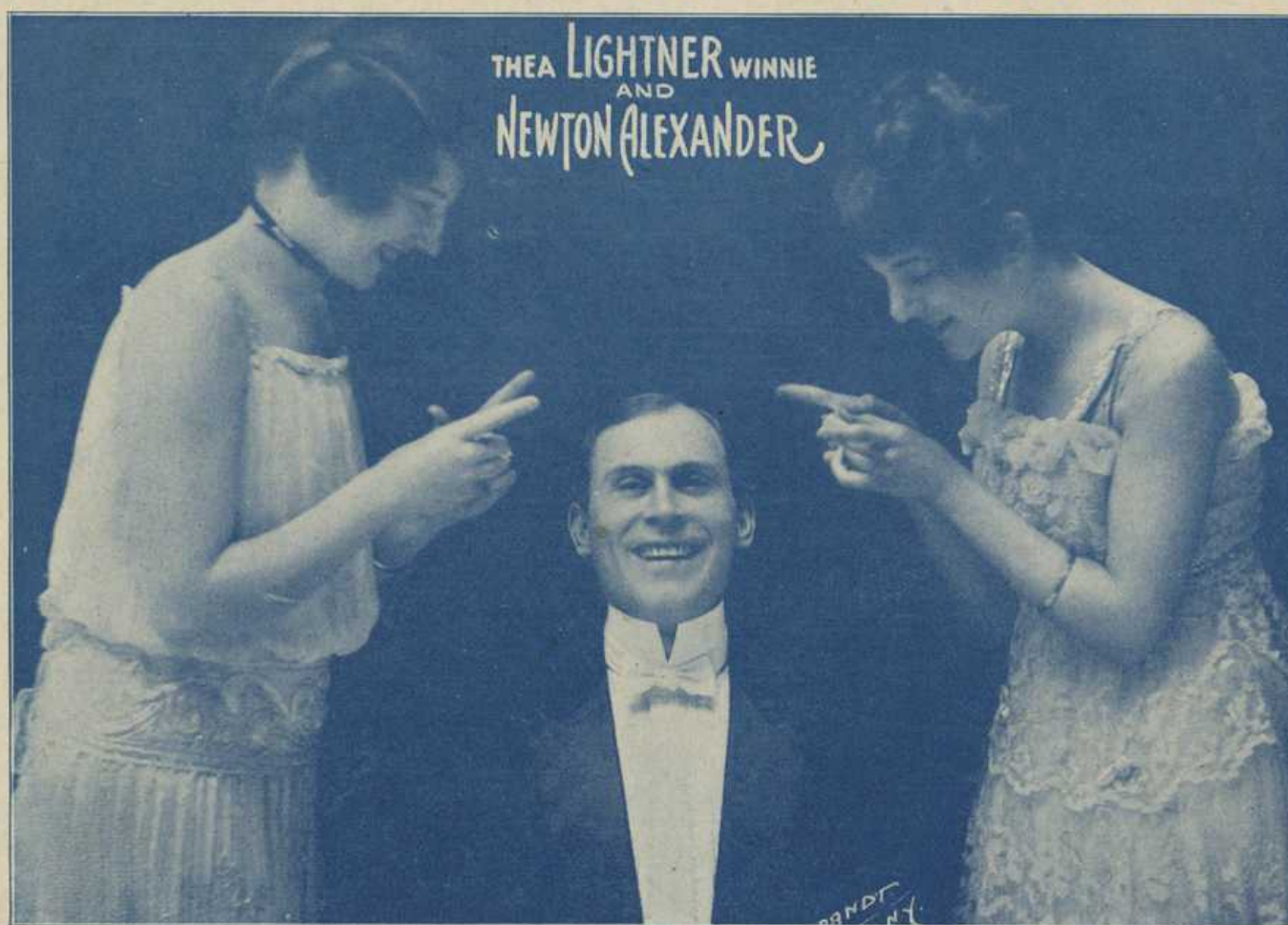


TO MY HOME IN NEW ORLEANS

# WHEN I GET TO NEW ORLEANS



WORDS AND MUSIC BY  
**NEWTON ALEXANDER**

Writer of: "YOU NEVER CAN TELL"  
"THERE'S A ROSE IN THE WORLD FOR US ALL"  
"I'LL JUST DREAM ON" etc .....



Originally Introduced in Vaudeville by  
**THEA LIGHTNER WINNIE**  
AND  
**NEWTON ALEXANDER**

Published for BAND and ORCHESTRA —



**WILL ROSSITER**  
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Writer of "YOU NEVER CAN TELL" and  
"THERE'S A ROSE IN THE WORLD FOR US ALL" Etc

Marcia

8  
Vamp

Fare-well ev - 'ry - bod - y I must say "good-bye" Don't let the part - ing grieve you,  
Good-bye ev - 'ry - bod - y I'm all fixed to - go, Back to the friends of childhood,

and I'll tell you why, - I'm on my way to New Or - leans; \*take a boat, take a boat,  
that I used to know; - that dear old town of New Or - leans; (hap - py days, hap - py days,)

To New Or - leans, (all aboard, all a-board,) Back to that south - ern land of dreams.  
To New Or - leans, (let 'er go, let 'er go,) I'm on my way to home sweet home.

Chorus

I'm goin' to take a train ..... to New Or - leans ..... I'm goin' to

\*Words in small type to be spoken ad lib.  
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hang a-round..... those Bay-ou streams..... I want to hear those dark-ies

sing-ing, 'long that riv-er shore..... I'll toss some pen-nies to those

lit-tle pick-a-ninnies (Boo!) I hear my moth-er's voice..... in all my dreams.....

..... It seems to say, "come back..... to New Or-leans"..... Now that I've

got my grip and satch-el packed, with my Sun-day clothes up-on my back, -I'll be

hap-py, I'll be hap-py, When I get to New Or-leans. I'm goin' to leans.



# Chicago Examiner

THE WORLD'S GREATEST NEWSPAPER

CHICAGO, MAY 8, 1916. MONDAY.

SIX PAGES.

## WALKIN' THE DOG

HIT of 1916!

### 'Walkin' the Dog,' the Squat Dance, Captures Society at the Stratford

"Instructed" by Negroes From  
South State Street, Blue Book  
Folk "Catch the Fever."

They're "walking the dog" in the  
Boul Mich. The "absolutely latest  
psychopathic dance invention of away  
down South State street, a dance  
which is made of "one part motion  
and nine parts emotion," became the  
crash of the hour in Michigan avenue  
overnight. In the pine room of the  
Stratford, which yesterday was  
classic, they began "walking the  
dog" Saturday night and kept it up  
until the milk wagons were rattling  
through the alleys yesterday morn-  
ing.

What is it? The answer is fairly  
suggested in the words of the music  
they dance it to. It goes like this:

Step way back, snap yo' fingers,  
Get over Sally, one an' all;  
Grab yo' gal, an' don't yo' linger;  
Do that slow drag 'round the hall;  
Do that dance, the Texas Tommy;  
SQUAT! like yo' sittin' on a log;  
Rise slow—that will show

The dance called "WALKIN' THE DOG"

More than 300 guests, many listed  
in the Blue Book and the Social Re-  
gister, filled the pine room. They  
were there in response to an an-  
nouncement that "the dog" will be  
in "M." came in, color-color  
engaging from deep chocolate to  
as light—a bullet-headed little negro  
and another man and two women of  
his race from South State street  
dives.

The lure which led white visitors  
to the "dog"-kennels in the black  
belt is the vulgarity of the "dance."  
It takes a "jazz band" and a pair of  
excited Ethiopians to "walk the dog  
right." It was this same vulgarity  
which made the dance so attractive  
in Michigan avenue.

It was a hit. More than 300 pa-  
trons of the Stratford who wanted to  
get in and had neglected to make  
reservations were turned away. Those  
who did get in held high carnival.  
Champagne was bought by the bas-  
ket, beer by the case. The hilarity of  
the spectators flattered and inspired  
the dusky "dog walkers." Before the  
evening—and morning—ended every-  
body knew the words, and many of  
the whites had experimented with the  
"slow drag 'round the hall," the  
"squat" and the "slow rise."

### ZIT'S HEADLINES THAT TELL A STORY

Alasides Park Open Rain, Shine, Cool or Warm.  
"Walking the Dog" Is Going to Be the Fad This Summer.  
Stone & Pillard to Introduce it at Hurd & Seamon's Next Week.  
Leaves Booth To-night.  
Leaves Lyceum To-night.  
Leaves Empire To-night.  
Leaves Net Club Over \$40,000.  
Leaves Metropolitan To-night.  
Leaves International Exchanges.  
Leaves Appendix to Operation.  
Leaves Next Week.  
Leaves June 3.

### WIFE HEARS HER HUBBY WAS "WALKING THE DOG"

So She Had Him Before Judge,  
Who Makes Him "Walk  
the Chalk."

Joseph Glon of 1231 North Hamilton  
avenue, was accused in the Court of  
Domestic Relations yesterday by his  
wife, of "walking the dog" with "an-  
other woman." Judge Rooney threat-  
ened to put him where he could not  
practice his dance steps. Glon prom-  
ised to be good.

**BIGGEST "HIT"  
IN 25 YEARS  
GET IT NOW!**

## Chicago Daily News

THE WORLD'S GREATEST NEWSPAPER

CHICAGO, MAY 20, 1916. SATURDAY.

SIX PAGES.

CHICAGO, MAY 18, 1916.

### DAILY NEWS

CHICAGO, MAY 18, 1916.

### WORLD OF PLEASURE BRINGS DIVERSITY

Two Rare Beau-  
tiful Quinn and M-  
wards, C-

### WALKIN' THE DOG

Shelton Brooks Sensational over-night "RAGE"

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### MISS Cavanaugh SCORES A HIT AT PALACE

By MAUDE MILLER

Lucille Cavanaugh, the famous Zier-  
feld star of the 1915 Palace, is back  
dancing this week at the Palace. Her  
act is booked as a "hit" and it is  
in an act certainly based on  
the dances and costumes of the  
Miss Cavanaugh appears in a series  
of numbers, her array of feminine  
garments is somewhat gor-  
geous, and she wears a fetching little military  
hat in her first number, and a very  
gorgeous golden embroidered robe for  
the second. The costumes are of  
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### No Walkin' Dog; Instead, Old Dances Are Trotting Back!

Waltz and Polka Due for  
Return, According to  
Step Masters.

The old fashioned waltz—the kind that  
made the "Beautiful Blue Danube" fa-  
mous—is coming back. So is the polka,  
whose rollicking cadences, you remem-  
ber, went to an untimely grave when rag-  
time was just emerging from the song  
publishers' incubator.

The Chicago Association of Dancing  
Masters has said it. And the members  
didn't mince words, either, when they  
eased their minds last night at their an-  
nual banquet at the Hotel Sherman.

"Walkin' the Dog? Huh!" said  
"Prof." R. G. Huntington. "I just  
came back from West Baden and French  
Lick, and that's all they're talking about  
down there. But I didn't see them dance  
it. It's such a darn fool stunt, I guess,  
that no one will take it up."

"That's the trouble with these weird  
dances. Somebody thinks up a fool stunt  
and sticks an outlandish name on it, gets  
some silly music for it, and calls it a  
dance. And then who can dance it?  
These things ought to be abolished, and  
they are going to be."

"The Old Standard Returning."  
"Yes, sir, we're against 'em," said  
"Prof." Louis Kretlow, president of the  
association. "This fancy cabaret dan-  
cing is going out. The waltz and even the  
polka are coming back into popularity.  
The people are beginning to demand the  
old standard dances, and we must supply  
them."

"Nobody at my academy ever cares to  
learn the cabaret stuff," declared "Prof."  
Frank L. Olson. "It's simply impossi-  
ble. When a café wants a little adver-  
tising it sends down to the black belt and  
gets any crazy thing where they snap  
their fingers and call it 'shakin' the  
shimmy' or some such thing. It's surpris-  
ing what the public will stand for, isn't  
it?"

But Teresa Teaches It.  
"Professor" Miss Teresa Dolan came  
in late with the other side of the problem.  
"I couldn't get away for the banquet,"  
she said plaintively, "because everybody  
in Hyde Park wants to learn 'walkin'  
the dog.' They insist on dancing it, and  
I am simply forced to teach it."

"But listen, young man—this in a  
confidential aside—if you are going to  
print a piece in the paper, you just say  
I am teaching a simple, dignified 'walk-  
in the dog,' will you? I eliminate the  
wild stuff."

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### MEN AND WOMEN

EVERY few years some new and  
hysterical form of dance pre-  
sents itself. It usually finds its  
origin among the lower types of  
humanity, and gradually works its way  
up the social ladder to the most fash-  
ionable dancing parties. Sometimes in  
the process of evolution it is born of its  
suggestiveness and indecency and some-  
times not.

"Walkin' the Dog," which began in  
a "black and tan" café in Thirty-fifth  
street and was recently transported  
to a Michigan avenue  
bustle to the  
wild delight of a gathering including  
many listed in the Blue Book, is the lat-  
est contribution to the dance mania.

Looking for a psychological explana-  
tion of these hysterical dance outbreaks  
might be listed as one of the light occu-  
pations.

It isn't a harbinger of fatality to a  
country, as many folk imagine. It isn't  
an archaic desire to kick and yell and  
give vent to feelings long repressed. It  
isn't a nation's restlessness.

It is the primitive spirit in man which  
culture does not erase—the same primi-  
tive spirit the war disclosed most forc-  
fully. And, of course, the lower the so-  
cial scale the more primitively will man  
express himself in the dance.

Kipling said: "The colonel's lady  
and Julia O'Grady are sisters under the  
skin." Which quite explains the  
colonel's lady's delight at the exhibition  
of "Walking the Dog." In a modified  
form she probably will be doing it her-  
self before long.

Throughout the whole animal king-  
dom, or at least that part of it which  
is capable of obvious motion, motion and  
emotion are generally concurrent. The  
persistent fluttering of the insects, the  
gambols of the lambs, and the myriad  
kindred manifestations are expressions  
of emotion. Children express emotion  
in dancing around. In the savage camp  
the dance is an expression of every kind  
of emotion. So that the most natural  
thing in the world seems to be dancing.

Like all pleasures, dancing tempts to  
excess, and temptation, of course, is in  
proportion to the primitive instinct.

But the world isn't worse now than it  
ever was because of the "Walkin' the  
Dog" and the "Turkey Trot" and the  
"Bunny Hug." No century has been  
without the dance mania presenting it-  
self in some violent form.

We read in the fourteenth century, at  
Aix-la-Chapelle, men and women  
dressed in the public streets. They  
formed circles hand in hand, and ap-  
parently to have lost all control over their  
senses, continued dancing, regardless of  
light and darkness, for hours together in wild  
delirium, until they fell to the ground  
in a state of exhaustion. In the fifteenth  
and sixteenth centuries even to greater  
excess was the dance mania carried.

As long as the human body remains  
the natural vehicle for expression of an-  
imal feeling the extreme dance will have  
its champions.

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