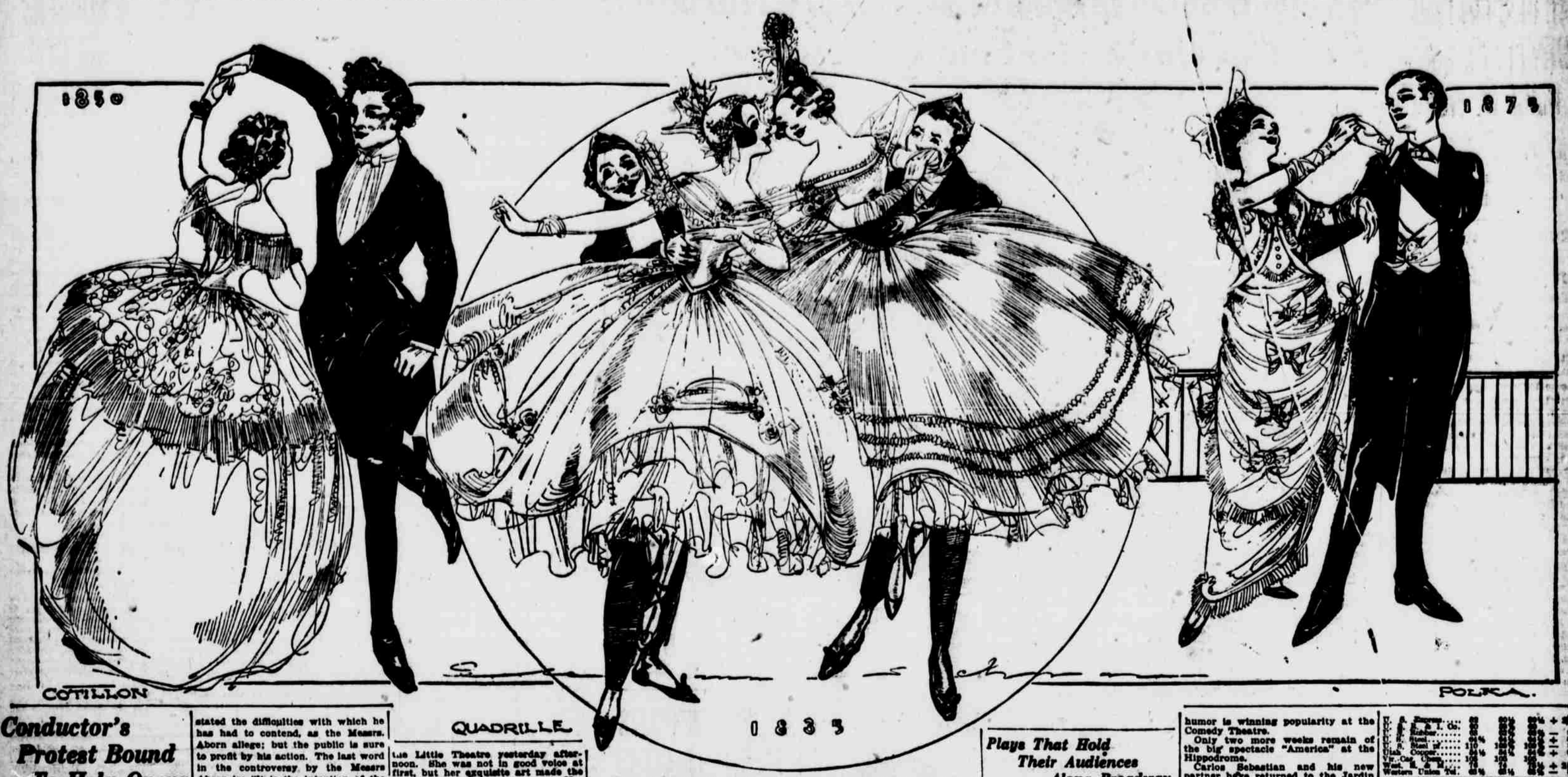
AS THEY DANCED THEN

By Eleanor Schorer



QUADRILLE

Every one danced quadrilles in 1835. Duchess de Berry led Paris through the fine gay figures of this dance, and Paris led the rest of the world.

The most startling figure of the original quadrilles is when the four couples face corners. The beau steps behind his lady, seizes her by the waist and lifts her into the air to kiss the lady held up by the partner opposite.

It was a merry dance from beginning to end and suited the newly gay Paris to a nicety. For let it be remembered that Paris society, which was always most sedate and dignified, had under the influence of the sprightly Duchess de Berry suddenly laid aside its rigid manners and adopted an entirely new and most unconventional demeanor, which it must be confessed was highly unbecoming gentlewomen and gentlemen.

Cotillons, so called from short skirts originally worn with this dance, were again popular in 1850. Belles and beaux whirled gayly through its graceful figures separated by a few waltz steps. Some of the prettiest of these figures are la conversation, le mouchoir, les dames cachees, les quatre coins and le fandango. This dance had enough of the gayety and frivolity of the quadrille, together with a touch of the dignity of the minuet to make it perhaps more enjoyable than either.

The polka, which was brought to England by a tourist, who saw it danced by a peasant couple, took careful note of it, and crossed the ocean and landed on our shres in 1875.

The influence of its swinging, graceful steps is still seen in the up-to-the-minute dances and will undoubtedly outlive most of them.

Conductor's Protest Bound To Help Opera

By Sylvester Rawling.

ALFRED SZENDREI, principal conductor of the Century Opera Company, has addressed a letter to the music critics protesting against reflections upon his own ability and disclaiming responsibility for poor performances of opera in English under the management of the Messrs. Aborn because, he says, of the employment of inferior material and the lack of provision for necessary rehearsals. The Messrs. Aborn have retorted that Mr. Szendrei is disgruntled because he has not been re-engaged for next season. There the matter as between Mr. Szendrei and his employers is likely to rest. Mr. Szendrei conducted "Aida" last night and probably will continue to discharge his duties to the end of the season.

Mr. Szendrei's protest can be little of a surprise to readers of The Evening World, for two months ago, or more, in this column, some flagrant lines of omission and commission by the management, and what the public had a right to demand in the way of reform, were pointed out, which subsequently furnished a text for comment on approving lines by nearly every music critic in the city. Mr. Szendrei, smarting under the lash of personal criticism, may have overstated the difficulties with which he has had to contend, as the Messrs. Aborn allege; but the public is sure to profit by his action. The last word in the controversy by the Messrs Aborn is: "It is the intention of the sponsors and the management of the Century Opera Company to continue striving to make it more efficient as long as the organization exists.

"TIEFLAND" NEXT WEEK AT CENTURY OPERA HOUSE.

Eugen d'Albert's "Tiefland," once postponed, is to be the bill at the Century Opera House next week, beginning on Tuesday evening. It had five performances in German at the Metropolitan Opera House in the season of 1908-1909, and then fell out of the repertory. In Germany the opera has been popular from the beginning. As a play it was produced here in English as "Marta of the Lowlands," with Bertha Kalisch as Marta. Five sopranos are to alternate as Marta and Nuri at the Century's performances in English, Lois Ewell and Beatrice La Palme taking the parts on the opening night.

The first act of "Cavalleria" will be the feature of to-morrow night's Sunday concert. Among the individual soloists will be Marguerite Sullivan, who makes her debut this afternoon as Amneris in "Aida."

BOARD OF EDUCATION'S FREE CONCERTS NEXT WEEK.

The Board of Education announces a free orchestral concert, under the direction of Prof. Henry T. Fleck, at the Morris High School to-morrow afternoon, when Tschaikowsky's fourth symphony will be played. On Tuesday evening there will be a concert at Public School No. 46, on Wednesday another at the Morris High School, and on Saturday one at the Curtis High School, Richmond, Staten Island.

The lecture recitals for the week are as follows: Sunday at Public School No. 101, "Germany and Its Songs;" Monday, at Washington Irving High School, "Russian Folk and Peasant Songs;" at Public School No. 62, "Irish and Scotch Ballads;" at Public School No. 119, "Composers and Music of France," and at Columbia Hall, "Irish Music." Tuesday, at Public School No. 40, "Russian Folk and Peasant Songs." Wednesday, at Public School No. 37, "Mozart." Thursday, at Public School No. 59, "Hansel and Gretel." Friday, at Public School No. 122, "The Development of Pianoforte Music."

"Goetterdaemmerung," at the Metropolitan Opera House last night, gave Basil Ruysdael, the American basso, his first chance in New York to impersonate Hagen, although he has done it abroad. He acquitted himself well in singing and in acting. Olive Fremstad, as Brunnhilde, kept voice enough to finish the last act splendidly, after giving of her best throughout the performance. She wrenched her ankle almost at the start, but kept pluckily on. Margarete Ober, who was an effective Waltraute, fainted behind the scenes. For the rest, the cast included Rita Fornia, Lenora Sparkes, Bella Alten, Rudolf Berger, Hermann Weil and Otto Goritz. Each of them and the chorus combined to make a fine presentation of the music drama under Mr. Hertz's brilliant leadership.

Leo Schulz, the popular 'cellist, again was the soloist with the Philharmonic Orchestra at Carnegie Hall yesterday afternoon. He was heard in Schumann's concerto in A minor, opus 129, to the delight of a large audience. Mr. Stransky's programme included Schubert's symphony in C major, No. 7; the nocturne and scherzo from Mendelssohn's "A Midsummer Night's Dream," and the overture to Weber's "Der Freischutz."

Julia Culp, the Dutch contralto, gave a recital yesterday afternoon at the Little Theatre. She was not in good voice at first, but her exquisite art made the audience forget it very soon. Her programme consisted of two groups of songs by Brahms and one by Hugo Wolf. Her brilliant accompanist at the piano, Coenraad V. Bos, played Mozart's sonata in G major effectively.

Eugene Ysaye, the distinguished Belgian violinist, gave a recital at Carnegie Hall last night for the benefit of the Barnard Quarter Century Building Fund. It is to be regretted that the audience was not large, for Mr. Ysaye was at his best, and that means a very great deal. With the assistance of that able pianist, Camille Decreus, he played the Beethoven sonata in C minor, Saint-Saens's concerto in B minor, No. 3, Vitali's Chaconne (church music of the seventeenth century), with the assistance of Frank Sealy at the organ, and several smaller compositions.

Harry Rowe Shelly's cantata, "The Soul Triumphant," will be sung at noon on Tuesday at St. Paul's Chapel under the direction of Edmund Jacques. H. Brooks Day will be at the organ and the soloists will be Miss McGee, Frank Ormsby and Frederic Gunther.

Felice Lyne, formerly one of Mr. Hammerstein's prima donnas, has been engaged by Henry Russell of the Boston Opera Company to sing Gilda in "Rigoletto" on Friday evening.

Prof. Samuel A. Baldwin will give his usual free organ recitals at the City College on to-morrow and Wednesday afternoons at 4 o'clock.

Henry Seymour Schweitzer will give a free organ recital at the Old First Presbyterian Church on Monday evening.

Changes of Bill At the Theatres For Next Week

JULIAN ELTINGE in the "Crinoline Girl" comes to the Knickerbocker Theatre on Monday night. The play is described as a farcical, melodramatic comedy with songs. The book was written by Otto Hauerbach, Julian Eltinge is responsible for the lyrics and Percy Wenrich has furnished the music. The story is that of a rich idle young American abroad who, in order to win back the confidence of his fiancee's father, goes to work trying to solve the mystery of a diamond theft. He goes to a ball dressed in a crinoline gown, traps the thieves and wins the girl he loves. Among the members of the cast will be Herbert Corthell, Charles P. Morrison, Herbert McKensie, Helen Luttrell, Maidel Turner and Edna Whistler.

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Margaret Anglin will begin an engagement at the Hudson Theatre on Monday night in a revival of Shakespearian comedies. "As You Like It" will be presented on Monday, Tuesday and Wednesday matinee and evening; the "Taming of the Shrew" will be given the latter part of the week. In the company supporting Miss Anglin are Fuller Mellish, Eric Blind, Pedro de Cordoba, Ruth Holt Beucicault, Sidney Greenstreet, Lillian Thurgate, Max Montesole, E. Y. Backus, Harrison Carter, Harry Barfoot, Florence Wollersen, Margery Card, Donald Cameron and twenty others.

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In the Long Acre Theatre on Tuesday night H. H. Frazee will present "A Pair of Sixes," a farce by Edward Peple. Two young men, equal partners in an enterprise, can't agree and propose a game of show down poker as the only means to decide which one shall conduct the affairs of the concern and give the orders which the other partner must obey. A pair of sixes proves the winning hand. What happens to the loser furnishes the complications of the farce. In the cast are: Ann Murdock, Hale Hamilton, George Parsons, Ivy Troutman, George Howard, Walter Allen, Maude Eburne, Caree Clark and Geraldine Heckwith.

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On Wednesday night Henry W. Savage will offer a new Viennese operetta, entitled "Maids of Athena," which is the work of Franz Lehar and Victor Leon, who collaborated on "The Merry Widow." The English version has been made by Carolyn Wells. It is described as a romantic operetta, with its scenes laid in Greece. The plot revolves around the efforts of a United States naval officer to capture a brigand in order to win a princess. The cast includes Josephine Whittell, Leila Hughes, Albert Pallaton, Henry Coote, Marie Horgan and W. S. Percy and Bert Gilbert.

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"Marrying Money," a romantic comedy by Washington Pesset and Bertram Marburgh, will be produced at the Princess Theatre on Wednesday night. The story is a satirical treatment of the American mania for marrying great wealth. The cast includes William Roselle, Will Deming, Edward Emery, Ernest Cossart, Stanhope Wheatcroft, Nan Campbell, Jessaline Rogers, Juliette Day and Miss Mary Parker.

Adolph Philipp will revive "Alma, Wo Wohnst Du?" at his theatre on Monday night.

"Nearly Married" will be the attraction at the Grand Opera House.

The Academy of Music Stock Company will present "The Wrong Way," by Owen Davis.

The Honeymoon Girls will be at the Columbia Theatre.

Ben Welch and his Burlesquers will come to the Murray Hill Theatre next week.

At Miner's People's Theatre the Social Maids will be the offering.

VAUDEVILLE ATTRACTIONS.

Mlle. Dazie in James M. Barrie's pantomime, "Pantaloon," will be the headliner at the Palace Theatre. Other features will be Catherine Counties in "The Birthday Present," Harry Fox and Nancy Dolly in songs and dances, Mae Murray in tango dancing, Gus Edwards's Kid Kabaret, Avon Comedy Four and Edward Morton, singing comedian.

At Hammerstein's will be "Should a Woman Tell?" a playlet by the Rev. A. J. Waldron; Genaro and Bailey, Norton and Nicholson, R. L. Goldberg, cartoonist; "Ma Cherie," a pantomime from Paris; the Girl in the Muff, Keno and Green, the Farber Girls and others.

Gertrude Hoffman will top the bill at the Colonial Theatre, where other numbers will be Joe Welch in "A Study From Life," George White and Isabelle Jason in dances, Stepp, Goodrich and King, and Darrell and Conway in "Behind the Scenes."

The Alhambra will have Virginia Harned in a tabloid version of Tolstoi's "Anna Karenina," Kate Elinore and Sam Williams, Florence Tempest, Hoey and Lee, parodist; Flanagan and Edwards in "On and Off," Fatima, a dancer, and others.

At Proctor's Fifth Avenue will be Anna Chandler in songs, Joseph Hart's "The Telephone Tangle," John and Mae Burke, Spencer and Williams, and Wallace Galvin, monologist. "Curing Billy" will be the main attraction at the Twenty-third Street Theatre. Andy Gardner and Ida Nicolai will head the bill at the Fifty-eighth street house. The Porto Rico Girls will be the novelty at the One Hundred and Twenty-fifth Street Theatre.

WITH "THE MOVIES."

Hal Caine's "The Christian" in film form will be shown at the Manhattan Opera House.

"Les Miserables" will be shown for the last week at the Carnegie Lyceum.

"The Three Musketeers" still continues to interest "movie" patrons at the New York Theatre.

The programme at the Vitagraph Theatre of "A Million Bid" and "Goodness Gracious" is proving very popular.

"The Drug Terror" is exciting interest at the Park Theatre, Union Square and Harlem Opera House.

"The Gangsters" is being portrayed at Weber's Theatre.

"Smashing the Vice Trust" is being shown at the Garrick Theatre.

IN THE BRONX.

Anne Swinburne in "The Madcap Duchess" will be the attraction at the Bronx Opera House.

May Robson will be seen in "The Clever Woman at the Royal Theatre.

Keith's Bronx Theatre will have Emma Carus, Dolly Connolly and Percy Wenrich, "On the School Playground," a musical skit, Bison City Four, Robbie Gordon in statue poses and others.

Sam Howe and his Lovemakers will be at the Miner's Bronx.

Plays That Hold Their Audiences Along Broadway.

THE "Yellow Ticket" with its notable cast continues to crowd the Eltinge Theatre at every performance.

Judging from the audiences it is evident that "Potash and Perlmutter" will play through the summer at the George M. Cohan Theatre.

Capacity audiences are still paying tribute to "Seven Keys to Baldpate" at the Astor.

"Help Wanted" starts in upon its second month at Maxine Elliott's Theatre.

After another week at the Booth "Omar the Tentmaker" will move back to the Lyric.

The engagement of "The Philanderer" has been extended another week at the Little Theatre.

"Today" is approaching its 200th performance at the Forty-eighth Street Theatre.

The 125d performance of "The Misleading Lady" will occur on Monday night.

The magic spell of Frances Starr's acting in "The Secret" is drawing crowds nightly to the Belasco Theatre.

"The Things That Count" will finish out the season at the Playhouse.

Frank Craven's novel comedy, "Too Many Cooks," is proving a big success at the Thirty-ninth Street Theatre.

"The Rule of Three" enters upon its fourth week at the Harris Theatre.

Twelve mannequins display new Paris gowns on a pathway over the heads of the audience in "The Whirl of the World" at the Winter Garden.

"When Claudia Smiles" with its bright lines and catchy music is proving one of the successes of the season.

The Oriental coloring of "A Thousand Years Ago" at the Shubert Theatre is charming big audiences.

"The Midnight Girl," with Margaret Romaine, is one of the popular hits of the season.

"Along Came Ruth" will begin its fourth week on Monday night at the Gaiety.

"Sari" with its charming music enters upon its tenth week at the Liberty Theatre.

Maud Adams's large hosts of admirers are still flocking to the Empire Theatre to see her in "The Legend of Leonora."

New songs have been added to the "Queen of the Movies" at the Globe.

"High Jinks" is firmly established as a musical favorite at the Casino.

Cyril Maude brings his engagement in "Grumpy" to an end on April 25 at Wallack's.

"Kitty MacKay" with its Scotch humor is winning popularity at the Comedy Theatre.

Only two more weeks remain of the big spectacle "America" at the Hippodrome.

Carlos Sebastian and his new partner have returned to the Jardin de Danse.

WALL STREET.

The following were the highest, lowest and last prices of active stocks for to-day and the net change as compared with yesterday's closing prices.

	High.	Low.	Last.	Net change.
Alaska Gold Mines	21½	21½	21½	
Allis-Chalmers Copper	14¾	14¾	14¾	+ ¼
Am. Beet Sugar	21	21	21	
Am. Can & Fdy.	51	50¾	51	+ ⅛
Am. Can	26¾	26¾	26¾	+ ⅛
Am. Can pf	88½	88½	88½	
Am. Cotton Oil	43½	43½	43½	+ ¼
Am. Cotton Oil pf	62	62	62	
Am. Ice Sec.	21½	21½	21½	+ ⅛
Am. Locomotive	34¾	34¾	34¾	
Am. Smelt. & Ref.	59¾	59¾	60	
Am. Steel Fdry.	34	33¾	34	+ ¼
Am. Sugar	108	108	108	+ ⅛
Am. Sugar pf	111	110¾	110¾	
Am. Tel. & Tel.	125¼	125¼	125¼	+ ⅜
Anaconda Mining	35¾	35¾	35¾	+ ⅛
At., T. & S. F.	97	97	97	+ ⅛
Atlantic Coast Line	121¾	121¾	121¾	+ ⅛
Baldwin Loco. Wks.	61¾	61	61	+ ⅜
Balt. & Ohio	88½	88½	88½	+ ⅛
Bethlehem Steel	43¾	43¾	43¾	+ ⅛
Beth. Steel pf	88	88	88	
Brklyn. Rap. Tran.	92½	92	92	+ ½
Col. Fuel & Iron	26¾	26	26¾	+ ⅛
Central Leather	28½	28⅛	28⅛	+ ⅛
Central Leather pf	99¾	99¾	99¾	
Chesapeake & Ohio	209½	209½	209½	+ ⅛
Chic. & Ohio	64½	64½	64½	+ ⅛
Chicago Gt. West.	12½	12½	12½	+ ⅛
Chi., Mil. & St. P.	96¾	96¾	96	+ ⅛
Chi. & N. W.	134	134	133	+ ⅛
Chino Copper	41¼	41	41	+ ⅛
Colo. Fuel & Iron	23¾	23¾	23¾	+ ⅛
Col. South. 1st pf	32	32	32	
Consol. Gas	134	133	133	- 1
Corn Prod. Ref. Co.	12½	12½	12½	+ ⅛
Del. & Hudson	146	146	146	- 1
Den. & Rio Gr.	13	13	13	+ ⅛
Den. & Rio Gr. pf	71	71	71	
Erie	29½	29½	29½	+ ⅛
Erie 1st pf	44½	44½	44½	+ ⅛
Gen. Electric	166	165½	165½	+ ⅛
General Motors Co.	17½	17½	17½	+ ⅛
Gen. Motors Co. pf	97½	97½	97½	- ⅛
Great Nor. pf	127½	127½	127½	+ ⅛
Gulf States Steel	46½	46½	46½	+ ⅛
Inter. Harvester	104½	104½	104½	- ⅛
Interboro Consol.	5½	5½	5½	
Inter. Met.	14¾	14¾	14¾	- ⅛
Inter. Met. pf	47	47	47	+ ⅛
Int. Nic. Co.	25½	25½	25½	+ ⅛
Lehigh Valley	127½	127½	127	+ 2½
Louis. & Nash.	137	136¾	137	
Mexican Pet.	79½	79	79½	- ⅛
Minn. & St. L.	3½	3	3	
Missouri Pacific	24½	24	24½	+ ⅛
National Biscuit	158½	158½	158½	+ 1½
National Biscuit pf	129	129	129	
Nevada Consolidated	15½	15½	15½	+ ⅛
Norfolk & West.	106½	106½	106½	+ ⅛
North American	49½	49½	49½	+ 2
N. Y. Central	90½	90	90½	
N. Y. N. H. & H.	62½	61¾	62	+ 1½
Northern Pacific	112¾	112	112¾	+ ⅛
Pacific Tel.	17½	17½	17½	
Pacific Tel. pf	110	110	110	
Pennsylvania	111¼	110¾	111¼	+ ⅛
People's Gas	122	122	122	
Pressed Steel	45¾	45¾	45¾	+ ⅛
Ray Con. Copper	21½	21	21	
Ry. Steel Spring	51½	50½	50½	+ 1½
Reading	164½	163½	163½	+ ⅛
Rep. Steel	26½	26½	26½	+ ⅛
Rock Island pf	7	7	7	+ ⅛
Rock Island pf	7	7	7	+ ⅛
Ray Island pf	14¾	13½	13½	- ⅛
Russell pf	36	36	36	+ 1
Sloss-Sheffield	19½	19½	19½	+ ⅛
Southern Air Line	64¾	64¾	64¾	+ ⅛
Sou. Air Line pf	94½	94	94½	+ ⅛
Southern Pacific	93¾	93	93¾	+ ⅛
Southern Railway	25¾	25	25¾	+ ⅛
South. Railway pf	84½	84	84½	
Tenn. Copper	34½	34	34½	+ ⅛
Texas Company	148¾	148¾	148¾	+ ⅛
Third Avenue	43½	43½	43½	+ ⅛
Union Bag & Paper	7½	7	7	
Union Pacific	158½	157½	157½	+ ¼
Union Pacific pf	83½	83½	83½	
U. S. Rubber	63	62½	62½	+ ⅜
U. S. Rub. 1st pf	83	83½	83½	
U. S. Steel	64½	63½	63½	- ⅛
U. S. Steel pf	110	109½	109½	- ⅛
Utah Copper	54½	54½	54½	+ ⅛
Vir.-Car. Chem.	19½	19½	19½	
Wabash	7½	7½	7½	
West. U. & M.	79½	79½	79½	+ ⅛
Western Union Tel.	63½	63½	63½	- ⅛

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TO-MORROW'S WORLD MAGAZINE

THE SPEED LIMIT OF A SPENDER.

Does the "blowing" of a thousand dollars on Broadway between sunset and dawn and between Forty-second street and the Turkish bath suggest a cyclone of festivity?

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ONE ACTRESS SENT "COLLECT"

Actresses usually ride to the theatre in limousines or taxis, but think of one being sent by messenger, collect, night after night!

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Certainly it is one of the sentimental centres of the world, this thronged spot, marked with a white pillar, where at the gateway of a new continent and a new life scenes of meetings and partings, of romances and tragedies are enacted daily.

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is the Chinese Ta-Tao Dance, and some gorgeous costuming goes with it as well as pretty pantomimic poses.

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