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A MONTHLY MAGAZINE

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November
1918

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THE TWO STEP.

Volume XXVIII. BUFFALO, N. Y., NOV. 1918, No. 11

WHAT YOU SHOULD KNTW ABOUT CHALIF DANCING

By Adeline Rotty of St. Louis, Mo.

The aim of Chalif dancing is to develop a harmonious, strong body, and to give the individual a medium thru' which he or she may express herself in a spontaneous, joyous manner.

Mr. Louis H. Calif, the founder of this dancing, a master of the methods of the Imperial Ballet School of Russia, of which Anna Pavlowa, Nijinsky and Mordkin were students, came to America, and after studying the educational needs of Americans, adapted his work so that any person could learn to dance. His work is so varied that all parts of the body are built up, and the result is a beautiful, symmetrical, healthy body.

Aside from the health standpoint, Mr. Chalif's work is built on the basic foundations of music, and only the classics are used in his exercises and dances thereby giving the child a musical education besides.

Many of the dances being interpretations of famous literature and poems, in fact the whole interpretive dancing is based on ancient Greek mythology; the child is also taught a love of literature.

Such men as Wm. Anderson, M. D., Dr. P. H., Yale University, New Haven; Dr. Frank Damrosch, Institute of Musical Art, N. Y.; Dr. Luther Gulick, President of Camp Fire Girls, New York; Troy Kiney, A. B., have sanctioned his work.

Every large college and school of physical education insists on Chalif work as a part of their curriculum.

Aside from the educational standpoint, Chalif dancing is an innocent, normal means of supervised recreation during these trying days of war.

President Wilson says, "Recreation is as essential as food in maintaining the nation's and the individual's fitness."

So it is imperative that you, as an intelligent judge of education, should send your child where Chalif dancing is taught. That can be your "bit" toward your child's future well-being.

CHARMING TERPSICHO- REAN PAGEANT PLEASES

Large Audience at Orpheum Theatre.

If there lives anywhere a person so blase, fed-up on the world's "bitter-sweets" that he can't grasp and follow the tender theme of youth through child-

hood's realm, he was nowhere in attendance last evening at the first of four performances arranged by Prof. L. Leo of Duluth, Minn., for the benefit of the Woman's Naval Service.

From the first appearance of the babes in the tableau "Goddess of Liberty and Fairies," the audience reached out with hearts tuned to the graceful melody of youth and enjoyed each interpretation of the finale tableau "America." To Prof. Leo, in common accord, a tribute is due for the training and production of hundreds of Duluth's youngsters in titanic terpsichorean venture.

Impossible to laud singly the hundreds of babes and misses who took part, the image of little cupid is so entrancingly vivid she can't be denied a bit of ovation. In the midst of the opening number with the Goddess of Liberty on right and surrounded by fairies in a charming half circle, the little maid, aged three, walked in as much at home as though she were in her own nursery and instantly captivated everyone. Her little white suit clung to her stubby little self ungrudgingly, and knee high to a grasshopper, her little "wings" outspread, it is not to be wondered that childhood finds it so easy to believe that fairies and their retinues live in copious quarters in the hearts of flowers and the most infinitesimal recesses.

The daughter of the regiment was adorable and her review of the soldiers of France, England, Italy and America in charming respective uniforms, which was prefaced with a patriotic oration in voice remarkable for one so young, was one of the hits of the evening.

The junior Red Cross in a well marked drill was a separate treatise with particular intent at this time and was enthusiastically received. The solo Savilla Imperial Ballet, introduced little Evelyn Knifke, who danced with nymph-like grace and remarkable composure for a tot. What mattered it if the ribbons on the left slipper first became loosened? The child hesitated for a minute to slip it off and before the dance was over when its mate slipped its tie, the other was "disengaged" and the dance was finished with stockinged feet. Was the audience nonplussed at this? The wholesome good-natured delight which spread over their countenances at this faux pas was the answer.

The Imperial court dance and minuet was beautifully conveyed by little ones charmingly arrayed in wigs and powdered hair. The Hesitation Valse Brillante was a fine interpretation of modern ball room dancing; the "Perfect Tribute" gripped people with its old time grand simplicity; and the Highland fling, by a coterie of well trained Scottish lassies, closed part one, of a well arranged program.

A nature dance classic opened the second part and barefoot girls in clinging soft materials gracefully interpreted dancing as a fine art. The Spanish trio, in striking costumes of black and yellow, were exceptionally clever, and followed without a hitch which is so often evidenced especially in first-night amateurish performances, the Japanese dance by pretty girls in flowing kimonos with poppies and cherry blossoms in their hair; petite, coquette pantomimes and

song, which gave full favors to dainty little Mabel Pierce, who, in a pink-beruffled net, picturesque hat, soft plumed, played the part of a little coquette bewitchingly; the piano solo, "Twittering of the Birds," was a sweet melody finely interpreted by a young miss who responded with an encore; Parizotti French was interestingly portrayed and closed Part II with a rendition of the famed dance of the Hawaiian Islands, which brought more smiles and spirited enjoyment to the audience than aught else. Every movement in this instance had a telephone message of sheer innocent capers in translation of the "hula" which amused the audience greatly. It was neither classic nor class, but it brought a laugh and what more could be wished for?

Cleopatra and worshipers of the Nile opened Part III, and the temptress, in spangled dress of green and red, gave a most noteworthy rendition of what might have caused Antony to forget home and fortune. The Martha Washington, colonial, enacted by youngsters in very pretty costumes, the girls with bustles, panniers and pantelets; the boys silk-stockinged, clad in natty dress suits with powdered wigs, were most effective. The navy dance and drill was one of the most interesting numbers, and it was thought that there must be a number of young men in Uncle Sam's naval service who were indisposed last evening or who were the possessors of two suits, for the girls wore regular sailors' costumes, all but one, whose parents evidently didn't raise their daugh-

ter to be a sailor and put the ban on the trousers, but her skirt was hardly conspicuous in the well-trained parade. Thence came on a local number, *Mouettes et Aclyons*, and that trey were singing in French was attested to by the program and one's inability to grasp aught but rhythm; a Gren-
cial solo; a far-fetched success, farmers' dance and jig, military dance and grand finale, "America."

Worthy of especial note are the costumes, by the making of which mother was given an opportunity to do her part; second, the aptness of the children which made the presentation a conglomeration of childhood delight; third, the infinite pains and patience of Prof. Leo, upon whose shoulders the responsibility has rested with no little weight. Oftimes, after a strenuous rehearsal, all of which tended to make the affair, which will continue for three more performances at the Orpheum Theater, this evening, tomorrow matinee and evening, a noteworthy success for a noteworthy organization—the Woman's Naval Service.

ILLUSTRATED

MUSICAL TONES

New York, Oct. 5.—There is a new invention by Langdon McCormick which has aroused considerable interest among musicians. Mr. McCormick, who is an inveterate inventor, has devised an instrument by which musical tones can be illustrated, which is even better than giving them color. His idea is to apply this

apparatus to permanent orchestras. When a number is played the house is darkened and a screen similar to a moving picture screen is lowered. The operator, who may be the conductor, directs the musical number, illustrating it on the screen by following transpositions on the apparatus. Thus the light numbers show on the screen as bright, colorful weavings of rainbow hues. The illustrations are all done by blending the effects. One might imagine the heavy dark or blacks or browns as the music takes on a heavy theme, changing to gaiety and light and freshness of sunshine as the theme heightens. With Mr. McCormick's invention attached to a regular orchestra there is no doubt as to the effect desired. It is not necessary to be a musical expert to enjoy these illustrations, because Mr. McCormick declares emphatically that he seeks to interest the lay mind more than he does the critical.

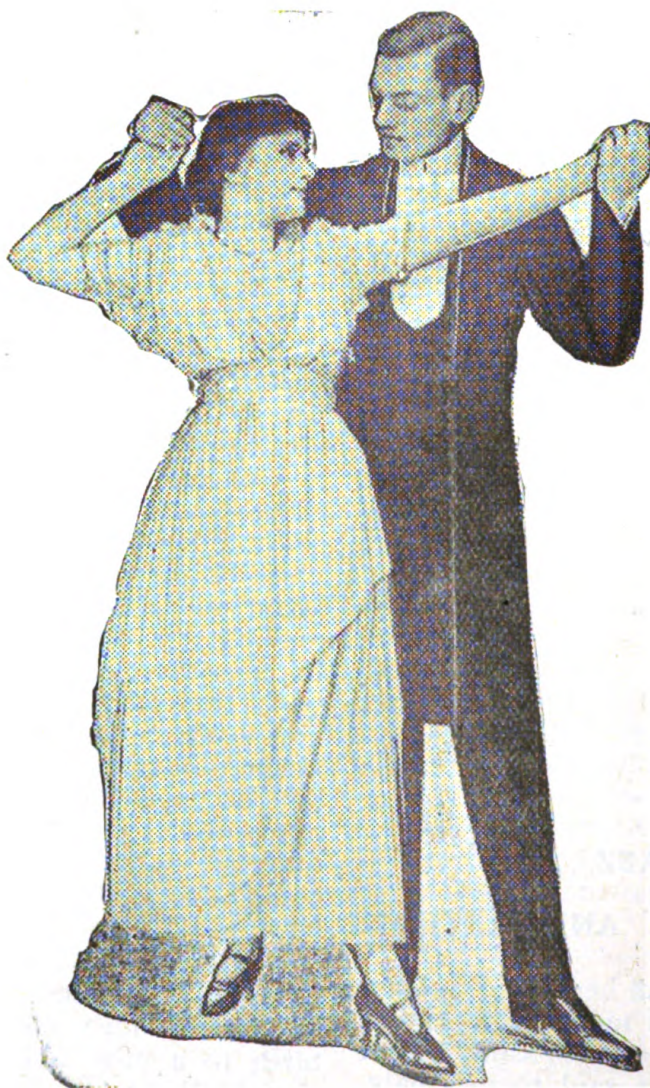
WHAT IS JAZZ


AND JAZZISM?

So much has been said against jazz music—if music it is—that a native of New Orleans, from whence it was said to originate, has risen in indignant protest. In an article to *The Times-Picayune* of the Crescent City he sums it up thusly: "Why is the jazz music and, therefore, the jazz band? As well ask why is the dime novel or the greasedripping doughnut. Both are a low streak in man's tastes that has not yet come out in civilization's wash. Indeed,

one may go further and say that jazz music is the risqué story syncopated. The writer likens music to a house of muses, dividing its various phases into apartments, placing rhythm in the servants' hall, where is heard the folk songs and native dances of the world. Prominently popular in the servants' hall of the house of muse, according to this writer, is ragtime, whose devotees love to fairly wallow in tinpan noises and on these nature's loud and meaningless sound has an intoxicating effect, like crude colors, strong perfumes and the sight of blood. To such as these the discordant strains of jazz music is a delight and to dance to the blatant bray of the crude instruments gives a sensual delight. New Orleans refuses to parent this style of low brow music and its citizens are making it a civic point of honor to suppress circulation of the story that jazz music had its origin in the Southern city. In the estimation of the better class of her citizens—who are by nature of a musical trend—jazz music is nil as far as musical value is concerned, and its possibilities of harm are great.

In an interview recently Aaron Hoffman, who has written musical scores for many plays, gave birth to a new and apt description of the musical monstrosity, saying it is nothing more or less than a sprained melody.



Mr. and Mrs. W. E. GOODFELLOW,
in their new Society Dance. 

GREEK DANCING AND EXPRESSION

By F. Leslie Clendenen

Of the science of sacred dancing but few of the teachers of the states have any knowledge. So little is known of this art, it has of late fallen into bad repute.

During the last few years a revival of Greek dancing, under the name of "Nature Dancing" has sprung up. The word as applied today, seems to imply more to "Artificial Movements," based upon the apparent denail of the laws of "Nature" and Gravity. While in the original Greek dances of the early day, was based on the laws of Nature, and was scientific in their methods of training the muscle. Dancing to them was an essential part of every child's life, religion and school education.

As soon as a child could walk it was taught to dance. Boys had to learn to dance before they were considered for the war. They danced to rest, after strenuous Gymnastic exercises. Their dancing was based upon the laws of Nature and scientific in their methods of training the actions. Even the Russians have of late years copied "Nature Dancing" from the Greek Art, and put it in use in their ballets.

It was for the Duncans to awaken the world in Greek dancing. Such artists as Pavlova, Mordkin, Bohm, Karsavina, Nidjinsky and others studied the Duncan methods and broke away from the old school methods, as

in their methods they found the Greek system in harmony with Nature, and that every movement was sincere in its expression.

Most of the Greek dancing is done in profile and not facing the audience, as it then gives a greater variety of beautiful lines.

The Greek system teaches the law of balance, while most other systems use the opposite or the right hand and foot work together or vice versa.

In natural walking or running when the right foot is forward, the left shoulder and arm swing slightly forward, which helps to preserve the balance of the body.

Any form of exercises that is not satisfactory, mental and emotional loses much of its value.

All exercises should be arranged with the thought for healthy development, control and expression.

Dancing and Wrestling is one of the best known exercise to promote health and strength.

In brief, our ideal physical body we strive to produce, should be to create a perfect developed body. Every muscle strong, graceful, full of expression, body and balance control.

The Greek system teaches that every movement should be in harmony with nature and sincere in its expression.

Dancing in profile teaches the pupil that they are expressing a picture and that the dance is simply a story being told by them.

In much of the so-called "Greek dancing" seen nowadays, the dancer depends upon the classic dress and is often the only thing really suggestive of the

Greeks, even the draped costume is usually exceedingly ugly, and lacking in graceful drapings.

We are beginning to realize that the dancing of the near future must be in accordance with nature laws; that "Nature Dancing gives not only the Greeks, but us, the power of expression.

To prolong the life of Nature dancing we are badly in need of creative Artists, Artists that can and will instal inspiration into their pupils so deep that their inspired art will be carried on by their pupils when they have passed away.

We are badly in need of a college conducted on the order of Miss Morris' across the water. Her school stands today "par excellent," and not one of the many other schools' pupils can turn out the originality as her pupils do. She is an inspired teacher; she is quick to conceive and always encourages everything her children do that is good art and stimulates their own initiative and thought. She accepts children as young as four years, and in a short time they know the six fundamental positions in Greek dancing.

They are taught marching, Greek exercises and simple dances which are often acted to music, in which the pupils are carefully taught expression and emotion. Tempo and Rythm is insisted upon. As the class advances the exercises become more intricate.

It is here she begins teaching a method of writing the dances as well as composing. A rhythm or dance phrase of music is given to the class and the children invent their own steps. Of course they

accept of suggestions of their teacher. They then do their movements before the class and are criticised by the class. The good points are also noted.

She insists that every dancer must follow a design (often drawn upon the floor). This design must be in harmony with the conception of music and movements. She insists that unless the design is clear to the mind the dance will not be good. Sloppy and slack work should never be tolerated.

It is the only school known to the writer where every child is an artist, and the whole of themselves into their work.

Think, can you imagine one like this in our country — a school where every pupil was put through a test like just described, where the art of expression in color, sound and form was taught. If this was true, would our next generation be content with the ugly ways we move about or the bad music so often forced upon us. Would they be content to let their very framework stiffen into ungainly movements, as many of us now do?

We must teach our pupils that they grow by expressing the spirit within and our bodies are the channels through which that spirit reaches the world.

Teach the pupil how to live, feel and express themselves the pride of their body and love of beauty.

Many of the teachers in our schools of today would then be found useless. Our schools of today would be compelled to place better men on the board. Does it not seem strange that up to the

present time but little has ever been done in our public schools to stimulate good taste in color, music or real art of any kind.

We should have only creative artists in these positions. Artists are prophets of the future, no art can be permanently fixed or be suitable for generation after generation without changes. We must ever be ready to pull down and rebuild our old structure, to keep up with the growing pace.

It is a fact that but few artists can give you a clear explanation of the thing they create. To ask them why this color-grouping, etc., they cannot tell you, except that to them it is correct.

This is one proof that the artist's mind is satisfied with the inner knowledge. It is the only scientific mind that seeks an explanation.

It is the duty of every teacher to see if it is not possible in the schools of their city to combine art and physical training and culture of expression. We should all work toward Mental, Spiritual, Emotional and Physical Expression as the unity of these, comprising the joy of our life work.

The Greek system is based on six fundamental positions. They believe them to be the basic principles of every posture of the human body. They have many variations which if practiced in rotation as given every part of the body is exercised equally. They also constitute the Alphabet of Greek dancing.

(To be continued)

THE AMUSEMENT TAX AND DANCING SCHOOL

Although at this writing another bill is pending in Congress which, when passed, may or may not alter the situation entirely, the present law as in effect since November, 1917, does not specifically apply to dancing, but provides for a tax approximating ten per cent. (10%) of the admission price at all places of amusement where an admission is charged.

The Internal Revenue Commissions' interpretation of the application of the law to dancing, very justly recognizes dancing as an art and schools or academies of dancing as institutions of instruction exempt from taxation, while at the same time ruling that the tax accrue wherever an admission is charged for dancing as an amusement.

Where an admission price is charged for dancing by the evening or by the dance, the tax accrues subject to the regulations governing theaters and other places of amusement, while tuition for instruction or a term of lessons in dancing is exempt from taxation.

Minor details in the enforcement of the law possibly vary some in different districts, according to the local revenue collector's judgment and his understanding of the dancing situation, but such differences if any don't materially change the principle of the interpretation or ruling for fixing the status of dancing enterprises for taxation.

No question arises as to the classification of periods devoted

entirely to instruction, regardless of the number of pupils taught at one time, the number of lessons, or the manner in which tuition is paid, but besides providing capable, comprehensive instruction, dancing schools must afford pupils a favorable opportunity to practice or dance until proficient. This is just as essential and requires more time than imparting the actual instruction in Social or Ballroom dancing and is or should be a factor in the dancing school or academy course.

Tuition paid for a term of lessons in dancing classes is not subject to taxation unless an admission price is charged and attendance is permitted by the evening or by the dance for persons who are not regular members or pupils in such classes, and the tax accrues for everyone present (even for anyone admitted free) with the acceptance of even a single admission regardless of how much or how little instruction may have been imparted, although some instruction is presumably necessary to distinguish the non-taxable institution or class from the dance or amusement.

Many of the best teachers and dancing institutions conduct regular dancing parties as an amusement for profit, devoting only a portion of their time and facilities to instruction and classes; upon such dances the amusement tax accrues if an admission price is charged by the evening or by the dance whether any instruction is imparted at such assemblies or not.—W. E. Goodfellow.

ITALIAN SCARF DANCE

(Continued from October No.)

PART THREE

Solo No. One for Leader

Hop on right foot and slide right diagonally forward. Count 1, 2. 1 bar. Hop on right, throw left well up back. Count 1, 2. 1 bar. Leap down on to the left foot to fourth position, at same time turn one-half round. Count 1 and 2. 1 bar.

Hop on the left foot, complete the turn and throw right foot well up back. Count 1, 2. 1 bar. In all 16 bars.

Repeat three more times, moving to the front of the stage, four times in all. 16 bars.

As you slide the right foot forward and left hand rests upon the left side, right hand raised out at side. As the leap is made onto the left foot, change the position of the hands; as you complete the turn again change position of the hands with the right on the side and left up, changing movement of the hand with each step.

Step Two

Two "Jettes" and three changes back.

Explanation—Leap on the right foot to second position, at same time throw the left well up back. Count 1, 2. 1 bar.

Leap back with the left foot to second position, with the right well up. Count 1, 2. 1 bar.

As you leap on to the right foot, left hand out at side, the right hand on right side; as the leap is made back on to the left foot, raise the right hand out at

side and rest the left hand on side.

Three Changes

Step down on to the left in first position and raise the right into third position. Step down onto the right and raise the left into third point position. Step down onto the left and raise the right into third point position. Count 1, 2. 1 bar.

The three changes must be made quickly. Repeat the above movements seven times, moving to the back of the stage.

For the three changes, place both hands upon the sides.

Step Three

Three Pas de Bourree to right and Jette Coupe.

Explanation—Leap forward diagonally onto the right, raising the heel well from the floor, bring the left toe under the right heel. Count 1, 2. 1 bar. Now make three quick and short steps almost in place, stepping on right, left, right. Count 1, 2. 1 bar. Leap, onto right to second position and throw the right well up back. Count 1, 2, 3. 1 bar.

Hop onto the right in place and throw the left well up in front. Count 1, 2. 1 bar.

Repeat, moving to the left; repeat eight times in all, moving to the front of the stage.

As you leap forward, raise the right out at side, left hand resting on the side, for the three quick steps, both hands raised on the sides. For the Jette Coupe both hands up in front.

Step Four

Eight back Glissades and out.

Explanation—Hop on left, at same time throw the right out in front and back, resting the weight on the right foot in fifth position, front crossed. As the weight is transferred to the right, glide the left back. Count 1, 2. 1 bar.

Repeat by drawing the right up to the left and slide left back, as in a chasse. Count 1, 2. 1 bar. Repeat by throwing the left over. Count 1, 2. 1 bar. Repeat eight times, moving back and out.

Note—When the right foot is in front lean well to the right side with the left hand raised out at the side, right resting on the side, reversing the position with each step.

PART FOUR

After the principal has danced her solo, she glides back and off the stage and the girls in line dance their solo, as follows:

Lines on the sides repeat first step of the solo dance; on the fourth time come into position by couples, facing the audience.

Step Two

Repeat step two of the solo dance, moving backward, coming back into single file on the last time.

Step Three

All waltz forward four measures and pirouette back four measures, stopping in two lines, facing audience.

Second Solo

Principal enters; throw arms to and fro, using two-step movement, making the movement very

freely; stop at the center of the stage; turn back to audience and pose backward as far as possible with hands carried well up in front. Hold sixteen counts. Waltz forward four measures. Repeat step two of solo No. 1, moving backward.

Step Two

Pas de Basque forward 8 bars.

Explanation—Throw the weight upon the right foot, making half circular movement with the left foot, bring the left toe to fifth position back, making a dipping movement with the knees. As the toe comes to fifth position, immediately slide the right foot slightly forward; draw the left toe to fifth position back. Count 1, 2, 3. Repeat by throwing the right foot around back to fifth position. At the same time slide the left foot forward and draw the right toe to fifth position back. Count 1 and 2.

Repeat, eight steps in all, moving to the front of the stage. Repeat step No. four of first solo, moving backward to the center of the stage and stop.

PART FIVE

The girls standing in side lines now forward, forming a small circle around the principal and every other girl from the left line gives the end of her scarf to the principal, which she holds in her left hand.

Every other girl from the right line also gives her the end of scarf, which she holds in her right hand. The principal now makes a twist or knot of the scarfs, placing the ends securely under the

feet. Do this in eight counts. Now, the remaining girls standing in line give principal the end of line which she holds in her left hand. The remaining every other girl from the right line gives the principal the ends of scarfs which she hold in right hand.

The principal now raises both hands together over the head, and the girls move back and form a large circle around the principal and all dance the two-step movement around in a circle.

Note—If the dance is given by advanced pupils the Pas de Basque movement may be substituted for the two-step movement.

Make two complete circles around the principal. On reaching places the second time around all go in to the principal and grasp the other end of the scarf and back in places, stopping in two lines as before. Kneel on knee nearest the principal, holding the hands high up in front.

The principal now makes five or six pirouettes towards the back of the stage and leaps from the floor and kneels at the back of the stage, holding the hands up in front.

As the principal leaps from the floor the kneeling girls also rise and spring from the floor; they kneel, forming tableaux. Curtain down.

(To be Continued.)

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HISTORY OF THE RUSSIAN BALLET

By Mme. Elizabetta Menzeli, 22
E. 16th St., New York

Didelot's Power

It is strange how Didelot, a rather small, insignificant, pock-marked and deformed Frenchman, who was born and educated in Sweden, could play a dominating role during the twenty-five years that he was director of the Imperial Ballet Academy. The most famous dancers of that time, Istomina, Teleshova and others were pupils of his school. The Czar received Didelot always with greatest courtesy as he might have his leading general and the priests finally left him alone. One of Didelot's policies was to engage the best dancers of the world for the Russian ballet, for which they had to study the Russian method and Russian art. When these foreign dancers later left Russia, for performances abroad, they proved themselves truly Russian in technic and spirit.

During the reign of Czar Nicholas I, Fanny Elsler and Marie Taglioni were the leading figures of the ballet. Both these women achieved phenomenal success. Taglioni was small, ugly and very unattractive in figure and Elsler was stolid, clumsy and thirty-eight years old when she first appeared. That they could keep their audience spellbound with the beauty of their art and their exquisite technic was a genuine marvel. Not only Russia, but all Europe was enthusiastic over their dances. The most beautiful

dancer of this period was Miss Novitzkaya, who was also exquisite in technic, but whose career was destroyed at the start by an affair of the heart. Gedeonoff, the director of the Imperial Dancing Academy, was madly in love with her and proposed, but Miss Novitzkaya having given her heart to a poor actor remained true to him and became his wife. This ended her ropes of artistic success, for the powerful men of the time opposed her because of her fine moral character. She preferred to sacrifice her art to her ideals of conduct and retired from the stage to live a happy domestic life till her death.

By 1847 the Russian ballet had taken a leading place in Europe, but in dramatic sense it was still foreign in character, the librettos being built on foreign themes mainly or constructed to foreign music. With the advent of the composers Glinka, Dargomyjsky, Balakireff and Moussorgsky, it was evident that ballet faced a reform similar to music. The ballets of previous period had usually been divided into several acts, each of which had entrees, or dances which, in steps, gestures and attitudes, represented a certain part of the action but lacked real dramatic detail. Ballets which expressed feeling symbolistically were called lyrical dances, while those more pantomimic were termed dramatic ballets. The latter were classified as historical, mythological, poetical and allegorical. Russian ballet had mostly been allegorical-dramatic in its early history, with a strong tendency also to lyricism.

THE TWO STEP

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PERSONALS.

Miss Margaret Thuma of Pittsburgh, Pa., called at the office of The Two-Step on her way home from the American National Convention held at New York City. Miss Thuma is meeting with great success with her children's classes. Special attention is given to the study of graceful movements of the body, so that all will be able to dance interpretive dances. Miss Thuma teaches the grace of man in all her classes. We are republishing a new issue of the Grace of Man for Miss Thuma. It is now in the hands of our printers. This book should be in the hands of every teacher. Order it now. Price \$5.00.

Lola Girlie and James Templeton, in novelty dance, pupils of Madame E. Menzeli, 22 E. 16th Street, New York City, are now in vaudeville. Be sure to see them when in your city. A great treat in store for you.

Mr. and Mrs. A. S. Sojack of Cleveland, Ohio, have leased Walter's Grove. This is a beautiful grove and a fine dancing pavilion. They have run it all summer with great success. They are now arranging to open all their classes.

Mr. Jacob Mahler, St. Louis, Mo., has sent out an attractive booklet announcing the fiftieth season in St. Louis, extending a cordial invitation to former pupils, new pupils and their friends to visit this modern and well ap-



Mr. and Mrs. W. E. GOODFELLOW,
in their new Society Dance.

pointed school. He also has arranged for a teacher course. Send for booklet.

—
Mr. Paul Le Fever, Toledo, Ohio, has issued a very artistic booklet containing cuts made from original pen sketches posed by Mascagno's pupils. Mr. Le Fever reports business good in spite of the war.

—
Prof. and Mrs. Wyndham Bedford located in Ft. Worth, Texas, last February and are meeting with great success. They are teachers of wide experience, having taught for 19 years.

—
C. P. Meulendyke, W. J. Van Hengel, P. Van Werven, Jr., Rotterdam, Holland, and Gerard J. v. d. Mark, Gravenhage, Nederland, having just received circulars and booklets from a few of our foreign subscribers. They are all teaching the very latest dances—ballroom and stage. Business is very good with them in spite of war conditions.

—
Mrs. King, Sidney, Nova Scotia, wife of T. C. King, states that he is still at the front in France. Reports that business was fair the past year.

—
Have just purchased from Alfonso Joseph Sheafe the copyright, plates, cuts and a few remaining books of Zorn's Grammar of the Art Dancing, containing 320 pages, approximately 8x11 inches, and is substantially and artistically bound in full cloth with title in gold; also the music

score containing all the music for the exercises and dances, 37 pages. Send for a free illustrated prospectus, showing the full table of contents and specimen pages, together with descriptive matter. As we have only a few copies left you had better make up your mind to buy Zorn's Grammar and Music Score at once. Price \$10.00 net. H. Layton Walker.

—
My dear Mr. Walker:

Have you had the Flu? It is common for every one to get it. It certainly plays the deuce with our profession. We here in Wisconsin have been closed for two weeks—churches and schools and all places of amusement. Hope it does not hit you as hard as it does us. Well, Harry, we missed you at New York. It is always a pleasure to us to shake your hand and spent a few days with you. The latest news is that my hall has been taken by the government to be used as a Home for the Sailors and Soldiers, War Camp, Community Service. It was the most suitable place in the city. It has two bowling alleys, offices, dining room, kitchen, several dressing rooms, janitor's apartment, besides the fine floor for dancing. The soldiers will have everything free—writing paper. They even will put three pool tables in the dining room. Am removing seven bowling alleys from one of my buildings and putting down a dance floor. I was compelled to buy a building in the east end of the city, so I could put my alleys out there. We will be in our new place in a week. So when the ban is lifted we will be

ready to teach our classes. They are not very large this year. The war is affecting dancing a good deal.

Hoping you and yours are all well and happy is the wish of yours.

Sincerely,
Mr. and Mrs. F. W. Kehl.

DANCE IS OF ANIMAL ORIGIN

The one-step and waltz have one of the most ancient ancestries of any action performed by man, writes Walter Prichard Eaton in the Philadelphia Public Ledger.

Men and women danced long before the earliest days of recorded history, and the animals danced before man. The dance is a biological survival, and when you come upon a group of young people dancing you see but a relic of the mating instinct, moulded, adapted, superlaid with a thousand overtones by centuries of civilization. The fact is even vaguely recognized at times; girls have been known to go to a dance to catch a man! The waltz has been provocative of courtship—at least, the good, old-fashioned, dreamy waltz of a bygone age, when Johann Strauss was considered a musician and Irving Berlin was unknown.

I have been inspired to these profound remarks by reading a paper on "The Heath Hen of Martha's Vineyard," by Edward H. Forbush, Massachusetts State Ornithologist, in the American Museum Journal.

The heath hen is a game bird which was once common in north-eastern America, extending south

to Pennsylvania, and possibly west through Ohio and Kentucky. It is a species of the prairie chicken, but a little smaller and ruddier in color. But it was not in the early days distinguished from the prairie chicken, and consequently nothing definite is known about the western limits of its range, because in 1885, thanks to the lack of protection laws and the general game hog-gishness of American hunters, it had been entirely wiped out of existence except on Martha's Vineyard Island, off the southern coast of Massachusetts. It was preserved there in small numbers, thanks to local pride, and in 1907 the state set aside a reservation for the existing birds, on which all hunting has been ever since rigidly prohibited and constant efforts made to eliminate cats, hawks, and other enemies, as well as man.

Even so, the fight has been a hard one. Dr. Forbush says that after the forest fire of 1916 only twenty-one birds remained. In 1916 there were probably 2000. But then came a forest fire and the next winter a flight of goshawks, and the following season, in April, he could find only 120 birds, mostly males. A few birds had meanwhile been sent to Long Island and to Essex County, Mass., but all the Long Island birds died. An evil fate seems to follow the poor creatures. Even as far back as 1834, when the Massachusetts legislature enacted a law for their protection, the printer conspired against them and the astonishing solons found on their desks at the State House a paper with the following title: "A Bill to Protect the Heathen of Martha's Vineyard."



MONS, EDOUARD DE KURYLO

The most interesting characteristic of the heath hen, which, of course, it shares with the prairie chicken and to a less extent with other species of grouse, is the male's dancing and tooting at mating time. Dr. Forbush lay in a blind of corn shocks and observed at close range the antics of never less than twenty-five male birds, while a few females walked about picking up corn and seemingly not at all impressed.

The likeness of this performance of the heath hen to the mating dances of primitive peoples, as described in the works of anthropology, is apparent. It shows that the dance was one of the things that man brought with him up from the lower orders whence he evolved. At about the time Dr. William Beebe was writing in another magazine about his attempts to see the dance of the great ocellated argus pheasant on the Malay Peninsula, an attempt attended with considerably more danger and less success than that of Dr. Forbush. This magnificent bird has secret dancing grounds in the heart of the tropic jungle and a complex courtship display, which so far has never been completely observed by a competent watcher.

THE TUNE THEY ARE ALL TALKING ABOUT

"Indianola," which holds the distinction of being the only instrumental publication to catch the public favor in over a year, has developed into an extraordinary hit. The composer, S. R. Henry, who has written many in-

strumental hits, considers it quite a distinction to be the writer of an instrumental success at a time when there seemed to be a general lack of interest among dealers and the public for this form of musical composition. However, it merely proves that originality will win out despite any prevailing conditions. There is no musical publication at the present day that is played as often by the orchestras and receives such an ovation every time it is played than "Indianola." As a fox-trot it is incomparable. Millions of dancers are demanding it everywhere on account of its snappy and vivacious rhythm and catchy melodies. Jos. W. Stern & Co. are the publishers of "Indianola."

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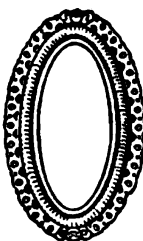
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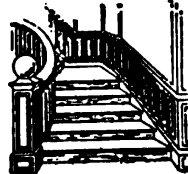
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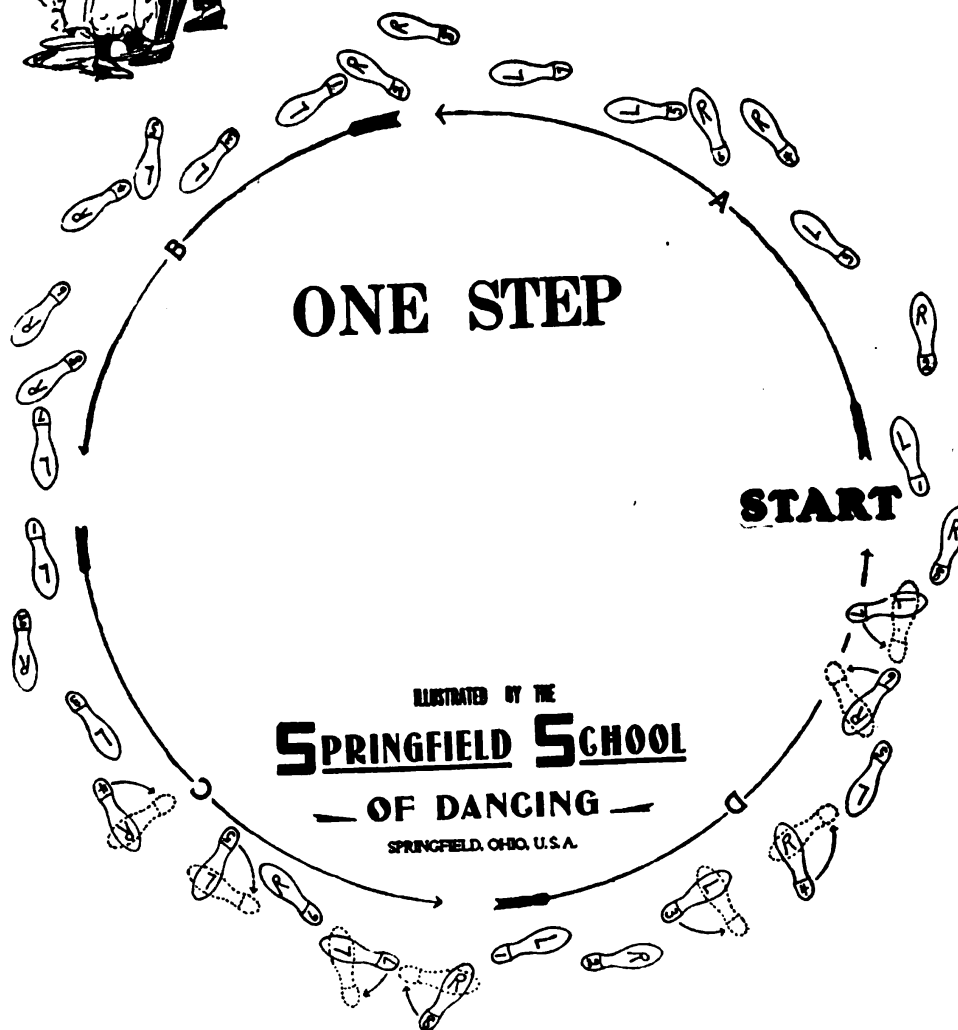
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