ontario.

A very popular thing of the moment in the east is folk dances. Those of many different lands have been adopted, some of them very pretty, and some very, very funny. Each is supposed to tell some more or less simple story, to appropriate musical accompaniment. The steps are pretty and beyond doubt the dances will become popular. One matter arranged for by the association was the endowment of a central training school for dancing masters. After this parent school is in operation branches will be established. The necessary funds will be contributed by the various members, and a

By Jessie Niles Burness

AEROPLANE caprice, society swing, Boston glide, la senora and gayety—what would you think to find these on your dance card? And you surely will, and speedily, because they were adopted at the recent meeting of the International Association of Masters of Dancing in New York. But don't worry, you'll learn them; and mastery of their mysteries is delightful, judging from the enthusiastic reception given the gayety on its first presentation to a dancing class of 150 pupils by Professor G. R. Puckett, the San Francisco dancing master. They demanded five encores after he had first outlined for them and then led them through the pretty figure. It isn't figure dancing, though; and it isn't a waltz or a glide or a gavotte—oh, there's no end to the things it isn't, and nobody there could help me name any sort of family resemblance to it of any known dance, yet the dancing master was half inclined to resent its classification as a fancy dance. "I teach nothing but plain, polite, ballroom dancing," he said.

right and hop, left and hop—two beats to each step; goes slow, you see. Then begin all over, and continue ad lib. The couples join hands in front, as for skating, and with the many graceful sways and turnings it is wonderfully pretty, not so very difficult, and sure to become the success of the season. The gayety dance was originated by Mrs. F. E. Wells of Milwaukee.

La senora is by Prof. Louis Lindenberg of Green Bay, Wis. In waltz time, the first part a sort of Spanish salute left and then right, two bars each; then a waltz part backward and forward, and repeat, four bars; then waltz to side, beginning left, then right. It is difficult to describe it, but in execution it is as naturally graceful as a wave of the surf. Next to the aeroplane caprice it is the most difficult of the season's offerings. A foot note to the publication slip announcing its adoption says, "In part four while gentleman waltzes to side lady makes four complete waltz turns under gentleman's arm."

The Boston glide, by George E. Ruthertford of Poughkeepsie, N. Y., also goes to waltz time with a beautiful swing and glide and dip, and then the same in the other direction; then the same with a little more enthusiasm, if I may so express it; then reverse and then make a complete turn. That description gives no clear idea of it. Yet I can't better it except by saying it is the glide positive, comparative and superlative. As Barnum's barkers used to say, "It must be seen to be appreciated."

The society swing and the caprice are not readily described on paper. These new dances will be introduced

into the dancing classes from time to time, but not all of them at once. Some are quite intricate and difficult and many would not take the trouble to learn them, and besides that, to quote Mr. Puckett, "they won't give up any of the old favorites. The waltz and the two-step, they're here to stay, and then there's the blue bell, that's one of my own dances that the association adopted three years ago, and the dancers don't seem to tire of it; I have to teach that right along. I suppose the Papyrus club and others of the clubs will require me to give them the whole lot and I am willing, but in the very large classes one new one until they tire of it and then another is best. I often have 150 couples in line learning at once."

The work undertaken by the International Association of Masters of Dancing is most interesting and should appeal strongly to all those who advocate healthful, rational recreation. They insist that dignity and grace of mind, as well as of body, will follow naturally and inevitably when you "teach a pupil to dance with his head as well as with his feet." That dancing is one of



THE QUAKE DANCE

the natural expressions of joy that should be encouraged and should be indulged in by all people at most all times is another of their tenets. These annual meetings resemble the guilds of the meistersingers, for the offerings of various members are presented, and, if favored by the committee, are "recommended" and published, and each member of the association given full information regarding each.

Mr. Puckett built the first dancing hall opened after the great fire, and he illustrated for us the "quake," which he arranged, and the association recommended just after the disaster and which he discontinued last January, "not because they tired of it, but we didn't like the name, so we've quit

diploma from this school will be made a requisite in securing a license to teach dancing. Of course this will require legislation, which may not be enacted until the scheme is in active operation, but the preliminaries are all arranged and work is proceeding, and all members and such laymen as may take an interest in the matter are kept fully informed as to what is being done in that behalf and all other matters of general interest, through the columns of the Two-Step, published monthly in Buffalo. The main purpose is the absolute elimination of objectionable dances and the sponsors for such dancing, for the members of the association feel this will secure to them the support of every one interested in harmless recreation. They are supremely in earnest, and their faith in their cause is such that the achievement of their purpose seems certain. Maple hall is exceedingly pretty and



AIRY POSITION OF FOOT ON EACH COUNT OF FOUR, GAYETY DANCE



THE RETURN IN THE GAYETY



SIDE STEPPING FOUR TO THE RIGHT IN THE GAYETY



PROFILE VIEW OF THE GAYETY STEP



THE TURN IN THE GAYETY WITH THE POLKA STEP

and he is shirking the responsibilities he has voluntarily assumed if he doesn't encourage and promote wholesome and attractive diversion; therefore I would respectfully suggest an "Old Folks' Assembly." I wouldn't venture an opinion as to which class the Mr. Puckett belongs by right of birthdays, but he confesses to 17 years at the business and his wife confesses that he carries 199 pounds avoirdupois—so it is quite fair to guess he isn't far from the age Osler has made odious, yet his ease and poise and, above all, his enthusiasm, force the conclusion that if he is 40 it is 40 years young, and a good example for a lot of us. He says any one can learn the gayety who wants to, or any of the others. The story is told of one who danced to an age when his bones rattled so it disturbed the music. That was an extreme case. Nobody is urged to do that; but without doubt Mr. Puckett's idea is the right one—that dancing is a natural expression of a happy state of mind, to be indulged in by all people and at almost all times.

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