

THE RISING GENERATION OF LITTLE NEW YORKERS IN FANCY COSTUMES AND GRACEFUL POSES.



A hundred pretty children have taken part in a great ballet. They were not professionals, but children of wealthy people, and performed for the entertainment of their relatives and friends. Such an event on such a scale has never before been seen in New York.

The ballet was part of a great children's carnival which took place on Thursday, March 26, at the Central Opera House, in Turn Veru Hall, East Sixty-seventh street. The little dancers are pupils of Professor E. Grau's dancing academy. He trained them for this event.

The spectators declared it a scene from fairyland, an event over which Tiana, the queen of fairies, should have been delighted to preside. The Sunday Journal's illustrations will show to some extent how pretty the children are and how clever were their performances.

Children from ten to fifteen danced Highland flings, sword dances, hornpipes and even skirt dances. The typical dances of many nations were also given.

Professor Grau describes the first part of the entertainment he devised as "an operetta without words." The dancing told a distinct and pretty story.

It was followed by many special terpsichorean features by very little children. These shall be described first, not because they absorbed all the attention, but because the artists are the younger and the portraits of many of them are given here.

Ida Grafka, who is only twelve years old, was the first on the list with a tambourine dance. Addie Heilerman, aged eight, followed with a hornpipe, which she executed in a breezy and nautical manner.

Mamie Horton, who is twelve, was the next specialist. She gave a Highland fling.

The Mexican dance of Blanche Levy, aged seven, was very spirited. She wore the national Mexican costume, with white broad-bottomed trousers, fringed with spangles, and wide-brimmed hat. The characteristic of her dance was a slow and dignified gliding movement.

Rosa Sinn is only four years old, and wore a dress worth \$90 when she danced a figure called "La Rose." Her appearance suggested a little roselund. All the children were very expensive as well as very pretty dresses, ranging in cost from \$40 to \$75. Some very beautiful and expensive silks were used in their little costumes.

Louisa De Veau, aged thirteen, executed a sand dance, a jig which she performed on a sanded floor. The enthusiastic applause aroused by her was only equalled when her twelve-year-old sister, Nellie, appeared and rendered a skirt dance and concluded with the split.

Nellie De Veau's performance was an inter-

esting illustration of the extraordinary elasticity of the infantile muscles and cartilages. What she did could with no amount of exertion be performed by an adult who had not begun in youth. Nellie's split was the most complete that could be desired.

Rosa Blendheim gave a delightful little dance in which she imitated the behavior of an ignited firecracker.

In the fisher dance Elsie Nieman, aged nine, dressed as a fisher maiden, gave the feminine counterpart of a sailor's hornpipe. Then came Hope Robertson, a charming Rob Roy.

Three children, aged respectively twelve, eleven and three, were down on the programme as "Our Mascots." The two elder ones went through a clever execution of the same.

Rosa Thomas, aged eleven, was dressed like the typical daughter of the regiment for her military dance. At certain points in the dance she drew herself up and saluted in the correct military manner.

Gabriel Spero, who was inscribed on the programme as "Our Baby," was happy in the consciousness that she had one of the prettiest and most expensive gowns to dance in. The De Veau sisters concluded the list of special features by the primary class.

Professor Grau's spectacle, entitled "Lalla," actually preceded these features. The music was composed by G. W. Stratton. It was also given by the children, and was a very charming and successful production.

In the first part a band of mountain children are collected to spend the Summer day in singing, dancing and gathering flowers, and feasting around their table spread beneath the shadowy branches of the trees; they are interrupted by the approach of a beggar woman and her children.

Some of the children at first repulse her, offended at having their joyous festival thus interrupted; but one of them, Lalla, steps forth, and with a mild rebuke to her playmates for their unkindness, she welcomes the poor mother and children, and bids them make known their wants. The other children soon join with Lalla in surrounding the poor wanderers, and after they have told them their tale of sorrow, they are invited to go to the feast which the children have prepared, and all together go out with a merry dance to enjoy themselves; then all adjourn to the table spread.

The cast of characters included Rosa Sinn, Hope Robertson, Mamie Horton, Frances Ahorson, Nellie De Veau, Elsie Nieman, Blanche Levy, Addie Heilerman, Ida Grafka, Master Leroy Van Bomber, Albert Kuntz, Jr., Stanley Robertson and Alois Grau.

The whole entertainment concluded by a series of beautiful tableaux.



IN THIS STORE THEY TAG YOUR BABY.

Customers at one of the big Harlem stores can check their babies nowadays just as if they were umbrellas. It is the same plan which proved so satisfactory at the World's Fair, only on a smaller scale.

Every one who remembers the big nursery by Lake Michigan can picture the tots of all ages, in bed and out, playing with toys of great variety. This Harlem store has no nursery, but the attendants of the youngsters are two small boys, whose chief claim to fame is the expertness with the rattle, an art which seems to soothe the wildest tyro of all that come under their supervision.

The checking bureau is the ample space of the inner vestibule of the store, which will readily accommodate twelve or fifteen baby carriages. Only babies in carriages are checked here, and the carriages are placed as close to one another as the humors and tendencies of small babies render wise.

The characteristics of infants have received due consideration from the owners of the store, and provision has been made for almost any emergency. The two boy baby-keepers are provided with the very latest conceits in the matter of rattles and are carefully instructed in the most advisable manipulation of them. It has been asserted that the man who could subjugate and train a rampant lion would fall utterly at quelling the cries of a wayward infant. Then these two boys are mightier, indeed, than lion tamers, because there breathes not a child with cry so loud that they cannot reduce it to utter calm in from six to eight minutes. Where some men would resort to smothering as a means of quieting a child, these boys simply agitate a rattle in their own peculiar way and the child's mouth closes instantly.

The checking of babies at this store has been in vogue for some little time, and has proved a great success. On the fourth floor of the same establishment is the ladies' waiting and reception room. There it is that the carriage-less babies are cared for by a general matron. She frequently has as many as six babies to watch. No babies have ever been lost or exchanged at this store. There has never been an attempt, even, to add the least bit of humanity to the stock in trade of the population here.



A NEW IDEA IN WOMEN'S BLOOMERS.

A new style of bloomers, made to conform to the shape of the figure and look like a divided skirt has recently been invented and patented that bids fair to revolutionize methods hitherto adopted with reference to this ever popular bifurcated comfort.

There are bloomers and bloomers, but they have previously all had that one characteristic of "bagginess" and exposure of nether limbs which has created a certain degree of emphy toward them among those specimens of femininity who, while admiring them, do not impress their beauty to the observer.

This latest invention does away with the objection mentioned altogether, for it combines the comfort of the bloomers with the appearance of the divided skirt. The wearer thus has the appearance of being dressed in a well-fitting gown that reaches almost to the ankles, and entirely hides from observation the bloomers underneath. The new style bloomers are loose enough to allow perfect freedom of movement, and are covered by a divided skirt, the folds of which are so arranged as to effectually conceal the separation of the two halves of the garment, giving it the appearance of an ordinary skirt.

The present owner of the patent, who is connected with a prominent establishment in this city, said to a Sunday Journal reporter: "You can have no idea of the prejudice existing in the minds of many women cyclists against the bloomer costume, and all because of the ridiculous figure some—not all—of them present in such a dress. Why, we would not dare to use the word 'bloomers' in advertising this new bicycle dress, for we would be sure to offend many regular patrons. When a woman asks for a bicycle costume we explain to her the good features of the new idea and have a model try it on. Nine times out of ten it is selected in preference to any other style.

"French designers have hitherto attempted to cover up the bloomers with a skirt that would not interfere with the rider's comfort and ease of movement, but only partially succeeded. The bloomers were not so conspicuous as formerly, but still too much in evidence to please the fastidious, and American women are slow to adopt them."

A THEATRE FOR YOUNG GIRLS WITH MORAL PLAYS.

Paris, March 21.—The latest novelty and pronounced success in Paris is the White Theatre. Its inventress is Mme. Marie Samary, whose American pupils have made her well known in your country, and who is a member of that talented professional family of stage-folk which is distinguished in French literary and artistic circles.

To Madame occurred the very creditable and pretty idea of establishing a theatre for young girls. Nothing was more needed here, and she knew it. Broad and deep as is the world of pleasure and entertainment here, it is and must be a terra incognita to the carefully guarded daughters of the French, who most jealously preserve the innocence of young girls, and only open their eyes—or allow them to open their own eyes—after marriage. Therefore, it was a practical and commercially logical step Mrs. Samary took when she decided to open a playhouse which young misses could attend with safety to their morals and prudence on the part of their parents.

Moreover, the idea of purity and propriety in a playhouse is so extraordinary an innovation here that Paris was bound to go mad over it. But there are things that are easier done, and this was one. It was simple enough to build the temple to virtue and innocence, and just as easy to fill it afterward with spectators at high prices, but the difficulty was to find plays suitable for such a precise and proper market. They simply do not exist in numbers sufficient to maintain even this one little theatre.

At this stage, with the theatre opened and the audiences clamoring to get in, Mme. Samary is at her wits' end, and now begs the literary world to hasten and invent new and attractive plays that are guaranteed fit for presentation to her patrons, the simple maids of France.

Was there ever such a dilemma—such a contrast? A nation whose daughters are the most chaperoned and the most cautiously trained women in the world, and not a French play for the young ladies to see without their mothers and their tutors being in a panic of fear lest their morals suffer injury!

Mme. Samary inaugurated her new venture in the charming Theatre des Jeune Filles with a matinee performance, the programme of which was composed of the following pieces:

PAUTE DE SENTENDRE, Prose Comedy in One Act, By Charles Duvoyrier.

VALERIE, Prose Comedy in Three Acts, By Scribe and Stieglitz.

JURONS DE CADILLAC, Piece in One Act, By Pere Breston.

Prose Comedy in One Act

The second piece is a dainty and affecting comedy, a masterpiece of a master. The last is a world-famous humorous curtain-raiser.

The hour for the opening of the theatre was 2 o'clock in the afternoon, the price of seats were five francs, or a dollar of your money. The scene of the novelty was 55 Rue de Pontthieu, Galerie des Champs Elysees. The petite pure white programme, unstained by ink on the outside, bore on the first inner page an extract from an article by Jules Lemaitre, of the Academie Francaise, in praise of Mme. Samary's venture.

I had the pleasure of interviewing Mme. Samary at the close of the performance in the green room—of the application can be given to the rear of the modern salon placed at the actress' disposal in that most stylish of new Paris buildings, "La Galerie des Champs Elysees."

"You need not congratulate me on my idea," said Mme. Samary. "It seems to me quite natural, and I only wonder why no one had thought of such a theatre before. How I came to think of my new venture is the simplest of stories. My niece—the daughter of a Colonel—was staying with me. She is eighteen years old, and I was at a loss to find a performance to which I could take her without fear that her innocence would be made to blush.

"At the Comedie Francaise 'Le Fils de l'Arctin' was given. This play, by the Academie-francaise, De Bornier, is certainly a moral one, but before it reaches the stage it is not permitted to witness. Of 'Viveurs,' at the Vaudeville; of 'Amant,' at the Renaissance, there could be no question. They would not do at all. I had to take her to the spectacular play at the Chatelet, the 'Sept Chateaux du Diable.' This has no literature, but is a sort of Boxing Day Drury Lane spectacle. "You can be certain that the illusions of such a fairy piece, though very suitable for children and for illiterate persons, provided no satisfaction or real amusement to my niece, so the idea came to me to start the Theatre Blanc. I called it so—the White Theatre—as we give the name 'Bal Blanc' to an evening party exclusively for young ladies.

"The next day after the idea had struck my mind I went to my dear friend, Jules Lemaitre, the critic-academician of 'Les Debats.' He fully approved of my idea, and it is owing to his kind advice and to his support that I have been able to give Paris to-day the first performance of the 'Theatre Blanc.'

M. Jules Lemaitre was conspicuous in the audience, and he favored me with a short talk, in which he said: 'I heartily congratulate my dear friend, Mme. Samary, but at the same time I have cautioned her to dread insipid plays. She has a very good selection of 'moral plays' in the repertoire of Scribe, Gouinat, Labiche, Meilhac and Halevy. If she employs all of her great ability as a manageress in making the best use of such selections, I am sure she will never have cause to regret her very clever experiment."

RAOUL DESMOND.

