

Music Room

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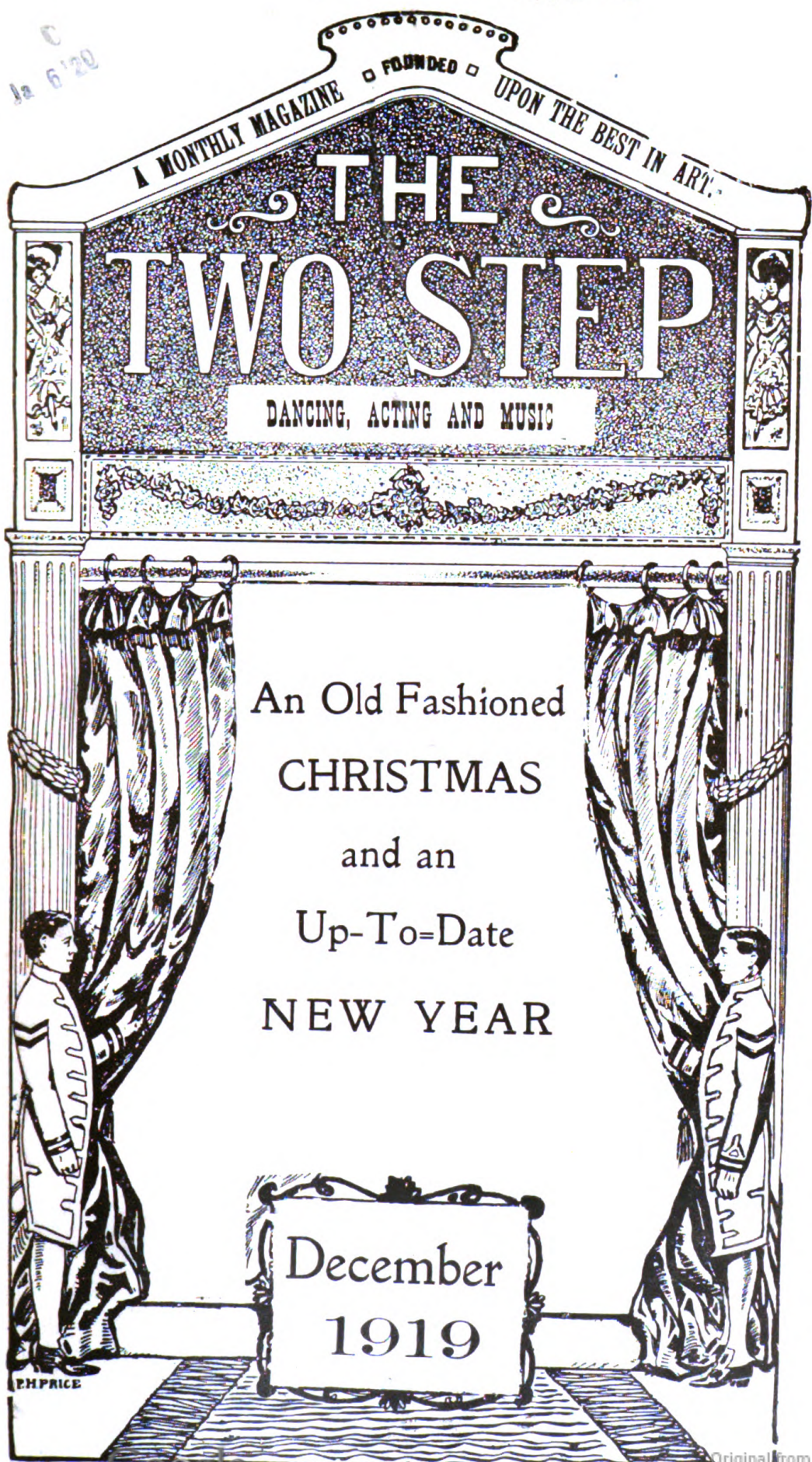
A MONTHLY MAGAZINE FOUNDED UPON THE BEST IN ART.

THE TWO STEP

DANCING, ACTING AND MUSIC

An Old Fashioned
CHRISTMAS
and an
Up-To-Date
NEW YEAR

December
1919



PH PRICE

American National Association

MASTERS OF DANCING.

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STEFANO MASCAGNO, Principal.

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- (3) Have taught dancing at least three years.
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- (5) Be willing to be taught, or teach; with a desire through fraternity to elevate the Art of Dancing.
- (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.

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- KRETLOW, LOUIS**.—Teacher of Ballroom Fancy and Stage Dancing, 637 Webster A Chicago, Ill.
-
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- NEWMAN, MR. and MRS. W. H.**, Danbury Conn.—Teacher of Ballroom, Fancy and Step Dancing.
-
- NORMAN, FRANK H.**, No. Stanley S Montreal, Canada.—Stage, Fancy and Ballroom Dancing. Ex-President and Demonstrator, I. A. M. of D. of U. S. and Canada
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- WALKER, H. LAYTON AND WIFE**, Main and Ferry Sts., Buffalo, N. Y.—Teachers of Ballroom, Stage Dancing, etc.
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163 - 165 W. 57. ST. NEW YORK CITY

THE TWO STEP

Vol. XXIX BUFFALO, N. Y., DEC. 1919. No. 12

MUSIC LEADS

DANCERS ASTRAY

Professor Also Blames Girls' Colleges For Fad Steps

According to R. W. Vizay, Milwaukee, president of the American Society of Professors of Dancing, teachers of the terpsichorean art have girded themselves for battle and will fight the wiggle to death.

"We are sending out appeals to women's clubs and colleges all over the country to aid us in putting an end to offensive dances," said Mr. Vizay. "Many of the outlandish positions and newfangled steps originate in colleges. The students are always looking for something new in the line of amusement and their ingenuity turns them into injecting new wrinkles into the dance. We are making an effort to have college authorities put the ban on what is called 'jazz' dancing.

"In the East the 'shimmy' and the 'jazz' are fast slipping from public favor. One of the newest dances is the 'fox waltz,' danced to fox-trot music, and introducing waltz steps. The fox-trot, one-step and canter-waltz are still in vogue.

"One way of improving dancing is to eliminate noise from orchestras. With all the whanging and banging that has come to be so popular it is no wonder dancers are tempted to step over the edges of propriety. Dances that will go on the stage will not go in the ballroom. Stage dancing is for the amusement of the audience, while ballroom dancing is for the amusement of the dancers themselves, not the onlookers. Much that is offensive in the modern dances was first seen on the stage and later copied by amateurs, who went the original one better.

"The proper position in dancing, we have decided, is for the dancers to stand about four inches apart, with the partners looking over each other's shoulders. There must be none of this grabbing the man about the neck—the woman's hand should rest lightly on the shoulder or the upper arm."

MARIE GOFF, DANCER

Marie Goff, featured in "At 9:45," the mystery play, is a young woman of charm, who found her first real chance in the theatrical world through knowing how to dance. This she did

st New Year's eve by tripping
e light fantastic at a New York
tel, where a number of theatri-
l managers were present.

While Miss Goff, who is a na-
ve of San Francisco, had some
perience in stock and three sec-
nd-road shows, she had been un-
le to secure any further engage-
ents until William A. Brady
ld her to call at his office fol-
wing the dancing mentioned
bove. He assigned her to
Never Too Late," a play which
ter failed, but Miss Goff em-
l and Mr. Brady re-engaged her
or her present role.

And, "At 9:45" her long await-
d hour struck.

ROF. W. R. LAUGHRAY,

DANCE MASTER, DIES

Professor William R. Laugh-
ay, well known dancing master
Grand Rapids and western
Michigan, died suddenly at 2 a. m.,
Friday, November 11, in his
apartments at 117 Goodrich
street, S. E.

For the first time in 29 years
missed dancing school last
ght. He felt too ill to attend
e class and give his usual in-
ructions. His illness rapidly
came critical, and a few hours
ter he died from heart failure.

Sketch of His Life

He was born in Milford, Mich.,
ov. 12, 1863, and had been a
ncing teacher for 37 years. He
nducted a dancing school in
icago for nine years to the
ening of his school at 16-22
lton street, E., 29 years ago,
was in charge of a class of
and Rapids Press newsboys in

the Press hall for 17 years. Last
June he was married to Miss
Maude Schopp. He was an ac-
tive member of Daisy lodge, No.
48, B. P. O. E.

He leaves three sisters, Mrs.
Pearl Bendell and Miss Ella
Laughray, both of Detroit, and
Mrs. Lawrence Marshall of Cleve-
land, and two brothers, Edward
and Robert E. Laughray of De-
troit.

METHODISTS MAY

LIFT AMUSEMENT

BAN IN SPRING

Leroy, N. Y., Oct. 11—The
amusement paragraph in the dis-
cipline of the Methodist Episco-
pal Church will be changed at the
quadrennial meeting of the gen-
eral conference so that attend-
ance at theaters, dances, circuses
and horse races will not be pun-
ishable by expulsion from the
church. This was the opinion ex-
pressed here today by prominent
ministers of the Genesee confer-
ence.

The quadrennial meeting of the
general conference will be held in
Des Moines, Ia., next May. There
will be between 700 and 800 dele-
gates in attendance from the 171
conferences eligible to representa-
tion. The general conference in-
cludes the United States, Mexico,
South America, Porto Rica, Ha-
waii, Asia, Africa and the Philip-
pines. Of the 171 conferences,
120 are in this country.

The amusement paragraph
which forbids attendance at the-
aters, dances, circuses and horse
races was adopted at the general
conference in Brooklyn in 1872.
It reads:

"In cases of neglect of duties of any kind; imprudent conduct; including sinful tempers or words; dancing; playing at games of chance; attending theaters, horse races, circuses, dancing parties, or patronizing dancing schools, or taking such other amusements as are obviously of misleading or questionable moral tendency; or disobedience to the order and discipline of the church. On first offense let private reproof be given by pastor or class leader and if there be acknowledgement of the fault and proper humiliation, the person may be borne with. On second offense the pastor or class leader may take with him one or two discreet members of the church. On the third offense, let him be brought to trial and if found guilty and there be no sign of real humiliation, he shall be expelled."

KNOCKS JAZZ AND SHIMMY

Dancing Masters' Association Begins Offensive on Jerking of Upper Body in Dance and Knee-to-knee Affair

Chicago, Nov. 18.—Are King Jazz and Queen Shimmy to be dethroned as rulers of the modern dance?

They must be if dancing is to remain popular, declares the American National Association of Masters of Dancing, who have started a war on their main ties. And as for you, Clarice of the bobbed hair and Ferdie of the

patent leather pumps, just read No. 7 of "The Ten Plain Dont's," issued as propaganda by the masters:

"Don't dance from the waist up; dance from the waist down."

Or if you haven't seen it, you may understand from this excerpt what the masters mean:

"So called 'shimmy' dancing is a shaking or jerking of the upper body while taking short steps or standing still, and should not be tolerated. Short side steps, first right, then left, when done continuously, are not conducive to refine dancing and should not be permitted. Teachers should not teach any steps or movements that cannot be controlled."

The edicts and definitions are contained in the association's "rules, regulations and suggestions governing social dancing," the first copy of which has reached Chicago and has been made public by Maj. E. B. Gaynor, head of the third district, comprising Michigan, Wisconsin, Illinois and Indiana. He also is dancing master at Culver Military academy.

"Cheap, vulgar music invites cheap, vulgar dancing," said Maj. Gaynor. "The association has decided that the following tempos should govern:

"Waltz, forty-eight measures to the minute; one-step, sixty-six measures to the minute; fox trot, forty measures to the minute. Fast dancing cannot be properly regulated.

The man isn't always to blame for close cheek to cheek and knee to knee dancing, declares Maj.

Gaynor. The girl or woman who permits it is responsible, and both should be ejected from a public dance or requested to leave a private affair, he says.

Each should stand half to the right so that either may look over the other's right arm. Between the two there should be lots and lots of room. Arms should touch, not the bodies.

In order to combat the evil effect of indecent dancing, Maj. Gaynor stated that legislation will be asked in every state to close the dance floors where such conditions are permitted. Members of the association's and proprietors of dance floors are asked to stop "jazz" dancing.

Meanwhile, on with the dance, but let joy be refined.

BOYS WATCHED

SHIMMY SHAKE

400 YEARS AGO

Chicago, Nov. 18.—"Everybody shimmies now!"

"Oh, sister, won't you teach me how?"

Hear that saxophone! Hear those flutes!"

"Hear those trombones chate the chutes!"

"Listen to the harmony! Boy, oh boy, that jazz!"

"Watch 'em shimmy! Ain't it raz-mah-taz!"

It's brand new, yes, indeed, only some 400 years old. Yep, back in the enlightened sixteenth century they were doing this modern dance—and, no doubt, the reformers were reforming even then.

Prof. Louis Kretlow, who has taught dancing for 63 years—mostly in evening clothes, rubber collar, woolen socks and a constantly increasing beard—gave a hint of the shimmy's age on reading the latest news from London.

This was an article concerning the "rockers," which gives the lady and the gent an opportunity to show their friendship. And the lady may show also a spicy bit of chiffon.

"The dances haven't really changed," Prof. Kretlow said, "not since the monk (Thoinot Arbeau) wrote a book about them in 1588. The dances were the same and the positions identical with those of the present day. Arbeau knew the shimmy, but called it 'the Death Dance.'"

REFORM ORDINANCE

Jamestown, N. Y., Nov. 24.—The Common Council will probably hear a hot debate at its next meeting, over the check-to-check dance issue. Representatives of Mothers' clubs and W. C. T. U., have gone on record favoring the first of two tentative ordinances drafted by Corporation Counsel Ernest Cawcroft, prohibiting the shimmy, check-to-check, and moonlight dances. They are going to attend the next session.

The first ordinance was drafted by the corporation counsel at the request of Policewoman Margaret Jackson and when read at the council meeting was referred to the ordinance committee. The second, less drastic than the first, was drafted after a conference of

the ordinance committee with Chief of Police R. Jay Barrows and the policewoman held recently.

Both prohibit improper forms of dancing, but the first provided that the police woman should have authority to suspend a dance in any hall, on the evening she might find any violation of the ordinance. This clause and some others are eliminated from the latter ordinance.

SHIMMIE UNSIGHTLY TO NIAGARA FALLS COPS SO DANCE MUST EXIT

Niagara Falls, N. Y.—The shimmie must go. No longer will it be tolerated in this city. Police Chief John A. Curry will make war on unsightly syncopations, shimmie contortions and sensual jazz music.

The police will enforce rules that they declare will make dancing safe for society. They're going right after society dances just the same as they will supervise the weekly dance of the working girls' club. It's going to be a democratic thing,—this war of the cops on dances that are frowned upon by those who would purify the terpsichorean game. And the shimmie is one of the arch enemies of the decent dances, in the opinion of Niagara's finest.

"BANJO KING" DIES

New York.—Edward C. Dobson, affectionately known along the White Way as "Dobby," old-time

minstrel and "banjo king," died here last night at the age of sixty-one years. "Dobby" won the world's banjo championship in 1883 and played in Broadway music halls when there were no treaters north of Fourteenth St.

ONE...WALKER...RS SHALL METHODISTS DANCE?

(From the Milwaukee Journal)

Dancing, long frowned on by the Methodist Church, may soon be regarded by that sect as a healthful, pleasant amusement.

Dancing teachers throughout the country argue that since prohibition has come in the greatest evil of dancing has been eliminated and, therefore, dancing itself should be allowed by the Church. A movement is on foot whereby the dancing teachers will petition that the ban be lifted.

And here is where the great surprise comes in—a canvass of some of the leading Methodist ministers of Milwaukee reveals that the Church does not disapprove of the dance so strongly as the average person is led to believe. In fact, while the Church itself may frown on the dance, the member who tripped the light fantastic was not considered an unfit person to associate with his church-brethren.

"The general rules of the Church said nothing about dancing," said Rev. F. A. Pease, minister of Park Place Church, "but at one conference a brother arose and proposed a sort of 'rider' in which dancing, theatergoing and

horse racing were to be banned by the Church. It was passed. I know from observation how objectionable dancing may be, but I also know that dancing can be done without any harm."

"I used to dance when I was younger," said Rev. Frank L. Roberts, minister of Kingsley Methodist Church. "The matter of dancing is left to the individual's conscience. I do not think the dancing teachers' petition will force the Church to take any action, nor do I believe any Methodist minister will go on record as saying he is in favor of dancing—but as I said, it is left to the individual to decide. I think prohibition will alleviate one evil of the dance."

FULL DRESS SUIT IS ALMOST PASSE SAY AUTHORITIES

List to the stale of a passing style

A style that has tails of its own,

But the tails so they say,

Will soon be passe,

So this tale of tails stands alone.

Is the full dress suit going into the discard and will the tuxedo suit take the place of the long tail coat? It is the general impression of New York clothiers that the full dress will "fade" away to make way for the tuxedo. If that be true it means the exit of the long-tail coat and the white bow tie. And with the "fade-away" of the latter will come again the Buster Brown collar. That is the long pointed roll effect affair and is worn with a small black bow tie with the ends tucked

under the collar wings.

Local clothiers do not agree with the New York style furnishers and claim the dress suit will be as conspicuous as heretofore at balls, theater parties and social functions provided, however, that they are obtainable.

Mr. Siebler, representative for Rosenberg Brothers' Company, Rochester, N. Y., known the country over as the "Fashion Park," stated Saturday that should the full dress suit for a time go out it will come back.

"Our concern is unable to get the cloth to make these suits, consequently we are compelled to turn down orders. They come high compared with former days before the war."

Merchant Siebler is of the same opinion as New York clothiers. "That long tail to the full dress suit is in one's way and makes the wearer uncomfortable. Another reason is the scarcity and high price for the suit in question and for that and other reasons it seems to me the dress suit will 'fade' away and will likely be a long time before the long-tailed coat will be seen at functions and theater parties. Theater performers, as I find it, have discarded the full dress with the exception of the minstrel man. It will be tuxedo clothing for some time to come."

It was said at the Kaufman clothing store that in their opinion the full dress suit would be worn as much as ever despite the fact that the price for that sort of suit has tripled itself in the last two years.

As it were the reporter met a well

known sporting man from Kentucky in one of the local hotels. He is fond of theater parties and frequently entertains his friends in that manner. The question of the full dress suit was spring on him by the reporter. "Say, old scribe, take it from me, I hope they will go out of existence and stay out. They give one a certain amount of prestige, outwardly, but to any man who was poured into one, is, if they are like me, in the present time 'registering' a distinct 'fade-out.'"

"I told my wife to smother my suit with moth balls and she went up in the air about it, but after I explained to her that I would not look good in it with others wearing tuxedo suits she agreed with me. Of course the moth balls will keep the suit in a state of preservation when the museums of the future are stocked with curios of the past. And take it from me the dress suit is never coming back—just like Jess Willard.

"I used to buy the suits in question for \$25 to \$40 and they tell me one could rent them for \$3.50 a day, but that the price has soared to \$10 per day. And I have been told by dealers that they can not buy them for \$65. For that reason old soup and fish, so authorities say, the dress suit is taking its final count."

TO SOLVE GIRL PROBLEM

Boston.—Miss Mary E. Driscoll, New England chief of the women's section of the United States inter-departmental Social Hygiene Board, formerly connected with the Lancaster School for Girls, who knows well the whys and wherefores of

the wayward girl, declares that the church is falling down in one of the biggest problems of the day.

"Delinquency is on the increase," says Miss Driscoll. "The young girls and boys go to movie houses and dance halls because there's more fun there. If the church provided good, live entertainment, with lots of snappy music and the latest songs, then the young people would be kept out of places of temptation."

OLD WOMAN OF 91

HAS DANCING BUG

Marion, Ind., November 29.—One of the features of the annual reunion of the Octogenarian Club, of Grant County, held recently at Matter Park, was the dancing of old persons. Mrs. Sarah Jones, 91 years of age, one of the oldest women in the country, danced as an orchestra played tunes she had heard in her girlhood.

JAZZ BAND TUNES

SPEEDS OPERATION

New York.—Masons are laying brick to music at the new structure at 55th Street and 10th Avenue, which is to house William Fox's multifarious film interests and activities.

New York.—Masons are laying bricks. The 250 bricklayer's employed said they were so lonely in the building, which occupies a block, that the work languished. Mr. Fox is eager to get settled in the new quarters and he engaged a jazz band and a singer to provide the syn-copated music, which an expert in workingmen's psychological complexes advised was needed.

The workingmen were unaware

of the measures taken for their benefit until John Campanini Foley and six banjazzists appeared with the singer. Since then, it is asserted, the bricks are being laid faster, and the layers are rivaling sailors in response to chanteys.

Syncopated music helps brick-laying," Mr. Fox solemnly avers.

PAYS \$2,800 FOR FIRST PLAY

WRITTEN BY AMERICAN

New York, November 21.—What is said to have been the first play written by a native American was bought here recently by H. Popper for \$2,800 at the last session of the sale of the library of the late Samuel P. Avery.

The play was written by Royal Taylor, of Vermont. On the title page are the words, "The Contrast, a Comedy, written by a citizen of the United States," Philadelphia, 1790, and an autograph of George Washington. Pasted in the book was a sheet of paper with the Washington mark, a facsimile of his book plate and a letter from the publisher, Thomas Wignell, presenting two copies of the book to Washington.

PIANIST ASKS \$5,000 FOR LITTLE FINGER

Pittsfield, Mass., November 22.—Ruth Deyo, pianist of Stockridge, has filed a claim for \$5,000 against the New York, New Haven & Hartford railroad company for damage to the little finger of her left hand, which she claims, was crushed when a door slammed on a train she was boarding at Housa-

tonic, May 21. She declares that she has been unable to play the piano since.

Miss Deyo was en route to the Springfield music festival when the accident occurred. She rushed to House of Mercy hospital in this city for an operation immediately following the accident, but that failed to restore to her the full use of the finger.

GERMANY GONE MAD OVER DANCE

Berlin—A self-styled "expert" estimates that 750,000,000 marks a year is the cost of dancing in Germany, for Berlin and other large cities, as well as provincial cities and towns, are indulging in the dancing craze.

The would-be expert criticizes this as extravagance and asks whether dances should be restricted. He cites the United States and Norway as two countries that either have or are about to deny themselves the luxuries such as intoxicating liquor, and enquires whether Germany is not in a position to give up superfluous things when necessities are lacking.

JENNY LIND'S FAMOUS PIANO

Hartford, Conn., November 7.—The piano used by Jenny Lind in her concert tour of this country, and which has been resting at the second-hand store of Thomas E. Smith in Middletown, Conn., for more than 20 years, has been sold to a New Haven junk man and removed to that city. There is an interesting story back of the piano.

Phineas T. Barnum, the great American showman, in 1850, engaged Jenny Lind, the Swedish soprano, for a concert tour of the United States, for which he paid her \$302,000 and contracted with a company in New York to construct a mammoth square piano for the concerts at a cost of \$5,000.

While this piano was in public use no duplicate was to be made. Its case and legs were of Santo Domingo mahogany, enameled in ivory and embellished in gold. Otto Goldschmidt was her accompanist on the Crystal Palace piano, and married Jenny Lind while they were on the concert tour in this country.

The Crystal Palace was destroyed by fire in 1857 and the late Allyn Colegrove, of Hartford, Conn., owner of the McDonough House Block, bought the piano for private use for \$1,000 and had it removed to his home, called Colegrove Castle, on the Middleford Road, where it remained for more than 40 years.

Many old citizens may recall seeing the instrument there in the back parlor, its top forming a storage for discarded and out of season hose, scythes and farming tools for which there was not room on the veranda or in the yard. After the death of Colegrove, Mr. Smith bought the piano and has had it at his store ever since.

NEW YORK BOY RULES DANCERS OF GAY PAREE

Paris, November 27.—Although a police order has closed the dance halls and other leading centers of gayety, Americans in Paris managed

to have a joyous Thanksgiving, and incidentally made a new American dance king of Patee.

The new man is Clarence M. Glover of New York, son of one of the lawyers in the Thaw case, who came to France in 1916, as an ambulance driver and later enrolled in French aviation as a pilot.

Aladdin's Lamp Dance Hall

Recently young Glover opened a dance hall in Neuilly, a suburb of Paris, and therefore he does not come under the jurisdiction of the Paris police. Glover's place is called "Aladdin's Lamp," and is sumptuously decorated like an oriental opium den, with jazz bands and orchestra.

For the last month young Glover has been opening at midnight when the Paris dance halls were closed and running until daylight, serving a breakfast of bacon, eggs and pancakes at 6 o'clock in the morning.

From 9 to Dawn

Now Glover announces he will open at 9 o'clock at night since the Paris places are closed and will serve a midnight supper. A number of American dances which were scheduled in various Paris restaurants and hotels for Thanksgiving day were transferred to "Aladdin's Lamp."

Young Glover is preparing to incorporate his place as a club and to run along the line of Murray's club in London. Princess Murat, Joan Sawyer and a number of peace conference attaches and other Americans well known in Paris night life are charter members.

Pittsburgh Jack Due

"Pittsburgh Jack" May of St.

Louis, who has been manager of Murray's club in London for several years, has just arrived in Paris to open a similar institution and had just leased a big place on the Champs Elysee to make a dancing hall when authorized.

Young Jed Kileh of Chicago, announced he has orders for 2,000 quarts of ice cream daily and that he is through with running a dance palace forever.

ON WITH THE DANCE

Modern dancing seems to be in much the same position as the H. C. of L. The limit has been reached and all that can save the situation is a backward swing of the pendulum.

The questionable "shimmy" was, as some one amusingly put it, "the end of the terminus." Decent people were beginning to forego dancing, and it began to lose caste. And while the new dances became more bizarre and risqué, the people eager to learn them represented less and less the "caste of Vere de Vere." A stimulating and most healthful form of exercise threatened to go by the boards.

Then the American Association of Masters of Dancing, at their annual convention in New York recently, got busy. Seeing their art was likely to become the recreation of the hoi-polloi, they took matters in hand and decided to shoo the "shimmy" off the boards. They intend to put their appeal squarely up to the manufacturers of phonographs, and ask them to assist the association in its campaign against vulgar and suggestive dancing by discontinuing to distribute jazz records that invite these contortions.

Fenton Bott, president of the organization, says: "Our campaign will be in vain unless we can reform private affairs where phonographs furnished the music.

Return of the Waltz

The old-fashioned waltz, after being wholly disregarded for a dozen years or more, is at last, coming back, and with it the equally venerable polka. The waltz made its appearance at an important dinner dance at Newport recently, and was so immediately popular that a number of modern dances had to be cut to give the old favorite room.

The welcome given to this really beautiful dance has induced other hostesses to exert their influence toward reviving it. The questionable origin of many of the grotesque modern dances has never seemed to deter "nice people" from dancing them with the utmost gusto.

Some of them came from the Barbary coast in San Francisco, come from the Apaches of Paris, and a few of them went the Congo cannibals one better in some of their tribal rites. Now, there always comes a time when the clock strikes 12. And then it has to begin all over again, and begin by striking 1. That seems to be the case with the "Bunny Hug," the "Shimmy," and a few more of our questionable exhibitions. They are going out apparently, because there was nothing left—another antic, and the law stood ready to take its toll.

The waltz, that is now the hope of the more decent element, has had a stormy history. There was a time when "press and pulpit" alike inveighed against this highly "indecorous dance" of German origin. Byron's poem, "The Waltz," turns the full barrage of his humor, satire

and mockery against the innocent ambling of this old standby.

Our Delightful Naivete

We have in America a delightfully naive way of regarding those who dress differently and who are unacquainted with our national delicacies of buckwheat cakes, fried oysters and lobster salad, as utterly uncivilized and beyond the pale of human consideration.

But lately we had some visitors; "guests of the nation" was the high-sounding title the papers gave them. Gentlemen who, instead of putting on straw hats in May and hard-boiled derbies in September wrapped their heads in yards and yards of brocade and wore garments not unlike the smock beloved of Greenwich village and the mother-hubbard of back country esteem.

The chocolate-colored gentlemen were Abyssinians and their unpronounceable names sounded like the calling of subway stations by guards with head colds. One of these gentlemen had a family tree that would make that of the most blue-blooded colonial dames appear like a bush of mere jimpson-weed by contrast.

For he was a lineal descendant of King Solomon and the Queen of Sheba. And his Highness, despite his turban smock and the fact he had never eaten our buckwheat cakes, just couldn't talk about our dances, they seemed to him so utterly and preposterously shocking. A group of reporters cornered him and made him commit himself to those good old standbys of the reviewer, "The beauty of the American girl", our skyscrapers, our vast wealth, our high-pressure lives, etc. Then some one asked him what he

thought of the American dancing, and the descendant of old King Solomon, who was no saint according to tradition, hastily fled from the room.

Not Talked About

The American officer in charge of the royal Abyssinians pursued His Highness and told him that according to customs of civilized America, we thought nothing of talking about such things, that the "shimmy" was not taboo. Then the chocolate-colored Prince returned, looking highly uncomfortable as the result of getting his cosmopolitanism so thick and fast he could just not grasp the "shimmy" as a topic of polite conversation.

But the reporter persisted: "In my country," said Prince Kantiba solemnly, "the high born ladies look on while the dancing girls dance, but they do not talk about it in public." Later he confessed that our high-born ladies and gentlemen dancing such steps together was "a great amazement."

SHAH OF PERSIA REFUSES TO GET UP IN MORNING OR DANCE TO KEEP SLIM

Paris, November 24.—The Shah of Persia is extremely young and uncommonly fat. He is just past twenty-one and weighs 235 pounds. Aply escorted by British officers, the boy Shah has been enjoying himself in Paris for several weeks. He has a large suite of rooms at the Hotel Meurice, where the king of Montenegro lives and where Alfonso XIII of Spain stopped during his trip to Paris.

The Shah was invited to a tea at

the Ritz, at which a number of no-tables were present. The boy potentate drank three cups of chocolate, ate six caviar sandwiches, had two cups of tea and then ate eight assorted cakes.

During this "light" repast the Shah was presented to an American girl, who formerly served with the Red Cross and is now studying art in Montparnasse.

"Ho do you manage to keep thin?" the Shah enquired, as the American girl was svelte and willowy.

"By dancing nearly all night and getting up early in the morning," the girl replied.

"Well, then, I will always be fat", the Shah sighed, "because I don't know how to dance and I can't get up early in the morning."

Then he reached for the tray and chose his ninth cake—a chocolate éclair.

ries of his native town, and then at sea in fishing vessels. Later he settled on to farming. He comes of Scotch-Irish stock. During his long life this nonogenarian has had but one visit from a doctor.

At the age of 20 he was married, and was the parent of 12 children when Mrs. Thompson died. He married a second time, and became the father of 17 more children. The youngest of these was born when Thompson was 75 years old.

His only sickness, the time the doctor came, as two years ago, when the old man had the measles. He has always used liquor and tobacco, but never to excess.

Five of his descendants served overseas with the Canadian forces, and two others with the American units. He looks confidently forward to having a jolly party when he hits the hundred mark.

SHIMMY SHAKE

Chicago, November 22.—Juvenile probation officers "shaking the shimmy" with women under suspicion of the juvenile court, drinking and indulging in wild orgies while ostensibly engaged in the task of protecting wards of the court.

Such was the picture drawn by Robert E. Hogan, assistant state's attorney here, as he amplified his formal charges of irregularities in the juvenile court. The charges made in a communication to Judge Scanlan, were hurled as sensational grenades into the trenches of the charitable workers attached to the court.

The charitable workers were not slow to reply. They picked up the grenades before they could explode

MAN 92 DANCES

JIG TO ENTERTAIN

HIS 29 CHILDREN

Lubec, Me., November 22.—In company with his 72-year-old son, and his youngest son, who is 17 years old, and a number of his 27 other sons and daughters, and some of his 50 grandchildren, James Thompson, the oldest inhabitant of this town, yesterday observed his 92nd birthday anniversary, and danced a lively jig at the party tendered to him.

Mr. Thompson was born in St. George, N. B., and worked hard all his life, first in the granite quar-

tugal was reported to be infatuated at one time, is seriously ill following an operation several days ago. The exact nature of the operation could not be learned today, but it is reported on the throat.

A servant at Gaby's apartments said over the phone that her mistress had instructed her to give no information to anyone save Harry Pilcer, former dancing partner of the stricken actress.

Close friends understand that the operation caused Gaby's recent decision to abandon the stage to marry.

INDIAN PRINCESS HERE

A real Indian ballet is one of the features of Raymond Hitchcock's Hitchy-Koo 1919. Princess White Deer, who was born in the Saint Regis reservation near Malone, this state, is the principal dancer in the ballet, which, of course, is presented in Indian costume.

Princess White Deer is the dancer's real name. Her grandfather, who is still alive, is Running Deer, a prosperous hotelkeeper on the Saint Regis reservation. Because of her fair skin she was named White Deer shortly after her birth. She is a bona fide princess, although she admits that Indian princesses are not uncommon on any first-class reservation.

She has played several engagements in Europe, but this is her first appearance in a big musical production.

SIR FREDERICK BRIDGE

The English world of music today will pay tribute to Sir Frederick Bridge, the renowned organ-

and hurled them back with Prosecutor Hogan as the target.

In addition to the "shimmy shaking" charges, Hogan outlined other irregularities and asserted that a "big four" of agents of charitable institutions had usurped the power of the courts and ruled despotically as to the disposition of cases. He said that justice was so often thwarted that it led to his resignation from the juvenile court branch.

'NUDE DANCERS

Chicago, November 11—Although the nights are rather chilly in Chicago, a shapely young woman took a chance in the open, attired solely in talcum powder, ear rings, and a coral necklace.

After the initial dash, she may have added a barrel to her wardrobe but data on this point is lacking.

In her haste she left a pair of dainty slippers, silk hose, a teddy bear chemise, a dress, a fur coat and a hat. These were seized by the police who are anxious to interview the late tenant.

All this resulted from a raid of Haymarket hall, following a dance in the Pristine Cuticle by four young female persons, notable chiefly for their curves and dimples. An audience of more than a thousand grew wildly enthusiastic and then the police sifted in. Three of the nude dancers are captured but the fourth escaped.

GABY DESLYS IS SAID TO BE ILL

Paris, November 29.—Gaby Deslys, famous French dancer, with whom former King Manuel of Por-

ist of Westminster Abbey, this being his seventy-fifth birthday anniversary. Besides being one of the greatest of organists Sir Frederick has won fame as a composer and has written many learned works on theoretical as well as other musical subjects. His musical career has been a long and varied one, beginning at the age of 17 when he got his first appointment as a church organist. In 1869 he was appointed organist at Manchester Cathedral, his first important post. Thirteen years later his ambition was crowned when he stepped into what may be considered the highest post of English cathedral organists, that of organist of Westminster Abbey. Among many historic occasions upon which Sir Frederick has officiated were the jubilees of Queen Victoria and the coronation of King Edward VII. and King George V.

"CLOGGING" WILLIE SURE SWINGS A "WICKED" FOOT

Kansas City, Mo.—When Willie Jackson clogs he swings a "wicked" foot, and, when he takes on a little gin "he sure acts up scandalous." Such at least was the complaint Mrs. Anna Fisher, who lives on the floor below Willie, made to the police a few nights ago. When the police arrived all the plaster was off the walls of Mrs. Fisher's room and Willie was still clogging.

"Ah jus felt de call of de wild" was Willie's only excuse.

"Well, I'll have to tame you, then," Judge Fleming of the South Municipal Court, replied. "You're clogged for \$25."

PRINCE OF WALES WALKS, SWIMS, GOLFS A BIT, AND DANCES

White Sulphur Springs, Va., November 15.—The Prince of Wales spent the first day's rest here by walking ten miles, spending an hour in a swimming pool, golfing three hours and canoeing for three more. At the conclusion of this program he seemed to have recovered considerably from the fatigue of his strenuous four-day visit to Washington. The prince won his golfing match played with Sir Godfrey Thomas, his private secretary, and again proved his title as an athlete when he turned a somersault from a platform twelve feet high into seven feet of water in the "swimmin'" pool.

RAGGY, RAGGY JAZZ SETS SCRANTON FEET TO DANCING

Scranton, Pa., November 22.—Wailing trombones, crashing cymbals and clanging tom-toms are prime favorites with Scranton's musically inclined public, so far as talking machine records are concerned. The record shoppers, who buy 30,000 records a month, demand high speed, and plenty of action in their canned music.

In other words, Scranton is "jazz" crazy. A good demand for crooning southern melodies is the only symptoms of musical sanity. Grand opera is practically forgotten, except when some noted artist visits the city and brings a brief relapse from the raggy, jaggy brand.

THE TWO STEP

A MONTHLY MAGAZINE

Devoted to
Dancing, Acting and Music

Founded upon the Best in
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MEMORIZED IN '44

Ithaca.—A rare memory for good old age was splendidly illustrated here when Mrs. S. M. Robinson, who is approaching her 90th birthday, recited a poem she had learned 75 years ago.

The "pelican walk," according to latest information from abroad is nothing more or less than hoofing it thusly:

"Mincing but graceful, deliberate yet dainty, and always alluringly feminine."

New York.—"Moe" Baron, manager of the Arcadia Dance Hall, is in a financial tangle. Burglars stole \$900 worth of I. O. U.'s from his safe.

New Sources

A long time ago, in 1834, to be exact, the polka originated in Bohemia. Ten years later it was introduced into the United States.

Modernites of this more advanced civilization prefer to take their newer dances from the Barbary coast, Argentine underworld, or New Orleans jazz.

New York.—The Rev. John Roach Stratton refused to attend an actors' meeting because the "stage is an aid to evil." Four other ministers who attended said he was wrong.

Once O'er

Between acts at the opera in Buenos Aires, men go down to the orchestra pit and, with their opera glasses, scan the occupants of the boxes.

**PARIS MEN DANCE
WITH WALLFLOWERS
AT 50 CENTS PER**

Paris, November 24.—The day of the wall flower is broken for Parisian women.

The latest device of the up-to-date tango palaces enables all women, irrespective of age or beauty, to find handsome partners of noble birth at 50 cents a dance. This innovation was introduced by M. Duque, fashionable dancing master.

Now there is in every public hall an array of aristocratic young men of unquestionable physical pulchritude and fine dancers, whose only drawback is permanent penury. These stand in a corner where society women may pick them out after a careful scrutiny through lorgnettes.

**DECENT DANCING
MASTERS START OUT TO
FIGHT THAT "SHIMMY"**

New York.—Shimmery, shivery shimmy syncopations, ear-splitting jazz music and "public vulgarity poorly disguised as dancing" must go. This was the unanimous opinion expressed today by dancing masters from every part of the United States who assembled here to attend the annual convention of the American National Association of Masters of Dancing.

Not only do the instructors, who represent the highest class academies in this country, intend to fight the "jazz evil" by means of

propaganda, but they will formally join forces with welfare bureaus and copettes in the larger cities to ban those thrilling wiggles of modern times from both public and private ball rooms.

**SHIMMIE SHAKING
TABOO; DANCE WITH
FEET, EXPERTS SAY**

Chicago, November 21.—"Don't dance from the waist up. Dance from the waist down."

That was one of the principal rules promulgated by the American Association of Masters of Dancing in session here.

Shimmie dancing is defined as a "shakiny or jerking of the upper body while taking short steps or standing still, and should not be tolerated, the masters of dancing said.

**WE CAN'T JUST MAKE IT
OUT, BUT IT TAKES THE
PLACE OF THE SHIMMY"**

New York.—Already the country's foremost dancing masters are ready to offer a new step—or a series of them—to take the place of the discarded shimmy. It is to be known as the internationale because it contains steps representing all of the Allied nations.

"The internationale is quite simple," as Oscar Duryea demonstrated it and, above all, is moral.

"You see, just take two steps forward, then three quick balancing—left foot to the right, right to the left and left to the right.

Now step to the right side with the right foot and click the heels together. That is army taps. Repeat the same to the left side. That is navy taps. Then two steps, military in effect, to the right angle forward. That is the military dash of France.

"Put in a few recognized variations and you have the internationale."

COUNTRY CLUB DANCE

Woman Used to Ride to the Hunt But Now They Ride to the Country Club To Dance

Some of the smart girls have recently taken to wearing a new sort of blouse when they ride. We all know the conventional riding blouse—a soft shirt, of silk or cotton, or sometimes flannel, made on mannish lines, perfectly plain in cut, depending on its cut and tailored stitching for its smartness. It was a good enough blouse for what we used it for—simply something to wear under our riding coats, and something to fasten our collars to. These collars were sometimes stiff linen ones, sometimes soft turn-down ones in a piece with the shirt, and sometimes stocks of madras or satin.

ELEVEN Walker my

Now this riding shirt was well and good under the old order of things, when we covered our riding breeches and coat with a voluminous coat if we had to drive or walk to the park where we rode; when we wore our riding things only for our ride and rode for exercise, or for sport. We never, in those days, rode to get anywhere. If by chance

and almost against our knowledge, we did get somewhere—to the threshold of a friend's house, for instance—we waved a greeting from our good horse's back, and cantered or trotted or walked away.

Then came the period when we used to dismount, and perhaps drink a cup of tea in a friendly garden, or stop for a chat on a friendly veranda. We were getting to look on a horseback ride not merely as a joyous thing in itself, but as a means of getting somewhere.

And now—now the young girl dresses for riding and a dance all at the same time, and canters gaily to the country club for a one-step.

Of course, this third phase of our riding has influenced our clothes. As long as we dressed only for the ride, the shirt we wore under our coats was enough. We never took our coats off, unless indeed, some of us rode coatless along country lanes on hot summer days. Then the usual riding shirt was quite satisfactory.

And tea in a garden or a cot on a veranda made no dress demands on our riding costume.

Dancing is a different thing. We couldn't dance in a heavy riding-habit coat, and we couldn't dance in a simple riding shirt. If we rode and danced in the same costume, some hybrid that would serve for both occasions must be devised.

Witness the result of the necessity. It is a very presentable riding bodice which, while it is simple and substantial enough for all the wear of a cross-country canter, is pretty enough for dancing. It is a simple to procure and wears well, and is a peplum style, which makes it even

more becoming and attractive.

All Clothes Consider Dancing

This riding blouse is really quite picturesque. The unusualness of it interests all beholders. But it is just another instance of the fact that nowadays all clothes must be made with a view to possible dancing.

There were a good many, a few years ago, who thought the dancing craze was temporary. They resignedly pulled back rugs and turned on music boxes at unheard-of hours of the day and night. They patiently drank their tea and ate their luncheon and dinner to the tune of fox-trots and one-steps. They learned to consider before breakfast dances or did-morning jazes as nothing out of the ordinary. But they thought all this confusion of dancing and daily life would end some time.

Maybe it will. Nobody knows. At all events, we still pursue our daily occupations to the time of a hand-organ or a piano turning out the latest dance melody. And therefore we must still adjust our life to a continuous jazz.

Dance Hats

The hat of today is really in no way related to the hat of, say, a decade ago. The hat of today is made to stay on. It must withstand the winds of a forty-mile motor trip. It must stand the even more trying vibrations of dancing. The hat of fifteen or twenty years ago perched lightly on an angle on the top of the hair. It was not worn when one danced, and in those days one only motored occasionally, and then one called it "riding in a horseless carriage."

But the hat of today is really prettier than that long-ago head-gear. It is built with an idea of utilitarianism, but it is built with more of a true understanding of color and line than were those old hats.

Nothing, indeed, could be lovelier than some of the new dancing hats—little things of gauze and tissue and lace. Of course some of them show the Persian influence which, through Paris, seems to have come to us from Chu Chin Chow. They are trimmed with flower and feather, always, of course, securely fastened so that mere motion cannot dislodge them. They—the hats—are always small enough so that they can be worn easily, and they are always small enough so that they can be drawn down well over the hair. Some of them are, indeed, modeled on the bathing cap, which took its place as a millinery model in Paris last August.

The new French slipper is pre-eminently suited to dancing. For one thing, it is almost strapped, and a strapped slipper is far easier to wear than one cut on the form of a pump. It stays in place without any strain on the wearer's instep. In spite of the liking of many slender-footed, American women for the narrow, pointed, long-vamped slipper the short-vamped, moderately round-toed slipper is gaining ground. And be it said there are many women who like it immensely.

Fans, like other accessories of dress, are made with a view to dancing. One is a lovely thing of feathers with a circular handle, an enameled bracelet in the form,

of a snake, that slips over the wrist. The trains of dance frocks, too, are fitted with bracelets, straps of brocade, sometimes lit-sometimes of tulle, sometimes the wreaths of flowers.

FREAK WEDDING

Boston—Mayor Peters put the official stamp of disapproval on freak weddings when he forbade a marriage on the stage of a local theater as part of a show. "That's not proper," he declared.

Mebbe He Saved the Baby From Shimmying?

"Instead of rocking the baby he spent his evenings shaking the shimmy," testified Mrs. O. D. Gray of San Francisco, Calif., who has brought suit against her husband for divorce.

Lew Dockstader, the last of the minstrels, sends this wheeze from a sanitarium where he is recovering from a sick spell: "Even the laundry help has gone on strike. At any rate, the Bolsheviki aren't affected."

Rules, Regulations and Suggestions Governing Social Dancing.

As adopted by the American National Association Masters of Dancing, in convention Hotel Astor, New York City, August 25th to September 1st, 1919.

The Reason for this Pamphlet.

In issuing this pamphlet the authors are convinced through a careful investigation, that the press, and the public at large, re-

cognize clean dancing to be one of the greatest recreative social necessities. There is a general demand for something authoritative on dancing and dancing positions, not only from teachers, but from many others interested in conducting dances, both public and private, and especially from city authorities who wish to have clean dancing in their particular locality.

Teachers of dancing, and those conducting dances, remember that your obligation to humanity does not end within the four walls of your school or hall. We are sure that you realize with us, that if dancing is to be kept out of the discard, it is up to those of us who are vitally interested to do our best right now to raise the standard. Your civic pride should make you wish to clean up, not only your own school or hall, but your own community, so far as dancing is concerned, and to this end your support is urgently requested by this association in spreading this propaganda for cleaner dancing, with the aid of your city welfare departments.

Copies of this pamphlet will be furnished gratis and large charts of correct dancing positions (cuts No. 1 and 3), may be had on request, from the President, Mr. Fenton Bott, 319 West Third Street, Dayton, Ohio, for 50c each.

The American National Association Masters of Dancing

Position No. 1—Showing gentleman's left and lady's right arm.

Dance Tempo

Dance music should be bright and cheerful properly accented, and the phrases well divided.

Cheap vulgar music of the ex-

treme "Jazz" type invites cheap, vulgar, meaningless dancing.

It is useless to expect refined dancing when the music lacks all refinement, for after all, what is dancing but an interpretation of music?

This association has adopted the following tempos:

Waltz48 measures to minute
Two-Step ...54 measures to minute
One-Step ...66 measures to minute
Fox Trot....40 measures to minute

Fast dancing cannot be properly regulated.

Ten Plain "Dont's"

1. Don't permit vulgar, cheap jazz music to be played. Such music almost forces dancers to use jerky steps and invites immoral variations.

2. Don't permit young men to hold their partners tightly. Oft-times this is the fault of the gentleman's partner. Both dancers should assume a light, graceful position.

3. Don't permit partners to dance with cheeks close or touching. When dancers put their cheeks together it is simply a case of public love making. See cuts No. 3 and 4.

4. Don't permit "neck holds." The gentleman's arms should encircle his partner's waist, his hand resting lightly at her spine, just above the waist line, and the lady's left arm should not encircle the gentleman's shoulders or neck. See cut No. 2.

5. So-called "shimmy" dancing is a shaking or jerking of the upper body while taking stork steps, or standing still should not be tolerated. Short side steps

first right, then left, when done continuously are not conducive to refined dancing and should not be permitted. Teachers should not teach any steps or movements that cannot be controlled.

6. Don't permit dancers to take either exceptionally long or short steps. The proper dancing step should be the same as a natural walking one, except in exhibition dancing, which belongs to the stage and not the ball room.

7. Don't dance from the waist up; dance from the waist down.

8. Don't permit suggestive movements.

9. Don't permit dancers to copy the extremes that are now used on the modern stage.

10. For the benefit of refined people, don't hesitate to request objectionable dancing couples to leave the room. Remember that the majority of the people want to dance clean.

Consideration for Others

Remember always, that dancing is for the pleasure of all, and should not be sacrificed to the whims of a few, therefore it is a discourteous infringement on the rights of others when you dance against the line of direction.

Chaperones

All dances, of whatever nature, should be chaperoned. High school affairs by carefully selected teachers who are not afraid of the young people. Community dancing by the well-meaning young ladies of the community (with the aid of a local dancing teacher who is considered an authority), and public dances by the police or police women, or other persons

who are not afraid to exercise their authority.

We have heard it said by certain chaperones of high school dancing that regulation was impossible. We know of numerous high schools, where dancing is conducted, absolutely according to regulations, and pupils who do not conform are promptly sent home. As a result the high school is always crowded with well-behaved young people.

The above can be said of all dancing. It is a mistaken idea that regulations will create a less demand for dancing; on the contrary, strict regulation will double the desire to dance, and this is true of every case we have investigated.

Positions in Dancing

True refinement should be evident in every act in life, and this is especially noticeable in a gentleman's attitude toward his partner while dancing. Good taste demands that a gentleman stand a reasonable distance from his partner, and that he show due consideration in leading her through the different steps.

Thoughtlessness on the part of both lady and gentleman in taking outlandish positions is **responsible for most of the criticism directed against modern social dancing.** If you are regulating dancing, remember that you have remedied practically the whole trouble when you have induced the dancers to take a position as nearly as possible like the cuts in this pamphlet.

We realize that co-operation is

necessary, therefore it is your duty to see that this pamphlet reaches every person in your community who has anything to do with dance regulation. Call these people together and sound the death knell to corrupt dancing and improper positions in your community.

Exaggerated Movements

All exaggerated movements, especially of the upper part of the body, are in very bad taste in social dancing, and are never found with true refinement and culture. Couples dancing with their faces together show such extreme bad taste, that it should be unnecessary to even call attention to it here. It should be the duty of any person having charge of dance regulation to see that no exaggerated movements or positions be permitted that have a tendency to lower the standard of dancing.

Dance Regulation

We frequently hear the complaint from persons in charge of community or public dancing, that they do not know who or what to correct, as there are so many different positions. To such persons this Association wishes to give the following instructions: Pick out a dozen of the worst positions on the floor, which you should be able to do with the aid of the charts and a little good judgment, quietly hand the gentleman a small card on which is printed a request that he report to the cashier where his admission fee will be refunded, and that he leave the hall not to return. The lady is just as much to blame as the gen-

tleman if she permits him to dance improperly with her. You will find that with the elimination of one dozen couples from any dancing floor, the general appearance will have improved.

If the desired effect has not been reached, present cards to another dozen couples. You will soon find that you have raised the standard of your establishment and that the loss will be more than made up by double the number of persons who have respect for you and your dances.

These measures are extreme, and can be altered to suit the surroundings.

Don't be lax. Don't be afraid to lose patronage, and above all things be stern but polite to the offenders. Remember, a disciplinarian gains nothing by losing his or her temper, and that firmness with good common sense will reach the average offender.

Every community has a few "freak" dancers who evidently delight in going from one dancing place to another just to see how much they can do to abuse dancing.

If every school and dancing place in your town or city would deal properly with such persons, you would soon place dancing on a higher standard, and more persons would accept it as the healthy, happy amusement it ought to be.

Pittsburgh, Pa.,

Nov. 20th, 1919.

Dear Colleague—
We are writing by this mail to Mr. Vestoff, Serova, Mr. Chalif

and Mr. Tarasoff, to arrange for one hour on Friday, Saturday and Sunday, December 26th, 27th, and 28th, at each place.

Our plan is to schedule from 9:30 to 10:30 at Vestoffs, 10:45 to 11:45 at Chalif, 12 to 1 at Tarasoff. This arrangement would give us the afternoons for the matinees, evenings for shows, dances, cabarets, etc.

We are figuring on three good dances from each teacher a few good combinations, some technique and arm work.

This is an exceptionally good opportunity for you to get away for a few days and get material and work under very pleasant conditions, quickly, thoroughly, and without wasting a whole summer or winter, time, money, and vigor. Then again, you will have the advantage of getting your work from the big teachers and schools.

Let me hear from you at once if we can count on you.

With every good wish, I am, sincerely,

Thos. McDougall,
H. M. Robb,
R. O. Blackburn,
R. E. Jacques,
J. S. Bowman.

Dear Colleague:—

Thanksgiving greetings to you, and I sincerely hope that you are enjoying the best of health and success. Reports from all over the country indicate that dancing teachers are doing the most tremendous business ever recorded on the pages of its history, and trust that your report will not

vary from the rest. We must all pause a moment and give thanks for this prosperity, which may in a great part be attributed to our country being at peace and most of our boys again being settled contentedly at home. What a vast difference from this time last year, when although peace was declared, everything was at a crisis and no one knew which way to turn. Even in our busiest season we all should give some thought to the I. A. M. of D. Make this year a record year for our Association as well as ourselves. Let's get together and make a "try" for new members.

By the way, are your 1919 Dues paid? Now is the time. Remember it takes money to run the Association. And don't forget the next Annual Meeting takes place at Cleveland, Ohio, August 11 to 16, 1920. This meeting should be a banner one.

W. D. LYNCH, Pres.
P. H. KELLY, Sec'y.

Two BIG, BUSY days just chuck full of new information and new ideas for you and your business

Your presence at the Fourth (4th) Annual Mid-Winter Meeting of the Ohio Association of Teachers of Dancing upon Sunday and Monday, February 15th and 16th, 1920, at Prof. and Mrs. J. A. Bott's Academy, corner Franklin Avenue and West 25th Street, Cleveland, Ohio, will be valuable to you—now it's up to you to attend this all-important get-together. "Your business needs the sti-

This is an independent, co-op-

erative, local, district organization for teachers of all branches of the art of dancing in the state of Ohio and the surrounding vicinity, including Pennsylvania, West Virginia, Kentucky, Indiana, Michigan and Ontario (Canada).

Membership is not confined to the State of Ohio alone as the name of the organization would seem to imply, and a copy of the constitution and by-laws, along with a blank application for membership, will be cheerfully forwarded to any legitimate teacher of dancing in this section of the country, upon request addressed to W. E. Goodfellow, Secretary, 125 S. Wittenberg Avenue, Springfield, Ohio, U. S. A.

THEDA BARA IN "KATHLEEN MAVOURNEEN"

Dear Editor:

It was my good fortune to receive a call from the Fox Film Corporation, and on arriving at the studio I met the director, Mr. C. J. Brabin of London. He informed me that they required the services of a dancing master who could teach the Irish dances. I found him a man of wide experience in the theatrical game, and after a short talk I convinced him I was capable. On meeting my distinguished pupil, Miss Bara, I was delighted with her charming manner. I found Miss Bara a very adept pupil, and she danced the steps of the Irish Reel like one of Erin's fair colleens. The Minuet and Polka as danced by Miss Bara in the Balloon scene was

mulus of this convention — be there.”

graceful and pleasing. My professional contact with this beautiful queen of the screen proved to me, beyond doubt, her versatility.

Yours fraternally,
Prof. Edw. J. Condley,
Auburn, N. Y.

LAW WANTED IN OHIO TO REGULATE DANCING.

Legislation in the State of Ohio to control and regulate dancing, also to distinguish between institutions for instruction in dancing and mere amusement enterprises conducting dances within the state, is sought in a resolution adopted by the Ohio Dancing Teachers' Association.

The Ohio organization also endorsed an action taken by the American National Dancing Masters' Association requesting the removal of the Methodist church ban upon dancing.

Mr. Goodfellow, secretary of the Ohio association, is instructor at the Springfield (Ohio) School of Dancing.

Special Thanksgiving Dancing Party, November 27. Weekly Advanced Classes, every Tuesday, Thursday and Saturday evening. Special New Beginner Class for Adults, Monday Evening. Students' and Young Folks' Class — For College and High School Pupils, Friday Evening. Juvenile Lessons, For Children Seven to Fifteen Years Old, every Friday Afternoon. Individual Instruction (Private Lessons), every Wednesday and Saturday Afternoon, or Other Days by Appointment.

Special Christmas and New Year's Dancing Parties, Christmas Night, December 25th, New Years Night, January 1st, 1920. The Springfield (Ohio) School of Dancing. Mr. and Mrs. Goodfellow, Instructors. Teachers of Correct Social-Ballroom Dancing and Etiquette, also Artistic Group or Solo Fancy-Exhibition Dancing for Children or Adults. Studio, 15 S. Fountain Avenue.

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Dear Sir:

We thank you for the orchestrations of "Bo-La-Bo," your new fox trot.

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The tune has a very pleasing melody and possesses an exceptionally even rhythm throughout.

Assuring you of our best wishes for the success of this number,

We are, yours very truly,
Two Step Pub. Co.,
H. Layton Walker, Prop.

Announcing the arrival of a son,
Ernesto Evarts, on November 15,
Mr. and Mrs. Stefano Mascagno.

Hartford, Conn.,
Nov. 24th, 1919.

Mr. H. Layton Walker.

Dear Sir:

Mr. Walker, I am teaching in the public schools five days per week in South School District and have nearly 400 pupils. I guess I am the only American na-

tional teacher doing that class of work. Nearly all the schools in this city have Folk Dancing Teachers and Gym Instructors, but as far as I know I am the only teacher on Social Dancing.

I have so far taught One Step, Fox Trot, Waltz, Grand March, Virginia Reel (they just love the Virginia Reel), and a Polka Department is 75 per cent of my work and the classes are well attended. The District pay the bill this afternoon. We are to have our first party and except all the 400 children and teachers, including the mayor of our city and Dr. James N. Naylor, the chairman of the District Committee, and Mr. Lewis P. Stanley, supervisor of over 11,000 school children in this city. My evening class is large and my work is all private.

I have a large old fashioned home with three connecting rooms with about 800 square feet for dancing.

Business is very good with all the teachers just now, and the style of dancing is fine, no complaint. I often act as a censor and see what others are doing.

Hoping you and Mrs. Walker and son are enjoying good health, I am,

M. F. Conway.

Pittsburgh, Pa.,
Dec. 10, 1919.

Mr. H. Layton Walker.

Dear Sir:

Mr. R. O. Blackburn asked me to write to you and ask you if you will fill the following order

I am also sorry to tell you that Mr. Blackburn is very ill and the

doctor has ordered him to the hospital for a complete rest. Business is very fine and he probably worked too much.

Hoping your business is good too, I remain,

Yours respectfully,

Mrs. E. W. Earnest.

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Jolly Taps. Description only.
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Military One-Step. Music and description.

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Balboa, Ringler Schottische, Waltz Anticipation, Two In One, American Gavotte, Balencello (for ballrooms), Slow Fox Trot, Three Step Redowa, Portland Three Step, Poinsetta Glide, The Tango, Advanced One Step, Advanced Canter Waltz, Group Dance, called Danza Mexicana.

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 Militaire, Montrose Waltz, El Camino, Corte Waltz, Valse Moderne, 1915 Fox Trot, Du Zurka and the Alphabet One-Step Combination, the One-Step

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Art of Dancing—Its theory and practice. F. Leslie Clendenen's new book was recommended as the official organ of the International—Association Masters of Dancing at their convention in

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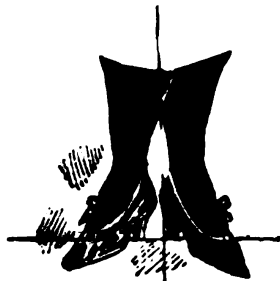
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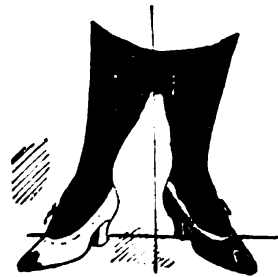
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