

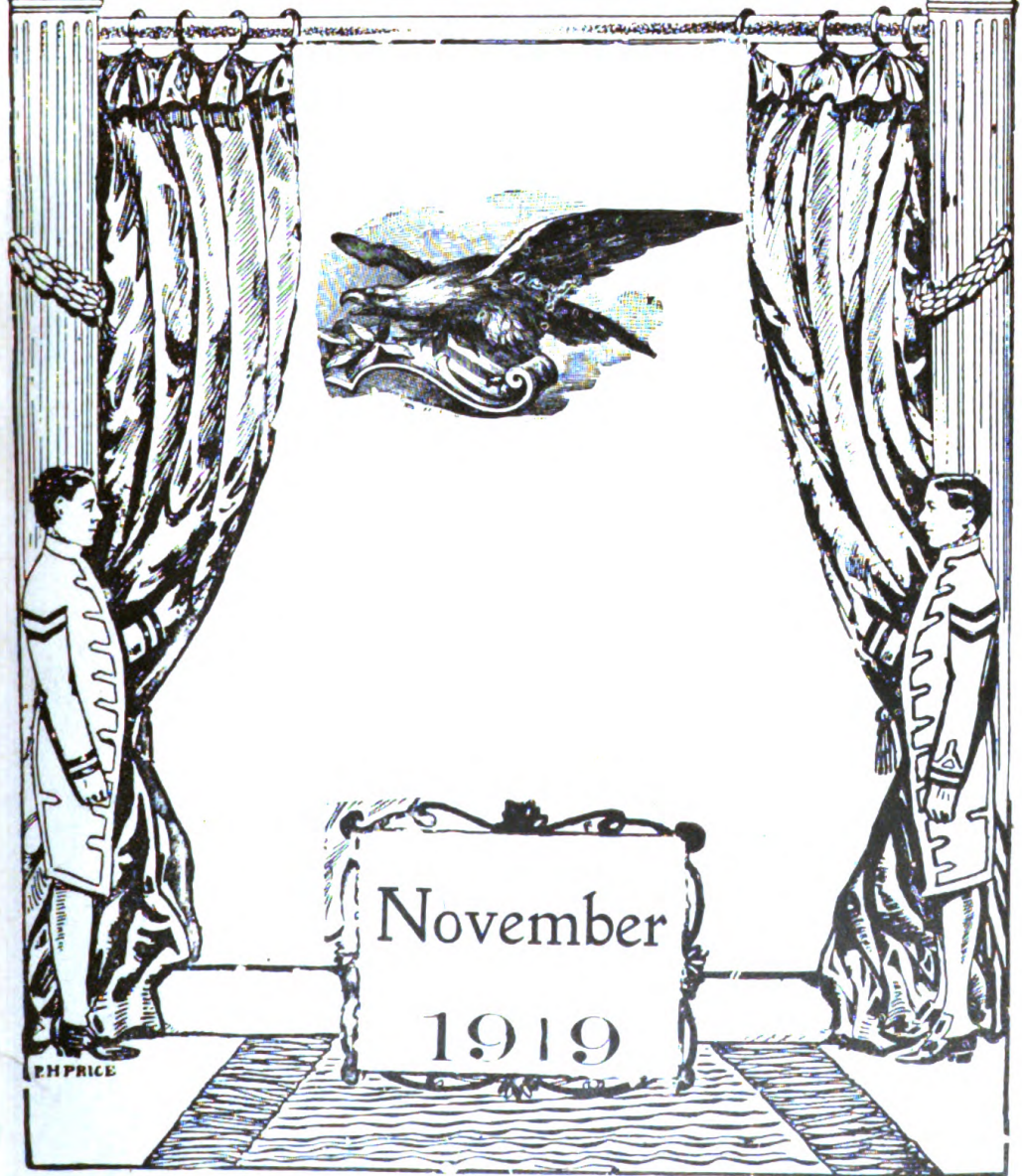
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A MONTHLY MAGAZINE □ FOUNDED □ UPON THE BEST IN ART.

THE TWO STEP

DANCING, ACTING AND MUSIC



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- (6) Pass a satisfactory examination, to show that they are qualified to teach dancing.

Send all communications to George F. Walters, Secretary, 85 Orange St., Waltham, Mass.

SPECIAL NOTICE.

The 37th Annual Convention will be held in New York City, the last week in August, 1920, six days. A Post-Convention will be held in Salt Lake City, or Portland, Oregon following New York meeting. Particulars in a later issue.

PROFESSIONAL CARDS

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KRETLOW, LOUIS.—Teacher of Ballroom Fancy and Stage Dancing, 637 Webster Chicago, Ill.

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LYNCH, W. D.—Teacher of Ballroom Fancy Dancing and Deportment, Twentieth Century Hall, 194 South Main St., Akron

DUFFY, M. O., 91 Winder, Detroit, Mich.—Teacher of Ballroom and Stage Dancing.

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EVERETT, A. E., 1110 Main St. Houston, Texas, Teacher of Dancing.

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EEGAR, WALTER L., 108 Dominic Rome, N. Y.—Teacher of Classical and room Dancing.

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THE TWO STEP

Volume XXIX. BUFFALO, N. Y., NOV. 1919. No. 11

GRAND BALLET.

St. Louis, Oct. 8.

By Richard Spamer.

This year's feature of the Veiled Prophet's entertainment of his immense throng of friends from near and far was the grand Ballet of Victory and Peace which Jacob Mahler, assisted by Mme. Mahler-Pufeles, arranged for the occasion. The largest orchestra which it was possible to assemble played the incidental music and also gave a miscellaneous programme from the time the doors opened until the heralds announced the advent of his majesty.

When the last man of Conductor Henry Falkenhainer's ninety musicians has taken his place on the big bandstand just behind the throne of her gracious majesty, the queen, those in the already crowded hall (the hour being toward 8 and good seats already at a premium) could judge from the size of the band and the variety of instruments to be employed that something out of the way in matters harmonic was about to ensue.

For the assembled musicians, symphony orchestra men, bandsmen and others well known could not be designated as an orchestra,

because there were batteries of clarinets in place of sections of violins, saxophones where bassoons are mostly in use and a heavy reinforcement of tubas, bombardons and the like, big brasses and a couple of golden harps, where our St. Louis Symphony Orchestra has but one among its total resources. Somewhere near the middle of this aggregation and to give the smartest of impacted sounds later on was a well equipped jazz-band, which never was audible until the wee sma' hours—but that's getting ahead of the story.

Wherefore it was neither an orchestra, a brass band, a military band, that furnished the music for the Veiled Prophet, but a sonorous combination of nicely attuned instruments, which, as the sequel will show, gave a good account of itself (the combination as well as the men) from early eve to early morn.

At 8:15, during a lull in the conversation of the ever-increasing throng, the tympanum expert, began to tune his rumbling drum, and his tests made a low, joyful rumble that presaged more concordant sounds later on. The few strings in the band could not be heard while sounding the conventional A and the rest refrained. But at 8:45 there was a resonant

blare in brass that set all necks (and many gleaming shoulders) a-craning, for the march of the matrons and attendants began. In pleasantly reminiscent style the conductor chose for his initial theme the well-known but always acceptable *Loin du Bal* (After the Ball), by the melodious M. Gilet.

This seemed to melt into something that sounded for the nonce like Tobani's *Hearts and Flowers*, but applause heralding the approach of the retiring queen somewhat jumbled the version. Quite appropriately, when Ambassador Francis, on the arm of Breckinridge Jones, approached the dais to pay the respects to her majesty, the combination band struck up something that had quite a Russian air, like Tschaiakowsky's martially powerful 1812 Overture, in which the Russian hymn, "God, Thou All-Terrible," and the *Marseillaise* commingle grandly. Another interval of musical melanges and the veteran maitre de danse, Jacob Mahler, started the first lap of his second semicentennial (he celebrated his golden jubilee last year and is now in the fifty-first of his continuous activity) by giving the signal for the Ballet of Victory and Peace to begin. This beautiful work, in which nearly 100 excellently trained children representing leading St. Louis families took part, was written and arranged by Mme. Rosalind Mahler-Pufeles and proved to be the best medium yet devised by the Veiled Prophet's entertainment coterie in diverting and entertaining his throngs of subjects assembled in his honor.

After Gomez's *Il Guaranty* overture had been intoned by the band and the woodwinds in unison had sweetly given forth the second melody a happy crowd of little children trooped in and disported themselves on the immense white canvas of the ballroom floor. Their acting typified peace and plenty and they are joined by a brightly-hued throng, the Fire Nymphs. Bearing hidden electric torches they build a fire, and waving yellow and red wands above their heads, symbolized a rising, roaring flame. Out of this glinting heat, War and his two lusty followers, Fire and Sword, suddenly emerge, and World that just now had worn so quiet and peaceful a guise suddenly finds himself confronted by calamity. War, Fire and Sword dance a dreadful posey ring around World, who is about to fall when Peace, accompanied by troops of children bearing white doves advance timidly toward World.

Peace, evading War, calls upon the twin brothers Khaki, who bring the American Eagle and the Army of Peace. These in turn call Victory and Liberty and, strongly joined, accomplish the great task of freeing World of his enemy, War.

There were moments of rare beauty in this enactment by the children under the veteran dancing master's direction. That handsome little chap, Howard Wilhelmj, with a figure that Mikail Mordkin probably did not possess when of the same age, gained round upon round of applause by his initial solo when he came upon

the scene bearing a huge globe and, moving around it, blithely indicated by pose and gesture that Peace reigned and not a cloud in the skies portended trouble. To further this thought a splendid little group of dainty youngsters tripped in to give their children's frolic.

The Ballet of the Fire Nymphs was a study in costume and a delight in movement. When Virginia Bolin as War entered, she displayed rare powers of pose and mimetics and throughout the dance pageant gave a studied role. Lucille Stocke and Emily Zimmerer as War's sinister companions, Fire and Sword, gave a pas a deux to the accompaniment of one of Gicacomo Meyerbeer's richly blatant Torchlight Dances. Another bevy of little ones evoked great applause by their enactment of the Golden Rays ballet, the Golden Rays tending to disperse the gloom caused by ever-present War.

Peace fairly floated upon the scene in the preciously beautiful form of Marjorie Livingstone, perhaps the finest balletusee in Mr. Mahler's gallery of Terpsichore. A Tschaikowsky Andante was chosen by Musical Director Maxwell Goldman for this number and a better selection could not have been made. When a dozen spotlights beamed their harmonizing color effects on the snow white costume of the dancer the crowd up to then just a bit quiet, burst forth in long and genuine applause. To Peace there came her Doves, finely impersonated by Alice Bryson and Hortense Goluber. The pretty trio moved

about in a roundelay, every step in which was charming. Peace and the World taking courage because War seemed far engaged, danced a duo to the Faust Brocken Scene Ballet, and then two staunch and brightly stepping youngsters, the Brothers Sterling and Stewart White, the Brothers Khaki, marched in and signalled that War would have to cease his alarums. It was a movement full of pep and spirit and caused the vast Coliseum to ring with plaudits.

By this time the Ballet of Victory and Peace had wrought keen enthusiasm among those present, and it was enhanced to the stentorian point when Buster Keim, St. Louis' best "animal actor," this time in the guise of the American Eagle, pranced in, not stopping even to present himself. With a screech of the fife and a thunder of the drums—bass drums, kettle drums and snare drums—adding to the din, this bird of the broad and sweeping wing, did some wing dancing that genuinely delighted, and Peace and World felt themselves quite safe then and there. An ornate gavotte was danced by fifteen little doves of peace, which gathering around the symbolical figure, plucked ribbons from her parasol made of snow-white pigeons and cozily nestled under this improvised canopy as if to say, "Here we need not fear anything."

But ho! What brassy sound now bursts upon the ear? Why this fanfare of tubas, trombones and trumpets? Why this melodious racket by cornets? Lo, where Victory troops in, Victory with the Star-Spangled Banner raised

on high and flights of little tots around her. Pretty Virginia Simmons, with excellent posing and dancing talent, gave this comforting personage quite handsomely. After which World and Peace did a Paul and Virginia duet, just like the famous painting, and with all the love and happiness of the more famous story.

In all nearly 100 children took part in the Ballet of Victory and Peace.

The hour now was 10:45 and a great commotion was heard at the doors of the Coliseum. Seasoned Veiled Prophet attendants knew what all the shouting was about. The Prophet was at the gates and to signalize his entry the musicians under Mr. Falkenhainer's virile baton began the "Victory March" from Sig. Giuseppe's March" from Sig. Guiseppo's grand spectacular opera, "Aida."

DANCE REFORMERS.

The night shall be filled with music,
And the cares that infest the day,
Shall fold up their tents like the Arab,
And as silently steal away.

But you huggers must break in the clinches,
You're all too inseparably one.
You may ja-da but ja-da less wiggly,
For the night of the shimmy is done.

It was a great dance while it lasted, but it lasted too hard. It is like the snake that salomes

until sunet—it salomed itself out of a job. The shimmy's tail has been stepped on, its elastic back has been broken and another dawn shall see it not.

At least, according to M. C. Richards, dancing expert, Newark, N. J., it will not, for he says Philadelphia's example will be followed. There, by virtue—O, bitter-sweet word—a dance regulation bill has been passed and signed, making the Mayor, Jove at all Village bacchanals from henceforth. And the knowing ones say that Jove ain't goin' to nod when cavorting youth shimmys. Nay, that uneasy offering of terpsichorean fancy is finished, de trop and de cidedly dead.

Shimmy's Explanation.

Psychologists have tried to explain the shimmy. Some believe that it was introduced to show returning soldiers that the girls at home weren't going to be defeated on points by the per-r-rils of Paree. Naturally, they say woman is a competitive creature, and whenever competition gives excuse, ingrained in her being is the instinct to let nothing stop her while the interest of the male is to be held. When everybody's doing it, it's done, that's all!

There is no evidence to the effect that the averaged trousered dancer frowned very sternly on this dance—again according to Mr. Richards. In France it had never been heard of when it first began to arouse comment here. Soldiers read dispatches of it curiously and wondered what it might be like. They somehow had a hunch that it was a deep-laid scheme to keep them contented

with the Yankee girls after they had seen those of France. And rankly, they hoped it would last at least until they got back—just so they might satisfy their curiosity. O, Boys!

Save Race for More War.

And now new syncopation will have to be simplified. Musical massage is not to be. You like it too well, children, and to preserve the race for another war or two, it must not be allowed to do too much of what it likes. Remember Rome; they danced and they sang until morning and slept all day, and then there came a time when Rome Howled in Vain. The race had degenerated in a century and it went to the cellar in the ancient League of Nations.

So shimmy not, shimmy not, lassies and laddies;
Turn to the virtuous steps of your daddies.
Wiggle not, wiggle not, one, two and three;
None of the boys will go back to Patee!

THE PRINCE OF WALES AT GRAND ARMY DANCE AND RECEPTION.

His Royal Highness graced the Grand Army Dance with his presence on Thursday evening, October 30, the entire affair being an immense success.

Prof. Frank Norman, Montreal, Canada, was master of ceremonies, and he also demonstrated the new Rocker Hesitation, with Mrs. S. Wyness, the Prince remarking

that it was a dainty and pretty dance.

His Royal Highness danced three times with Miss Jennie MacDuff, daughter of Captain Andrew MacDuff. Admiral Halsey also danced with her.

The little lady is only 16 years of age, and this was her first ball. She is a pupil of Prof. Frank Norman.

The Prince also danced with Mrs. MacDuff Frazier, Miss Boivin and Miss Gay.

FOX THAT DANCED.

San Francisco, Cal.—The first fox that has ever danced the fox trot made his debut at the Hotel St. Francis lately. His effort precipitated a near riot.

The fox, which had been sent to Chief Clerk Harry Boyle by Prof. Audrey Chatain, of Chicago, a St. Francis guest, who recently went to the Yosemite, was left in the check room. When Boyle picked up the box to take the fox home the bottom fell out.

The fox jumped a counter four feet high and dashed into the Borgia room among the dancers, who, at the moment, were swaying to the tune of "Take Your Girlie to the Movies."

Across the floor the fox scamp-ered, brushing the ankles of several female Terpsichores, who held their partners in a deathlike grip and screamed. The music jazzed on. It was a half hour later before the fox was cornered.

MOONSHINE DANCE.**High School Students Hug and Kiss, Says Director.**

Allentown, Pa.—School Director William J. Dietrich created a mild sensation at the meeting of the local Board of Education when he revealed to his fellow-members some of the high school students' doings at what were characterized as "moonshine dances."

Director Dietrich spoke of hugging and kissing in a darkened room, "with only the penetrating rays of pocket flashlights relieving," he said, "the black and scandalous darkness."

Director Dietrich asked whether the Board ever censored dancing at the high school and received a negative answer.

PROPER INTRODUCTIONS.

In the first place, it is a mistake to introduce a newcomer to a whole room full of people. If she is a distinguished stranger whom all wish to meet, one or two should be introduced at a time. Or the company may form a line, each person being presented separately.

It is a great mistake to assume a stiff and formal manner when introduced to another as the latter may feel hurt or aggrieved. A lady should always be gracious, but not effusive. She should maintain a certain reserve since she is dealing with a person who is a stranger, although in time she may become a friend. When a man is introduced to a lady, it is not necessary for her to rise or to shake hands, unless there be some spe-

cial reason for so doing.

A lady always rises when another woman is presented to her. It is not necessary for her to shake hands, however, unless she wishes to be very cordial. It is a lady's privilege to offer her hand, although if she sees that the man has his hand extended, she usually takes it to save him from a feeling of awkwardness. Older women who like young people usually shake hands when young girls are presented and it is kind to do so.

At receptions and balls the hostess receives only with her closest friends. While this method of receiving at private houses, on a very formal occasion as a rule the hostess shakes hands with all the guests in her own home. This form of greeting is essential to true hospitality.

SHIMMIE IS TABOO IN BUFFALO.

No more will theatergoers of the Queen City be afforded an opportunity to see that latest craze in which you shiver, wiggle, wobble, rattle and do about everything else except dance.

Chief of Police Higgins today notified the management of the Star Theater, which recently reopened as a vaudeville house, that the "six original Frisco shimmi dancers," this week's headliner at the Star, must refrain from anything that could be even suggestive of the shimmi.

The Chief arrived at his decision after the shimmi dancers had

been given the once-over by Inspector James Hyland, Captain Robert U. Winspear, of the Pearl Street Station, Mrs. Kathryn B. Gunn, policewoman, and Detectives William O'Neill and J. Hennessy, of the Pearl Street Station.

O'Neill and Hennessy were the first to view the performance. They visited the Star Monday afternoon at the request of Capt. Winspear, who was too busy on that day preparing for Tuesday's election. They reported back to Capt. Winspear Monday night that the show was "O. K."

"I was not exactly satisfied," said the Captain today, "so I informed Inspector Hyland. The inspector and I went to the Star Wednesday afternoon. We found that the six dancers in the shim-mie act were graceful dancers, and there was no objectionable features to their act until they started to shim-mie. As questionable as the dance might have been on Monday and Tuesday, it had been considerably toned down by Wednesday.

"The inspector and I agreed that there should be less shivering and wiggling. We took the matter up with the manager and he agreed that the shim-mie features could be eliminated, as he did not want the theater to get a bad name in starting out as a vaudeville house."

Inspector Hyland said three kinds of shim-mie were introduced during the act. They were the New York shim-mie, the Barbary Coast shimmy and the Buffalo shim-mie. An announcer referred to the Buffalo shim-mie as "the shimmiest of the shim-mies."

Classroom a Gymnasium.

I have been a subscriber and booster for the "Physical Culture Magazine" for six years and during that time have overcome a severe case of indigestion by living the "Physical Culture Life," and at the same time teaching others to live it.

During the past year I have turned my school room into a gymnasium and my school yard into a playground, and found that this was the most popular part of the day, and while building up health and strength in my pupils, I was also gaining vital force.

I hope you may find room for me, as it was through an article in your column that I decided to join your large family and since that time by following your suggestions and taking chiropractic adjustments, I have received so much benefit that I want to pass the "good news" along.

BAMBOO NEEDLE.

The operation of making a bamboo needle for the phonograph is a rather prolonged and intricate one, for the wood must pass through several operations before it becomes suitable for the purpose. The hard point of the needle is formed from the enameled cortical service of the cane. The poles, twenty feet long and from two to three and one-half inches in diameter, carefully selected, are sawed into pieces about an inch long and split into prism-shaped blanks for needles. To force out the sap and replace it with oil and wax in the myriad

cells of the cane the bits are put in drip kettles and lowered into vats laden with an oily mixture at 340 degrees Fahrenheit, where they remain forty hours. Then they go into tumbling barrels containing hardwood sawdust, where they get cooled and polished.

A PILLOW SHOWER.

"Polly" was keen with the latest news. Rosemary, the sweetest girl in town, had just announced her engagement, and her friends were eager to honor the bride-elect and do just the right thing. After due consideration they decided upon a "pillow" shower, and don't you think it a clever idea?

"Grandmother" said her gift would be a pair of "live geese" feather pillows, and an "aunt" gave two eider pillows for the girls to make lingerie slips for, as now every daintily equipped bed has its little lingerie pillow. It took a month for the girls to work up this shower, and when the day set for the "party" came the girls could hardly wait to see Rosemary's surprise and pleasure.

The couch pillows, made of natural linen, cretonne and one or two of velour, were on the davenport, each one labeled with the donor's name and some rare original rhymes and jingles. For a white wicker "chaise longue," which Rosemary was to have in her room, there were four pillows, covered first with pink silkline, then with dotted Swiss; some had ruffles edged with lace and two had

the corners tied with pink ribbon bows.

For the porce there were six pillows, all covered alike with a durable but pretty chintz. The ushers who were to serve the wedding sent their wedding gift to the shower, which was just a month before the date set, and it was a pair of handsome oriental saddlebags, stuffed to make four cushions, which are so acceptable either as footstool or to sit on in front of a grate fire.

Every one thought the affair original, practical and altogether delightful. So I am sure some of our readers will want to start a shower for the girl "they" know is to be a bride.

"UGLIEST" WOMAN.

London, Eng.—A search for the ugliest woman in England is now on full blast, with the newspapers and the public generally taking a keen interest in what that human speciman will look like, once she is found.

Although twenty ugly women have already applied for the prize, the search for the most eye-distressing female of the species continues, owing to the fact that the man seeking her has a higher conception of ugliness than any applicants thus far have been able to satisfy.

Debiere, an illusionist, started the search. He offers a fabulous salary and a "star" part in a projected theatrical venture. Only three of the ugly candidates have shown sufficient courage to appear personally, but Debiere sorrow-



Genevieve Schmidt
Pupil of Mr. and Mrs. H. Layton Walker

fully turned them all away; each possessed some little disqualifying charm. The majority of the candidates applied by telephone, expounding in beautiful phrases the exquisiteness of their unsightliness. Two wrote letters.

Meanwhile all London is chuckling as the newspapers report in detail the progress of the unique search. The chuckle began several days ago when the famous "Agony Column" of the Times carried the following personal:

"Ugliest woman in London wanted by Debiere, the great American illusionist. Debiere employs in his act the most beautiful woman in the magical world. For a new production he requires the ugliest of her sex. No stage experience necessary. Immaterial whether fat, thin, tall or short."

Reporters hurried to the stage door, expecting to find a long line of applicants waiting. They found only Debiere, disconsolate because his "personal" had not brought a flock of ugly women. The newspaper interviews with Debiere apparently gave some of the timid ugly women courage, for the next day applicants began to come in. Telling some of the letters he received, Debiere quoted this much from one:

"I am working in a government office, but a bird in the hand is worth two in the bush. A near relative who has lived with me twenty years says I ought to qualify."

"I am writing her sympathetically," Debiere went on, "she is a married woman."

Another wrote that she was not

deformed in any way, but was simply ugly.

"Two called yesterday," said Debiere. "They were undoubtedly plain, but each had some redeeming touch of beauty. One had nice eyes. The other had a Diana-like mouth. When a third one called she became indignant when I told her she was not ugly enough.

"I really am plain," she insisted. 'No man has ever kissed me or made love to me.'"

Debiere insists that he will pay a salary equal to that of any theatrical star, if he can find a woman of just the right type of ugliness. So far he has been disappointed, but he's still hopeful.

"Here's what would be a good type," said Debiere, as he bemoaned stray touches of beauty that have marred his prospects to date:

"Low, receding forehead; skimpy hair, bare in places; long nose hooked or broken; protruding eyes; small, pig-like ears; large mouth; chin receding or extremely prominent; protruding teeth."

THE RICHARDS' STUDIO FOR DANCING.

Situated at 653 Broad Street, Is M. C. Richards' Studio, Newark's Largest Refined Dance Centre, Where Dancing Is Made Easy for the Learner—Open Every Day and Evening—Established 10 Years.

Dancing is the one accomplishment which is incumbent on ev-

ery gentleman and lady to possess, because it is demanded by the social circle, and no man or body of men can ignore the demands of society. The young man who desires to become a social favorite needs to dance well, as the first essential and minor offenses will be overlooked as trivialities. No young lady can lay any claim to a standing in society unless her dancing is irreproachable, and even the elderly matron finds it an excellent attraction.

In the matter of preparing students for the social festivities of the season, no professor of dancing in the city can lay claim to a standing compared with M. C. Richards, who has acquired the art of teaching dancing in a manner that makes the instructions an enjoyment to the student. There is nothing dictatorial in his methods and he has the faculty of turning out accomplished dancers in the same time that other instructors take in teaching students the position of the feet. He has a corps of accomplished assistants who are an efficient help in maintaining the democracy of the institution, although it is attended by the elite of society. Mr. Richards can show a roster of names of those who had instructions in his academy that could not be duplicated again in the city.

DEATH OF GEORGE PRIMROSE.

Where are Mr. Bones and Mr. Tambo, one-time jesters in chief of the American public? Where

is the distinguished and polished gentleman who sent a thrill of anticipation through the audience each night when he waved his hand with the utmost grace and said, "Gentlemen, be seated." Where, in short, has the old time minstrel show gone—the minstrel show that once was an institution in the land, played to crowded houses in the city and on the road, whether the year was lean or fat?

George Primrose died last Wednesday at San Diego, Cal., at the age of sixty-five. His passing lessens by one the number of famous old minstrel performers who are still on the boards. And for the most part they are not touring the country at the head of minstrel troupes, but are leading the bills of the "two-a-day" houses. Lew Dockstader is an instance. Nowadays he is regaling the public with his mirth-provoking views from the centre of a vaudeville "spot," Eddie Leonard, of a younger generation of minstrels, is delivering his "wa-ha" style of melody, but also from a vaudeville stage. They are not the only ones.

Of late years Al G. Fields and Neil O'Brien have been heading their minstrel troupes in tours about the country and have evidently been fairly prosperous; but they practically have the field to themselves.

Minstrelsy Gives Place to "Jazz."

Has the minstrel lost the hold on the affections of the American public he once possessed? Apparently so, to a large measure. He hasn't kept pace with the onward

march of events theatrical. Maybe Mr. Bones is a bit too slow for this jazzy generation. Is the American stage, of which the minstrel show was a native and peculiar product, going to let the blackface performance become a tradition? It looks as if the boys with the white wing collar and the black visage have become overwhelmed in an advance of movies, shimmy dancers, cabarets and "girlie" shows. Maybe they are a bit too slow for this rapid generation, but they delighted the fathers of some of us who haven't voted yet.

George Primrose's friends say he left a tidy fortune as the result of the years on the minstrel stage. If he didn't it would be more of a wonder, for Primrose was among the leaders of minstrelsy when that form of entertainment was at the height of its popularity. For many a theatre-goer the sight of Primrose's graceful figure in a "soft shoe" dance will always remain a pleasant memory. Other fortunes were made in minstrelsy then, but nowadays it is the man with the funny feet or the girl with the most elastic collar bone that heaps the shekels, the ducats and the kopeka.

Minstrelsy has tender memories for many a man whose name now glows in electric letters a foot high. It is a distinguished list of actors—the roll of those who got their start, or at least part of their training, as black face workers in the old time minstrel shows. Excluding those who have made the minstrel their specialty, we find in the list of those who branched into other efforts such

names as Andrew Mack, Francis Wilson, Eddie Foy, Jerry Cohan, McIntyre and Heath, Montgomery and Stone, Chauncey Olcott, James T. Powers, Maclyn Arbuckle, Henry E. Dixey, Joseph and Herbert Cawthorn, Billy B. Van, Pete Dailey, Tom Lewis, Jefferson de Angelis, Wilton Lackaye, Raymond Hitchcock, Bert Williams, Nat Goodwin and many others.

Charles Frohman and his brothers Gustav and Daniel gained part of their experience as managers in the field of minstrelsy. Charles was treasurer for Haverly's Mastodons in 1878 and went to Europe with them in 1880. In 1882 he joined his brother Gustav in the management of Callender's Colored Minstrels and projected that organization through a tour of three years.

"John L." in the Olio.

Even old John L. Sullivan did his turn in the olio. In the season of 1885-86 he was the feature of Lester and Allen's minstrels, giving statuary poses that displayed his powerful physique. It will be seen that even in those days the champions were not ignorant of the ways of capitalizing their fame, even though vaudeville hadn't stepped to the front as yet.

Just exactly when the minstrel show was brought into the theatrical world is a matter of question. In his book, "Monarchs of Minstrelsy," Edward Le Roy Rice, a son of the famous old minstrel, William Henry Rice, claims that the first orthodox minstrel show was given in the Bowery Theatre on Monday evening, Feb-

ruary 6, 1843, when the "novel, grotesque original and surpassingly melodious Ethiopian band entitled 'The Virginia Minstrels'" presented their offering, which they further described as "an exclusively minstrel entertainment combining the banjo, violin, bone, castanets and the tambourine, and entirely exempt from the vulgarities and other objectionable features which have hitherto characterized negro extravaganzas."

Naturally the Southern negro, with his wealth of unique melodies and dances, had caught the eye and the ear of more than one observant actor. Back in the early thirties Thomas D. ("Daddy") Rice, the original Jim Crow, was walking in the streets of Cincinnati when he was struck by the manner of the delivery of a "coon" song by a colored hack driver.

"Turn about an' wheel about an' do jist so,

"An' ebery time I turn about I jump Jim Crow."

Thus sang the darky, and Rice, listening, wondered what would happen to him if he should introduce the character of that darky on the stage. In the autumn of 1830 he did so, in Pittsburg, and the result placed him on the road to fame and fortune. Other black-face comedians followed thick and fast.

As the minstrel developed into a national pastime, various actors whose talents were peculiarly adapted to that form of entertainment, rode to a national popularity. There were no women in the minstrel show, and the result was the development of innumerable blackface female impersonators

whose art was developed to a fine point. Others, like Primrose, made dancing their specialty.

During the course of the years men like Neil Bryant, Dan Emmett, George Thatcher, Primrose, Billy Rice, Billy West, Jack Haverley, Lew Dockstader and George Wilson became famous minstrels. Later on came such favorites as Neil O'Brien, "Honey Boy" Evans, Eddie Leonard and others.

Christy and His Minstrels.

H. P. Christy and his minstrels were widely popular in their day. Christy always claimed that he had organized the first minstrel show, and gave 1842 as the date. They first appeared in New York in Palmo's Opera House in 1846, but it was at Mechanics' Hall, No. 472 Broadway, that Christy's minstrels become famous. They opened there on February 15, 1847, and remained until July, 1854.

As time went on, the minstrel performance assumed a form that became conventional. The curtain rose on the assembled songsters, fancy of uniform and jet of face, ranged in a semi-circle about the dignified interlocutor, with the band in the rear, among the paper palms. The customary bandinage between the end men, whose art was consummate and who were expected to take care of the crowd's risibies, while the singing and dancing brethren were occupied with the rest of the show; then the announcement that "Mr. Smith will now sing 'In the Shade of the Old Apple Tree.'" So on, through the first part, until each of the stars had given the crowd a sample of his stock in trade, and then the grand finale.

Next came the olio, always with a Southern darky scene in which muscular mammies in red bandannas and canvas fields of cotton never failed to figure. The "old plantation home" furnished well waxed floor in front of the unrivalled opportunities for dancing of every style, which was furnished in abundance. Then a clever monologist, Lew Dockstader for instance, would come before the drop and entertain the crowd with his observations. So on through a programme largely in the nature of vaudeville, maybe with a little rough and tumble acrobatics or a xylophone act thrown in for good measure. That was the minstrel show as it existed through the years. And don't forget the parade down Main street before the performance.

E. M. Hooley was one of the men associated with the best traditions of minstrelsy. He played started way back in '73 and in the his first engagement in 1845 in Buffalo, as leader of the Christy Minstrels. In 1862 he opened his famous minstrel hall in Brooklyn and continued there for several years. His ventures were always popular and successful and he died in Chicago in 1893, lamented by all.

Debut of George Thatcher.

George Thatcher made his debut in Baltimore in 1863, doing a jig in blackface. He got his first important engagement at Tony Pastor's in 1873 and later went with Jack Haverley's famous minstrels. Thatcher and Johnson's Minstrels followed after various tours with different troupes, and Thatcher gained a wide reputa-

tion by his originality and wit.

Lew Dockstader's name has been a household word of minstrelsy for over forty years.

FOURTEEN—A—Walker MY BAGDAD DANCING.

There are few cities quite as wonderful as Bagdad at night, as you sit on the veranda of the club sipping the first peg of the day. After a strenuous hour's tennis your senses are lulled by the magic swish of the Tigris as it flows swiftly on its 700-mile journey to the sea; lights twinkle on the right bank, appearing and disappearing among the palms, as the Arah laborers return home from their day's work, compulsorily armed with lanterns.

Your eyes are attracted by a brilliantly lighted house at the far end of the old Turkish bridge of boats, according to the London "Times." Apparently the roof is crowded, and white figures seem to dart hither and thither on a tiny stage; occasionally you hear a strange melody come across the water by a vagrant breeze, like the crooning of a child, rising and falling to the notes of some stringed instrument. From afar it is typical of all that is eastern, and strikes a romantic chord. You feel inclined to investigate this strange place, and to see if romance is to be found in an Arah theatre.

On the other bank the inevitable small brown boy appears, comely but importunate, with his eager cry of "dancing girls, sahib—ver' good." You pass through a lighted street, lined with native

cafes, and you stumble up a rickety staircase, feeling that romance must be waiting at the top, and buy an officer's ticket for the apparently reasonable sum of one rupee.

Curious eyes are turned on you as you enter the roofless hall, open to the velvet sky; a native, clad in an odorous burnous, shows you to a wooden bench in the front row occupied by a few self-conscious British subalterns. The stage is apparently built of old biscuit tins—which has now to be strictly accounted for by army units—and the curtain, a dirty sheet crudely daubed with paint, is down. Attendants are busily selling tiny cups of coffee and clay pots filled with iced water; there is little noise—only a confused murmuring, strangely melodious.

Suddenly the curtain rises jerkily to disclose four dirty Armenian men, wearing soiled ducks and fezes perched at a jaunty angle on their heads, and strumming on instruments like bloated guitars; the audience remains unmoved by this spectacle, and conversation continues as before.

An Arab boy strolls across the stage for no apparent reason, and finally the far-famed dancing girls appear, and sit down heavily next to the men. There are three of them, seemingly ranging in age from 14 to 20; their complexions are almost white, and their noses betray their Semetic extraction; they are dressed in tawdry, high-necked frocks; the shirts reach to their ankles, and their necks are hidden in stiff collars; the minimum of flesh is exposed. What a

contrast to the European stage!

The players began to chant in the usual Eastern way—there is no apparent tune and little melody. The fattest of the girls rises languidly and glides slowly across the stage, singing to the music; after a while she undulates her body in the manner made familiar by the so-called Eastern dancers of the music halls, but with infinitely more skill; she seems to be devoid of bones, and moves her head from side to side without bending her neck. The music quickens, and you hope she is going to do something more daring, but she simply glides around the stage, keeping time with a tap of her feet, and gradually increasing her pace. Suddenly the music ceases, and she disappears without a single clap. Apparently applause is not expected.

The second girl rises and goes through the same performance. She undulates better than the other, and a fine-looking Arab in the third row grunts his satisfaction, and throws a 10-rupee note onto the stage. She shows no sign of having seen it, and a boy strolls on and picks it up. No doubt the proprietor takes the lion's share before the girl gets it.

This goes on for some time, with pauses between the dances. Gradually you realize that you have seen all that is to be seen, and that the only feature of the show has roused in you is one of utter boredom.

You thought to buy romance for one rupee; you were grievously mistaken!



PUPILS OF ALICE MARTIN—St. LOUIS, MO,



THE TWO STEP

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SHIMMY SHAKE.

Paris, France.—The expected crusade against “the shimmy shake and other disgusting exhibitions of immorality,” was begun in earnest when Prof. Sandrini, president of the Dancing Masters Association, declared what he called the “revolting contortions” officially barred from his own hall and other leading establishments.

“Paris,” said the famous dancing master, with an air of outraged sense of morality, “is resolved not to suffer any longer immorality in the form of shimmy shake and other revolting importations from America. They poison the poetry of the really fine dances such as the Venetian waltz, the Maxixe and other fascinating creations.

“Everybody with refined feelings will be with us in our crusade for clean dancing.”

Editor Twe Step,
Buffalo, N. Y.

Dear Sir:—

Noting the fact that there is an epidemic of matrimony among the Teachers of Dancing in Hartford Conn., and fearful of its spreading to cities like Pittsburgh, Pa. and Toledo, Ohio, am imperiling the young and unprepared, would ask your advice.

Should the Rockefeller Institute of Medical Research be requested to investigate this strange malady, or should the Jurisprudence Committee be asked to add to its already heavy burden of protecting the young and tender members of our Association,

STEPHANIE-GAVOTTE CLOG

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(Description \$5.00)

R.—Right foot. L.—Left foot. C.—Count. For'd—Forward.
Dia.—Diagonally.

In working out a difficult dance of this description, one should master one measure at a time, remembering, that to go slow, means to get there quickly in this class of work. In other words, impatience retards progress.

To analyze this dance, one must become familiar with the terms, such as "Tap," "Change," "Cross Tap," "Hop Change," etc., which will be found fully explained in our book, "The Key to Step Dancing."

STEPHANIE-GAVOTTE, CLOG.

Italian Solo. STEP ONE.

Direction, first to left, then to right. Double Roll R., 6 sounds, C. 1, 2. Hop on L., strike R. toe on floor back of L. heel, and down, 3 sounds, C. 3. Tap L., holding up, C. 4; 1st bar. Down on L., kick R. on floor, crossing in front of L., 2 sounds, C. and 1. Cross hop change from L. to R., over, 2 sounds, C. and 2. Finish on L., 2 sounds, C. 3. Finish on R., 2 sounds, C. 4; 2d bar. Step on ball of L., cross R. back, touching toe on L. heel; down on R. back, 3 sounds, C. 1 and a. Step on ball of L., in same place, R. to 1st po., touching toe on L. heel; down with L. heel, 3 sounds, C. 2 and a. Step on R. heel, toe raised to 2d po., strike heel of L. against raised R. toe; down on ball of R., 3 sounds, C. 3 and a. Step on ball of L. crossed over; touch R. toe on L. heel as it is brought toward the right; down on L. heel, 3 sounds, C. 4 and a; 3d bar. Down on R., tap L. quickly, bringing it to back, striking side of R. heel, and hop, changing R. to L., 6 sounds, C. 1, 2. Finish on R., 2 sounds, C. 3. Finish on L., 2 sounds, C. 4; 4th bar. Repeat, reversing, beginning double roll with L., moving toward right, etc.

NOTE.—The movements to the first two counts of 4th measure, when taken up to time, are run together very quickly. They should be practiced over and over again. The first four measures should be practiced until thoroughly

mastered and before attempting to execute the movements, reversed.

STEP TWO.

Step on L., C. 1. Cross, tap R., C. 2. R. front change, C. 3. Finish on R., dia. for'd, C. 4; 1st bar. NOTE.—Your feet are separated about 12 inches. Step L. up to R. heel with weight, C. 1. R. dia., for'd, and close L. up to it, with weight, 2 sounds, C. and 2. Finish R. forward, C. 3. Finish L., a trifle to left, C. 4; 2d bar. Double roll L., 6 sounds, C. 1. 2. Hop on R., strike L. toe on floor back of R. heel; down on L. back, 3 sounds, C. 3 and a. Tap R., holding up, C. 4; 3d bar. R. down, raising L. for'd, C. 1. L. down, and at the same time, R. up, for'd, striking against L., as it is coming down (difficult), C. 2. Finish on R., C. 3. Finish on L., C. 4; 4th bar. Step on R., C. 1. Double tap, 4 sounds, C. 2. Change L. to R., raising L. for'd, C. 3. Down with L., and up with R., at same time striking R. on L., as the feet pass in the air, C. 4; 5th bar. Hop on L., at same time circling R. to back of L., touching ball on floor, and down, 3 sounds, C. 1 and a. Tap L., C. 2. Change L. to R., C. 3. Finish on L., C. 4; 6th bar. Step on ball of R., a trifle to right; cross L. to back of R., touching toe on R. heel; down on L., back where it is, 3 sounds, C. 1. Step on R. to place, L. back to 1st po., touching toe on raised R. heel; hop on R., holding L. up, 3 sounds, C. 2. Step on L., a trifle towards left; cross R. back, touching toe on L. heel; down on R., back, 3 sounds, C. 3. Step on L. as it is, return R. to 1st po., touching it on L. heel; down on L. heel, which has been kept raised, 3 sounds, C. 4; 7th bar. Backward on both heels, toes raised, thus, Step on R. heel, on L. heel, on R. heel, 3 sounds, C. 1. On L. heel, on R. heel, on L. heel, 3 sounds, C. 2. On R. heel, on L. heel, on R. heel, 3 sounds, C. 3. Strike the raised toes together, C. 4; 8th bar.

NOTE.—The first three counts of the 8th bar are a quick run backward on heels, with very short steps, making three movements to the count, as R., L., R., and L., R., L.

STEP THREE. Very quick.

Down ball of L., R. toe on heel back, R. down back; step on L., C. 1. R. toe on L. heel, hop, change L. to R., L. toe on R. heel back, C. 2. L. down back, step R. in place, L. toe

on R. heel, C. 3. Hop, change R. to L., knock heels together, C. 4; 1 bar. Repeat, reversing; 1 bar. Double tap, L., C. 1. L. down, kick out R., C. 2. Double tap, R., C. 3. Down R., C. 4, hold heel up; 1 bar. Tap L., down R. heel, down ball of L., down heel, C. 1. Cross, tap R., and down, crossed over, C. 2. Tap L., down L., cross, tap R., C. 3. Down R., over L. toe on R. heel, hop, changing R. to L., C. 4; 1 bar. Then repeat, reversing, for 3 bars. Tap R., down L. heel, down ball of R., down heel, C. 1. Tap L. to back and down, C. 2. Pirouette to right, C. 3, 4; 1 bar.

STEP FOUR.

Tap R., down L. heel, down ball and heel, R., C. 1. Tap L., down R. heel, down ball and heel, L., C. 2. Tap R., down L. heel, down ball and heel, R., C. 3. Tap L., down R. heel, down ball and heel, L., C. 4; 1 bar. Tap R., down L. heel, down ball and heel, R., C. 1. Tap L., down R. heel, down ball and heel, L., C. 2. Tap R., down L. heel, down ball and heel, R., C. 3. Tap L., down R. heel, down ball and heel L., tap R., C. 4; 1 bar.

NOTE.—After every count, a slight pause occurs, excepting the 4th of the second bar, in which a tap with the R. is brought in, making the following a syncopated movement:

PART SECOND (backward).

Hop on L., kick R. on floor back and down, C. 1. Tap L. and down, C. 2. Tap R., C. 3. R. down with double roll, L. Tap R., hop L., ball of R. on floor back and down. Tap L., tap R., down R., double roll L. Tap R., ball L. on floor back and down. Tap R. and down; tap L., tap L. and down. Finish R., finish L.

STEP FIVE.

Single roll, R., C. 1. Single roll, L., C. 2. Down L., quick tap R., hop, changing L. to R., back, C. 3, 4; 1 bar. Step L., tap R., step R., step on L. heel. Strike R. heel on L. toe; down on L. toe, down on R. foot, over; 1 bar. Hit R. toe on L. heel in air, two and fro, C. 1, 2. Hit L. on side of R., for'd, C. 3. Hit on R., on side of L., for'd, C. 4; 1 bar. Step R., C. 1. Step L., C. 2. Change L. to R., C. 3. Finish L. to side, C. 4; 1 bar. Repeat, 4 bars.

STEP SIX.

Step L., double tap R., C. 1, 2. Change R. to L., hit R. on L. heel, hop on L. down on R. back, C. 3, 4; 1 bar. Step on ball of L., step on R., C. 1. Step on heel of L., step on R., C. 2. Spring and hit R. on L., down on L., down on R., C. 3. Tap L., and down, C. 4; 1 bar. Step R., cross, tap L., C. 1. L. down over, touch R. on L. heel, hop on L., C. 2. Step on R. heel, hit L. on R. toe, R. toe down, C. 3. Down on L., over, touch R. on L. heel, hop on L., C. 4; 1 bar. R. back, and pirouette; 1 bar.

STEP SEVEN.

Single roll, R., C. 1. Single roll, L., C. 2. Step L., cross, tap R., C. 3. Down on R., over, touch L. toe on heel, C. 4; 1 bar. Down on L., over, touch R. toe on heel, hop on L., C. 1. Down on R., over, touch L. toe, hop on R., C. 2. Down on L., over, touch R. toe, hop on L., C. 3. Down on R., over, touch L. toe, hop on R., C. 4; 1 bar. Down on L., double tap R., C. 1, 2. Change R. to L., tap R., hop on L., with R. up, C. 3, 4; 1 bar. Down R., tap L., C. 1. Hop, change to L., back, C. 2. Finish R., C. 3. Finish L., C. 4; 1 bar.

STEP EIGHT.

Circle to L., step L., touch R. on L., back, C. 1. Down R., back, step on L., touch R. on L. heel, hop on L. Down on R., crossed over, touch L. on R. heel, C. 2, 3. Hop on R. and down L., C. 4; 1 bar. Repeat. Continue in circle, 7 times. End with step L. tap R., hop, changing to R. Finish L., finish R. Cross, tap R., C. 1. Cross, tap R., C. 2. Knock heels in air, C. 3. Tap L., C. 4; 1 bar. Change to R., C. 1. Hop, sideways on R., C. 2. Down L., tap R., C. 3. Change to L., C. 4; 1 bar. Down R., double tap L., C. 1, 2. Change to R., C. 3. Tap L., hop on R., C. 4; 1 bar. Down L., tap R., C. 1. Back cross, hop, change, C. 2. Finish L., C. 3. Finish R., C. 4; 1 bar. Repeat.

THE END.

COW SHAKES SHIMMY.

Los Angeles, Cal.—Cows are not supposed to do the shimmy, and when they do there is something wrong, according to Detective Sergeant O'Brien and Inspector Boden of the State Board of Pharmacy.

The officers lost their official calm and almost fell out of their automobile the other day on the way to San Pedro when a fat, sleek cow skipped into the road and wiggled through a very jazzy dance.

Trailing the crazy cow, the officers came to the home of Crescencio Hernandez at 938 Rowan Avenue, and also learned the secret of the dancing cow. They found a large field of well grown marihuana.

Hernandez denied using the drug himself, but admitted feeding it to the animal.

Using a borrowed mowing machine the officers mowed down the marihuana and then arrested Hernandez on a charge of violation of the state poison law.

DANCE ON ZONE FARE PLAN.

A novel method of conducting a dance has been adopted by M. C. Richards' dancing classes for an entertainment which they have entitled a "zone dance," to be given at 635 Broad Street tonight. The program has been divided into half-hour zones, running from 8:30 to 12:30 o'clock. Persons attending will receive zone cards at the door, punched at the zone during which they enter.

They will pay as they leave, the fare to be based upon the number of zones during which they have remained.

**DANCE WIZARD HERE.
Michael Fokine, Originator of
Modern Russian Ballet, Arrives
in New York.**

New York, Nov. 11.—The premier dancer of them all has arrived in this country. He is Michael Fokine, originator of the modern Russian ballet, and the man who taught Mordkin the artistic steps that made him such a success in America.

Fokine, his wife, Vera, and their 13-year-old son, Citali, were passengers on the United States, of the Scandinavian-American Line, which sailed from Copenhagen, October 26th.

When Mr. Fokine saw skyscrapers glittering against the sunset, however, he fully satisfied those who were looking for temperament. He said it in Russian, but there was no reason to doubt the interpreter, who declared that his ejaculations meant "Gorgeous, magnificent—like nothing I ever saw, and I have traveled the world over." Asked if he thought he could arrange a "skyscraper ballet," he laughed and said he would think about it.

To Stage "Aphrodite."

Michael Fokine comes to this country for the first time to direct and stage the dances in the spectacular production of "Aphrodite" at the Century Theatre. Comstock will produce November 24. Through his interpreter, for

he speaks no English, Fokine expressed great curiosity about the Century Theatre. He demands the best possible surroundings for his art, as he became accustomed to the most lavish of stage housings when he directed the late Czar's Imperial Opera House ballet in Petrograd.

Fokine looks more like a dapper business man than a great artist. He is short and bald, about 35, with a little black mustache and a very white skin. His wife, Vera, is a beautiful young woman, who originated Pavlova's "Dying Swan" dance.

He announced in all earnestness, however, that he had come to this country for the purpose of studying American dances, hoping to find something to inspire in him the creation of another great national dance similar to his Arabian and Spanish and Greek dances.

Since the Russian revolution Mr. Fokine has been in Copenhagen, cut off from his former friends and often suffering from lack of funds.

At one time, he boasted yesterday, he was without a dollar, in his journey from Petrograd through Finland to Denmark. He and his wife finally reached the town of Abo, and there they put on some dancing recitals, which gave them sufficient funds to continue the trip. For 13 years before the war, he revolutionized the art of ballet dancing by doing away with conventional toe dancing and introducing natural graceful movements capable of expressing emotion.

No Jazz For Him.

After directing "Aphrodite," Fokine and his wife will give a series of personal interpretations of their original dances. Fokine holds that the shimmy, tango and jazz have no place in the field of art. Dancing, he considers, one of the greatest of the arts of expression, and his aim is to have every movement and plastic pose represent a picture or have a distinct meaning.

Another artist on board the United States was Inga Orner, the great Norwegian lyric soprano, who sang for three years at the Metropolitan Opera here and starred at Covent Gardens, London. She will go on a concert tour and then sail for Japan.

COSTS \$25 TO DO OUTLAWED DANCE.

Wichita, Kan., Nov. 8.—The "high cost of shimmying" now comes upon the scene to add its toll to the high cost of enjoying life in Wichita. The price of jazzing the jazzsome dance was set at 25 bucks by Desk Sergeant Rogers when Bruce Horsley, 23, appeared before him to make bond. Horsley was arrested by special officers at the Wheat Show "Palais de Danse" for dancing the "shimmy." He put up bond for appearance in court.

The arresting officers did not say whether the "crime" was "grand" shimmying or just "petit" shimmying. Let us hope some day such action against abuse of the dance will become general. I

have started a great many city authorities on the right road.

F. F. B.

"THE BLUE DANUBE."

We note that the waltz just as the daddies and mummies danced it long, long ago, is to be revived "to slow music and without variations whatever" just as they have danced it this summer "at Newport, Bar Harbor and Narragansett." Heavens what a desertion of the firesides is in store for us all! Things are improving. Soon we shall see again the lanciers and the quadrille, those drilling schools of excellent parlor manners, the stately minuet, the very pinnacle of poetic grace, and then the joyous romp of money musk and the Virginia reel. Why won't the dancing masters of the day let the youngsters have a real good time at the same time they are learning how to behave while in good society! We have hopes.

JAZZ MUSIC AND SHAKE CONDEMNED IN FRANCE.

Dancing Masters Declare Former Is Relic of Savagery—Tango and Trot on Probation.

Paris, Nov. 5.—The French Academy of Dancing Masters, composed of authoritative disciples of Terpsichore, has decreed that the jazz shall not be danced in France and has anathematized the "shimmy". Mme. Lefort, for example, declares that jazz music is "a relic of savagery inviting exhibitions that border on the barbaric."

More sedate dances are to be the vogue, although the tango, the fox trot and the one-step have not been condemned utterly. They are still on trial, so to say. Their fate will be decided at an international "dancing conference" to be held here early next year. Delegates to the conference will be invited from America, Great Britain, Holland, Scandinavia and Switzerland.

It may be that a league of dancers will be established and a permanent censorship set up. Truly the costumes worn now at dances here, even by the most proper and aristocratic women, need to be censored, corrected—anything but deleted further. If the jazz is barbaric, the dancing gowns approach the Fijian. But who except Dame Fashion is to dictate to a woman what she shall wear? In her choice of dress she demands the inalienable right to self-determination.

JAZZ MUSIC PASSING AS MOZART ARISING FROM CHILLY GRAVE.

Chicago, Nov. 5.—Chicago's Tin Pan alley, where the songs of the nation are made, is wallowing in the throes of a high-brow renaissance. A terrible slaughter of high, full notes, is on. The historic little office cubby-holes, that witnessed the birth of "The Grizzly Bear," "The Jelly Roll," "The Jazz Baby" and "The Chicken House Blues" give forth these days the sounds of a languorous gurgling of what is known in the trade as the "black and white

stuff"—the classic music that sells for 30 cents a throw. The muse of Jazz is embalmed.

Almost to a man, the local publishers stand with thumbs down to the tom-tom ditties and the jungle chants, the sour notes and the shoulder-twitching harmonies that have kept the Beethovens and the Mozarts spinning in their graves for the last nine years. The S. O. S. is out for the "Love-Me-and-the-World-Is-Mine" school of ballad makers. Like most everything else in the world, the industrial situation is at the bottom of this revolution in the aesthetic.

A few days spent in intimate confab with the gentry who compose, publish and market the nation's song hits, reveals a crisis in the trade. Jazz songs still must sell for 10 cents the copy. It's a tradition that goes with jazz. And in the meantime the celebration overhead has been piling up.

The business of plugging a song hit has become a problem in high finance. The advent of a score of new publishing houses has put an almost unholy pep into the competition. To make a popular hit out of a song, like "The Jazz Baby," took in the neighborhood of \$40,000. To put "The Vamp," "Poor Butterfly" and "I Ain't Goin' to Give Nobody None o' My Jelly Roll" across, to make a big number out of the "Shimmy Dance" and "The Livery Stable Blues" took bushels of cold, fretful dollars.

And the song hit thus made isn't like a song hit used to be. You can't publish a knock-em-dead

number like the "Beale Street Blues" and then sit back like the publishers used to do when they were marketing "Sweet Adeline" and "After the Ball" and let the money roll in for the rest of your natural life.

The modern song hit, no matter how hard it lands between the eyes, blooms and fades in two months. After two months "Everybody's Doin' It" was one with the snows of yesteryear. After two months "Snooky Ookums," that took a king's ransom to put across, belonged among the Sanskrit manuscripts in the world's morgue of kultur. And so the publishers are going back to the stuff which has at least half a brow. It doesn't cost nearly as much to "plug" and the money rolls in longer

HESITATION WALTZ NOW DANCE CRAZE IN LONDON.

London, Nov. 5.—The hesitation waltz is to be the dance of the season in London, in the opinion of J. B. McEwen, dance instructor de luxe, who has just completed his education in the latest dances in Paris and America.

The hesitation dates back eight or ten years in the States, but McEwen has just discovered it, and he thinks it will be all the rage here in a few weeks.



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Military One-Step. Music and description.

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List No. 2. Descriptions 50 cents each:

Hesitation Canter, Nat. Fox Trot, Nat. One Step Exposition Waltz, One and One-Half Step, Syncopated Walk, March Milataire, Montrose Waltz, El Camino, Corte Waltz, Valse Moderne, 1915 Fox Trot, Du Zarca and the Alphabet One-Step Combination, the One-Step

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M'LE DAZIE.

M'le Dazie has been engaged to appear in an acting and dancing part in "Aphrodite," which will be produced at the Century Theatre.

LONG MAY SHE RAVE!

Sir: After reading the latest news regarding the steel workers, miners, longshoremen, printers, laundrymen, etc., I have come to the conclusion that this should be known as "The Land of the Stars and Strikes," or better still, "the Starves and Strikes."

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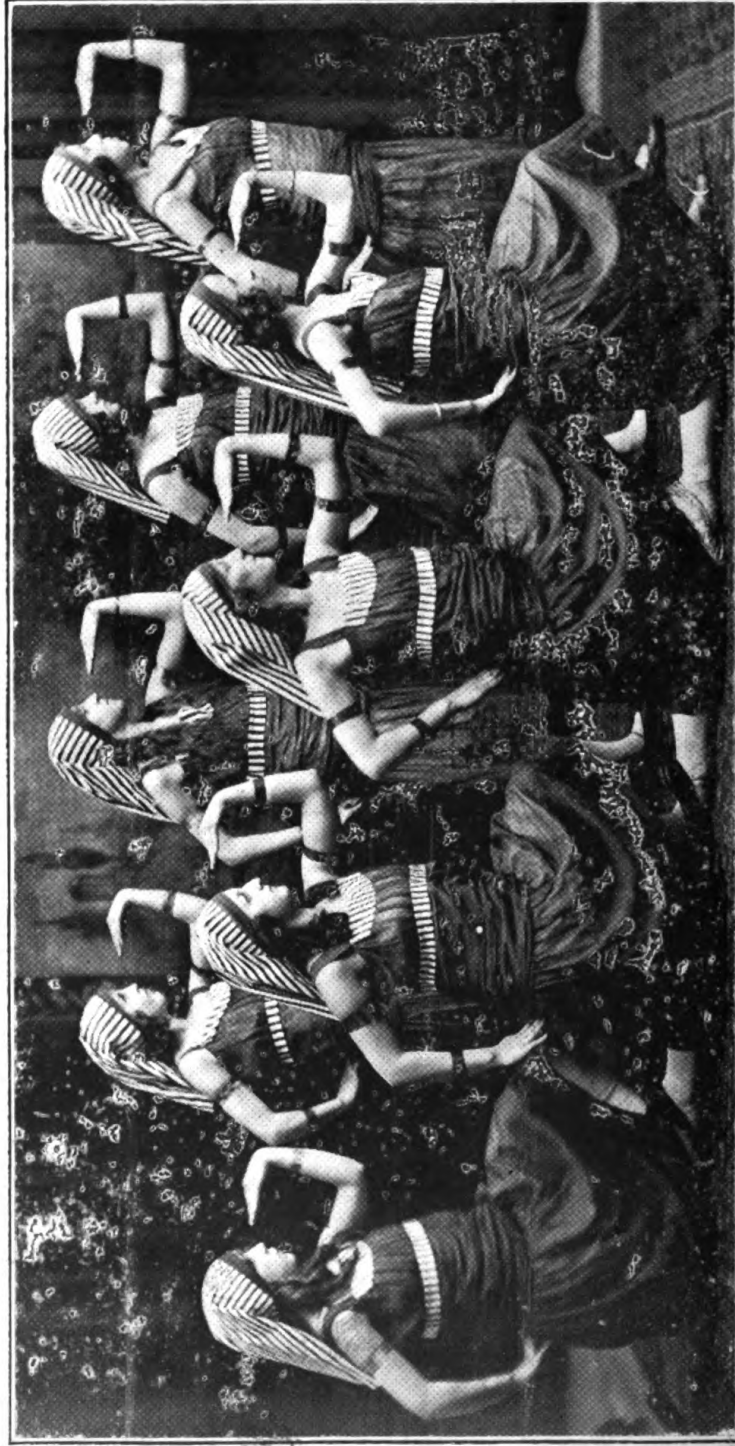
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