

1925

## The Voice of the Phi Sigma -- 1925 --

Phi Sigma

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# HAPPY VOICES

1925



PHI SIGMA - The 1925 VOICE - Editor's Foreword.

There is a tacit assumption that THE VOICE will be in general accord with the study topic for the year. In the midst, therefore, of our attention to the great and good contributions that have been made to Christian civilization, it would be in keeping to note, in a somewhat lighter vein, certain gratuities whose acceptance by us puts in question either our good taste or our Christianity. For along with the wheat has come the chaff, along with the worthwhile has come the worthless. Whether because of our inability to discriminate or our unwillingness to take only the helpful, the fact remains that the assimilation of culture is attended by grave risks. "To him who in the love of Nature holds communion with her visible forms, she is apt to give beetles and beggar lice as well as birds and buttercups." What shall we say of jazz, the tango, chop suey, King Tut, raiment, Oriental jewelry, Bahai philosophy, New Jersey bull fights, barbecues and movies except that they are likewise contributions to our Christian civilization?

Human behavior has been shown by our scientific friends to be an elaborated form of the reaction of the amoeba which engulfs the nearby particle for assimilation ( if it chances to be food), or for rejection (if it chances to be a grain of sand.) One of the truest, and therefore one of the most bromidic sayings begins,

"I don't know anything about art - or about music - or



The Phi Sigma Voice for 1925 - Editorial Office Box E, Riverside Illino  
To Contributors Elect - Greeting:---

As we interrupt our serious study of great and good contributions to our so-called Christian civilization it seems fitting that in The Voice we more or less whimsically direct attention to those remnants of other civilizations that intrude upon us - those exotic growths - those aviations - those barnacle upon the Ship of State (excusing the metaphors).

Our Table of Contents might read:

Amusements, sports, drama, the movie ... Mr. Chas. Westcott.  
Customs - week days, holidays, friends vs relatives ... Mrs. Dora R. Green  
Graphic Arts - costume, cartoons, magazine ads ... Mrs. Wm G. Willard  
Musical Dances - polyphonics and jazz, stage dancing & foxtrot - Mrs. W. N. North  
Speech - idiom, small talk, argot and jargon - Miss May Estow.

The intent in thus drafting five departmental editors and assigning them to topics is merely to insure a high spot here and there. Will you please limit your writing to about twelve minutes in the reading and treat of anything within the general range - the King Tut craze, the New Jersey bull fights, the stadium age, the colored supplement, Santa Claus, or "atta boy"!

Paper of the proper sort will be sent you before long, and all the effusions will be collated and bound between dinner and program time on January fifteenth next.

And now, with apologies for the form letter and (as the Letter Writers say it) thanking you in advance etc. etc.

I am yours very truly

George B. Masslich

Editor

Riverside Dec. 15 - 1924



about literature" , as the case may be; and ends, "But I know what I like."

Of course one knows what one likes, but he doesn't always know why he likes it. Our wants are so quickly transformed into needs under the nurture of those who profit by the change that we become apologetic whenever we stop to analyze our philosophy. We are caught up in the whirl of advertising and propaganda so that while aware of our velocity, we are unapprized of our destination.

Long ago teachers ceased asking the bad boy in class why he threw paper wads. There could be but one answer. He threw wads because he wanted to. That's why all of us do all the things we do - because we want to. Life being a conflict between our various likes and dislikes, we look to education to cast the balance on the side of the better likes, confident that better attitudes will follow. Among men, certain fellows of the baser sort when bombarded by metaphorical paper wads are apt to inquire, "What's the big idea?" , all of which is eminently more sensible. There is an idea behind all human behavior and it is essential to inquire not only what we like, but why we like it, not only the human behavior, but its antecedents, both environmental and hereditary.

One little girl boasted to her playmate, "I can do anything I want to." Then added conscientiously, "But I know better than to want to do some things." In our evolution toward civilization and toward Christianity, what is the function of these incidental accessions? Perhaps, like a



fondness for olives, civilization is an acquired taste and unless we know better than to want to do certain things, we shall not appreciate the flavor.

Our philosophy having turned into metaphysics, we come to the conclusion of the whole matter, which is, "For them as likes that kind of things, that's about the kind of things them likes."

In this number of THE VOICE, five contributors have, by request of the editor, undertaken to call our attention to the barnacles on the Ship of State, to our atavisms, to weeds in our garden, to blots on the 'scutcheon, to sand burrs in our hosiery. If we, the Editor, had had opportunity to read these several contributions before writing this foreword, we might have made it more interesting. In which situation we are unlike the man who said he always liked the painting of Adam and Eve in the garden of Eden because he had read the anecdote.

We commend to your consideration these divisions of the subject:

CUSTOMS (week days, holidays, friends vs. relatives)	Mrs. Dora A. Treen
MUSIC AND DANCE (polyphonics and jazz, stage dancing and fox trot)	Mrs. W. N. North
AMUSEMENTS (sports, drama, the movie)	Mr. Chas. Westcott
GRAPHIC ARTS (costume, cartoons, magazine ads)	Mrs. Wm. G. Willard
SPEECH (idiom, small talk, argot and jargon)	Miss May Eaton.

*George B. Masslich*  
George B. Masslich  
Editor



THE INFLUENCE OF AMUSEMENTS, SPORTS (AND SOME  
OTHER THINGS) ON OUR SO-CALLED CIVILIZATION.

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Like a good soldier I shall follow instructions and talk to you for twelve minutes about something regarding which I am not very well informed. I shall speak more from the standpoint of an onlooker than a participant.

The Base Ball Fan and the Foot Ball Fan each has his influence on society. Some people have wondered whether the maiming for life of some foot-ball player was really a help or a hindrance to civilization; but when 80,000 people, or even more than this, pay to see a foot-ball game, one must at least recognize the influence. In one respect foot-ball like tennis is a gentleman's game. At least the players are not paid big salaries as in baseball. It has always been a mystery to me why pugilists and base-ball players should receive liberal compensation for their efforts whereas champion swimmers and champion athletes receive little or nothing. The famous Nurmi won three races in one day at Paris. Certainly he is a greater runner than was ever produced in Grecian or Roman days. Johnny Weissmuller is an unassuming boy of twenty and is undoubtedly the greatest swimmer of all time. Yet neither one of these boys can capitalize his skill.

The Golf Fan argues that his fad is a health promoter (which it is) forgetting that a hike in the woods would give him quite as much exercise without the necessity of putting



on all the agony of dressing up for the occasion, with caddy, sticks, balls and bag as extra baggage. However, the walk in the woods would not lead to the "Nineteenth Hole!" I do not play golf - I do walk in the woods.

In trying to sub-divide the topic assigned to me, I find that I can discuss under one heading the Gambling and Booze Craze, at the same time with Betting on the Horse Races, use of the Shot Machines and the playing of Auction Bridge and Mah Jong for money. If these amusements are indicative of a higher civilization then we must be progressing. The Booze Addict and the Automobile Speeder both argue that if one can break or evade the law without getting caught it is all right to do so. It would seem as if the thousands of deaths per year due to bad liquor and the demon speeder would cause people to stop the awful slaughter. Perhaps these murders are also indicative of a higher civilization? In my opinion, however, we are gradually creating a race of liars, law breakers and tax evaders. Everybody knows that the whiskey of today is of inferior quality, unfit to drink and often poisonous. Yet it is quite the proper thing in some circles, I am told, to have a little liquor handy for the customer at the office or the friend in the home. As for myself, I have never felt obliged to indulge but it seems strange to me that the otherwise high-class citizen and business man should find it necessary to outrage the law of the land as is being done at the present time.

Were it not for this demand from supposedly good citizens there would not be a row of vessels a few miles off the New



Jersey Coast seeking to deliver surreptitiously liquor that in many cases is not fit for consumption. We can hardly claim that the celebration of some of our citizens on New Year's Eve is indicative of a higher civilization.

We have with us the Camera Fiend and the lately evolved Radio Fiend. I have never taken any pictures and I have yet to own my first radio. There are great possibilities for uplift in the proper use of the radio. I have listened to Shakespeare readings, addresses and talks over the radio that were really worth while. As secretary Hoover says - We should have more of this worth-while broadcasting and less of the jazz music.

Our latest fad is the Cross Word Fan. Surely some good will come from this craze. Think of the increase in one's vocabulary! The sale of dictionaries has increased tremendously during during the past year. Indeed, the Broadway Limited found it necessary to provide a dictionary and also a book of synonyms and antonyms for use in the library car of this cracktrain. I cannot criticize the cross-word craze because it really is a fine thing for the sick, for the younger generation and others. Yet one must notice how volatile we are as a nation to let anything of this kind affect us so generally.

The influence of the Movie on civilization is considerable more I think, than the drama. Apparently the whole world goes to the Movies - Men, Women and Children. What a chance to educate the masses along proper lines! What an



opportunity for uplift by showing the best there is in life, rather than the sordid and unwholesome things! I was pleased to note, at a recent Stag, more applause for roller skating, gymnastic work and a bass soloist than for the ballet dancers in their hideous costumes, making their usual efforts to please. So perhaps we may entertain some hope for the future!

Speaking for myself I like to go where there is not too much of a crowd. I cannot become so enthusiastic over the Movies that I am willing to stand in line, as others do for an indefinite period and then be satisfied with an indifferent seat in a noisy and constantly changing audience. I cannot get enthusiastic over a golf game where one must register in advance and wait for his turn before getting a chance to hit the "pill" and where it is necessary to yell "Fore" every few minutes to hurry up the foursome that is in front of you. I do not like to take the beaten paths in the woods or go with the Prairie Club on their weekly hikes, because I can see more birds and more things of general interest in out of the way places by myself. Now, this may be an indication that I am still uncivilized. If this is true my distinguished audience will not hesitate to tell me so. I leave the subject in your hands, craving only your consideration inasmuch as I have written as an outsider rather than as an authority.

Charles Westcott.

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## CUSTOMS

From the beginning of time, pendulums, obeying a natural law, have continued to swing from one extreme to the other. Even so Phi Sigma during the Christmas season takes a holiday from serious papers and by January is willing to listen indulgently to the Voice of the People, inconsequential as their babblings may be.

The character of the Voice may also be influenced by the old Roman deity for whom the month of January was named, for he not only presided over the beginning of things and naturally over the New Year, but he was also the guardian deity of gates and was commonly represented with two heads because every door looks two ways! May it not be this trait of old Janus that enables editors of the Voice to look in a whimsical, as well as a serious direction? Or does our editor fancy that tonight is Twelfth Night and himself the King of the Revels?

Be this as it may, the performers find themselves on a mimic stage, grappling with such of our customs and arts as bear the impress of ancient civilizations not because they necessarily know anything about the subjects but perforce because the Master of the Revels has pulled the strings and they, his puppets, know <sup>no</sup> other life tonight than obedience to his all-powerful will.

Having been bored long enough, you may now settle yourselves for a long winter nap, when waking with a start, you think it is tomorrow morning and exclaim: "Why if this isn't Friday!" Did it occur to you that you were really saying: "Why if this isn't Friga's day" - thus perpetuating the memory of a Saxon divinity; and, when some <sup>one</sup> refers to Sunday as the



Sabbath, he is registering his protest against calling our Sabbath after the sun, as we call Monday for the moon, Wednesday for Woden, Thursday for Thor - Saxon gods, one and all. Saxon words are simple - straightforward - the expression of men of action rather than philosophers and statesmen. It is but natural that our names for the days of the week should have been adopted from their names.

But it was the Romans who presided over the christening when the months were named. First they invoked the favor of the gods, January being named for our friend Janus; February for Februus, an old Italian deity whose name is associated with purification; March for the war god Mars (and to the present day March shows plenty of spirit;) April for some lesser known divinity; May for Maia, the eldest of the Pleiades and the mother of Mercury; and June for Juno. September, October, November and December were named for ordinals which, in the revision of the calendar, became misnomers. July was named for Julius Caesar because that was his birthmonth, and August for Augustus because, having named a month after Julius Caesar, it was policy to name a month for Augustus also!

What a far cry from that day when even men of affairs were forced to await the pronouncement of some high official before they could know just what days were to be celebrated as holidays, to this day when calendars are so often given away, or may be purchased for a trifling sum. An idea of their situation can be gained by recalling our uncertainty as to the date of Easter. That there was a Boswell of the calendar, we may be grateful. No word of his employer escaped him, and



he persistently questioned every one who knew anything governing the times and seasons. Finally he was in a position to make up a calendar and when it was made he posted it in the forum for public information, much as a county clerk now posts a notice of sale on the court house door.

One of the most important days on the Christian calendar is Christmas. While we are aware that it is impossible for us to ever know the exact date of Christ's birth, it is interesting to discover that one reason for setting December 25th as the day is that it falls at the time of the winter solstice, a time of universal rejoicing over the return of the sun to the ascendant. Realizing that their converts had been accustomed to celebrate this season, the Church decided to celebrate the Nativity with a festival which should be as noted for its purity as pagan holidays, like the Saturnalia, for instance, had been known for their license. This Birthday of the Christ child was hailed as the beginning of that Millenium when a little child shall lead men.

Chrystemasse or Christ's Mass, Noel or the Birthday, and the more pagan name of Yule, meaning the festival of the sun, are among the best known names for December 25th, and it has won such a place for itself in the affections of men that even those of other faiths seek an excuse to enter into the joys of the season. It is therefore natural that the day should be crowned with customs that some consider pagan, but that others believe, <sup>to its</sup> ~~lend~~ it added beauty. It is as if all peoples, bending in reverence at the cradle, had made offerings which were <sup>singularly</sup> peculiarly their own.

The Christmas tree some believe derived from the ancient Egyptian practice of decking houses at the time of the winter solstice with branches



of the date palm. Others, it would seem with greater reason, trace it to the Jewish Feast of Lights (known also as the Feast of Dedication) of which lighted candles are a feature and which was celebrated about this time. Indeed the name for Christmas Eve in Germany is the Night of Dedication, while in Greece the celebration is called the Feast of Lights.

Reading accounts of old Christmas, and the poems and stories associated with the season, one cannot but be impressed with the prominence given to the flowing bowl, a custom reminiscent, on the one hand, of the Roman Bacchanalian festivities, and, on the other, to the wild carousals held by the Norsemen. Small wonder some of our families have traditions of great grandsires who, as a protest against the wild ways of Christmas-tide, refused to give presents on that day but waited until New Year's Day to make their gifts.

The influence of the Druid is seen in the decking with evergreen and mistletoe, but, lest the bare mention of mistletoe sets you dreaming of the days when you were young and gay, when the merry conspiracies which took place under the mistletoe were a vital part of your Christmas holiday, I shall obey the signal given me by the Master of the Revels, not even taking time to pass about a little box with a slit in its lid. Those little boxes by the way are rarely seen in these days except in elevators of obscure buildings, where some old man fastening up a box adorned with holly, little knows that in so doing he is following a custom of the ancients.

*Dora A. Treves*



It certainly is a far cry from the costume of the Garden of Eden Period to that of this 20<sup>th</sup> Century, and whether this is due to our advanced Christian civilization or not, remains a question to ponder.

The word costume in the early part of the 19<sup>th</sup> C. came to mean the fashion or style of personal apparel, including head dresses jewelry, and the like. To most of us there is a distinction between clothing and ornament, the first being regarded as that covering which satisfies the claims of modesty, the second those appendages which satisfy the aesthetic taste. This distinction does not exist for science as modesty is not innate in man and its conventional nature is easily seen from consideration of the different ideas held by different races on this subject. With Moham-  
medan peoples the face of woman must always be covered; the Chinese woman with artificially compressed feet deems it extremely indecent for them to be seen and they must never be mentioned even to another woman; in Sumatra the wild tribes would consider the exposure of the knee unthinkably immodest; in central Asia the finger tips must be kept unseen; in Tahiti and Tonga a tattooed skin replaces the necessity of clothing; among the Caribs



a woman may appear in public without her girdle but never without paint. Europeans are considered indelicate in many ways by other races, "were a pious Mussulman, says

Peschel in "The Races of Man" present at our balls and were he to see the bare shoulders of our wives and daughters and the semi-embraces of our round dances, he would silently wonder at the long suffering of Allah who had not long ago poured fire and brim stone on this sinful and shameless generation"

Nudity is regarded by different peoples differently. In England the nude meets with no reproach but the Japanese consider it most improper.

In civilized countries what is permitted at certain times is forbidden at others; a woman at night in a ball room presents an appearance which would be considered most unseemly on the streets by day and a bathing costume modest on the beach transferred to town would meet with reprobation.

Primitive adornment in its earliest stages may be divided into three classes, first the moulding of the body itself to certain standards of beauty. In this class come head-deformation practiced by North American Indians and the Peruvians; foot constriction practiced by the women of China; tooth clipping among many African tribes; and waist-compression so short a time ago prevalent in Europe and America.



Secondly by the application of extraneous matter to the body as painting tattooing and the raising of ornamental scars -

Thirdly the suspension of foreign bodies from or their attachment to conspicuous portions of the body - This category by far the largest, includes ear, nose, lip ornaments, head dresses, necklets, armlets, wristlets, leglets, anklets, finger and toe rings and girdles, from the waist ornament chiefly, that which is considered clothing today developed. These nearly all exist in Western civilization today.

It is generally supposed that man originated in a tropical or sub-tropical latitude and spread gradually towards the poles - Consequently clothing acquired a new function as the temperature became lower, that of protecting the body. However the Arabs are very fully clothed tho' they live in a very hot country while the inhabitants of Cape Horn, Fuegians, exposed to all the rigors of the Antarctic zone have as a sole protection, a skin attached to the body by a cord so that the skin may be shifted according to the direction of the wind.

Dr E. H. Dratz divides the clothing climatically into two classes, tropical which is based on the girdle (or when the attachment is fastened round the neck, the cloak) and the Arctic based on the trousers. You remember that the fact that struck the ancient Greeks



and Romans most forcibly about the northern barbarians was the fact that they wore trousers. Amongst the most northerly races the latter garb is worn by both sexes alike, further south by the men, the women retaining the tropical form; further south still the latter reigns supreme.

It is noticeable that where women engage in occupations of a more than usually strenuous nature, they frequently don male attire while at their work - as for instance the Belgian women when at work in the mines and the women of the Swiss Tirol who tend cattle. The retention of the tropical pattern by the Highlanders is due directly to environment since the kilt is better suited than trousers for walking over wet heather.

The development of dress from the first raw skins to the silks and Sables of Fifth Cr. is one of the most fascinating phases in the study of mankind.

It is a common notion that women are by nature fairer than men and more addicted to dressing and decorating themselves, This does not hold true among savage peoples in general. There are several African tribes in which tattooing as a form of body ornament is confined solely to the men.

Women do dress more elaborately than men because the primitive man retained for himself all adornment, as economically, he developed into the hunter and clansman, such things were in his way but he still cared for them



and showered them upon his wife, as a matter of pride of ability to provide. The more ornaments she had, the wealthier he!!

So the woman learned to adorn herself for the man's pleasure rather than her own.

Bennett says "Man employed the lady to be expensive in his behalf." He also advances the theory that fashionable Chinese men kept their fingernails long so that the hands could not be used ~~work~~ and bound the feet of his females so that they could not walk for the purpose of publicly demonstrating that he was wealthy and had plenty of servants to do all necessary work.

Costume has submitted to various external influences in its development. Architecture, sculpture, the stage, climate, wars, all have left their mark. Of course fashion is largely imitative and there are two distinct reasons for it. The first is a desire to be like everyone else, to avoid being thought strange or queer by one's fellows. The second is to assert equality with the others; also there may be a prompting of reverence for the persons imitated.

There has always been a ping of the clothes and manners of favorites. Marie Antoinette, Mme du Barry, Miss Gwynne, Mme de Montespan, the magnificent Pompadour and among men Louis XIV, Beau Brummell, Napoleon



The last war brought the tendency to wear simple inconspicuous garments - while the war was in progress; but with the armistice there was a great reaction. Then for two years extreme fashions were the vogue, only the brightest and most vivid colors were popular and every week saw a new fad or fancy.

The influences which have been moulding and shaping fashion are many and varied - A sudden wave of "daring", a brief reversal to classic dignity, a season of mediæval gaudiness, a year of great extremes and then again a year of great simplicity - definite external influences inspire such fashions. Ancient and mediæval dress have a distinct influence upon modern fashions as was clearly indicated during the recent excavations in Egypt. Altho' the Egyptian excavations aroused world-wide interest, it is notable that their influence on dress lasted but one brief season.

If fashions reflect the thoughts of the hour the Cartoonist must much more so; for he is expected to be a gramophone with the sonority the passion of an artist.

Cartoons on our own side may amuse us but we can all see clearly the dullness of most cartoons with which we do not agree.

While critics tried to guess what the after-effects of the war would be on art caricaturists



serious and comic sprang into fame here  
and there as the result of actual conditions

The Hollander, Raemakers, was the grocer  
interpreter, the Englishman Capt. Bruce Banafath  
in the very trenches drew pictures as funny  
as Mr Raemakers are affecting. - The charm  
of his pictures is facial expression. - The subject  
of his jest is the British Soldier in the predicaments  
of modern warfare. - He reproduces the common  
characteristics of boredom and fed-upness in fine  
degree. - As he knows this is a mere mask assumed  
to hide courage determination and pertinacity under  
the most nerve-racking circumstances. One of his  
"The Coiffure in the Trenches" shows a bomb  
whizzing just over head, bears these words  
"Keep yer ead still or I'll 'ave yer blinkin ead  
off" Most cartoons serve only for the minute  
unless we except those of Forain & Raemakers  
Forain illustrated for Le Figaro (Paris) before  
the war but during it reached greater heights  
A masterpiece for the defense of Verdun is  
named The Mile Stone. - This shows a stone  
with Verdun written on it and on the far side  
heaps of German dead, on the near side the  
dead body of a French soldier. It seems to be  
all said to you in a low voice and without even  
a gesture. Thomas Nast came, a lad of six &  
came from Bararia to America, in 1846 and of  
our cartoonists was the most preeminent.



His first great cartoon was circulated by the million as a campaign document just after the elections of 1862. It espoused the Northern cause and his pictures were the best recruiting sergeants on the Union side - The one called "Peace" originally called "Compromise with the South" represented a Union Soldier's grave over the tombstone of which Columbia was weeping. At the foot stood a companion (one leg off leaning on crutches) stripped of his arms and shaking hands with a rebel armed to the teeth and with one foot planted on the grave. The stone bore the inscription "In Memory of the Union Heroes who fell in a Useless War". After the war he became a political cartoonist and perhaps reached the highest point of his career in the campaign against Tweed. Week after week he launched his cartoons against the enemies of N.Y. city's welfare and it was to him more than any other that the final overthrow of the Ring was due. He put individuality into articles of wearing apparel and personal belongings. It was he who seized upon Horace Greeley's hat - Oakley Hall's eye glasses, the tag attached to Greeley's coat for Gratz Brown, the dollar mark and money bag for Tweed's face giving them a significance throughout the U.S. He invented the Tiger for Sammanay Hall the elephant for the Republican party, the Donkey for the Democratic.



A Harvard man born in Mass. at Jamaica Plains in Sept. 1856 Francis Gilbert Atwood began his career by founding the Harvard Lampoon the oldest humorous periodical of any sort. He was made "Artist" of the "Hasty Pudding Club" and until his death on April 30<sup>th</sup> 1900 served it, gratis, whenever called upon. His greatest reputation was made as Contributor to Life from its very beginnings in 1883. He was a decorator and miniaturist.

One of his best Cartoons was a double page in Life in 1887 devoted to the Queen's Jubilee procession.

He appealed to nothing but refined sentiments; his aim was to make a character study say of Dr Jekyll going wrong and the worse the deed his subjects were engaged in, bribing a voter, looting a bank, turning a poor family out of doors, the more the gloss of respectability on them, heightened the irony of the satire.

No man has ever excelled him in this urbanity of caricature. Mr Lindley Lambourne alone, of Punch possesses it in like measure.

Seven men who draw funny pictures and large salaries are Bud Fisher, who created "Mutt & Jeff"; Rube Goldberg of "Boob McNutt" fame; Clare Briggs originator of "Skinny"; Gene Byrnes who portrays the antics of "Reglar Fullars"; T.A. (Ted) Dorgan responsible



for "Silk Hat Harry"; Fontaine Fox who runs  
the "Loomerville Trolley" and Geo McManus who  
lets the world in on "Bringing Up Father"

All seven earn at least "25,000" a year  
and at least three receive salaries larger  
than that of the President. Sydney Smith  
author of "Andy Gump" has a two year  
contract that nets him a fabulous sum.

With apologies to "Ye Editor" I omit  
"Magazine Ads" as time fails me as  
patience would you.

Collected, shall we say, by  
Eana Carpenter Hillard



## MUSIC AND DANCING

Mrs. W. H. North.

Our most excellent Editor has asked us to interrupt our serious study of great and good contributions to Christian Civilization, by directing our thoughts to those remnants of other civilizations that intrude upon us, and he has given me, as my remnant, Music and Dance, Polyphonics and Jazz,- Stage dancing and Fox Trot. You will be glad of the latitude which he has given me, for he says, I may talk on anything from the King Tut craze to the New Jersey bull-fights; and for the exposition of all of these ponderous subjects he has limited me to twelve minutes of time, and he also suggests that I touch a high spot here and there.

I am sure that you will agree that the editor displayed unusually good taste when he chose for the writer of such a serious subject one who is "a mistress of the manse." That he did not ask me to write on a humorous subject I am most thankful. It is true that my ancestors came from the Emerald Isle, but when the wit was passed out to our family, a little brother of mine ran away with the lion's share; and I very much fear a certain Englishman who has boarded with me for sometime has confiscated the remainder. Why, if I were to try to tell you a funny story I would be as helpless as the stammering bride-groom who wanted to be certain to deport himself according to the proprieties at his own wedding, and asked the minister, "Is cussing kistimery?" Or, were I to try to tell you a joke I would be like the Englishman who wanted to be able to tell a good American joke. He asked an American friend to tell him one. Alright, said his friend, try this one. "Which would you rather have, a silver or a paper dollar?" "Oh," said the Englishman, "I'd be jolly glad to have either." "O, but you must say that you would prefer a paper dollar" said the yankee. "Indeed, and why?" asked the



Britisher. "Because," said the American, "When you put it in your pocket you double it, and when you take it out again you find it in creases." "Oh," said the Englishman, "that is a capital joke,- that is capital, capital." He hurried away to try it on someone, but thought he had better experiment on his wife, so he said, "I say, my dear," which would you rather have, a silver or a paper dollar." "I should be glad enough to have either," was the response." "Oh no, you must be careful; always choose a paper dollar." And why? "Because, don't you see when you put it in your pocket you fold it and when you take it out again you find it all crumpled." Now since it is not in my line to be funny, and since there are only twelve minutes in which to dispose of the matter in hand, and since we are limited to a high spot here and there, we will immediately venture forth to consider the topics which have been set before us, viz: Music and Dancing. Perhaps if all of the twelve minutes are not consumed in this study we may have an opportunity to suggest some of the sub-topics, but we sincerely hope that there will be discussion of these sub-topics from the floor.

I am sure that we shall all agree that music and dancing are very closely allied to each other, for, motion plays a large part in both. One definition of music says, "Music is a mode of motions. It is a modification by art of aerial vibrations whose impact upon the auditory nerves makes various mental images." Sound, the raw material from which music is fashioned, is produced by motion. The earliest form of musical art, the pantomimic dance was an expression of muscular force simulating the acts of life. Primitive dancing comprised music and dancing in solution. Later then became separate arts. Rhythm, the father of organized music, is manifest throughout all creation. The use of rhythm or measured motion or language is characteristic of human nature. Dancing accompanied by rudimentary songs, perhaps of only two or three tones, is the first step of the musical art. Emotions were



translated in the rough,- though with effect. The pantomime of the savage is always clear, attempting as it does, the expression of love, anger, fear or happiness.

The origin of dancing may be traced to a universal desire for expressing emotion by action. At a later period comes the element of pantomime, the suggestion of an idea by means of motion.

As far into antiquity as history reaches, every dance, whether belonging to civilized or savage nations, was accompanied by music or rhythmic beats on the drum, tom-tom, shells, rattle-sticks, or by clapping the hands. Frequently the dance was accompanied by chants or songs. That shouting and triumphal singing and dancing were part of worship is evident from many texts of the Bible. The dance is spoken of as a symbol of joy. All dances were originally a form of worship.

Records show that in the earliest times people danced and sang at the same time. Later some danced while others played their accompaniment, and still later musical instruments took the place of voice accompaniment. A consideration of the savage dances as we find them at present, (and it is remarkable how world-wide are the principal forms) will give us a general idea of dancing before the beginnings of civilization.

Folk dancing may be divided into three general groups: Social, war-like and religious. Under the first may be included all comic or erotic dances. Under the second we have those dances which were used to inspire the warriors before a battle or to celebrate a victory. The religious class comprises medicine, incantation and mystery dances.

Although this general classification does not by any means exhaust the list of savage dances, it will be found that all others are derivative or merely of local importance. In all forms of savage dancing exactness is insisted upon. Each dance has its particular step and mistakes are sometimes punished by death to the offender. It is too bad, is it not,



that a little of this precision is not introduced into our modern dancing?

In Egypt dancing reached a state of considerable excellence. Although Egyptian dances were monotonous and unimaginative, like most of the dances of oriental people, the use of the body and of the hands and arms were used to great perfection. Their most important dances, those in honor of the dead, were slow and gliding, but they also had many other more lively forms of dance. As dancing was not practiced by the higher classes, at least in the early and middle empires, it was carried on wholly from the religious and spectacular standpoints, and thus the social element was given no prominence.

Hebrew dancing was essentially a religious rite. It was an act of praise. No religious event or festival was complete without dances. It should be noticed in these religious dances each sex danced by itself. In this respect it differed from its Egyptian prototype. When we come to Greece we approach the golden age in the art of dancing. Here it ranked with poetry and music, and as Lucien expressed it, dancing and music were the married pair. The Greeks were a cheerful, religious people whose sense of dignity did not interfere with their dancing as it did in the case of the Romans. As long as their morality remained unshaken, the dance retained its purity. It was at first religious, then educational and then popular. On the Greek stage there were tragic, comic and satiric dances. The costumes and scenic arrangements were often elaborate and were accompanied by choral song. The performers became so adept in the expression of emotion that the sculptors and painters of Greece selected them as their models. The pantomime was introduced first in Greece, but never reached the height of perfection that it did in Rome.

Rome had few native dances. The Bellicrepa was a war dance said to have been invented by Romulus. The Salian dance was the origin



of many later forms and was danced by the priests of Mars. One of the most interesting of their dances was the May Day Dance, which corresponded to the flower dance of the Greeks. It is really the original of the old English May Day sports, for as in England, the youths and maidens danced out into the fields gathering flowers and branches and returned to the city again to continue their dancing.

Upon the deterioration of Greek power, Rome inherited its arts and among them its dances which were modified and increased. The most cultured persons studied the art, but under Nero and his successor the decline began and dancing became exaggerated and licentious.

After the fall of Rome dancing as an art practically disappeared. Christianity first encouraged it as an inheritance from the Jews; Saint Basil recommended the practice of dancing on earth because it was the principal occupation of the angels in heaven, and sacred dances were given on feast days and later every Sunday. In reality they were not so much dances as processions, each sex doing them separately. Gradually they degenerated from their solemn character and later they were expressly forbidden by the church.

There are curious survivals of these old church dances which are performed by choir boys in the cathedral at Seville, and a ritual dance performance in front of the cathedral of Nola, near Naples. The simpler forms of dance have been preserved by the peasants of Gaul, who kept them alive until they were taken up by the knights and nobles.

Dancing in Germany and England developed along the lines originated by the Barbaric nations, which governed their early history. In England the egg dance and the Carole were derived from Saxon sources. All English dances are lively and varied in motion. IN Germany, war, funeral and harvest dances were among the earliest popular kind and with the formation of guilds each trade adopted its characteristic dance.



From the thirteenth century on, each class of society had its own dance, but there were two general classes,- the circular, a rapid uneven sort of dance, and the measure,- a slow gliding movement. The revival of dancing as an art began in Italy in the thirteenth century.

The Renaissance awoke an interest in dancing as well as other arts, and ballets were given on an elaborate scale. Catherine de Medici introduced the fashion into France and from that time on France has led the world in the refinement of its dances and the gracefulness of its performers. It borrowed dance forms from almost every civilized country, but so adapted and changed them that their value was greatly increased. The minuet was a favorite in France for a century.

In the seventeenth century many court dances were enjoyed for the sake of music alone, and the idea arose of playing several of them in succession as a merely instrumental entertainment. Out of this custom originated the suite which in its turn suggested the sonata and the symphony. The suites of Bach, Handel and Corelli contain excellent examples of some of these old dances.

As the classic composers used these old dance forms, so modern composers have utilized more recent dances in their compositions. Thus the csarda's is found in Liszt's "Hungarian Rhapsody" - the Sequidilla in Bizet's "Carmen"-- and a series of Spanish dances in Massenet's Le Cid.

The list of National dances is large, but the most representative are the Fandango of Spain; the Tarentella and Farlana of Italy; the Mazurka and Polonaise of Poland; the Reel and Highland Fling of Scotland, and the Jig in Ireland and Wales.

The two-step is of American origin and after the quadrille and cotillion became passe, it, together with the waltz, became very popular. This was introduced about 1890. I hesitate to give dates at this point,



because I am treading, or, perhaps I had beffer say, dancing on thin ice. This is history with which I am more or less familiar, and, being of Methodist extraction and having lived at a time in a community and generation when our eternal destiny depended upon whether we indulged in this most sinful practice, I will pass over it lightly. However, I have not yet been able to see why the clergy of that day condemned these steps when accompanied by the music of the fiddle, but did not condemn the same exercises when sung to "old Dan Tucker" and similar ballads.

In 1911 the negroid and animal dances began by the introduction of the Turkey Trot, and that bird has led us a merry chase ever since. In its train has followed the Bunny Hug, the Grizzly Bear, the Fox Trot, the Tottle, the Texas Tommy and all the other variations of the Turkey Trot which spread rapidly over Europe and America. Even more popular became the Tango, a dance of doubtful character from the Argentine Republic, which created a danso-mania on the Eastern and Western continents. It is an historical fact that in the middle ages there existed a disease known as "dancing Mania" whereby many people danced from nervousness untill they dropped from exhaustion. A year and a half ago it appeared that we might be going to witness a revival of that malady in the endurance dances, accounts of which had front page prominence in the press of the country.

Now, my friends, I come to the most difficult part of my discussion. I did want to bring you something really enlightening about Jazz. I have found this subject to be as elusive as the Bayano Oil Fields. I wanted to bring you a really good definition of this much used word. I sought my dictionary, (and it is modern) but it gave me nothing. I went to the Public Library expectant. Here, thought I, I will obtain my desired information. I asked for a book on Jazz, but the librarian informed me that all she had was a few magazine articles. I visited another library and a kind lady turned expectantly to the "J"'s in their newest



encyclopedia, but alas she also turned me empty away. Finally we managed to find a book by C. A. Smith on "new words self defined," and here is what we found. The latest international word seems to be "jazz." It is sometimes used to denote the spirit of the age in which we live, and while we have been familiar with the word for two years or more, we still try to pursue its mysterious origin." Says Mr. Smith, "It is used almost exclusively in British papers to describe the kind of music and dancing, particularly dancing imported from America." As I was wondering how the Britishers get such ideas of us, my eye fell upon a musical advertisement in one of our great daily papers. Aha, thought I, perhaps here is a clew. "Prineeooof W A I L S " Columbia Record, "Chicago Stomp or Shimmy One Step." All Chicago is dancing to this popular tune. You will be thrilled by the music of this Prince of W A I L S. On the other side, "Those Panama Mamas." Then I looked on further down the list and found other soul stirring titles: "Gotta Get a Girl" -- "Everything has My Goat" "Mama Goes Where Papa Goes, Or Papa Don't Go Out Tonight." --"Virginia Blues"-- "Wabash Blues" -- "Alcoholic Blues," -- "Papa Better Watch Your Step," -- "I'm Nobody's Baby," -- "I Cried for You, Now it's Your Turn to Cry Over Me." -- "You've Gotta See Mama Tonight."

I did find some magazine articles, wise and otherwise, on Jazz, and I found a great diversity of opinion. One writer spoke of it as "The Moral Small-pox" -- another gave as the subject of an article "Trotting to Perdition," -- another says, "Jazz is the light music related to legitimate music as the comic supplements are related to art." These have their place but one who continually reads the comic sections exclusively would be branded as mentally deficient. What of the "Jazz Hound" who has no other recreation and no other music in his life?" Another says, "It would be as difficult to define the term "Jazz" as it is to define the term "Music." However, what passes



for Jazz, may in my humble judgment, be considered America's only and very unique contribution to the art of music." Another writer in contradiction says, "The Jazz composer is not a trained musician, nor generally speaking, is he able to create a new jazz number without the aid of others. He is neither artist nor artisan. He knows what will appeal to the public. He must tickle their ears and make them scrape their feet on the floor. This does not in any way express American ideals or aspirations and is no more a part of our American music than American slang is a part of our written language. Jazz may be compared with our cartoons and caricatures."

In my studies along these lines I find that the severest critics of Jazz music are the dancing masters. We said in the beginning that music and dancing went hand in hand. That dancing is influenced by the music of its period is very evident. In the olden, golden days when some of us stepped the cotillion and the quadrille, we usually did it to the tune of the fiddle, sometimes this was augmented by an organ, and later by the piano. In these days those who trip the light fantastic seem satisfied with a saxophone and a drum. A famous dancing master when asked if there was anything bad in Jazz music, said: "There certainly is. Those moaning saxophones and the rest of their instruments with their broken rhythm make a purely sensual appeal. They call out the low and the rowdy instincts. All of us dancing masters have seen that. We have seen the effect of Jazz music on our young pupils. It makes them act in a restless and rowdy manner. They can be calmed down and restored to normal only by the playing of good, legitimate music." Another dancing master says: "The music written for jazz is the very foundation and essence of salacious dancing. The words are often suggestive, thinly veiling immoral ideas."

But now I am compelled to desist. Not only did the editor prescribe the terminal facilities by limiting me as to time, but he



sent me a very modest supply of paper, and that is now all gone.

We have brought to you this Literary Digest sort of a review of part of the topic assigned. We have not been able to touch the "high spots." We have only approached the foot-hills, as it were. We hope that the ingenuity and aggressiveness of our honored Editor will continue to lead the thoughts of his constituency into ways that are upright, until our lives shall be so harmonious that they shall all be in tune with the music of the spheres, and until our Phi Sigma dances shall become models of an art, which even the most puritanic of critics can only applaud.

Mrs. Walter H. North.



Speech, Ideom, Small Talk, Argot, and Jargon.

That is quite an array! It reminds me of a style show which I was once watching, when my sister enthralled by the profusion of beautiful materials, soft, warm, fluffy, diaphinous, sleek, or slinking, of color combined and blended in such consummate taste that it ceased to appear to be an art--yes, completely enthralled, my sister exclaimed, "Aren't they beautiful!" I said, "Are they?" "Of course they are!" "How do you know?" I replied. She gave me a glance more of pity than of reproach. Whereupon I reminded her of a style in clothes which each in turn, we had considered beautiful; ungainly huge sleeves, small waists, skirts trailing in the dust; or too tight to walk in, or ballooned as in the 60's, of padded hips and padded shoulders, of long pointed Victorian waists, of high short waists, of the Colonial days, of gloomy Puritan simplicity, or of the expansive and expensive atrocities of the Elizabethan period--<sup>a</sup>or long continuous dance of style, Each newcomer welcomed with joy and admiration, favored for a while, then tired of, abandoned, and finally ridiculed.

Strangely enough what is true of style in clothes is also true <sup>of</sup> in house furnishings, (one flashing thought of the Victorian age--otherwise known as Early Pullman is enough), of architecture with unaccountable towers, turrets, gargoils, and what not, and of equipages!



Think back a moment to the first automobile.

What a creation! <sup>The last decade;</sup> What an affectation. Every vehicle has its day along with the proverbial dog, and speech - the commonest <sup>vehicle</sup> of them all has been victimized by every passing phase of fickle style and fancy.

American speech is a queer vehicle, made in one hundred and fifty different countries and assembled here. This vehicle on its merry rounds through high society and low, through mill and meeting and playground, the theatre and the college, has picked up all manner of parts; accessories for speed and use, ornaments of rhyme, pennants of slang, insignia of style, these especially from colleges, and so it is that with many parts added and many old ones left behind like nuts and bolts along the highway, this car of ours has lost much resemblance to the one that came over in the Mayflower. It is never without gas and never stops but continues on its devious changing course.

We may, however, park the figure here and consider how many of these changes have come about through style, a term under which we include not merely fads, and whimsicalities of the moment but certain larger and more impressive <sup>re</sup> <sup>In literature we call them stylistic tendencies.</sup> moments and tendencies. <sup>When</sup> they attract our attention in colloquial speech we stigmatize them as slang or affectations.

Wars have added many words and some color to the vocabulary; from the <sup>Boer War</sup> "treck", and "veldt", and "kopje", or from the <sup>Great</sup> late war such terms as "over the top", "sabbotage",



"camouflage." A century or less of science or invention contributes largely to the load of verbal acquisitions, "hop off," "a nose dive," "ace." Since the development of economic and social sciences the words "society" and "social" have acquired new meaning. Changes in the industrial world have contributed "minimum wage," "collective bargaining," "unearned increment," "walk out," "lock out," and "scab." The Volstead Act alone has tossed a hip pocket full of new terms into our vehicle. All these terms become style through use. There is style for style's sake as shown by Joseph Warren Beach in last year's "Atlantic."

He speaks of a certain obstinate obsession of certain novelists in the use and repetition of favorite words which "appear in book after book and sometimes dozens or scores of times within a book." But as these fine words are catching no author can for long "have them for his own. One of the words of the year 1922 was undoubtedly the vigorous adjective devastating. The publishers of Mr. Hecht's Gargoyls let us know on the cover that it is a devastating book. Walpole uses the word in more than one place in The Cathedral and with evident pride and deliberation. Amy Brandon is represented as being devoured by 'the one dominating and devastating desire she had ever known.' (One would suppose that one such desire would be all one could endure in a lifetime). And Falk Brandon had a secret preoccupation that seemed 'so absorbing and devastating to him that he could not believe that every one around him would not guess it. His secret was quite simply that, for the last year, he had been devastated by the consciousness of Annie Hogg, the daughter of the landlord. - - - Yes, devastated was the word.'" Mr. Hutchinson



confides to us that an act of Rosalie's father "'proved to be but a stagger down into morass heavier and more devastating of ambition.' It is particularly interesting to note Mr. Hergersheimer's case the change of fashion from year to year. In The Three Black Pennies the word of the year was paramount. It was deeper than he supposed. - - - A paramount situation to which he lacked the key. - - - A small reason for withholding any paramount salvation. - - - Caught in the flood, of paramount disdain.'" Mr. Hergersheimer uses the word engaging with freedom, joy, and frequency. Everything is engaging, "dress, people, even the room at the hotel. His hero wonders 'if his children would constitute a sufficient engagement.'" "

These writers seem to be constantly searching for a more "recherche" word and have been prone to use it largely and loosely. Mark Sabre in If Winter Comes had 'a sudden sense of the tremendous and poignant adventure on which they were embarked together--he and his wife. This in Mr. Wells has been over and over again a sense of fine adventure. In Mr. Hergersheimer, and Mr. Walpoll, and Mr. Huchinson, and Mr. Fitzgerald, and Mr. Swinerton as well as in Mr. Hecht it is almost sure to be a sense of something poignant. Smart words spread fast and you cannot open a sensational novel today without encountering this now vague and fervid attribute." The words urge and intreague have both enjoyed popularity and at present people are as pleased as with a new hat if they use the term, complex. They all seem to have a style complex.

When chivalry prevailed writers borrowed their figures from



their surroundings. A lady's heart was a castle to which the knight lay siege. Later in speaking of matters of love the same vocabulary was used as in electricity--or did electricity borrow the words?--attraction, repulsion, affinity, shocking, positive, negative. And now, she is only a Sheba!

There seems to be only a prevalent pride in using words that other people are using, and at the proper time. As for slang, a 1910 word used in 1925 would be as out of place as a 1910 word would be. Let us consider some of these changing catch words for a minute. Shakespeare's expression of disfavor, "go to" has become successively "come off", and "go on". The words, maid, mare, girl and virgin once were used in either gender. Child in Shakespeare's time was a synonym for girl. That it is hard for style in men's dress to dine out, however simple it may be now is evinced by these changing terms: coxcomb, fop, exquisite, dandy, dude, and candy kid. From beau to sheik is a far cry. This last idiom, "a far cry", is a contribution from the hunt as are also "hue and or cry", "in at the death", and "ride to a fall". From gadzooks to gee whiz is a staggering interval, but perhaps there isn't much style in gee whiz. The little word beginning with a D and followed by a dash seems to be more popular to day, particularly with girls in their early "Nicoteens"! "Skirt," "Jane," "cop," and "bull" are most stylish among the burgling fraternity. In fact the origin of much of the slang we hear is questionable. Among the accessories for speed in our vehicle is "the rush hour." An English woman hearing this phrase was greatly taken with it, and repeated it with evident pleasure. When asked what they would say in England for "rush hour" she hesitated, then said, "Why the hour at which traffic is most congested!"



But when it comes to style for style's sake, the insignia of style, which only the colleges can furnish with true artistic effect, I am reminded of a story in a recent magazine. The son and heir had returned from college. It did not say whether he was a lounge lizard or not. The family, wrapped in admiration, were neglecting their breakfast, while the son, in this case, a variant of "a cake eater," was stowing away hot crispy pancakes. Aunt Elizabeth casually observed that the new cook made delicious pancakes, whereupon the son and heir with devastating and most engaging flattery replied, "Well, Aunt Elizabeth, you can sling a pretty dirty pancake yourself."

As every one has his own self starter I feel that my responsibility for the vehicle is done. *at an end.*