

A
Oc 14 '19

A MONTHLY MAGAZINE

FOUNDED

UPON THE BEST IN ART.

THE TWO STEP

DANCING, ACTING AND MUSIC



American National Association

MASTERS OF DANCING.

A. N. A. NORMAL SCHOOL, New York City. Four Weeks Course.

STEFANO MASCAGNO, Principal.

Beginning next week in July. WATCH for particulars.

OFFICERS FOR THE YEAR 1918-1919

President—Fenton T. Bott, 319 W. Third St., Dayton, Ohio
First Vice-President—W. L. Blinn..... Rockford, Ill.
Second Vice-President—Albert V. Tuttle ... Baltimore, Md.
Third Vice-President—Walter V. Soby..... Hartford, Conn.
Fourth Vice-President— Mrs. Alice K. Bott..... Cincinnati, O.
Secretary — George F. Walters, 85 Orange St., Waltham, Mass.
Treasurer—Fred W. Kehl.....209 W. Johnson St., Madison, Wis.

Trustees	{	R. O. Blackburn, Pittsburg, Pa.
		H. M. Robb, Pittsburg, Pa.
		Mrs. Montie Beach..... Houston, Texas.
Advisory Board	{	Mrs. J. H. Meyer,..... Dallas, Texas
		I. C. Sampson,..... Lynn, Mass.
		J. S. Bowman,..... Wilkinsburg, Pa.

TO PROSPECTIVE MEMBERS.

The much needed reforms in dancing can be brought about only through organization. All progressive professions are organized; why not the Dancing Masters?

Competent teachers of good moral character are invited to join. The initiation fee is only \$30.00, which also pays dues for the first year.

The greatest experts are engaged to give work free to members at the annual meetings.

Each person, when initiated, will receive an elegant diploma, which is a recognition of their ability and membership.

For "Course of Study," see list of class work provided free of charge for all members who attend the annual meetings.

REQUIREMENTS.

To be eligible, all persons applying for Membership must:

- (1) BE OF GOOD MORAL CHARACTER.
- (2) Be vouched for by three representative persons in their home city, as reference.
- (3) Have taught dancing at least three years.
- (4) Be recognized in their home city as progressive and thorough teachers.
- (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 N. Y. meeting. Particulars in a later issue.

Ad. Newberger's Normal School of Dancing

200 West 86th Street, New York City.

*The Followsng Songs and Dances will be mailed
upon receipt of price.*

SONGS

DAINTY DOLLY— A Novelty Song, for Solo. Duet or Trio.

Music and descriptive Action	Net, \$.60
Separate Dance description	1.00
Orchestration	.50

The Very Best of All—A Little Song for a Little Girl

Music and descriptive Action	.60
Separate Dance description	1.00
Orchestration	.50

If I had Money of my own—A Live Song for a Live Youngster

Music and descriptive Action	.60
Separate Dance description	1.00
Orchestration	.50

DANCES

Up-To-Date Eccentric Dance,	Music	.50
	Dance description	1.00
	Orchestration	.50

The American Beauty Rose	Music,	.50
	Dance description	1.00

Tarsalgo	Hungarian Group Dance	
	Music, description with 72 diagram plates,	1.00

The Unique,	A Juvenile Dance for the Ballroom	
	Music and description	1.00

The Tickle Toe	A Fancy Fox Trot,	
	Music and description	1.00
	Orchestration	.50

Waltz Cotillon,	A Square Dance, Music and description,	1.00
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Chalif Normal School of Dancing

With the personal instruction of Louis H. Chalif, Principal

Master of the methods of the Imperial Ballet School

of Russia.

Winter Course, Nov., Dec. and Jan.

and daily classes all year around

Our long established reputation for providing usable, as well as attractive, teaching material will be further enhanced by the inclusion in our Winter and Summer Course of

"A GARLAND OF CHILD FANCIES"

which is a chain of solo and group dances infinitely more simple than any we have hitherto composed.

SPECIAL EXERCISES FOR MEN

for use in Y. M. C. A. or Government Camp work will be another new feature. The following

SPECIAL LECTURERS (For Winter School.)

of national renown will broaden the theoretical basis of our work: Wm. G. Anderson, M. D., Dr. P. H. C. Ward Crampton, M. D., Troy Kinney, B. A., Beatrice Irwin, A. A.

All classes will be held in our beautiful new building at

163 - 165 W. 57th ST. NEW YORK CITY

PROFESSIONAL CARDS

MILLER, MRS. MADELINE E., Private Academy, 4415 Washington Blvd., St. Louis, Mo. Instructor of Ball Room and Fancy Dancing.

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

CLENDENEN, MR. F. LESLIE, "Cabanne Arcade," St. Louis, Mo.—Originator of Novelties for the Stage.

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

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

NEWMAN, MR. and MRS. W. H., Danbury, Conn.—Teacher of Ballroom, Fancy and Step Dancing.

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

LENE L. SEMPER—Dancing Directress and Floor Manager; Solomon's, Penny Dance. 920 S. Grand Ave. Los Angeles, Cal.

NORMAN, FRANK H., No. Stanley St., Montreal, Canada.—Stage, Fancy and Ballroom Dancing. Ex-President and Demonstrator, I. A. M. of D. of U. S. and Canada.

MENZELI, MME. ELIZABETTA—22 East 16th St., New York City.—Directrice Ballet and Artistic Dancing, Dalgarte, Physical Aesthetics and Grace Culture. Normal School Work.

SULGROVE, MRS. SOPHIA D., Academy Hall, 10 North Park Ave., Helena, Mont.—Teacher of Ballroom and Fancy Dancing.

RAFF, ANDREW, SEAMLESS SHOE, Manufacturers of Theatrical, Ballet, Jig and Buck Shoes; also the New Babios' Seamless Shoes - 1006 4th Ave., Detroit, Mich.

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

RANT, MRS. GAMELIA L., 112 17th St. Pacific Grove, California. Teacher of various forms and requirements of Dancing. Etiquette, Deportment, Ethics.

TAYLOR, ROBERT H., 706 Huntington Ave.—Teacher of Ballroom and Fancy Dancing. BOSTON, MASS

ENMAN, Z L. Residence Studio of Dancing 2074 Union St. Open classes at California Club Hall 1750 Clay St., San Francisco, Cal.

TRIMP, HARRY W., 4456 Delmar St., St. Louis, Mo.—Instructor of Physical Culture, Ballroom and Stage Dancing.

HUNTINGHOUSE, R. G., 4616 N. Clark St., Chicago, Ill.—Cotillon Leader, Novelties for the Cotillon and other Entertainments.

WALKER, H. LAYTON AND WIFE, Main and Ferry Sts., Buffalo, N. Y.—Teachers of Ballroom, Stage Dancing, etc.

MORTON, C. EDDIE—1379 St. Charles Ave. New Orleans, La. Teacher of Ballroom and Stage Dancing.

WYMAN, MRS. LILLA VILES, 73 Boylston St., Boston, Mass.—Artistic Dancing, Technique, Normal Work and Fancy Dances for Teachers.

HAINES, MAE PRICE—1379, So. Chales Ave New Orleans, La. Artistic Dancing, Technique, Ballet, etc.

SPECIAL NORMAL COURSE

*In DURYEA AESTHETICS and BALL-ROOM
DANCING for Children and Adults of the*

DURYEA NORMAL SCHOOL (INCORPORATED)

47 West 72nd Street New York City

**Monday June 16th to Saturday June 21st, 1919
4.30 to 6.30 P. M. Six two hours sessions, \$15.00**

Duryeas Aesthetics...The necessary Calisthenics of
dancing in an attractive form

All the essential Modern Dances as danced in New
York's Ultra Smart Ballrooms, with simplified methods
of instruction.

Vestoff-Serova Normal School

NOVEMBER AND DECEMBER 1919

During this period, in addition to the usual Normal Course, M. Vestoff will give an entirely separate class of Ballet Work, the aim being to give the student a thoroughly artistic and professional appearance on the floor. Strict adherence to all the traditional rules of the Ballet will be observed, in conjunction with the newer and more beautiful methods of body and arm work now practiced by all the greatest artists of the Russian Imperial Schools.

For those who cannot attend our courses in person, M. Vestoff and Mlle. Serova have published two volumes, one on "Nature Dancing," the other on "The Russian Imperial Method of Training a Dancer." They treat exhaustively of these subjects, and will enable you to gain a comprehensive knowledge thereof. Price, \$5.00 per volume.

**All Instructions at the School Under the Personal Supervision of
M. VERONINE VESTOFF and Mlle. SONIA SEROVA**

**Artist, Russian Imperial Ballet,
Solo Danseur Classique
Pavlova-Mordkin Co.**

**Graduate Russian School
and Wordsworth School,
London, England**

**CLASSES NORMAL CLASSES Now Forming PRIVATE LESSONS
Write, Phone or Call the Studios**

47 West 72nd Street,

New York City

THE TWO STEP

Volume XXIX BUFFALO, N. Y., SEPT. 1919. No6.

THIRTY-SIXTH ANNUAL CONVENTION OF THE AMERICAN NATIONAL ASSOCIATION.

The thirty-sixth annual convention of the A. N. A. M. of D, met at the Hotel Astor, New York City on Monday morning, August 25th, at 10 o'clock and was called to order by President Fenton T. Bott, Dayton, Ohio. He delivered the customary address to the largest number of members present in years. After the appointment of the general committees, the business session closed to receive the members of the American Society, and begin instructions under Veronine Vestoff and Madame Serova. The faculty was large. The following experts were in great demand: Stephano Bascagno, Veronine Vestoff, Madame Serova, Adolph Newberger, William Litt Rivers, Miss Edna R. Passapae, Miss Knowles, Miss Byrne, R. G. Huntinghouse, Mr. Nutt, Mr. Heinemann, M. F. Conway, Miss Cowanova, Mose Christensen, W. L. Blinn, Gus Zimmerman, Robert C. Campbell, and others. The work was carried on with that nicety of precision that reflected great credit upon its officers.

Over fifty new members were enrolled. The officers for the ensuing years:

President—Fenton T. Bott, Dayton, Ohio.

1st Vice-President—W. L. Blinn, Rockford, Ill.

2nd Vice-President—Albert V. Tuttle, Baltimore, Md.

3rd Vice-President—U. Soby, Hartford, Conn.

4th Vice-President—Mrs. Alice K. Bott, Cincinnati, Ohio.

Secretary—George F. Walters, Waltham, Mass.

Treasurer—Fred W. Kehl, Madison, Wis.

Trustees—R. O. Blackburn, H. M. Robb and Mrs. Montie Beach.

Advisory Board—Mrs. J. H. Meyer, J. C. Sampson, J. S. Bowman.

The Normal School was a great success due credit to Mose Christensen and W. L. Blinn.

Owing to the great professional ability of the principal Stefano Mascagno, the teachers gained more knowledge in four weeks than they could have accomplished in one year under the supervision of an ordinary instructor. Their exhibition supervised by Stefano Mascagno was very fine.

A. N. A. NOTES.

If the "shimmy" and its jazz accompaniments go—and dancing masters say their knell already has been sounded—the doughboy is indirectly responsible. The regulations governing position and standard tempos drawn up by the American National Association of Masters of Dancing and the American Society of Professors of Dancing, in convention at Hotel Astor, are based on army and navy rules, introduced within the last two years for men in uniform.

Fenton Bott, president of the Association of Masters' emphasized yesterday the fact that dancing masters are trying to do for the dance halls what had been done for the soldiers in every government school in the country. Here are the rules for correct deportment laid down at the convention this week:

1. The man's right hand should rest in the middle of the girl's back.

2. The girl's left hand should rest in front of the man's shoulder.

3. The girl should look over the right shoulder of her partner and vice versa.

4. The girl's right hand should rest palm downward in the man's left hand.

5. Dancing should be from the waist down only.

It is thought the two organizations working as one will be more effective in expediting the establishment of nationally endowed schools of music and dancing. Their plan is to get the govern-

ment behind them and through their standardized schools make it as hard for a dancer to "shimmy" as it is for a doctor to practise quakery and still remain in good standing.

"I do not doubt that these schools will be established within the next few years," said Mose Christensen, one of the leading spirits of the convention. "America is leading the world today in social dancing. It is much abused but at the same time it is undoubtedly clever over here. People have the will and the inclination to dance, but they will never have the proper training until these national schools are established. We are working for something patterned on the Russian ballot and the French school of dancing. We are really green-horns here where the technique of dancing is concerned, in spite of our facility in acquiring new steps.

French Technique Favored.

"We will have to adopt French technique at first, until we develop our own. It will take 1,000 years to perfect an American 'language of dancing.' When we have a uniform pattern, however, every state will have a governing board to investigate and empower municipalities to clean things up. That will be the death blow of the 'shimmy.'"

Plans are being formed for a post-convention in the West so dancing masters from all over the Union will be able to express themselves on this matter, with a view to taking it to Washington for legislation.

The "shimmy" is officially

doomed; also all its companions, the wiggling shoulder, the swaying hip, the shuffling toe, the "close-up" hold. Even the wriggle in jazz music will be ironed out.

This announcement was made yesterday at the thirty-seventh annual convention of the National Association of Masters of Dancing at the Hotel Astor.

The dancing masters declare that the passing of the "shimmy" is only a matter of weeks. The coming session will see the one-step and the fox-trot free of complications, with the waltz step most popular of all, they hold. Fenton Bott, of Dayton, president of the association, said:

"We are going to declare ourselves, as three hundred of the leading teachers of dancing in the country, for correct dancing—sensibly and modestly correct. And, as a beginning, we are going to begin on the music of the day."

Tempo, at least, will not be interfered with. There will still be three-fourths time and four-fourths time, Mr. Bott says. But the syncopation, the catchy wriggle, the naughty lilt will be eliminated. He continued:

"Do you blame people for inventing a shoulder-wriggle when the music is what it is? The other night I was up at a roof garden and was gratified to see most of the people waltzing to a waltz tune."

In the ballroom, as he spoke, were some three hundred of Mr. Bott's companion instructors moving rhythmically to a one-step tune. Investigation disclosed that the new step being taught them by Mrs. Edna Passapae was

known simply as "the side-step." Its simple plan harked back to the beginning of one-step times.

In the future, the dance, no less than all other branches of activity, will recognize the equality of the women. Mr. Bott says:

"It's got to be fifty-fifty from now on. No more endless walking backward for the women. The men will walk backward half the time and give the women a rest."

Classic dancing will go on uncensored.

After the business of electing officers for the ensuing year was concluded and New York was pronounced the meeting place for 1920.

Conventional street clothes were taboo at last night's session, and the graceful draperies of ancient Greece mingling with the modern costumes of the Broadway footlights made it nothing more or less than a picturesque ball where the dancing was expert and individual.

There were group and solo dances, with never a hint of the "shimmy", with all the new rules adopted by the convention about distance, position and no wriggling put severely into practice.

It was decided at the business meeting to establish an information bureau in Waltham, Mass., in charge of Colonel George F. Walters, where welfare workers, private individuals or police officials may obtain information regarding proper dancing and how dance halls should be conducted.

New York, Aug. 30.—Unightly syncopations, shimmy contortions and sensual jazz music must

go. Dancing, both public and private, is to be made safe for society, and the glide waltz is to come back into its own.

Three hundred terpsichorean experts, representing every large city in the United States and Canada, unanimously pledged themselves to the reformation of dancing this afternoon when the annual convention of the American National Association of the Masters of Dancing formally closed.

Letters from every section of the country have poured into the convention, which has been in session for a week at the Hotel Astor, demanding that the instructors themselves destroy those things that have made the dance hall an excuse for public vulgarity.

They intend to do this:

1. By establishing an information bureau where welfare workers, private individuals or police officials may obtain, free of all charge, information regarding proper dancing and how dance halls should be conducted.

2. By actively co-operating with the police in abolishing the things that have made immodesty in the ball rooms a popular pastime.

The information bureau will be in charge of Col. George F. Walters, Secretary of the Association, and will be established at Waltham, Mass. It will distribute pamphlets, describing the proper way for a gentleman to hold his partner and a number of rules for governing dance halls. Any person desiring such information and photographs, illustrating the various subjects, may obtain them

by writing to Mr. Walters.

"All rooms and dance floors as they are conducted today are merely places where vulgarity may be indulged in publicly," said Fenton Bott, of Dayton, O., president of the American National Association of the Masters of Dancing. "We shall use every means in our power to stop this popular abuse of art. It is degrading dancing.

"One of the first things we shall attempt to reform is music. Music, or rather that medley of ear-splitting noises called 'jazz', is largely responsible for the present tendency of the people to adopt every step that appears the least bit suggestive. It is impossible to really dance to jazz music; one can only wiggle, twist and squirm. We shall even request the manufacturers of phonograph records to replace their immodest jazz numbers with more interesting tempos.

"Next we shall urge the authorities of every city in the United States to adopt an ordinance which we intend to draw up. This ordinance will prohibit shimmy dances, half steps and questionable body movements. Persons should dance from the hips down, not from the hips up, as they do nowadays. It will also prescribe the proper way for a man to hold his partner—her hand resting upon his shoulder and his fingers touching the middle of her spine, their bodies remaining separated by a comfortable and natural distance.

"We intend to inaugurate other reforms which a special committee is now whipping into shape."

The movement among welfare workers to abolish immorality in dance halls is more widespread than most people would imagine, according to Mose Christensen, of Portland, Ore., chairman of the committee for the revision and restoration of dances. The teachers, he asserted, welcome this opportunity to co-operate.

One letter, from James Y. Sheeran, president of the National Federation of Catholic Alumnae, appealed to Mr. Bott for his ideas for "cleanism dancing". "Can you send printed rules for governing dances," asked Mrs. W. W. Vaughan, secretary of the Houston (Texas) Board of Censors. John Schnoll, director of the St. Louis Health Department, fears "the dancing performed in some of our public dance halls is neither conducive to public morals nor elevating." Miss Clara A. Ahlren, of the Women's Protective Bureau, of Memphis, Tenn., wanted to know if the dancing masters would not furnish her with a sample ordinance regulating dancing. Scores of similar requests will be answered in the near future.

A LIFE SAVER.

By W. E. Goodfellow.

Plugging it alone in an open boat on the high seas of business is wasting energy. The fair winds of success pass over the small boat. Jump ship and get aboard with some reputable association of organized teachers.

Dancing Teachers' Associations have for their purpose the bringing about of a better understand-

ing of the art of dancing by endeavoring to elevate and promote the welfare of teachers of dancing and better establishing the most perfect and more uniform methods of instruction, business policies and professional ethics.

These organizations are driving a wedge between the bonafide, legitimate teachers and institutions for instruction on the one side, and the multitude of self-styled, irresponsible charlatan or quack teachers throughout the country on the other.

As a dancing teacher and a wide-awake business man or woman, you can't honestly overlook the ever-increasing necessity and benefits from organization. Every trade and profession these days acknowledges and supports an organization.

An Association Certificate of Membership displayed in any studio or academy is evidence of a progressive teacher striving to promote and encourage approved and established dances and methods of imparting instruction, and the imprint of the emblem of any reputable organization upon your doors, windows or business stationery means a profit to you in dollars and cents.

Hundreds of dancing teachers in the United States find these organizations profitable, in fact they have been developing little by little more beneficial and profitable every year for fifty years until now such an organization not only will profit you but has become an absolute necessity for teachers who want to keep up-to-date.

Ad. Newberger's following songs made a great hit at the recent convention:

"Dainty Dolly"—a novelty song for solo, duet or trio.

"The Very Best of All"—A little song for a little girl.

"If I Had Money of My Own"—A live song for a live youngster.

The above songs are just what you need. Try them.

The fourth annual fall meeting of the Ohio Association of Teachers of dancing was held Sept. 14th and 15th, 1919, in Professor and Mrs. A. S. Sojack's Academy, 6124 Euclid Avenue, Cleveland, Ohio. This fall meeting gave the teachers an opportunity to get together and work out plans for the coming season.

An excellent program arranged by Prof. W. D. Lynch, principal, was given.

Two large audiences assembled at the Nixon Theatre, Pittsburgh, Pa., June 25 and 26 to witness Blackburn's annual children's carnival. The exhibition was a grand success in every particular. Never was the skill of little folks shown to better advantage. The artistic contrasts in the costume and the grace and beauty of the performers all combined were very pleasing to the large and appreciative audience.

The program was a long and varied one, consisting of all the varieties of artistic dancing. The costumes were gorgeous.

We are in receipt of a card from Mrs. Elizabeth Meuzeli Bartlett announcing the marriage of her niece Helen Sumbatoff to

Frank Madleuer August 26th, 1919, New York City.

We extend to them our heartiest congratulations, and hope their future may be bright and happy.

After serving the government for ten months, E. S. Hurst, of Atlanta, Georgia, is back in the harness again.

Mr. Hurst is, certainly, one of our teachers who will be found keeping pace with the rapid strides of time.

He is now located at 218½ Lee Street, and is having excellent success at his new stand.

Mr. and Mrs. Earle Wallace, of Butte, Montana, are having a beautiful school built, and it will be one of the finest in the northwest. The property valuation is \$32,000 and the cost of the building is \$50,000. The hall will include a modern four-room living apartment to be occupied by Mr. and Mrs. Wallace. Other features include a mezzanine floor, reception room or lounge, also a side lounge along one entire side of the ballroom, private office, ladies' and gentlemen's retiring rooms, a private instruction room, and an up-to-date check room. Furniture and drapes are costing \$6,000.

This beautiful place will certainly be a credit to Montana. As the work is progressing rapidly Mr. and Mrs. Wallace expect to be open for business in October. They will conduct three dances each week and rent the hall on open nights for private parties.

New York.

Dear Mr. Walker:

Inclose a few clippings of interest, also a little program we gave for the crippled soldiers and marines. It was impromptu as you see, just gotten up one day before, and so there was no time to print it.

It is really a pity to see these young men, one-legged, one-armed, or otherwise crippled, but very cheerful at the same time. We had most one of every town of which I have pupils, and so the meeting was so much more appreciated.

Everything went off fine, and the boys enjoyed themselves immensely, especially when I sang "The Laughing Song." Some girls remarked before, "They can't smile."

I said, "I will make them smile, and, also laugh," and I did.

They were sorry they could not dance after the entertainment, but lemonade and cake was enjoyed.

The moments of my syp

The momento of my spyglass that I loaned to the U. S. N. during the war was a great wonderment with all the remarks and government certificate with it. The glass is a relic having served in three wars, namely during 1866 in the Austrian war with Germany after which it was presented to me by the officer Prinz Victor von Halle, in the Franco German war. I loaned it to Jules Terrier, a French officer in 1870, and now in the World's greatest war—to the U. S. Government, by whom it was returned a few weeks ago.

I am quite proud of the relic, and hope this is the last war. It will now go to the museum of History.

We give now and then a little entertainment to the boys of the U. S. A. or N. whenever we can get autos to bring them from the hospitals, for these boys are the most in need of diversion. They get very little in the hospitals as there is no room for the dancers. Music they have here and there, but no dancing of our kind.

You will note the Cansino Brothers, both younger brothers of the well known Spanish dancers, Elsie and Edward Cansino. They studied with me for some time, and are fine shapes and young dancers. I expect the other members of the family to join. There are still three more young ones.

Trusting that you and your family are well, I beg to remain,

Yours sincerely,

MME. E. MENZELI.

Have you tried Cook's floor wax? It is just what you need for a fine floor. One pound can 50c. Six pound can \$2.75.

Prof. and Mrs. Wyndham Redford, of Ft. Worth, Texas, have had great success this past season.

Have you ever attended the Vetoff Serova Russian School?

This school has a very strong faculty, consequently any one under its supervision is assured of success.

Louis H. Chalif, of the Chalif Russian Normal School of Dancing, has just issued his winter and Christmas Holiday course catalogue. All of the courses

are aimed to teach dancing, to provide a repertory, and to teach how to teach.

On the evening of June 27th, a large audience witnessed Mrs. Alice E. Ruddy's grand spectacular children's carnival at Moose Temple, Pittsburgh.

The program, containing many various features, was exceptionally attractive.

Owing to the skill and faithful perseverance of the capable instructor, the exhibition was a most decided success.

Albert W. Newman, of the Philadelphia Normal School of Dancing has issued his catalogue of Modern and Classic Dancing. In presenting this, it has been considered advisable to embody absolute facts, proofs of the work accomplished and the results that have been obtained.

BASE HOSPITAL PROGRAM NEW YORK CITY

AUG. 5.

Opening Overture

Emma R. Steiner

Pas De Trois

Mr. Austin Hirzell

Rhoda Connelly and Louise
Schaefer

Danse Bajadere

Bonnie Blue Loder

Welcome Home—Patriotic Dance

Dorothy Waterman
Reading.

The Barrel Organ

Alfred Noyes and Ethel Gray
Spanish Dance

Bonnie Blue Loder

Roman Warrior Vera Lehman

Mazurka Mr. Austin Hirzell

Spanish Dancers

Angel and Jose Cansino De Remo
Recitation—A Young Man in
Waiting

So Was I Dorothy Waterman
Laughing songs and other comic
selections by Mme. Elizabetta
Menzeli.

Program by courtesy of Emma R.
Steiner and first woman oper-
atic composer of America, and
Mme. Elizabetta Menzeli, the
celebrated prima ballerina, and
scholars.

A WOODLAND DREAM

**Given by Mary Agnes Sulgrove,
Helena Montana, With 65
Children.**

Once upon a time (as all good Fairy Tales begin), a Bad Boy (George Sherman) dragged a Good Girl (Winnefred Brackett), into the woods. Some Babies (Marietta Kessler, Cherie Johnson, Ben Fulton, Wallace Brooke, Hartley Corua, Jimmie Cheek, Janice Stadler, Albert Zong), hearing them play, run out to join them, accompanied by their French Nurses (Nan Hendricks and Georgia Mettlen). They sing about various famous personages, such as Bo-Peep, Man in the Moon and Mistress Mary. The Maid rocks the Baby Doll to sleep, whereupon little Janice realizes that she, too, is sleepy, though she hates to admit it.

Twilight (Mary Agnes Sulgrove) puts them all to By-lo with her poppy petals of sleep, and calls upon the Man in the Moon (George Marks) for light so the dreams of the kiddies may come to life, for she and the children know that most anything can

come true in the Moonlight.

The Spirits of the Trees. Mountain Ash (Corinne Shelton, Anne Louise Cutler, Lucille Brazier), Pine (June Waterbury, Helen Quigley), Willow (Mildred Day, Margaret Waterbury), Maple (Helen Nash, Lois Mettler), Cottonwood (Blanche Guillot, Vera Shelton), Apple (Virginia Schneider, Gale Fiske, Gertrude Larsen, are released by his light. The Maid (Pearl Keyser) brings out the Doll, (Bennie Brooke), who talks and dances. Four Black Cats (Jack Chivers, Jack Bartlett, Stewart Stadler and Dutton Clarke) act so scandalously that the Witches (Virginia Brooke, Evelyn Knehn, Mary Genevieve Cooney and Amy Danaher) have to ride in on their brooms to stop them.

Little Bo-Peep (Mildred Greer) hunts in vain for her sleep. The Jack o' Lanterns (Gertrude Campbell, Ruth Bernier) dance with their Shadows (Helen Pelletier, Ethel Reinig), who desert them and play Peek-a-Boo with each other.

A Jolly little Rascal, in the shape of a Feather Fan (Georgia Metlen) trips about the dell, until the Stars (Alice Kaniman, Leydig, Louis Fulton, Jean Spaulding) drop to earth to herald the appearance of the Queen of Night (Mary Agnes Sulgrove). The Children's Wooden Dolls (Jane and Kathryn Gleason) hop around and the Spirit of the Balloons (Helen Nash) floats in. The Brownies (Don Chivers, Charles Quigley, Ronald Hubbard, Bob Sherman, Stanley Leydig) come out to see what is going on, and

call their Playmate, the Naiad (Anne Louise Cutler) from her hiding place in the brook. The Fire Flies (Lois Metler, June Waterbury) light the day for the Last Rose of Summer (Victoria Huggenin), who droops and fades.

The Bon-Bon (Winnefred Brackett) flirts with the Candy Cane (Jean King) and the first little Ray of Light (Bennie Brooke) appears and as all good Fairy Tales end, warns the Dreams to disappear before she brings in Dawn (Mary Agnes Sulgrove), who awakens the kiddies and sends them home.

Soloist—Miss Edna Leopold.

"I Used To Believe in Fairies,"
"Goodbye, Sweet Day," "A
Bright Good Morning."

LET DANCE GO ON PLEASE, MR. CENSOR!

Miss Kate McClafferty, Wilmington, Del.'s prominent dancing instructor, brings first-hand information from the two conventions of dancing instructors held in New York City last week, that enlightened public sentiment demands the ringing of the curtain on the shimmy dance, the trot and all the others in the list which the popular jazz music of the day has been fostering.

"These two conventions," Miss McClafferty said yesterday, referring to the one held at the Astor and the meeting of the American Society, Teachers of Dancing, oldest organization of its kind in the country, which gathered at the Majestic Hotel, "make an appeal to the public in general and particularly to the women's clubs,

parents and teachers association, high schools, colleges and universities to assist in correcting existing abuses and to modify exaggerated positions in dancing. They recommend to educational heads of the United States that a recognized authority, who shall be an active member of the profession of dancing, be appointed to see that such measures may be taken to correct existing evils and that a movement be started in every city by all members of the profession to further this great cause."

METHODIST PROHIBITION OF DANCING.

To the Editor of The World:

A man cannot be a Methodist and teach or acknowledge dancing any more than he can organize a Methodist saloonkeepers' club.

The dancing-masters probably forget that the church has just raised \$140,000,000 when they say we are holding up our progress in not allowing, or rather in not sanctioning, something that would lessen the self-respect of our young people.

Clog-dancing and its acrobatic tendencies are fine—no kick there. But if I put my thoughts on this piece of paper as to what I think of the rest of the so-called art I would be in the lock-up before night.

Of course this question sides up with the booze argument. If limited, properly governed and sifted out I suppose it would be considered all right by some so-called members of the church, but not by me or mine.

MARLIN L. BECKES.

Hartford, Sept. 12.

OVERTURE "BEAUTIFUL GALATEA."

Hugo Riesenfeld and Nat W. Finston conducting Galatea, (which means milk-white) was a sea nymph, beloved by Acis. She was pursued by the giant Polyphemus, who crushed Acis with a rock. Galatea changed her lover into the river of Sicily which bears his name. "The Beautiful Galatea", a comic opera by the famous Austrian composer of Belgian descent, was produced in 1865.

WOMAN OF "APHRODITE."

Robert Milton, representing Comstock & Gest as general stage director, is to tour the important stock company centers of America in search of a leading woman for "Aphrodite." She must be, according to Mr. Gest, "a young Bernhardt, with the poise of Mary Garden, the intensity of Lenore Ulric, the physical perfection of Marjorie Rambeau, the beauty of young Lillian Russell and the charm of Ina Claire." Aside from that she may be quite an ordinary person.

SHAKER SECT SUBMERGES.

The fact has gradually become established that Shaker youths are not proof against the worldly vanities from which their fathers banded themselves together in 1784. As soon as they are old enough they depart to the big cities, and through the withdrawal of the population the Shaker colonies are reported on the verge of dissolution.

The Shaker buildings show lack

of care. Many of them have been vacated and razed. Outsiders are being hired to help keep things going. A little produce is sold, but the income is next to nothing. Only twenty persons are left at Hancock, only four of them men.

Jazz Prevails Over Spiritual Charm.

The lure of jazz has evidently prevailed over the spiritual charm of the family shaking dance, without which no Shaker church meeting is complete. It seems a strange thing to modernize this violent custom of a sect otherwise noted for its peace loving habits. The average person looking on for the first time might even call it a bit heathenish. But the dance has a spiritual purpose. The object of the shaking is to get rid of the devil, which, according to the Shaker, possesses all of us weary mortals.

In letters recently published, the famous Gov. William Plumer of New Hampshire, describes his visit to the Shaker colony at Harvard, Mass., in the early days of the last century. When the wild riot of whirling and shaking met his eyes he could hardly believe his senses, he says. He noted one woman especially, a very handsome one, who whirled about until her skirts stood out about her like a balloon. She stopped, and her head began to go from side to side and her body to shake in a manner that was "frightful to behold." She couldn't help it, but acted upon a supernatural impulse, she said. Could a man by his strength prevent her shaking and whirling? the Governor asked.

It would be blasphemy against God to attempt such a thing, she replied. But soon after, when she was whirling with great velocity, Gov. Plumer arose, and, advancing gradually toward her, clasped her in his arms and in the course of a movement held her still. For which she exclaimed against him as very rude.

Old Frenzy of Motion Gone.

But the frenzy of motion which accompanied the beginnings of the Shakers has settled down into orderly confines.

In a Shaker meeting today the congregation, divided into men and women, face each other on two benches. A group rises and forms a hollow circle. Some one strikes up a tune with march movement and the Shakers begin to rock back and forth on their feet, swaying their bodies to the time of the music. Then they march, beginning to beat time with quick outward gestures of arms and upward motion of open palms. As the music ceases their arms fall to their sides and they retire. Some brother speaks, a hymn is sung and the shaking dance is resumed.

The shaking dance of the Shakers had its origin in the early manifestations of "spiritualism" which swept over the country about 100 years ago—table knockings and rappings which the Shakers believed to be messages from departed spirits. It was this belief that separated them from the Quakers. Ann Lee, the Shaker leader, was born in England, and at an early age married Abraham Stanley, a blacksmith, much against her conscience, she told.

Her exalted spiritual ideals worried this young blacksmith, whose one absorbing interest seems to have been fondness for his victuals, and she left him to join the Wadleys, heretical Quakers, at Manchester. After nine years of spiritual struggles she found herself to be the second appearance of Christ on earth and was for this blasphemy imprisoned at Manchester, in 1770. Ten years later she sailed for New York and founded the colony of Shakers at Watervliet.

To marry is human, to be celibate, divine, Ann Lee preached. The only way to find peace and freedom from sin is to withdraw from the world and the evils of the flesh. Confession, she declared, is a powerful aid, but for women she established women confessors. Converts swelled the Shaker ranks, and in 1877 there were 4,000 Shakers in the United States. Today the number falls far below 1,000. Most of the communities have been abandoned and are in the market for sale.

The community at Enfield, Conn., has been bought by a large tobacco company. Two old Shaker villages in the hands of private individuals are for sale, one at Canaan-Four Corners in New York, another in New Hampshire. In one case almost 2,000 acres with more than sixty buildings are divided among five families consisting of thirty persons.

The Shaker colony at Soneya, N. Y., was sold to the State in 1805 for the Craig colony for epileptics and the inhabitants returned to the mother colony at Watervliet. It has been suggested that the other abandoned colonies

be turned to similar uses. The need for agricultural help has raised the suggestion that high school boys be sent to the Shakers to learn agriculture under competent teachers. In 1917 the **Survey** suggested that Shaker communities be turned into rest camps for soldiers suffering from shell shock.

PRINCE OF WALES.

What plays will be selected as fitting entertainment for the Prince of Wales upon his forthcoming visit to the United States? Will the list include "A Prince There Was," "If I Were King" and "The Royal Vagabond"?

PROGRESS.

1819.

"Where are you going, my pretty maid?"

"I'm going a-milking, sir," she said.

"May I go with you, my pretty maid?"

"No, sir! we're not introduced!" she said.

1919.

"Hey, kid, where are you blowing today?"

"To tango, you boob—don't get gay!"

"May I hang on while you terpsi-chore?"

"Break in! get wise! don't ask any more!"

T. BENJAMIN FAUCETT.

THE TWO STEP

A MONTHLY MAGAZINE

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Dancing, Acting and Music

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JAZZ GRIPS PARIS.

Grim visaged Mars has made way for tantalizing Terpsichore, who in Paris now pays no attention to economic barriers, which is to say that jazz is not only gaining in popularity here and requiring and demanding additional floor space but is spreading to Belgium and to the Swiss resorts.

"A Swiss professor of dancing recently came to me to inquire new steps," Charles Albert, of the Imperial Society of Dancing and who also has a studio in London, told me today. "Jazz influences may be somewhat waning in England, but here in France and throughout all the Continent it is just coming into its own.

"Naturally the war affected dancing in Paris, but the French bubbled over with the spirit anew with the return of peace."

Now everybody is doing it but in a more dignified way than they danced before the war. The crudities of the old grizzly bear and the tango have been toned down and eliminated, and many persons are studying the new trots and jazz dances.

The dance novelties in Paris today include the vals citation and a new Spanish dance recently brought here from San Sebastian, known as the pase doble, or double-step. This latter dance is just beginning to be known in Paris.

Another new introduction here is the vals caprice, a langourous dance which permits many variations and incorporates steps from the old Boston and the Virginia reel, with a jazzification of the French waltz.

I think it may be safely said

that the jazz is just gaining a real foothold in Paris, which is France and the Continent, and that it will stay with us for several seasons, all the time being vigorous.

**MME. ELIZABETTA MEN-
ZELI.**

formerly

**Premier Danseuse and Maitresse
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Maud Allen
Julia Marlowe
Gertrude Vanderbilt
Clifton Crawford
Harry Tighe
Frank Mayne
Lola Girlie
Frances Pritchard
Lind?
Elsie Gorgeley
Perkinoff & Rose
Lulu Glaser
Mlle. Marguerite
Stafford Pemberton
Edna May
Mr. and Mrs. Douglas Crane
And many others.

STAGE WHISPERS.

F. Ziegfeld, Jr. announced last night that when he possesses the slightest confidence in the pos-

sibility of a song hit he will not permit an item of several thousand dollars to stand in the way of success. The producer said he had invested \$22,000 in the "Tulip Time" number in the current "Ziegfeld Follies." It requires seventy-two young women to present the number, and the cost of each costume was \$175. The invoice for the seventy-two pairs of shoes amounted to \$720. The Urban scenery and the big mill represent an investment that would almost be sufficient to launch an ordinary musical comedy. The salaries of the eight kiddies that appear in the number amounts to \$160 weekly.

WINGS FOR VANDERBILT.

Mrs. W. K. Vanderbilt tells this story on herself.

She was doing canteen work in France during the recent misunderstanding in that vicinity, and devoted considerable time to entertaining American soldiers in one of the hostess houses. Being a capable dancer and attractive, she was in much demand among the boys. One evening she danced several times with a tall, tow-haired doughboy who showed symptoms of great loneliness and talked volubly about things back in Michigan.

When the evening ended, the tow-headed one came over to Mrs. Vanderbilt.

"I've had a bully time," he said, "and I want to keep track of you. We're moving out of here tomorrow for the front. But if we get back, I'd like to look you up over in the States. My

name is Albert Bridgeman, from Grand Rapids. What's yours?"

"I'm Mrs. W. K. Vanderbilt," she replied.

The doughboy scanned her from head to foot.

"That's right, chicken," he said, "fly high!"

JONES' VACATION.

A game that children of any age will enjoy and which takes little preparation is the Jones' vacation. One of the girls is selected as Mrs. Jones and one of the boys as Mr. Jones. You have ready a suit case, and at a given signal Mr. and Mrs. Jones must unlock it and put on the things they find inside. It is a good idea to have a hat, a long coat, a veil, scarf, gloves and pocketbook for Mrs. Jones and a coat, hat, collar (a large one), necktie and gloves for Mr. Jones. They must dress in these as quickly as possible, for some one is timing them, and then they must lock the suit case and rush off with it to the train. That must be the farthest point you can select, usually the front door. After they have hit the front door a good hard thump they must rush back again, take off the things and pack them again. Now it is the turn of another couple to be Mr. and Mrs. Jones, and when they all have tried the couple who made the trip in the shortest time are judged the winners.

It is well to use coats and hats that you do not need to treat carefully, for naturally they are apt to get rumpled in the excitement of the game. Don't forget the collar, in which you should put a

large stud, for it always is interesting to see any one in a hurry struggling with his collar button.

IMRA KIRALFY, FAMED FOR GREAT PAGEANTS, DIES.

News of the death of Imre Kiralfy, famous producer of pageants in this country and in Europe, has been received here. Mr. Kiralfy, who came to the United States in 1869, had achieved the reputation of being the greatest producer of pageants in the world. Among his productions were "The Fall of Babylon." He had been associated with P. T. Barnum for years. Cause for his death is not known here. He died at Brighton, England.

Mr. Kiralfy was born at Budapest in 1845. He first appeared on the stage at four years of age, taking the part of a mimic in "Preciosa." As a boy he appeared as a professional dancer in theatres in Germany, appearing before William I. of Prussia and the Emperor Maximilian. When he was twenty-three he began organizing processions and pageants, and in 1868, at the request of the Mayor of Brussels, organized a colossal public fete there including operas, pantomines, sports of all kinds and a spectacle employing 4,000 soldiers.

After a quarter of a century of success in designing and producing great spectacular plays in the United States, Mr. Kiralfy returned to Europe, his last great production in this country being "America," produced for Abbey & Grau at the Auditorium Theatre.

Chicago, in 1894. As its name indicated, it dealt with the history of America, and proved a gigantic financial success.

Mr. Kiralfy returned to Europe in 1895. He was named director general of the India and Ceylon Exposition in 1896, of the Victorian Era Exposition in 1897, of the Universal Exposition in 1898, of the Greater Britain Exposition in 1899, of the Woman's International Exposition in 1901 and of the Paris in London Exposition in 1902. He was British commissioner general at the Universal Exposition at Liege in 1905 and designed and organized the Franco-British Exposition at Shepherd's Bush in 1908.

Mr. Kiralfy was a knight commander of the Royal Order of Leopold and an Officer of Public Instruction of France.

ACTORS' EQUITY BALL.

Thursday night we spent at the Hotel Astor, and fifty years from now we expect to be telling our great grandchildren about the Actors' Equity ball. Last winter we attended plenty of balls which were named for one actor or actress, like the Mollie King, the Fay Bainter or the Ted Lewis. But this ball was named for all of them, and they were all there, and they kept the ball a-rolling until breakfast time. Little Cynthia Perot, who dances so entrancingly at the "Greenwich Village Follies," rushed up to us, exclaiming, "There's Ethel Barrymore! I'm so thrilled when I see actors and actresses at close range!" And we never have ceased to feel

the same way. Part of the time the people danced and amused themselves, and part of the time the allied actors danced and amused them. All of the chorus girls from all of the shows were on hand, and each show was represented in turn. The Winter Garden girls came out and sang a song which ended with "Oh, Jake and Lee, if you'll do this for me, then I'll do that for you," with an appropriate kick on the "that" to signify their willingness to go back to work. When they blew the bugle for supper about five thousand people decided that they were hungry, and we were worried, for our ticket was numbered 3,913, but we found that your number hadn't anything to do with it. As soon as the waiter got your number he gave you something to eat anyway. Little Tallulah Bankhead wandered up to our table with tears in her eyes, saying: "I've lost my partner. May I have an olive and a salted nut?" And after supper every one went back into the ball-room and saw Dorothy Dickson, and Carl Hyson, and Ted Lewis, and Carl Randall, and at 5 o'clock when we went over to the St. Regis for bacon and coffee, every one from the ball seemed to have the same happy thought. It was a beautiful ball. The American National Association M. of D. donated \$100.00 to help the Actors' Equity Association.

ORCHESTRA.

An ear-splitting game that is always great fun is Orchestra. The players stand in rows before

the leader or "conductor," who sings a verse from any well known nonsense or other song. Then he says, pointing to one of the players, "and the first violin played this simple melody," whereupon the two sing the verse over again, the player imitating with his arms the movements of a violin player, and with his voice the sound of a squeaking fiddle. Then the conductor says, pointing to another player, and the big trombone played this simple melody", then the three sing together, the second player imitating the sound of a trombone and the appearance of the player. This is continued until every player is imitating and playing an imaginary instrument, the conductor being the only one who sings the words to the song.

ALSDORF DANCE SEASON

The Alsdorf School of Music and Dancing, of which Ulysses J. and Simon P. Alsdorf are the instructors, is preparing for a very busy fall and winter season. Old dancing classes are reorganizing and new ones forming and selecting their dates early. Two classes held their first session last week. There will be a special class for adults every Thursday night from 9 to 11 o'clock, beginning Sept. 11. The regular Saturday afternoon class for children will open Sept. 13 from 2 to 4 o'clock. Two other private classes for children have selected dates for their opening. The Alsdorf jazz band continued every Monday night until further notice. The dance held on Tuesday night was very enjoyable.

The members of the American National Association of Masters of Dancing, in convention at the Hotel Astor, visit the Terrace Garden Dance Palace nightly to see the latest steps demonstrated by Evelyn Hubbell's Castle House experts.

BATHING WIDOWS.

Atlantic City, Aug. 19.—The "bathing widow" has arrived. She is the newest sensation of the bathing beach here.

Two demure blondes took the beach by storm when they appeared among the gay throngs, of their short-skirted and colorfully attired sisters, garbed in mourning costumes for beach wear.

Regulation crepe veils of black were pinned back from the sides of their tight-fitting bathing caps and permitted to flow backward and down to the waist behind.

The only relieving tone was a narrow edging of white around the bottom of the caps in front. Their bathing attire otherwise was cut along the regular lines, the material being dull black. Black silk hose and pumps completed their outfits. The skirts were abbreviated just enough.

No, they didn't go near the water, but they "knocked 'em dead" on the beach.

5,500 YEARS AGO.

Certainty exists that beer, like wine, was a popular drink in ancient days. Mythology says the Egyptians drank a beer made from malt and red barley as long ago as the Fourth Dynasty—3,-

700 years before Christ, almost back to Adam's time. This beer was called **hega**.

Herodotus in 450 B. C. ascribed the invention of beer, the goddess Iris, wife of Osiris, known as God of the Dead and God of Hades, the mytholigical inventor of wine.

The Egyptians taught the Greeks how to make beer. The ancient Chinese knew how, too. The Romans much improved methods of brewing. They carried beer brewing education to England. Roman historians say Britons in the south of English brewed ale from barley and malt before the Roman invasion. The Sexons, among whom ale had long been a common drink, learned from the Britons what the Romans had taught them in brewing.

Pliny mentions beer in use in Spain about the time the Christian era opened. It was called **ceria** and **seria**. France had it under the name of **cerevisa**.

Says Pliny: "The people of Spain brew this liquid so well that it will keep good a long time. So exquisite is the cunning of mankind that they have thus invented a method to make water itself produce intoxication."

Kaffir races of South Africa centuries ago began making a kind of beer from millet. Flanders had beer at the time.

METHODISTS ASKED TO LIFT DANCING BAN.

New York, Aug. 30.—The executive committee of the American National Association, Masters of

Dancing, adopted a resolution yesterday at the Hotel Astor, requesting the Methodist Episcopal Church to remove its prohibition on dancing. Three hundred and fifty dancing masters, assembled at the hotel, applauded the reading of the resolution—and it should be said that they all looked more dignified than develish.

It was explained that conservative persons, having anti-dance legs, fail to discriminate between proper and improper dancing. And every reporter who has covered sessions of this convention knows that the delegates are the most serious persons in the world. They are about as frivolous as leading members of the Anti-Saloon League. At every session the convention has made known its opposition to jazz music and wriggly dancing.

The convention issued the following announcement explanatory of its resolution:

"Removal by the Methodists next year of the ban on dancing was requested in a resolution adopted today by the executive committee of the American National Association, Masters of Dancing. Their convention has already promised to maintain a high standard of dancing. A pledge was also made to co-operate with progressive Methodists who wish to have revised the rule about dancing, theatre-going and card playing.

The resolution follows:

"Resolved, That we stand unitedly for dancing that is decent and beyond any possible censure of church and municipal authorities. That we pledge ourselves

to improve, where possible, the standard of our profession. That we decry all efforts made to introduce music that tends to degrade or sensualize dancing.

"That we believe in dancing as an art, as a social accomplishment, as relaxation and as exercise. We consider dancing is the poetry of motion and the natural expression of the delights of music.

"We request the Methodist Episcopal Church, assembled next May in Des Moines, to have their General Conference to remove the Methodist ban on dancing. We promise to try to have dancing on a plane so high that neither church nor state can object to its legitimate exercise.

"We urge our own members, and the dancing profession generally, to co-operate with progressive Methodists to alter the amusement paragraph of the Book of Discipline. We consider such prohibitions in these days an anachronism. We also believe that the Methodist Church thereby handicaps itself."

Meanwhile the Methodist campaign against dancing continues. From Ocean Grove, N. J., it was reported yesterday that a convention of the Methodist Episcopal Church there has demanded that a stop be put to the distribution of a booklet which shows persons engaged in the act of dancing. Its back cover has a picture of a dancing couple, a jazz band and a background of palms and yellow lanterns.

No objection has been voiced to the palms and yellow lanterns as yet.

METHODISTS RESENT IT.

Dancing Masters, Bishop McDowell Thinks, Have Hurt Cause by Resolution.

To dance or not to dance?

That is the question which is brought to the fore again in the Methodist Church, and over which many lively discussions are promised at the next session of the General Conference of the Methodist Church, to be held in Des Moines in May, 1920.

Bishop William F. McDowell, of the Washington Conference; the Rev. Dr. Don S. Colt, superintendent of the Baltimore district; the Rev. Dr. John T. Ensor, of the East Baltimore district; the Rev. Dr. John R. Edwards, of the Washington district, and the Rev. Dr. R. Frank Devries, of the Frederick district, declined to discuss the question "locally" when asked concerning the resolution adopted by the American National Association, Masters of Dancing, requesting that the ban on dancing in the Methodist Church be removed.

Bishop McDowell's Views.

That the request to remove the ban on dancing, emanating as it does from the Dancing Masters' Association, will tend to defeat the possibilities of such action being taken at the conference next spring, was the opinion of Bishop McDowell, and to which the district superintendents agreed.

"Would the Methodists place their stamp of approval upon the saloons if an association of saloon-keepers requested that they do so? Certainly not. Neither will the resolution offered by the dan-

cing masters tend to bring about a removal of the ban on dancing from the church rules," said Bishop McDowell emphatically.

"The question of dancing, card playing, etc., will, no doubt, arise at the next meeting of the General Conference. It is always brought up for discussion and will probably continue to be brought up, but I feel confident that even among those who were inclined to favor such a revision, the feeling of opposition will be strong, as a result of the request of the dancing masters themselves," continued Bishop McDowell, and the district superintendents nodded their heads in silent approval.

Silent on Local Effect.

"We do not care to discuss the question, locally," said Bishop McDowell, plainly showing his desire to dismiss the subject, and speaking for the group of ministers gathered at the Bible House. "We wish it understood, however, that this meeting was not called to discuss this subject of dancing, but that we have been occupied merely with routine business of the conference."

From the attitude of the ministers it might be gathered that the Baltimore devotees to the terpsichorean art who are likewise devoted to the Methodist Church can entertain little or no hope that the church will approve of dancing as far as the Baltimore clergy are concerned. There was one minister, however, who, though he declined to have his name stated, declared that the time has come when such matters must be decided by the individual and that the ban ought to be lifted and the

question left an open one for the individual conscience to judge.

MAKE 2,000 UKULELES.

The ukulele, the Hawaiian musical instrument, which has attained considerable popularity in the United States in the last year or two, was first produced by a Portuguese at Honolulu and it at once made a hit with the natives. It is made chiefly from a native wood known as koa wood. The peculiar tone is obtained only when well-seasoned wood is used, properly prepared and fitted. In the islands the instruments sell at from \$3.75 to \$20 each, according to quality and decoration. In the past year the monthly production of instruments has about trebled, that for September amounting to 1,600. A company was recently organized at Honolulu to manufacture 2,000 ukuleles a month; it is estimated that the total output in the coming year will be about 40,000.

OUT-DOOR DANCING.

Dancing seems destined to play a conspicuous part in our every day affairs. Instead of an idle, even frivolous, pastime the dance is being urged for its serious educational value. Many of its friends see in dancing a solution of many social and industrial problems. After the horrors of war we may dance our way back to normal conditions of mind and body. In the third year of the war a systematic effort was made in England to relieve the tension especially among soldiers, and a number of dancing instructors were

brought from France for the purpose. Classes comprising some 15,000 were instructed with gratifying results.

An interesting experiment is being carried on near New York to interest large numbers of young girls, including many of those engaged in hard work, in the classic dances. The patroness of this movement, Mrs. F. T. Towne, of Stamford, Connecticut, a woman of wealth, of social position, has already carried the work far beyond the experimental stage. Many of the girls are drawn from great industrial plants. In the winter months halls are found for the dancers, while in the summer the beautiful lawns of the Towne estate overlooking Long Island Sound are often used for the purpose. An ancient Greek would doubtless feel very much at home in watching these graceful groups of dancers, and the classic lines of their delicate Grecian draperies.

Mrs. Towne has planned the movement along practical lines. "I am trying to give these girls an equal opportunity with their more fortunate sisters," she explained the other day. "What else could I do for them which would more quickly develop both the mind and body and awaken in them the joy of life? To explain my motive let me tell you the experience which first suggested the work.

"I chanced to pass a fashionable dancing school one stormy winter's day when a beautifully appointed limousine with liveried chauffeur and footman drove up. A maid alighted and after her a little girl, very much overdressed, who was protesting violently. The

maid was pleading with her that she wore the most expensive dress in town and the dancing class was therefore sure to prove a delight.

"Further down the street I chanced upon a group of working girls gazing rapturously in a window at some dancing frocks. I listened to them and each of the girls was telling of her longing to wear such gowns and to dance. I made up my mind that these working girls, with their limited opportunities, should have a chance to dance if I could bring it to them. There was much opposition, but a class of about a hundred was finally formed, meeting in a hall. The best instructors obtainable have been secured to teach them. It is in no sense a charity. The girls pay a nominal fee for each lesson.

"There is a very general misapprehension as to dancing. It has been happily described by Jacques Dalcroze as rhythmic gymnastics. It is not merely a refinement of dancing such as we see in society, but is far broader in its influence, a principle affecting every part of life.

"The question is always before educators and physicians, 'What is the best kind of exercise to recommend to the great unexercised class?' To walk, to swim, to play outdoor games, to hunt, all are good in their way, but they do not exercise the body equally and steadily and train the nerves. Rhythmic, systemic exercise, going over the muscles each day, so all may do their part, with fresh air and pure water and peaceful sleep, gives the person not only

the needed physical exercise, but develops poise and personality as well, which result is not obtained from ordinary exercise.

"I want to emphasize a most important element of exercise, namely, the slow movements which develop balance and lead to absolutely still positions, which are to be held for from five to fifteen minutes with the body in relaxed condition. To acquire rhythm in exercise is to gain bodily beauty and strengthen the mind. The circle is completed when the mind and body are brought into a complete co-ordination so that they work together the muscles giving instantaneous obedience to the brain. Upon this basis of rhythm and co-ordination of mind and body are constructed all the arts.

"Plato says the whole life of man is governed by rhythm. It is rhythm that has given to the world the joys of art and the harmony of friendship. Unsteady time in music, a staggering and twisting gait in walking, inability to draw a straight line, indecision as to color, difficulty in reading sufficiently far ahead of the word being pronounced to give accent to the sentence, a colorless, unsupported voice in singing, all show the untrained co-ordination.

"Rhythm creates a rapid and regular current of communication between brain and body. All plastic work helps to overcome intellectual stagnation. Rhythmic exercise, based upon a response to music, is the foundation of all interpretive dancing, in which the subconscious mind finds expression and produces original com-

position which will stand as Real Art.

"The dancer must possess good health, a developed mind, a sure sense of rhythm and a perfect co-ordination between brain and body; then we do not need lights and drapings, rouge or powder or expensive staging. These latter only hinder art and cover incompleteness, but without the former we have not seen or known the art of the dancer.

"Personality and poise are probably more desired by the world at large than any other qualities, and these envied possessions are attained by those persons who do not possess them naturally in one way only, and that is, by hard work and constant watchfulness, by concentration of the forces and faculties. The perfecting of the cells of which the body is composed goes far, however, toward the attainment of the desired result, and the more perfect the cellular structure of the physical organism the easier becomes the task of developing the mental faculties."

Thus Mrs. Towne expresses an enthusiasm that is illustrated in happy groups. The enthusiasm is typical of that to be found in many centres of tuition in interpretive dancing throughout the country—from Connecticut to California.

COGHLAN REGISTERS KICK.

Rose Coghlan and daughter, in company with other residents of the apartment at 253 West Forty-second Street, objected so stren-

uously to the jazz music emanating from the DeBryde School of Dancing at 249 West Forty-second that the Coghlan had the police hale the DeBryde proprietors to court. The case was postponed for a week. Miss Coghlan told the reporters that "we will all be jazzed to death by them."

WHITE SULPHUR SPRINGS W. VA.

Friday evening the Old White ballroom was a beautiful fairy land in which over forty little ones gave one of the most beautiful Children's Fancy Dress Ball that White Sulphur Springs has ever witnessed. The entire colony paid tribute to the youngsters, filling the ballroom to capacity, even the windows were filled, with many who were obliged to stand up. A burst of applause greeted the children as they filed in for the Grand March. Little Miss Diana Doty, just four years old, made her debut last evening as a little fairy, and was at the head of Professor Zebbley's trio of fairies. Little Miss Justine Rison and Baby David Irving captured the hearts of everyone, following the Professor and holding the lines attached to his arms were six more little children Betty and Nancy and Walter Wickles, Jr., Elsie Ferguson, and Blaine Elkins 3rd. White Sulphur Springs has never before had such a set of wee youngsters and every one in their cunning costumes made a strong appeal.

Master William Ferguson, of Newport News, Va., and Miss Betty Wickes of Baltimore, led

the Grand March after the introduction of the Fairies, and there was a significance in having Virginia and Maryland lead the opening event. Following the Grand March, which came off without one hitch, Miss Diana Doty, daughter of Major and Mrs. Paul Doty, of St. Paul, danced the first solo "Summer," and was one of the sweetest little figures on the program. Master William Stamps Farrish in his "Jackie" costume danced the Sailors' Horn Pipe perfectly, and though "Billy" had never had a dancing lesson before this summer he danced his part as well as an old time skipper.

Miss Ethel Hortense Royster, of Norfolk, won great applause for the beautiful way in which she danced the solo to the Spanish group. She has remarkable technique and possesses the qualities of a natural dancer.

Miss Catherine Wright, of Memphis, danced the solo to the Rose Dance with unusual grace and used her feet well. It was one of the prettiest groups of the evening.

The Minuette was one of the prettiest figures given and is always a great favorite at the Children's Party.

The Swedish number included all of the wee tots and was a pretty sight.

Miss Marianne Kinchley won great applause in her Classic solo. She was graceful and very light on her feet lending a charming airiness to the number, and especially was her dainty costume in keeping with the dance.

Among the many gaily clad kiddies who took part in the Grand March and some of the other num-

bers were Campbell Tucker as a soldier boy, Susanne Warner as Mistress Mary, Anne Barrett as a Rosebud, Mary Stamps White as a Dutch Boy, Dudley Mastin as a Daisy, Isabel Ferguson as a Spring Time, Walter Harvey Close, Jr., as a pirate, Electra Wright in Spanish, Virginia Gates as a gorgeous blue Butterfly, Mary Christine Ryan as a Fairy, Harry Kite as a wee pirate, Jane Sproul Klaer, Elizabeth Copeland as a Martha Washington, Elizabeth Thom as Rosebud, Richard Dickson Cooke, Jr., as a little Dutch Boy, Catherine Payne as a Poppy, Mary Dickson Cooke, as an American Beauty Rose, John Mayer as a Farmer lad, Natalie Mayer as a fresh little Daisy, Pierre Stralem as a Farmer boy, Shepard Cooke in a picturesque Napoleon Bonaparte costume, Mary Davidson as Old Fashion Girl, Walter Wickes, Jr., as a Sailor boy, Billy Barrett in Eaton dress, Royal Colman as a bold pirate, John B. Wilson and little Blanche Oelrichs.

Professor Zebley, of Washington, D. C., has accomplished the almost impossible in training the large colony of youngsters for Friday evening's party in the few weeks that they have been here, and many arrived at the very last moment.

Not one of the children who danced the solo dances or took part in the group numbers had had previous experience and it was surely a work of art on the part of the much loved Professor who conducted the party without one break.

A jolly group of youngsters gathered in the room adjoining

the ballroom for "ice cream and cake" after the flash light was snapped by the clever little "Frenchie."

MEN MORE UNSIGHTLY.

Atlantic City, N. J., Monday.—Aroused at strict laws enforced by the beach authorities against women's bathing costumes, Mrs. H. B. Harrison, of Washington, D. C., in a letter to the beach censors, delivered to Chief Surgeon Charles Bossert today, protests against the kind of beach attire the men are permitted to wear without official criticism.

"The way men are allowed to parade the beach makes them so repulsive that I'm afraid to look at them even sideways," writes Mrs. Harrison. "Why are you so hard on the girls, who after all, have curves as attractions not at all disgusting, when they are permitted to come out on the beach without stockings? Why can't you say something about the awful looking men who parade around in nothing but a little scrap of bathing suit, which fails utterly to cover their unsightly hair covered bodies?"

"And their limbs are simply awful, hairy, full of knobs, and, besides, most men are bow-legged. Could anything be more unsightly? The men, not the girls, should be compelled to wear stockings, and long stockings at that; also something to cover their arms and chests. Nobody wants to see them and they only clutter up good looking scenery."

Dr. Bossert declares the woman must be a long distance observer, as the beach cops rigidly enforce

the bathing suit rules against the men. Every day a dozen or more men have been ordered from the beach to obtain proper garb.

INSTRUCTOR "HELD OUT;" TOWN WANTS "SHIMMIE."

A young chap with a blue bow tie talked proudly of his home town, Eldorado, Kansas, today at the Union Station. He told of one of the town's latest arrivals, a dancing instructor, who placed a shingle on his office door and waited for pupils who desired to learn the latest steps.

"Soon they came," the young man explained. "Old and young were his new students, and his business progressed profitably. But one day, after two weeks of instruction, several students went to him and complained they had not been taught to dance the 'shimmie,' a dance they desired to know, as it was described in the newspapers arriving in the community.

"The instructor was surprised, and told them he did not care to teach it. The pupils pleaded and then threatened until half the dancing population of the town was behind them. The instructor was forced to teach the famous wiggle dance, and now the entire town is doing the 'jazziest shimmie' that can be danced."—Kansas City Star.

MUSH HARMONY.

New York—"What will we sing now? To what will we dance?" wails Broadway.

The war is dead. The demise of J. Barleycorn has removed the *raison d'être* for "Father, Dear

Father, Come Home With Me Now," and "We Won't Be Home Till Morning."

So E. F. Bitner was asked today, "What next?" Mr. Bitner, it may be said, keeps his fingers on the larynx of the Nation, so to speak, and his eye on the terpsichorean extremities, that his music publishing house may keep step.

The New Danc.

Neither the "jazz" nor the ragtime, quoth Bitner, is dead—yet. But what Broadway is going to do next season is "The Vamp." The doughboy sang his way through the Hindenburg line and danced his way through Paris. In so doing he developed a lot of new steps—and the "vamp" will be the result.

"What is teh vamp?"

It is an "Oriental foxtrot," says Bitner. It must be danced to a novelty tune and one must "get the atmosphere." Here's a chunk of it:

(Pause).

Vamp until you get a cramp.

(Pause).

"Grab your tootsie.

"Hold her tight——"

This dance promises a whale of a night.

So with the "vamp" thus assured in the dance line, how about the forthcoming songs?

Like the "Sticky" Songs.

When it comes to singing New Yorkers are a sentimental lot, according to financial returns to the publishing houses. They love to sing about love. They delight to warble about "those eyes, those hair, those nose," and they're sticklers for minute details. Any casual harmonic feminine refer-

ence is not sufficient. They demand a full anatomical description. That is why every despondent Romeo, eyed, blonde haired, heart breaking doll."

And roses will bloom this season in millions. No songwriter, according to Bitner, would dream of coupling Cupid with a cauliflower. It must be a rose. Even "sand dunes," now on the preases, carries the title of the following brackets:

"My Dearest Rose."

To keep the "shimmie" shimmying, "the cootie tickle" soon will be launched upon the unsuspecting public.

Ballads and melodies are coming back. There are now on the fire such dronings as "Alabama Lullaby" and "Lulaby Blues," the "High Brown Babies Ball" and "Anything Is Nice if It Comes From Dixie Land."

And lilting enticements. Ah, yes, "My Baby's Arms," for one, and "Cleopatra's Land" for another. To say nothing of "I know What It is To Be Lonesome."

In the cause of general musical uplift, "We'll Knock the Bull Out of Bolshevik" has been written.

Broadway Behind the Times.

And out of Bitner's musical compendium comes the remarkable revelation that Broadway is trailing the rest of the country today, both in music and in dancing. The "vamp"—promised sensation here for the coming fall—has been in full swing in Chicago for months, says Bitner. It was the same story with the "jazz", New Orleans proving to the Alpha of this physical disturbance.

Broadway is now whistling "Chong," and "Chong," was stale

eight months ago in San Francisco.

HELEN WEER.

It was when David Warfield was appearing in a revival of "The Music Master," at the Knickerbocker Theatre, and that, unless I am mistaken, was some three years ago, Broadway began to buzz with gossip about one of the young girls in his company.

"There is a girl who is sure to be heard from," ran the report, and straightway I betook myself to the Knickerbocker to see for myself.

The young girl in question was Helen Weer, and Helen has traveled far in her profession since the Warfield engagement. After several stage roles, each of increased importance, she graduated into pictures. I heard of her screen success, but I didn't have an opportunity to see her photoplay work until S. L. Rothapfel introduced his first so-called unit program.

You'll remember Helen when I tell you that she was the blonde in George V. Hobart's delightful comedy "Wild Flowers." It was the comedy feature and the hit of the Rothapfel program—thanks largely to the remarkably clever work of its four principal players, of whom Helen was one.

Since "Wild Flowers" Helen has been working opposite Montagu Love in "A Broadway Saint." Early this week came the announcement that she had been engaged by John Cort to create the title role in "Kathleen," Mr. Cort's first dramatic production for the coming season, a play by Earl

Derr Biggers and Christopher Morley, based on the magazine story, "Kathleen," by Mr. Morley. Since Mr. Cort's announcement of the signing of the contract with Helen I have heard that the title of the play is to be changed to "Three's a Crowd."

Three years is a short time for a girl to advance from ingenue to leading woman. All the more power and success to Helen!

DANCING DERVISHES.

Whirling dervishes and brown eyed dancers from the East will teach history at Columbia University, beginning with the summer session, under the direction of Vahan H. Kalenderian.

Mr. Kalenderian, who was secretary of the Government's Racial Advisory Group during the war, will teach three courses, presenting the culture of the East, with particular emphasis on that of Armenia. The author of the courses is an Armenian and a graduate of Dartmouth. Through his courses he hopes to bring to American students the background of the peoples of such regions as Abyssinia, Afghanistan and Baluchistan.

Dancers and singers will appear before the students in native costumes and go through the dances which will help to interpret the ideals, superstitions and customs of the races. Phonograph records will be used to illustrate the music of the Eastern peoples, showing how those melodies have influenced the nations of the West.

Miss Cleber, who has danced

for three years in Egypt, will dance before Mr. Kalenderian's students. Miss S. Smirnova, Russian contralto, who will sing Russian folksongs and ceremonial. These innovations will be a part of the work of the Slavonic department, of which Prof. John D. Prince is the head.

Mr. Kalenderian believes that the immigrant cannot be pulled to the bosom of America and be informed that he is an American. His idea is that one must accept him with his traditional past and then perform an operation of "spiritual surgery" upon him. To do this one must understand his past, and to reach this understanding is the purpose of the Columbia courses.

Mr. Kalenderian, though a young man, has traveled widely in Europe and in the East. Felix Adler has encouraged him to write a treatise setting forth his theory of Americanizing Eastern peoples.

The courses which he will give this summer are described as "The History of the Eastern Question," "History and Culture of the Armenians" and "Culture of the Near East." The first deals with the fate of the Ottoman Empire in Europe, Asia and Africa. The second presents the history of Armenia from earliest times to the present period, including her civilization and colonies. It will cover a discussion of the Armenian question, sepecially during the years 1829 to 1914, the recent massacres and deportations, the part played by the Armenians in the world war and the problem of her political reconstruction.

The third course will deal with the general mode of living, the habits and customs chiefly of the Abyssinians, Afghans, Arabs, Armenians, Baluchis, Georgians, gypsies (Tschiniane), Persians, Syrians, Kurds, Tartars, Turks, the Slavonic nationalities and Rumanians. The Slavonic nationalities will be presented by Prof. Prince and Rumanian folk life and music by F. Vexier.

Although classroom work is under way, registration continues heavy. More than 9,000 have been enrolled.

WIFE MAY GAD WITH OTHER MEN, COURT DECIDES.

Grand Rapids, Mich.—A woman may properly go to a dance with a man other than her husband, according to Judge Dunham's ruling in the trial of the divorce case of Gladys Brecken against Alfred Brecken.

"Women are not slaves in America," the judge said. "They have the same rights as men and if a woman goes to a dance with some respectable man she knows, so far as this court is concerned it would be nothing against her."

"This idea that a woman can't go out without her husband ought to have been exploded in this country years ago. She does not have to get on her knees and pray for permission to go. The sooner the men know that the sooner there will be fewer divorces in this country."

MISS ADELE COHN.

The attractive little toe dancer, with her father, M. Cohn, who has been in New York for the past two months, returned home Monday. While in New York Miss Adele was a pupil in the studio of Madame Menzelli, formerly director of the metropolitan opera ballet, who presented her with a gold pin as a medal of merit in the art of terpsichore. Madame Menzelli was most enthusiastic in her praises of the specialty dancing of Miss Adele and forecasts for her a wonderful future in the grand ballet.

GETS FEET FROZEN IN ICE.

While dining on the ice last evening at Thomas Healy's Golden Glades Broadway and Sixty-sixth street, F. Tidden, proprietor of the Tidden Hotel at Atlantic City, found that both of his feet were frozen into the ice underneath his table. It took two waiters, a bus boy and an axe to release him from the ice.

On leaving the Golden Glades later Mr. Tidden was overheard to remark: "If I can get frozen in New York during July the next thing I expect to hear of is an epidemic of sunstroke at the north pole."

TO REFORM PUBLIC DANCES.

Dayton, O.—Fenton T. Bott, of Dayton, president of the National Association of Dancing Masters, which holds its annual convention in New York Aug. 25 to September 2, says the chief work of

this year's meeting will be the adoption of plans to institute a nation-wide movement to bring about reforms in dancing in public places.

The steps will be taken in answer to numerous appeals from recreation and welfare departments of many cities.

DEVISES NEW GUN.

The theater orchestra's busy trap drummer, required on occasions to produce all known sounds, may now interject his battle scene or hold-up interpretations with single shots or volleys, without moving a finger. One of the fraternity has devised a "gun" which shoots by foot pressure. An illustrated article in the August Popular Mechanics magazine describes its mechanism. Its wheel-shaped cylinder holds sixty .22-caliber and thirty .32-caliber cartridges, which may be fired singly, alternately, or the two sizes together, the latter making the report of a .41-caliber. A particularly realistic flavor is thus added to motion picture accompaniments.

HIGH COST OF "SPOONING."

A justice of the peace in Haverford township, near Philadelphia, is facing an investigation because one man the justice fined for "spooning" has taken an appeal and says he is willing to have all the publicity coming to him if he can be of benefit to others who are lovelorn. The justice has a force of twelve constables who watch the country roads, and frequent arrests are made. The scale

of fines for spooning is as follows: Hugging with one arm, \$5; hugging with two arms, \$10; kiss of the usual length, \$25; lingering or soul kiss, \$50; hug and kiss combined, \$75. The justice asserts he intends to break up spooning if it is within his power. Last year he collected \$12,000 in fines and this year the total promises to go higher. Philadelphia is known as the city of brotherly love and it seems passing strange that the lovers do not do their love making there, instead of walking into the justice trap in the neighboring township.

IRENE CASTLE SAYS "JAZZ" AND SHIMMIE MUST DIE.

Ithaca.—The shimmie is dead; long live the waltz. That's the word coming from Irene Castle Treman, famous dancer, who has chosen the picturesque Finger Lakes region as the setting for her first moving picture production since her second marriage. She is here filming scenes on Cayuga lake.

"Without wishing to appear narrow-minded," she told a dancing party in the summer colony here today, "the shimmie and the jazz are both improper and awkward. I don't mean the people are improper; but the jazzy music appears to make them forget to really dance and they abandon themselves to unmusical rhythm and the result is the shimmie and the jazz.

"I believe we are due for a return to favor of the waltz, the dance that can never be killed. The urge of the waltz is irresistible."

When it comes to thrills, Mrs. Tréman is having plenty. In one scene, an automobile is hurled over Taughannock falls, which is fifty feet higher than Niagara and the highest east of the Rockies. Waterfalls, wooded hills and gloomy gorges, which abound in the region, form the background of the little dancer's screen vehicle.

PAVLOWA'S SISTER IN TURKEY.

The first refugee to seek shelter at the Y. W. C. A. service canteen which opened at Constantinople, last week, according to recent cable from Miss White, director, was the sister of Anna Pavlowa, who has lost seven brothers, father and mother, husband and baby during the war. She is en route to England to join her sister.

"She arrived by boat the first day our canteen opened," Miss White read. "There was no matron appointed yet, so I went over myself to guard her. I am so happy that the Association can meet her need and that of thousands of other women in trouble."

The Y. W. C. A. center in Constantinople is a ten-room house. Miss Winifred Hulbert, teacher at Couple College, Constantinople, will live at the center and have charge of clubs and classes during the summer months. The great difficulty in Turkey, according to Miss Hulbert, is the lack of a common language.

LARGEST TREES IN WORLD.

Sempervirens Club will produce "Soul of Sequoin" in Santa

Cruz Mountains. An immense stage will be built beneath the largest trees in the world. A tree 70 feet in diameter is seen in the background.

THE NEW "ROCKER HESITATION" WALTZ.

By Professor Frank Norman.

Montrealers are indebted to England for one of the most graceful samples of the terpsichorean art ever imported to this country. It is known as the "Rocker Hesitation Waltz" and bids fair to outdo all other dances in popularity this season. With the passing of the "shimmy" and other idiotic dances which the public have had thrust upon them during the last season, there comes a return of popular demand to grace rather than vulgarity. In the "Rocker Hesitation" the full beauty of the dancing art is contained, and it is quite safe to predict that this waltz will be "the thing" this season.

The following description of the "Rocker Hesitation," by Professor Frank Norman, will be of interest:

1st Part—Closed position, same as in waltz. Description for gentleman—counterpart for lady. Step forward on right foot, count 1-2-3, 1 bar. Step backward on left foot, count 1-2-3, 1 bar.

(Note—Make the above movements with a gentle and graceful rocking motion).

Make two "waltz" steps turning to the right, 2 bars. Repeat the "rocking" steps, 2 bars. Make four running steps forward (but at partner's right side) and pause

on left foot for two counts, making a "Hesitation" 2 bars. commencing on right foot backwards.

2nd Part—Waltz eight times,

Part Second

Hop on R and place L toe in 5th po. front (count one).

Hop on R turning one-half around, let the L swing around into 5th po. back without placing the weight upon it (count two).

Place weight on the L and bend both knees (count three).

Straighten the knees (count four) (one bar).

Repeat these two parts, turning from one side to the other, one bar each way. Repeat for 6 bars and break, or if space will permit 14 bars, and break, moving backward.

STEP NINE

Rocking Step

And how to practice it. Stand on the L and cross the right over it as far as possible, so that both toes are even, the edge of the R foot resting upon the floor, with heel raised, and toes together.

Transfer the weight on to R, letting the side of L rest upon the floor, keep the toes close together.

Support yourself by placing the hands upon the back of a chair, and keep up the movements of transferring the weight from one foot to the other.

Now stand on R and cross the L over, placing the toes close together, and rock from one foot to the other in this position. By practice, you will get so you will be able to move forward or backward with the rocking movement.

The Step as Danced

Cross the R over the Left, and rock 1-2-3.

Kick L out, and at the same time, hop on R, count 4 (one bar).

Cross the L over the R and rock 1-2-3.

Kick R out and at the same time, hop on L, count 4 (one bar).

Repeat, moving forward for 14 bars, and break (two bars).

Hands down in front with fingers locked and the palms toward the floor.

To be continued.

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