

How to Dance the "Sammy"

Professor Claude Alviene's
New Military Novelty and
Just How Its Jolly Steps Are
Performed



The Invitation, Followed by the Surrender to the Lady of Her Partner's Hat.

"pep" which the American likes to believe belongs pre-eminently to his boys.

The New March Waltz.

The march waltz, which is also new, is certainly characteristic of the American soldier. The strains are martial, and the dancers step in a march time to the music, and essentially in a soldierly manner. Up go the heels by way of expressing double happiness prior to leaving for the front, acknowledging the presence of the girl by his

the soldier rejoicing after his victorious return. Normal conditions prevail, relaxation, happiness and contentment are in evidence, and the enticing rhythm seeks to convey this impression. The new dance certainly seems to have been cordially received. Incidentally, the uniformed dance and a certain feature of the dance itself introduces a problem for the checkbook in restaurants and ballrooms, for with the Sammy dance it is the correct thing for the girl to wear her partner's hat. What will the poor checkbook do? There is an evident effort in the new dance to introduce a new grace, to get away from the eccentricities that have marked recent fashions. On this page the dance is described in detail, with diagrams showing the actual steps.

Legal Sidelights for Lawyers and Laymen.

(Continued From First Page.)

erty after discovering the owner, he will not be guilty of larceny, though he may be liable in a civil action. Some courts have gone even further and have held as in *Griggs vs. States*, 58 Ala. 425, 29 Am. Rep. 762, that the taker of goods which are mislaid or left by mistake is guilty of larceny for the appropriation or conversion of them to his own use, whether the intent to steal was either at the time of, or subsequent to the taking.

It would seem that there must not only be an intent to appropriate the article, but at the same time there must exist "a reasonable means of ascertaining the owner" in order to constitute a criminal liability. Any marks or means of identification upon the property itself, by which the owner might have been ascertained, will in general constitute reasonable means, but they may arise from other circumstances. So, if a servant finds property in the passage way of his master's house, he will be guilty of larceny if he takes it away without inquiring of his master as to the ownership. *Reg. vs. Kerr & Car & P.* And where a person purchases a trunk in which goods had been placed for safekeeping, and upon discovering them appropriated the goods to his own use, he was held guilty of larceny. *Robinson vs. State*, 11 Tex. App. 493. Another case holds that "when the proprietor of a shop finds property on the floor thereof, the fact that he does not at the moment know who the owner is, or have any means of knowing, will not prevent his being guilty of larceny if he intends to appropriate the property." *State vs. Moore*, 8 Co. C. 416 quoted 37 L. R. A. 120 note.

Many people while recognizing the rule that lost property must be returned to the owner when he can be discovered, make an exception in the case of lost money. They seem to consider that money found, especially if it is not in a pocket book or other receptacle belongs absolutely to the finder. But this idea is not supported by law.

The difficulty of identifying this class of property, and in many cases an inability to identify the lost coins, will in fact, defeat the claim of the owner, but in every case where he can prove his claim, the owner of the lost banknote or gold piece, is as much entitled to demand and obtain possession from the finder as if it had been a cloak or a piece of jewelry or any other article of personal property. And the finder who refuses to return the money under such circumstances is equally liable for his unlawful acts.

The second duty of the finder is to take due care of the property in possession. Just what degree of care is required of him in this case is not made clear. Some courts have held that the finder will be responsible for any loss arising from his negligence, keeping as he would be if he had accepted their care from the owner, but others have held that a finder will not be liable at all for negligence. The better rule seems to be that the finder is only required to exercise a slight degree of care over the found property, but that in the case of gross negligence, he will be held liable.

Where a finder has made due effort to locate the owner and is unsuccessful, he will not be liable to the owner if he uses it or disposes of it. As against everyone except the true owner, he will, in general, retain the right to its possession. If he loses it, he may compel the second finder to return it to him, and if it is stolen from him he may maintain an action at law to recover it and if he loses it a second finder is under obligations to return it to him, and he can compel such return in case it is refused.

A servant finding property on the floor of the hotel parlor has a better right to it than the proprietor of the hotel and a ragpicker who discovers money among the rags which his employer, a paper manufacturer has bought, may hold it against his employer.

Coyote's Skin Is Valuable.

Youth's Companion. Western hunters who have despised the coyote as a worthless creature, to be killed if the sheep are to be protected, now find that a dead coyote is worth more than a live sheep. They are getting eight dollars or more for each coyote skin. Coyote skins make warm fur make coyote skins especially valuable for clothing for the soldiers in the trenches in Europe.

ACTUAL STEPS ARE CLOSELY FOLLOWED IN DANCING THE POPULAR NEW "SAMMY"

Detailed Instructions and Diagram Showing Movements of the Feet in Various Figures of the Terpsichorean, Novelty Are Herewith Given.

"THE SAMMY DANCE."

(Position for beginning the dance.) Standing side by side the lady places her left arm in the gentleman's right, both facing line of direction ready to begin the dance.

Part One, Eight Bars.

Fig. A—Gentleman begins with left, lady with right, to mark time as follows: Gentleman raises left foot and brings it down. Count 1. Beat left foot. Count 2. Repeat with right raising left as before and bringing it down. Count 3. Beat right. Count 4. (One bar.) (Counterpart for lady, who begins with right foot.)

Fig. B—Quarter turn to face partner and get into waltz position in three march steps, the last of which is emphasized with a heavy beat of the foot on the floor, as follows: Step on left. Count 5, on right; count 6, on left, beating it on floor with great emphasis, facing each other and assuming waltz position, count 7. (Rest one count.) Count 8. (Two bars.) (Counterpart for lady who begins with right.)

Fig. C—Three-quarter turn around right and forward walk as follows: (The turn.) Gentleman steps with left to lady's right side, at same time lady steps with right across to gentleman's right side. Count 9. Step right towards right at same time lady steps her left towards right. Count 10. Step left towards right, at same time lady steps her right towards right. Count 11. Step with right in front of lady's left at same time lady steps in front of gentleman's right. Count 12. (Three bars.)

Note—The waltz position is to be retained throughout the above turn, with the exception that the dancers are somewhat sideways in position during the first three counts, though they finish in normal waltz position on the fourth count.

Fig. D—Gentleman steps forward on left, lady back on right. Count 13. Forward on right, lady back on left. Count 14. Forward on left, accentuating the step with a beat, at same time lady steps back on right. Count 15. Gentleman (rest one count) at same time lady beats left foot with emphasis. Accentuating. Count 16. (Four bars.)

Note—Please note that the gentleman beats the 15th count and the lady the 16th count. Gentleman rests during the 16th count. The dancers are now in a waltz position, having their right foot free, ready to begin figure E, in which the dancers separate, each stepping to right side for salute, then stepping back to waltz position as follows:

Fig. E—Take one long (though natural and normal) step to right with right foot. Count 17, 18. Draw left foot to right and beat it with emphasis at the same time and on the same count do the regulation military salute with right hand. Count 19. Rest one count. Count 20. (Five bars.)

Note—To return to your place, step sideways in front of your partner and reassume waltz position in following manner: One long step with left to left so as to get directly in front of your partner. Count 21-22. Draw right foot up to left, assuming waltz position. Count 23. Rest one count. Count 24. (Six bars.)

Fig. F—The break times step. Step forward on left, at same time lady steps back on right. Count 25. Forward on right at same time lady steps back on left. Count 26. Forward on left at same time lady steps back on right. Count 27. Forward on right at same time lady steps back on left. Count 28. Both rest. (One count.) Count 29. Both beat feet at same time with great emphasis, gentleman his right, lady her left. Count 30. Both again beat feet at same time with emphasis as before, gentleman his right, lady her left. Count 31. Both rest one count. Count 32. (Eight bars.)

Part Two, Eight Bars.

The Yankee Waltz March—Slide out on left sideways to left. Count 1. Draw right foot close to left. Count 2. Slide out on left sideways to left. Count 3. Raise slightly on ball of foot, freeing heel from the floor and come four on bringing heel down on floor. Repeat, beginning with right foot and alternating at will.

Note—During counts 3 and 4 the knee of the right (the free foot) is bent and the foot slightly raised. Counterpart for lady, who begins with right foot.

The Yankee waltz march is danced in waltz position, and the dancers may, as in the waltz, alternately dance forward or backward around to the right or to the left. Though the Yankee march waltz is a round dance in itself, it is here used in connection with the "Sammy Dance" as follows: Seven Yankee march steps (seven bars) and 3 steps and (one count, rest), complete the eighth measure, finishing part two.

Part Three, Eight Bars.

Two Yankee March Steps—Count 8. Two walks in four counts and three march steps and (one count) rest, in four counts, in a four bars. Repeat the entire opening up on the last four counts, reassuming the position side by side as at the beginning. The dancers are now ready to repeat entire figures.

How to satisfy the judgment was a puzzle, however, as Williams had no property that the bonding company's attorney, William Grant, could discover. Eventually, however, Mr. Grant learned that Williams had an iron safe in his house at 816 Second street.

Taking a chance shot, Mr. Grant had the state's prosecutor contribute to the beverages of the National distillery at Jacksonburg, Warren County, and threw the key into the millpond. The food control law did it. New Jersey from Mill Rift to Cape May now knows what war is. Of all the applejack factories that have appeared the threat of the commonwealth since the memory of man runneth not to the contrary the Richards distillery in Sussex County is the only large one left. It, too, as well as all the little ones, must close by 11 P. M. or else divert their vats to the manufacture of alcohol for the Government.

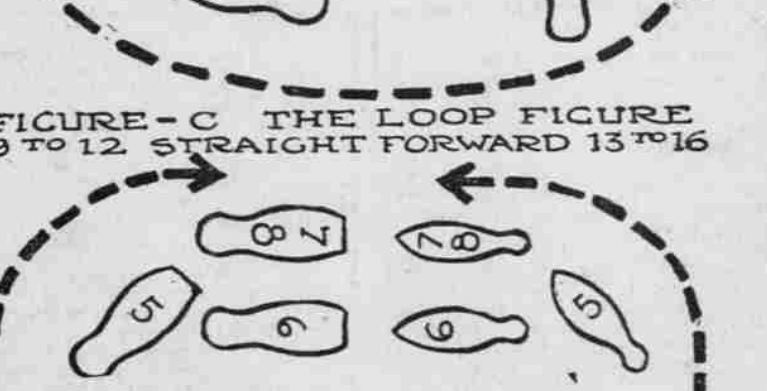
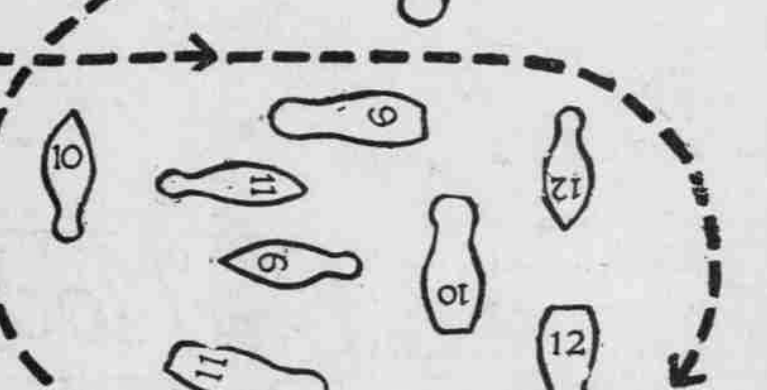
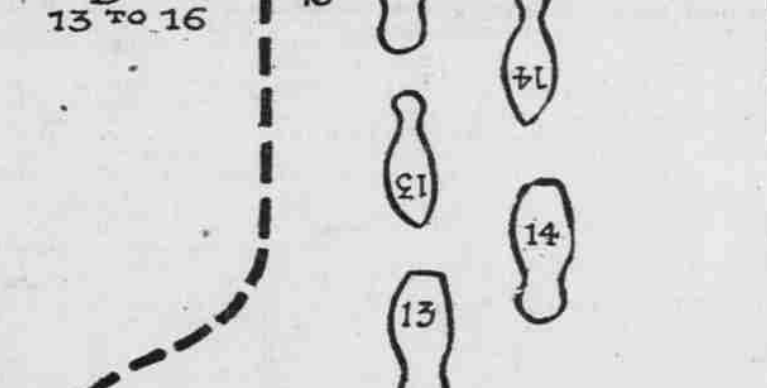
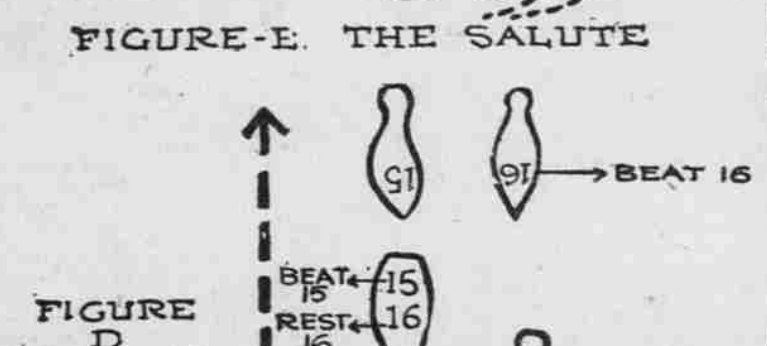
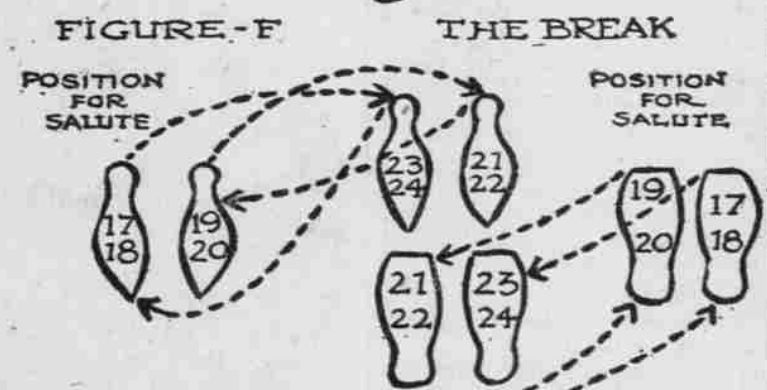
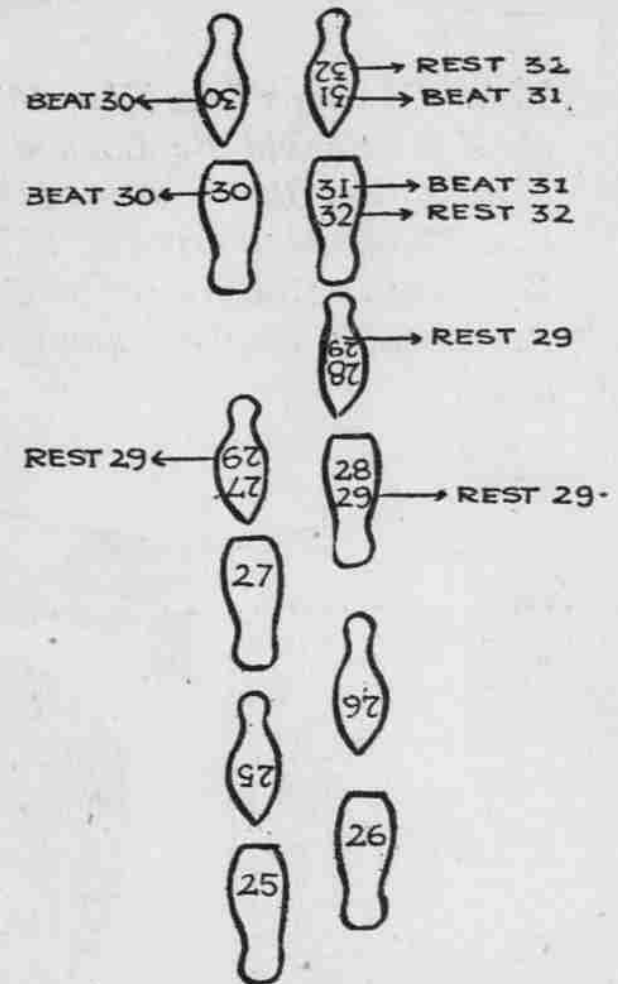
Isaac Reed personally has managed his distillery for more than 50 years. Even before his day it was famous. Soldiers marching to and from the Civil War stopped there and took a swig. But the soldiers of 1917—applejack is not for them.

Mr. Reed never allowed a drop to leave his distillery until he saw that it

NEW ORLEANS, La., Sept. 28.—David F. Williams, a carpenter here, now probably is satisfied that even a burglar-proof iron safe in one's home is not proof against lawyers, the courts and the civil sheriff's forces.

Three or four months ago the National Surety Company signed a surety bond for Williams, it alleged, for \$20,000. Williams failed to deliver the goods and the bonding company had the amount to pay. The National then brought suit and secured a judgment against Williams.

NEW YORK, Sept. 28.—A whole tribe of poets who found inspiration in or



about New Jersey applejack, for generations the state's proudest contribution to the beverages of the Nation, stands bereft. Isaac Reed closed his distillery at Jacksonburg, Warren County, and threw the key into the millpond. The food control law did it. New Jersey from Mill Rift to Cape May now knows what war is. Of all the applejack factories that have appeared the threat of the commonwealth since the memory of man runneth not to the contrary the Richards distillery in Sussex County is the only large one left. It, too, as well as all the little ones, must close by 11 P. M. or else divert their vats to the manufacture of alcohol for the Government.

Isaac Reed personally has managed his distillery for more than 50 years. Even before his day it was famous. Soldiers marching to and from the Civil War stopped there and took a swig. But the soldiers of 1917—applejack is not for them.

Mr. Reed never allowed a drop to leave his distillery until he saw that it

had been tested properly. He regarded his product as the best and purest cider brandy ever bottled. His customers, wherever they roved, always sent home to him for their supply; they sniffed at the suggestion that the true apple flavor might be found elsewhere. He may decide to make alcohol for the Government, but has not announced his plans.

With applejack gone and the marshes gradually being forbidden to mosquitoes it looks as if New Jersey has no distinctive native industry left.

Russian Brigands Kill Japanese.

TOKIO, Sept. 16.—Advises from Vladivostok, officially confirmed, report that two members of the staff of a Japanese mining company were assaulted and murdered by a band of the Russian bandits near Novo Nicolaevsk. A Russian coachman was also killed. The brigands are suspected to be a body of the Russian soldiers who deserted.



Fig. C and D, 9 to 16.

BY NINA C. MARBOURG.

THE wave of interest in interpretive dancing that has held the interest of many for the last few years has at last come to its own in the ballroom. The first of these dances to have arrived is the "Sammy dance," originated both in music and steps by Claude M. Alviene, the New York dancing master. Professor Alviene received his education in the dancing art at La Scala, in Milan, but has taught in the United States for many years.

When Professor Alviene arranged the Sammy dance his aim was to interpret the true American spirit, and one who has seen the dance or heard the inspiring music may be permitted



Figure F, 25 to 32.

to feel that the author has made his point.

A Dance With a Story.

The "Sammy" tells a story as it is danced. That is why this newest of ballroom dances may be said to be interpretive. It tells of the sentiment in the hearts of the "boys" from the hour of their departure to fight until their return. The first strains of the music gives one a decided idea of fearless determination to fight cheerfully and confidently for America. His sweet-heart at his side joins the boy by beating time with him in the first march toward the front. The seventh step of this is emphasized with an emphatic beat of the foot, signifying responsive sacrifice.

There is the figure of the loop that is decidedly interesting—the loop of tangled affairs that must be straightened out, and in the movement of the dance this is straightened and then comes the "straight" part of strength, liberty and democracy.

Let us then fancy the resolution of American men and women as sealed by a salute to Uncle Sam. After this comes a "break step" in which may be felt the American spirit, the unparalleled

side, and his great chance to fight the good fight for Uncle Sam.

The music and steps of the third part of the dance bring in a suggestion of



Fig. E, 17 to 24.



Fig. A and B, 1 to 8.



Opening Passages of Special Sammy Dance Music.