

THE TWO STEP.

Volume XXVIII. BUFFALO, N. Y., DEC. 1918, No. 12

To All Our Old Friends

Who have been loyal, who have helped us and whom we have helped as best we knew; and to the newer friends whom we will cherish through the years until they become old friends; and to YOU whose friendship we want and will ever strive earnestly to deserve, we tender this

Greeting

May the New Year be a prosperous and fruitful one; may joy and recompense come to you, and may it be our privilege to help add to your success.

With hearty good wishes from the Officers of the A. N. A. M. of D. to YOU and YOURS for a very Merry Christmas and an equally Prosperous Nineteen Nineteen.



THE AMERICAN NATIONAL
ASSOCIATION MASTERS
OF DANCING.

VARIOUS CHRISTMAS AND NEW YEAR GREETINGS.

With hearty Christmas greetings and every good wish for the New Year.

Hearty Christmas and New Year greetings.

My Christmas greetings. This brings a thought of friendliness your Christmas day to greet with a little bit of Auld Lang Syne to make the day complete.

To wish you a happy Christmas.

Wishing you a happy and prosperous New Year.

Remembrance and every good wish.

With kind remembrances and hearty greeting for a happy Christmas and a bright New Year.

With kindest thoughts and best wishes for a Merry Christmas.

Time changes and we with time, but good friendship changes only by increasing in value. This is my thought as I send you my best wishes for a very Merry Christmas.

We've had birthdays and mirth-days, and glad to be on earth days, with peaceful days and jolly days and full of fun and folly days. But when I think of convention days, they seem the best of all. So here's to your holidays with plenty of cheer and at roll call August 25th to hear your answer, Here, Robert C. Campbell.

A joyous Christmas to wish you more of Christmas cheer and hearts delight than card can tell or pen can write.

Here's to you and yours and may your Christmas be a happy one.

Best wishes to you all for Christmas and New Years.

A Merry Christmas, this little paper traveler goes forth to your door charged with tender greetings. Pray you take him in. He comes from a home where you are well beloved.

Merry Christmas. Yours for clean dancing. J. A. B.

Wishes for your health, happiness; a jolly Christmas and good fortune in the New Year.

A volume of good wishes.

Christmas bells again are ringing. In the air their music blends. In our hearts sweet memories springing of past days and dear old friends.

Kind remembrances and all good wishes for a Merry Christmas and a Happy New Year.

No other wish, it seems to me, surpasses this I send to thee; a Merry Christmas.

A Merry, Merry Christmas, a Happy New Year, too! And then a year of gladness. That's what I'm wishing you.

A Christmas wish everybody in our house wishes everybody in your house.

A Merry Christmas.

Best Christmas wishes with greetings true and kind regards. I sign my name to this small card.

Time speeds, and with it life doth flow, my happiness wherever you go. Merry Christmas.

At Christmas time in years gone by, you have been very kind, and when you passed good cheer around, you kept me well in mind, and then when Christmas tide is here, to prove our love is true, you send a little card to me and I'll send one to you.

May the happy Christmas that now is here be general with luck, health, wealth and cheer.

"Let's dance and sing and make good cheer, for Christmas comes but once a year."

WHAT IS APPLAUSE?

By Morris Clark.

The European artist about to make his debut before an American audience, whether in opera or in concert, is generally severely disturbed and feels terribly nervous, notwithstanding his established reputation as a star in the leading opera houses of Europe. This strenuous condition is the result of an illusion under which he is laboring, namely, that Americans are cold, devoid of enthusiasm, and reluctant to applaud.

We will admit that the American is not as boisterous in expressing his recognition of true art as the European; however, it cannot be said that he either lacks enthusiasm or is unappreciative, and in view of these false notions that torment the foreign artist prior to his debut before an American audience, let me endeavor to trace the origin of the above accusations, that we may thus get at the truth of the matter.

I should advise those artists who are under the impression that Americans are cold and lack enthusiasm, to go and see a baseball game, or a football match, and there would be no need of argument to convince them that Americans at times boil over with enthusiasm and demonstrate it in no indefinite manner. By the way, I have witnessed some operatic

performances in Europe at which the actions of the audience resembled the behavior of baseball "fans." No one will deny that the artist must have applause in order to give to the public the best and the most that is within his ability. Well-expressed approval is co-operation. Without it the artist becomes like a stove without fuel.

What is applause? The dictionary gives this definition of applause: "To express loudly praise or approval of anything." In Europe they emphasize strongly the word "loudly" contained in that definition, by shouting, whistling, stamping the feet, or standing up in their seats, waving handkerchiefs and hats, in addition to vigorous handclapping, while in America the established method to show approval of an artist and his art is merely handclapping. But here it is spontaneous (this word plays a great part in a singer's career). The American artist is a strong believer in spontaneous and genuine applause, according to one's merit, and will not be content with any other kind of applause. But in Europe an artist failing to obtain spontaneous applause will resort to the artificial kind. He does not even take any chances on failing to obtain it, but provides it aplenty beforehand. Here and there you will find a conscientious singer, who, conscious of his ability, is willing to put himself on trial before an impartial audience and wait for an honest verdict. But such artists, in Europe at least, are, if the colloquialism may be pardoned, "up against it, good and hard." The artist who fails to see the neces-

sity of providing applause will be reminded politely the day of the performance by a gentleman wearing a fur coat and a tall hat, usually known as the "chef de claue," that his business is to render the singer a great service, namely, to manufacture applause. If the chef fails to get his client by persuasion, he will press his services on him by sinister threats. The claue flourishes in France, Italy, Spain and Russia, but has no solid ground in England, Germany or Austria. There are usually three distinct claues, preying on the artists in the opera houses of the countries first mentioned. There are the claue, the counter-claue and the shouters' brigade. These different groups do not work hand-in-hand. The same artist will hire the claue to applaud him, and the counter-claue to hiss his rival at another performance. The shouters' brigade is usually brought into service by a composer in the event of the premier of his new work; by a conductor when he conducts as a guest, or produces some novelty; and even by the impresario himself at the opening or closing of the season, or when some important work is mounted. The function of the shouters' brigade is to keep on calling at the top of their voices the name of a certain impresario, composer or conductor, or some prominent artist (who can afford to pay for it) till he comes out single-handed before the curtain after the other members of the cast have had their share of applause. Most of the houses of Latin Europe have an official claue for which every artist in the company has a certain

amount deducted from his salary weekly, according to his prominence. The official claue is usually very detrimental to the individual, particularly if the manager has a grudge against some singer, in which case he may instruct the claue to withhold the applause from that particular person. In this case, that artist may as well quit the company. Moreover, certain singers bribe the chef de claue, in order to get more applause than their associates.

In this country the claue has not succeeded in establishing itself as a permanent institution.

RULERS WHOSE THONES

TOPPLED IN THE WAR

The Khedive of Egypt, Egypt, Nov. 16, 1914; Czar Nicholas, Russia, March 17, 1917; King Constantine, Greece, Aug. 28, 1917; King Ferdinand, Bulgaria, Aug. 12, 1918; King Boris (?) Bulgaria, Nov. 3, 1918; Kaiser Wilhelm II, Germany, Nov. 9, 1918; Kaiser Karl, Austria-Hungary, Nov. 14, 1918; Crown Prince Friedrich-Wilhelm, Germany, Nov. 9, 1918; Duke Ernst, Brunswick, Nov. 11, 1918.

These quit in week of Nov. 11:

King Ludwig III, Bavaria; King Wilhelm II, Wuerttemberg; King Friedrich August, Saxony; Grand Duke Friedrich II, Baden; Grand Duke Ernst Ludwig, Hesse; Grand Duke Friedrich Franz, Mescklenburg - Schvrain; Grand Duke Friedrich August, Oldenburg; Grand Duke Wilhelm Ernst, Weimar; Grand Duke,

Adolf Friedrich VI, Mecklenburg-Strelitz; Duke Charles Edward, Saxe-Coburg-Gotha; Duke Edward, Anhalt; Duke Ernst II, Saxe-Oldenburg; Duke Bernard, Saxe-Meiningen; Prince Leopold IV, Lippe; Prince Heinrich XXIV, Reuss; Prince Heinrich XXVII, Reuss; Prince Friedrich, Waldeck; Prince Adolf, Schaumburg-Lippe; Prince. Guenther, Schwartzburg-Rudolstadt.

Foretold Centuries Ago.

While the germ theory of disease is of comparatively recent origin, it was foreshadowed by Dr. Samuel Johnson in a letter written 137 years ago. It was addressed to a Mrs. Thrall, who had written that a mutual friend was suffering from dysentery. In his reply, the eminent English author gave expression to the opinion that the disease with which his friend was afflicted was due to an animalcule or amoeba. In the course of the letter he said: "If Mr. B. will drink a great deal of water, the acrimony that corrodes his bowels will be diluted, if the cause be only acrimony; but I suspect that dysentery is produced by animalcules which I know not how to kill."

Thus casually, in the course of a friendly letter, Johnson anticipated by a century a revelation that was eventually to revolutionize medical science.

About two centuries ago, Robert Hooke, in his "Micrographia," wrote: "I can assure the reader that I have, by the help of a distended wire, propagated sound to a considerable distance in an in-

stant." Thus Hooke forecast the telephone. Even before that a German named Becher similarly foreshadowed sound carried over a wire.

An Uphill Task.

An English journalist and a private of the Irish Guards were dining recently in a restaurant in a small French town. The soldier, who had picked up a few scraps of the language, insisted on ordering everything in doubtful French while the journalist would offer explanations that were in the nature of criticisms. At length Tommy's temper rose to the explosive point. "Will you," he said in English, "be so good as not to interfere with me in my use of French?" "Very well," replied the journalist. "I simply wanted to point out that you were asking for a stair case when you wanted a spoon!"

Have Confidence in Yourself.

To be successful in this life you must look it. Carry yourself with a confident air and it will inspire others with a belief in you and in your ability. To get anywhere, we must all get our chance, and we will not help that chance by looking helpless. First, if you are going after a thing, believe in that thing yourself, then believe in your ability to do the thing well.

It does not take a very keen observer to pick out a successful man. If a person is prosperous, every move, every step, every

glance of the eye indicates it. We hear a great deal about people assuming parts in this drama of life, but there is not as much to it as we suppose. An assumed quality, unless it has become a habit, can be distinguished from the real. There is nothing negative about the positive man. Then, too, personal magnetism goes a long way in obtaining your chance in life. Learn to stand alone; cultivate confidence in yourself and confidence in the thing you are about to try, then you will not need bolstering up. If you have a confident bearing, even your silence will carry power. Learn to marshal all your faculties and unite their strength into one mighty cable. It should always be remembered that self-trust is as necessary as ability. We all know of men who have unquestioned ability, but they do not know what your talents may be, what your abilities or ambition may be, if you are lacking in confidence to put them in force.

Let every young man's motto be: "I can," and "I will."

The Value of Rest.

When you feel worn out, drop every other consideration and try to establish normal rest. Though the causes and need of sleep are still somewhat of a mystery, we know that the activity of the brain cells is reduced as they are occupied in taking nourishment from the blood.

Best results are obtained when resting if the head rests low and the windows of the room are wide open, giving plenty of oxygen for

the lungs. This creates a new supply of energy for the waking and working hours.

It does not matter what time you go to bed so long as you have a regular time and stick to it. The old adage that an hour of sleep before midnight is worth two after is not exactly true.

Low Heels Harm Many Feet.

While the flat shoes are all right for walking or general morning wear, it is better to change in the afternoon to a shoe with a heel, which will protect and rest the instep. You will find, also, that the daily foot bath with soap and tepid water will be a happy first aid to tired feet. If the feet are inclined to be sensitive and tender, a few minutes creaming, going thoroughly over the surface and between the toes, then a dusting of talcum powder, will keep the skin free from impurities and irritations.

Fresh, clean hosiery should be donned every day. This a simple matter if you have two or three pairs, for they are easily washed out and, if necessary; can be dried overnight. Also a change of shoes is very good and is found very restful after walking or shopping or standing a long time.

A certain amount of perspiration is normal in the feet, but excessive moisture should be looked after. In time it may develop into a disease if the feet continue to perspire too freely. Sometimes a change of hosiery two or three times a day may be necessary. Wear sandals when in the house. White hosiery is best for those

troubled with excessive perspiration. It is well, too, to look into the general condition of the health. Poor circulation, anaemia and nervousness often cause excessive perspiration.

Sagging Muscles.

Sagging muscles and hollow cheeks demand more than local treatment. An internal treatment must be taken and many times a change of environment. Sometimes this condition is due to insufficient teeth or overwork, and in many cases a woman may improve her appearance by going to a professional masseuse or giving facial treatment at home by herself.

Rolling the cheek muscles gently between the thumb and first finger restores the contour by strengthening and tightening the muscles. Work from the cheeks slantwise toward the temples, using a half circular movement. Repeat this ten times. The use of a good skin food will also help to build up sagging, starved muscles.

Massaging the eyelids removes that wrinkled condition caused by eyestrain. Use very gently the finger tips, encircling the eyeballs and rubbing towards the nose. A little cold cream may be applied but care should be taken that none reaches the delicate tissue of the eyes.

Pointed Paragraphs.

Pretension isn't natural—nature never pretends.

Thoughts that disturb men most never enter a woman's head.

If a man is his own worst enemy he has a one-sided fight on

his hands.

Our views of society depend upon whether we are inside or outside.

Unless a man is sincere he can never be a hero in his own estimation.

Cowards sing at night because they are afraid. Women laugh at love for the same reason.

What does it benefit a man if he is on the right road but headed the wrong way?

Were it not for the weather lots of people wouldn't have anything to kick about.

The sense of touch is highly developed in the man who knows just when to ask for a loan.

Success never roosts on the banner of the man who can't rely upon himself.

The man who is anxious to acquire knowledge is never ashamed to confess his ignorance.

When you see a man trying to hold up a lamp post it shows that he sympathizes with anything that is tight.

The only reason why some men marry is because the woman wants a home and the man wants a servant.

Some folks live and learn, while others devote their time to talking about things of which they know absolutely nothing.

PATRIOTIC DANCING.

Salutes, march steps and sharp clicking together of heels are to feature ballroom dances this winter, according to Fenton H. Bott, president of the American National Association of Masters of Dancing, states clean, refined dan-

cng, always a pleasant feature of his winter assemblies and private group classes.

Though these steps will be inaugurated into the waltz, the fox-trot and the one-step, and patriotic airs and march tunes will be popular terpsichorean accompaniment, Mr. Bott declares that "there will be no new dances this season."

"The fox-trot, which, by the way, was not named after an animal, as so many people suppose, but after a professor of dancing named Fox, is built on the two-step and a series of walking steps. There are endless combinations, and it is therefore possible to offer a new Fox-trot each season. Mr. Fox, in his first composition, used the two-step and a series of short, quick trots. That gave it its name. Now you can use a fast movement, followed by a slow one and ended with the two-step, if you choose."

The one-step and waltz are to continue in favor, likewise. Conservative dancing, in the ballroom, will be upheld, and modesty of motion encouraged even more than heretofore. Mr. Bott has always maintained high ideals on correct dancing, and in these he has endeavored, with success, to dress his affairs. James K. Davis, head of the Catholic Federation for Social affairs, commented on this attitude in his congratulatory letter over Mr. Bott's election to the national presidency of masters of dancing, saying that it was no doubt due to the long consistency of that attitude that won for Mr. Bott such an honor.

In the children's dances, patriotic features will be introduced

likewise. There was much of the saluting and clicking of heels in the dancing shown at the Biltmore, Mr. Bott reports. "The conventions of the dancing masters are always held at the Biltmore," he said, "because that is where the New Yorkers themselves dance, and it is the one place where one can learn what the New Yorkers are really doing. Everything is conservative nowadays, and nothing more so than dancing. That is not saying that dancing is losing favor, as recreation and entertainment. Indeed, no. The attitude of the government in encouraging dancing at camp and cantonment and in camp communities, and the fact that these dances always seem very popular with the men, would prove that there is more dancing now than before the war, possibly."

Mr. Bott, who supervises all dances given under the auspices of the local War Camp Community Service, spoke of the popular affairs which have been given for the past six months under the auspices of Christ Church women, advocating similar activity on the part of other organizations and institutions, such as the Y. W. C. A.

"These affairs, of course, should be properly planned and properly supervised. So far they have been. All dances should be conducted that way. I have just this much to say on that subject: If you can't dance clean, don't dance."

The Bott assemblies open with a Saturday night affair at The Mansion. High school classes to

be held each Monday. Assemblies for pupils are held on Wednesday and Saturday nights, and adults beginners' classes on Friday night. Children's classes will be held each Wednesday, Thursday and Friday afternoons. Military parties will be arranged frequently.

Mademoiselle Edina Manuel, teacher of classical dancing, who has been studying under Toro-soff, celebrated Russian professor, last summer in New York. Patriotic tinge will feature many of her classes this season, too. All dancing at The Mansion this winter will lead to the May Festival, to be given next spring under the musical direction of John Finley Williamson, and for which the Bott school will furnish the ballet.

Yankee Jazz Band.

Edinburgh, Scotland, Nov. 20. —The bagpipe is giving way to the jazz band; the Highland fling is making room for the turkey trot and one-step.

It's the Yanks. They're turning everything upside down. All was so natural and regular when MacGregor gave breath on his pipes to "The Campbells Are Coming." It was so Scotch-like to see the laddies and the lassies doing the Highland fling.

But nae more.

The American sailors, who are in great quantities in Scotland, felt helpless standing about and watching the old-time Scotch dances.

So they rigged up a dance hall above a second-hand shop—that is, the American Y. M. C. A. helped 'em "rig it." On came the

navy's band. Uncorked was the flow of jazz.

Toes that just couldn't behave were soon twinkling the trots and more, the bonnie lassies joined in and are doing the American dances; and they like them.

And what about MacGregor? His bagpipe lies quite still in the corner and he says, says he, to Sandp:

"Sandy, ma lad, I ha' na verra grave abuse ta gi' the jaz an' these uncanny Yankee jumps. I am a sober mon, and a deacon at the kirk, but I'm na bigot an' I can len' ma ear an' toe ta the Yankee tune and dance, wi' a'indulgence. But hist, Sandy, mon, I'm a caution also, an' I ha' ma fears these Yanks wull na' rest content wi' silencing the pipes; they'll want us ta quit oor kilties yet."

DO YOU SLEEP IN A COLD ROOM?

For those who sleep in fireless rooms I offer this advice: Get cotton blankets, two pairs and sleep between them, instead of in cotton sheets.

Children who sleep in cold rooms should have sleeping bags, so that the danger of being uncovered is eliminated. These bags can be made of kood weight cotton flannel or all wool. They should be made six inches longer than child requires, to cover the feet well, and should be buttoned or fastened with snaps. The bag should be made wide, to allow the child to move or turn over. These bags are put over the usual "nighty." In severe weather put a hot water bottle in the bed or

a hot brick, wrapped in a piece of flannel. No one—child or adult—can sleep if feet are cold.

CHILD'S PARTY SUGGESTIONS.

Each child takes a turn at blowing out a candle and must extinguish it at one puff. Those who do not must pay a forfeit, and a number will win. Candles may be lighted when the children are seated or you may wait to light them till after salad has been served. Children are usually excited about the candles and some mothers like to have it over with before the children eat.

Serve a salad (chicken salad is nice), sandwiches, cut into fanciful shapes, done up in wax paper and tied with narrowest possible ribbon, cocoa, ice cream and cake, bonbons, or little bags of sweets, which each child may take home.

Decorate the table with centerpiece of American flags, red, white and blue flowers or a cannon filled with flowers.

The hours for the party may be from two to five or from three to six.

To choose partners, give each little girl a different colored large peppermint and let boys match up, same colors being distributed to them.

A good game for the little ones is:

Blowing the feathers. The children are seated on the floor, around a sheet or tablecloth. This is held tight by the players about 1-2 feet from the floor, and a feather is placed in the middle.

One is chosen to be out, and at

a given signal from the leader the feather is blown from one to the other, high and low, never allowed to rest once.

The player outside runs back and forth trying to catch the feather. When he does succeed, the person on whom it rested or was nearest to must take his place.

London Bridge, Blind Man's Buff and Miss Jenny Jones are all well-liked games; and, if you can stand the muss, a soap bubble battle will delight the children. Stretch a rope or cord at medium height across the middle of the room, with company A on one side and company B on the other side. Let the children choose their soldiers. Each company is ten provided with a large bowl of soap-suds and as many clap pipes as there are fighters.

The game consists in blowing soap bubbles over the line into the enemy's camp before they are "busted" by watchful soldiers. Two soldiers, one from each camp watch and keep count of bubbles going safely over the line.

TEACHING METHODS.

Garcia always felt—and here's where parents make their mistakes—that as he had made his daughter, he could do with her as he would. How many lessons he gave her, beating her into singing. Every time she'd make a mistake he'd whip her. People would pass by and at the sound of the screaming would become alarmed. But those who knew said, "Oh, never mind; it's only Garcia teaching his daughter to sing." They blamed him for his

conduct. But, confound it, how can any one hope to be an artist unless she gets it at that price.

He could make his daughter do anything by looking at her. One time they were to produce "Othello." It was Tuesday, and Saturday was the performance. "Maria, you will sing Desdemond." "But, father, I can't do it in that short time." "What's that?" he shouted. "I will do it, papa." And she did.

HERE'S A CORONER'S COCKTAIL.

Coroner Peter S. Hoffman, of Cook County, Illinois, has evolved "a coroner's cocktail," which he guarantees will stimulate business for the coroner. This is the way to make it: Take three chorus girls and three men and soak in champagne until midnight; squeeze into an automobile; add a dash of joy and a drunken chauffeur. Shake well and serve at seven miles an hour. Coroner's inquest is the chaser.

ART OF DANCING.

By Mme. Elizabeth Menzeli.

Works on the above, were published as early as 1657, of which, some of the following valuable information was taken.

HEDELIN 1684. NOVERRE 1782 and 1783. GALLINI 1772, BLASIS 1830, and CHIROGRAPHY by ZORN, and others.

Dancing remained uncultivated until the 15th century, when bal-

lets were revived in Italy.

The old Greeks received their first lessons in dancing by Bur-ette.

Lucian attributes it to Rhea, a Priestess, who taught it to her priests in Prygia. (Island of Creti).

Dancing was more cultivated by the Greeks, than any of the other ancient people. Plato and Socrates approved of it. Phessalians, and Bathyllus placed it equal in rank to the other fine Arts. A few centuries after, the Romans exhibited ravishing spectacles, in the same style as the Greeks, but more elaborate. Dancing obtained the praises of Lucian, Martial, Seneca, etc., and was especially practised in Pantomime, then wholly unknown to the Greeks. The pieces were composed of Comic or Heroic subjects, expressed by gestures and dances.

Tyladus and Bathyllus were the original authors of the Pantomimic Art, and remained celebrated on the pages of history, as well as the famous performers of the kind of Ballets. Italy produced, Beryonza di Botta who revived dancing after a lapse of some centuries and subjected the legs, arms and body to certain rules, (as are now in the 20th Century) which was really the beginning of the ballet in its true sense. As, before that, even in Italy, they danced in the same manner as the Greeks and Romans before them. Dancing, as an Art, was then in its infancy.

The works of the best Sculptors and painters have served as models for steps, attitudes, arabesques and motions. All were systematically arranged and in harmony with the time of ac-

companioning music. Thus rapid strides were made towards dancing being perfected and rendered more pleasing, especially when united with Pantomime.

The fall of certain powers in Italy, occasioned a decline in dancing and ballet. The Italians lost their taste for these amusements, and seemed to transfer them to the French.

Catherina de Medecis made them the chief ornaments of her court. Baltaravim greatly advanced the progress of the ballet there, and the encouragement which histrionic diversion received from LOUIS XIV, contributed in a powerful way to its cultivation. As he took personal part in many of the Ballets. The French dancers, established the real method of attaining a graceful and dignified execution. And I consider the French school the best for both grace and execution. The Italian is also a splendid school, but more attention is paid to the development of Tour de Force, to the detriment of bodily grace. Of course there are exceptions, and Italy has produced some of the most famous of dancers. The French school of dancing, acquired a pre-eminence over all Europe, which they have preserved ever since.

In Louis XIV time, beside the monarch himself, the following court personages took part as principals in the ballet. Prizess de Conti', Duchess of Barbon de Blois, Count Brionne, Marquise of Money, etc. After above mentioned names, Ballet was more and more improved and perfected until it reached its present perfection, but I am sorry to say that it

has been in the decline for the last fifteen years, and public taste has been to a more acrobatic dancing, high kicking, splits, taking the place of grace and art, and disgusting the real artists with their profession, as there's no demand for Premieres of the good old school (classic). In this country, no Premiere has ever been appreciated as in Europe, when a Ballet D'Action filled a whole evening performance. Many have tried to introduce this style here, but have failed. However, only lately have I noticed a slight return of public favor, towards the ballet. Will it Last? Who can tell?

The more noted stars of the ballet, of the early part of the 19th Century's renown, were the following: Cristo, Forty, Fanny Elsler, Congu, Casati, Taglioni, Bose', Morlachi, Katie Lamer, and still later stars, Bonfanti, Sangalli, Bartoletti, Paladino, de Rosa, Lupo, of which Lamer and Morlachi were among the first to introduce Grand Ballets with Pantomime, evidently the public did not care for exhibitions of Pantomimic Ballet, as the art of Pantomime was almost unknown to them, so the performing of Ballets was discontinued for lack of patronage.

CLEANING PIANO KEYS.

Clean piano keys with chalk reduced to a paste with water; wipe clean and then go over them with alcohol on a soft cloth, taking care that nothing falls between the keys.

THE TWO STEP

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ADVICE TO GIRLS.

The girl who would be attractive, must avoid loud talking, especially in a public place. Do not use slang. It may sound amusing, but is anything but womanly and other people all know it. Don't make faces when you talk and cultivate repose of countenance and manner. Avoid a blase air, and appear bright and interested in what other people are saying.

Do not make unkind remarks about a person, as listeners will consider you as bad as the one you are talking about. Avoid ostentatious dressing, or clothes too elegant for your station or means.

If people fret you, it is not necessary to be rude to them. Try, instead to avoid them. Don't read books that irritate you, as books are plentiful and one can put away the offending volume and choose another. If noises at night irritate you, don't let it continue to do so. Get up and see to the matter and set it right.

Don't let yourself get into the habit of getting bored. It is not worth while. When you feel it coming on, plunge at once into some new task that will take all your time and energy.

Every girl has a perfectly natural desire to be popular with the opposite sex and every girl is interested in knowing the secret of such popularity. Men may enjoy a summer flirtation with a girl but such a female never enters seriously into their thoughts. The girl who is kind and thoughtful to her parents is the girl whom men admire. Men know that a girl who deceives her parents cannot

be trusted. A good daughter has in her the making of a good wife and a man remembers this trait when he begins to think seriously of matrimony.

The right sort of men do not have proper respect for the flirtatious girl. Some have the idea that to break away from the recognized rules of social life, is smart and will get them advantages that the nice girls misses. The free and easy, reckless type of girl may receive a great deal of attention of a certain kind, but it is safe to say that men do not really learn to love such a being.

Be Sure to Drink Plenty of Water

The woman who values her good looks should drink at least a pint of water daily, and preferably more, including a glass, either hot or cold, just before retiring. Distilled water is by far the best, but if hot water is not available, water that has been boiled and allowed to stand for two or three hours until it has become re-aerated, is more wholesome than merely filtered water.

Water may be made deliciously cool at night by putting it into earthenware jars and setting them out of doors. The porous jar will make it fine and cold.

THE FAIRIES.

"The fairies have never a penny to spend,
They haven't a thing put by,
But theirs is the dower of bird
and of flower,
And theirs are the earth and
the sky.

Since ever and ever the world began,

They have danced like a ribbon
of flame,
They have sung their song
through centuries long,
And yet it is never the same.

And tho' you be foolish or tho'
you be wise,
With hair of silver or gold,
You could never be young as the
fairies are,
And never as old."

—London Punch.

TO CLEAN BRASS.

Would you kindly advise me through your valuable column how I can clean lacquered brass from dirt and fly specks. The chains on my electric lights are all fly-specked and I am at a loss how to clean them. They tell me not to use water, as I would ruin them. An early reply would be appreciated.

Clean brass with sweet oil and whiting. Polish with a chamois or soft flannel.

TO DEVELOP THE LEGS.

Would you please tell me what to do to develop my legs? Tell me if there is anything I can massage with? I tried cocoa butter but don't do any good.

MRS. F. M'C.

Cocoa buetter is excellent for developing purposes, or if you prefer, you may use olive oil.

To exercise the legs: Stand with heels together, and through the exercise keep the body rigidly vertical. Slowly bend the knees until you are nearly sitting on the heels. Your hands should

be on the hips. Then rise slowly to full height and up on your toes as far as possible, remain thus a moment or two, then slowly sink all the way down again. Do this exercise slowly. If at first you find it difficult to keep your balance, have a chair in front of you and keep a touch on top of it with one hand. Repeat this exercise just three times at first, then gradually continue the number of times till you reach 15.

If you feel lame at all, rub down with the following liniment, which is used by many athletes:

One pint of alcohol, half pint of witch hazel, one teaspoonful of boracic acid, one teaspoonful tincture of lavender.

TO GROW PLUMP.

I am coming to you like so many other women and hope you can help me, too. I am very, very thin, but my health is good. What will fatten my face, especially my cheeks?

MRS. M. C. A.

If you would grow plump eat lots of eggs, drink milk and put butter on everything that you can. Do not be afraid of a little meat now and then. Eat cereals with cream and foods made with milk, eggs and butter. Go to bed early and get full eight or nine hours' sleep every night, and above all, don't worry.

To fatten the face, whenever the opportunity offers, try blowing out the cheeks as you sometimes see little children do. Hold them in this position for the space of a minute or so. Do this night and morning and several times during the day.

To make the cheeks plump, the following is another good way: Rub a good skin food in with the following movement: To treat the right cheek, place the thumb of the left hand just beyond the corner of the mouth on the left cheek as a brace. Make rotary movements upward and outward, beginning at the corner of the mouth and making three diverging lines of manipulation over the cheek. Then, with the right hand, treat the left cheek. In three months a face will show a decided improvement.

The following skin food is excellent and safe to employ: White wax, one ounce; spermaceti, one ounce; sweet almond oil, three ounces; cocoanut oil, two ounces; tincture of benzoin, 30 drops; one-half ounce of pure grain alcohol.

Melt the first four ingredients together. Take off the fire and beat until nearly cold, adding, little by little, the benzoin and lastly the alcohol.

STAGE BOSS KEEPS WATCH ON LAUGHS.

A farce at rehearsal is an amazing thing. The hoping-to-be-funny lines ring out over the empty theater, echo answers and the farce proceeds. The largest member of the cast—the audience—is absent.

There are hesitations here and there, where a practically sure-fire line prophecies the interruption of a laugh, but all told it's a pretty tentative affair.

Then comes the first night, the audience and the stage manager with his watch.

This probably sounds like a hugh to-do about nothing to you who think a laugh merely interrupts. You think a farce goes on its way till the laugh comes, then waits till it is over and goes on again.

Not at all. Every laugh that enters a farce is staged as carefully as any line in the piece.

The stage manager of "Fair and Warmer" has what he proudly claims is that "record" long laugh of the world. It comes on the innocent line, "She said she would do it, and she did."

And it lasts just forty-three seconds night in and night out. This latter fact is one of the great mysteries to the stage manager, who has no glib references to mob psychology to fall back on. Every audience laughs true to form on this line.

There are lots of things in the world that you don't know anything about, and one of them is that whenever you laugh in the theater there is a stage manager just out of sight around the proscenium, holding a stop watch on you and trying to time your share in the performance. He is also timing you for a "record," but that is incidental and one of his pleasures, that later he may boast to other stage managers. His actual business is to see how much or how little you play his farce for him.

The stage manager of "Fair and Warmer," which comes to the Shubert-Teck theater this week, commencing tomorrow evening, naturally knows all about laughs. He says they come over the footlights from the front of the theater like vaporous big footballs.

"Fair and Warmer" will be along, as written by Mr. Hopwood, and biff into the middle of it is thrust a round roar which halts the farce, evaporates and makes way for Mr. Hopwood again.

. GIFTS FOR A BRIDE.

Of course there are the chests of silver, but it is the simpler things which we are concerned about. There are the usual bon-bon, cheese, lemon, sardine, pickle and butter dishes that are attractively cased in silk boxes and accompanied by the appropriate fork in silver, and when I say silver, sterling silver is meant.

Then there are sherbet glasses that are plain and inexpensive, and those of silver deposit on glass, that makes very acceptable gifts. There are marmalade jars, claret pitchers, sandwich trays, ice tubs and boudior sets that are attractive, acceptable and very reasonable.

Sets of doilies, luncheon cloths a very handsome tablecloth with napkins to match, handsome covers for the serving table, tray and buffet and covers for bedroom tables, bureaus and dressing tables, are certainly very acceptable. Wickerware is another inexhaustible subject, it seems, for everything for the home is reproduced in wicker, from trays to furniture, both for indoors and the present day sleeping porch. When purchasing these, get the willow, as it outlasts the lighter weave many years. Sleepy hollow chairs and fireside chairs are always most acceptable.

MAKING A ROSE JAR.

Gather rose petals early in the morning and toss them lightly on a table in a cool, airy place until the dew dries off.

Then put them in a large stone jar, sprinkling a little salt over half-inch layers of the petals.

Add from morning to morning until enough roses for your purpose have been gathered. Let stand in the jar 10 days from the time the last is put in, stirring every morning.

Have an ounce each of cloves and all-spice and as much cinnamon, finely shredded with the figures. Transfer the rose petals to another jar and scatter the spices mixed together in layers alternately with the flowers.

Cover the jar tightly and let stand in a dark place three weeks. Its contents form the stock ready for a permanent jar, which should be provided with a double cover.

Have ready a quarter of an ounce each of mace, allspice and cloves, all coarsely ground, half of a grated nutmeg, half an ounce of cinnamon broken fine, one ounce of powdered orris root and a quarter of a pound of dried lavender leaves.

Mix all in a bowl and proceed to fill the rose jar with alternate layers of the "stock" and mixture. A few drops of any essential oil, rose or geranium between the layers and an ounce of cologne poured on at the last completes the process.

It goes without saying that some of the given ingredients may be omitted and yet a very satisfactory pot-pourri produced.

The amounts here given will fill two quart jars. Sweet things,

such as tube roses or heliotrope, may be added from time to time. The jar may be opened a half hour every day and its fragrance will last for years.

JUST ECZEMA.

A Northern school teacher was spending her vacation down South, and, as she was passing a tumble-down shanty, she heard an old negress call to a child: "Come heah, yo, Exy! Exy!"

"That seems like a very peculiar name for a child, Auntie," said the teacher.

"Dat ain't her full name," answered the mother with pride; dat's jest de pet name I calls her fer short. It's a mighty grand name wot dot chile has got. I picked it out'n a medicine book. Dat chile's full name am 'Eczema.' "

AUTOMOBILE IS BIG FACTOR.

Two conditions of civic life emphasize the necessity for good roads. One is war. The Roman roads were built because Rome had vast armies to move. The present European war has kept thousands upon thousands of men busy in eastern Prussia and western Poland building roads in territories where before there were only swampy trails. Many of the roads in Belgium and northern France were built during previous wars, when vast armies must be moved quickly, so that the present war has found in roads and motorcars the means of moving great armies as never before.

Good highways have made possible a rapid transportation of troops which is astonishing the entire world. ..

INVITATION TO A WEDDING.

Is it proper to send a gift if you have received a church invitation to a wedding?

There is no obligation to send a wedding gift. If you esteem the bride or groom as a friend and wish to bestow a gift, then send one to the bride irrespective of an invitation.

FOOD HOARDERS IN 1863.

A copy of the Daily Citizen, a Confederate paper published in Vicksburg in 1863, and preserved by H. C. Taylor, throws interesting light on the comparative scarcity of breadstuffs, the relative price of flour, and the contempt in which hoarders were held in the days of our Civil War. One paragraph reads:

"If aught would appeal to the heart of stone of the extortioner with success the present necessities of our citizens would do so. It is needless to attempt to disguise that our wants are great, but still we can conscientiously assert our belief that there is plenty within our lines, by exercise of prudence, to last until long after succor reaches us. We are satisfied there are numerous persons within our city who have breadstuffs secreted, and are doling it out at the most exorbitant figures to those who had not.

AT DANCING SCHOOL.

I have a little girl ten years old who attends dancing school. As she is very shy she seldom has partners. Is there any way I could cure her of this shyness? The other children do not seem to be that way. MOTHER.

To acquire social ease of manner children should be trained from their earliest years to meet people. This does not make them bold, but prevents self-consciousness and awkwardness, and saves many a heartache in later years. Make a point of having your little girl speak sweetly and politely to all who come to your home. Teach her to make a little "curtsey" when presented to strangers. This will make her graceful in her movements. Dress the child as attractively as you can and with dainty simplicity. Perhaps if you speak to the dancing school instructor she or he may take special interest in seeing that the child meets the other pupils.

A PENNY CONTEST.

Will you be so kind as to print the guessing game about what is on a penny?

The following list is the questions, with the answer in parenthesis:

- A place of worship (Temple).
- Votes in both the negative and affirmative (Ayes and Noes).
- A tropical fruit (Date).
- What we crave from absent friends (Letters).
- A slang term for scolding (Jaw).
- Spring flowers (Tulips).
- Part of a whip (Lash).

The crest of a hill (Brow).
 An important part of a milliner's stock in trade (Feathers).
 Conditions (States).
 One end of a river (Mouth).
 A conspicuous quality in book agents (Cheek).
 A small animal (Hare-hair).
 To protect (Shield).
 A reward of victory (Wreath).
 Found in every book (Leaves).
 A messenger (One Cent).
 A girl's delight (Beau-Bow).
 To behold (See-C).
 A beverage (Tea-T).

GAME FOR CHILDREN.

Lame goose is a good out-of-door game. It is played thus: One child is counted "out" as a fox and a large circle is marked off for his den. The other children are the geese who wander into the territory of the fox, but whilst within the circle they are lame and must hop on one foot only. When the fox pursues he moves on hands and knees, or hands and feet. A goose is caught by the fox when it is "tagged" or it puts both feet upon the ground while in the fox's den. When a goose is caught it takes the place of the wolf.

WHEN ENTERTAINING GUESTS.

When a guest is being entertained at her home the hostess should see to it that there are writing materials in her guest room, stamps, of course, excepted. She must consult with her guest concerning the acceptance of any invitations to other homes.

When callers come the guest must be invited to go to the drawing room to meet them as a matter of course. The visiting friends must be included all calls on other friends. At all times and in all places, the moral attitude of the hostess must be one of complete confidence and hospitality.

The guest, also, must look well to her own bearing. It is inconsiderate of her to receive any friend without letting the hostess understand that the call is upon her, as well. It is indelicate and stupid of her to monopolize the telephone, and when there is a proposal for the matinee or concert, it would be most proper for her to suggest that she pay for the tickets and other expenses. But, of course, in the case of small amusements and trifling expenses like carefare, it is the hostess who should pay.

The good hostess neglects no guest in favor of another and the good guest is very careful in all matters of her own behavior, helping out all the dragging or embarrassing moments, with pleasant talk or tactful silence, as the case may call for, and striving always to put the bashful or bored caller in a comfortable frame of mind. The guest must be careful not to take too much upon herself and be open to the accusation of presumption, but the hostess, in such case, must not snub her even with a look.

BALLET D'ACTION OR PANTOMIME DANCES.

A ballet is like the copy of a finished piece of painting, or is

original. You will object perhaps, that, with one stroke of the pencil, and at one view, a painter will be able to give life to his canvass; whilst a ballet is a continued action and a series of circumstances productive of a multitude of different situations—granted; and in order that my comparison holds good, I shall institute a parallel between the Ballet D'Action, and a gallery of the Luxembourg painted by Rubens. Each picture presents a scene which naturally leads to another, and thus progressively to denouement. The eye, without trouble or confusion, runs, by this means, over the whole history of a prince, whose name, love and gratitude, have imprinted in the heart of every Frenchman.

I am of opinion, that it is as practicable for a great painter, and an eminent Ballet master, to exhibit a poem, or a dramatic subject, in their respective style, as it is for the poet to write one. But, without the genius nothing can be affected. It is not with the assistance of the legs only that such pictures can be drawn. as long as the Dancer's head does not guide his heels, he cannot but err; his exertions will be a mere piece of mechanism, and he himself will betray his want of taste and feeling.

Painting and Dancing have this advantage over the other arts, that those two suit every clime and every nation. Their expression is universally understood, and they make the same impression every where.

.. There is not a doubt of the Ballet's obtaining the preference

over the painter's art, when the composer's shall display greater abilities, and the performers betray less of the mere Automaton.

A fine piece of painting is but the copy of nature; a finished ballet is nature itself, embellished with all the ornament that art can bestow. If a painted canvass wraps me up in illusion; if I am moved at the sight; if my mind is affected; if the colors and pencil of the skillful artist so far bewilder my senses as to show me nature, give her speech, make me fancy that I hear and answer; how shall my feelings be wrought upon, what will be my sensations at feeling a representation still more striking, and enforced by the acting powers of my fellow creatures? Such living and varied pictures will overpower my imagination; for nothing creates such concern in man, as man himself. I will say, it is shameful that the Art of Dancing should give up the empire it might assert over the minds, and endeavor only to catch and please the eye. A complete Ballet may be ranked amongst the imaginary beings; it is the Phoenix—an ideal prodigy.

Let us not study steps only, but endeavor to work upon the passions. These, by being felt, will remove the difficulty of expressing them.

Let a fine model be produced, let a man of genius copy after it, and the Ballet will assume another complexion. Let the true Art of Dancing be revived amongst us; let a reformer appear who will correct the false taste, and those vitiated habits which have impoverished the art itself. If he would persuade, let

him remove that prejudicial scale that blinds our young dancer. Let him address them in these words: "Children of Terpsichore, give up your jumping capers and affected steps; leave off mere grimaces to study the graces, and give expression to your feelings; let the art of noble Pantomime be your chief study; never forget that it is the very life of dancing; let judgment and sense guide your pas de deux; whilst voluptuousness will trace their march, and sentiment mark out their respective situations:

"Beware not to bring your art to its infancy, by your fervility in copying after former originals; view with attention whatever is conducive to the display of your talents; in a word, be yourselves, by following a new style, the result of your own private studies; if you want a copy,—copy nature; it is a noble model, and can never mislead you.

"As for you, my worthy readers, who boldly set up for Teachers of Dancing or Ballet-masters, and think yourselves sufficiently qualified from having danced a couple of years under a master genius; endeavor first to have some yourselves.—Mme. Elizabetha Menzeli, Maitresse De Ballet, 92 East 16th St., N. Y.

(To be continued.)

FOR SALE—One of Chicago's

oldest and most popular studios, a chance for a real up-to-date teacher of dancing—all rooms newly decorated and in fine condition.

Studio has been established for thirty years, and run by the present teacher of dancing for twenty years.

Located at junction of surface lines, and one block from elevated station.

Studio furnished complete—large cabinet victrola, piano, chairs and plate mirrors. Cloak room, a reception 16x17, also living rooms including large dining room 16x16, bed room 12x13, kitchen and bath. All furnished. Will sell. Business and furnishings including Wilton rugs, curtains, draperies, etc.

Only reservation to be made will be class pictures, oil painting and linen.

A good business has been established where present owner runs five halls in different parts of Chicago—having the largest business in the city and supported by Chicago's great middle class.

Will remain with instructor buying same for one month if desired.

Reason for selling—retiring from business.

If you mean business white, if not, save your energy. Address L. O. c/o Two Step.

TIRED, SWOOLEN FEET.

Arnica, diluted with warm water, acts like magic in soothing tired, swoolen feet. Use as a foot bath, keeping feet in it ten minutes.

CARNIVAL PRANKS CON-FETTI DANCE.

Original Eccentric Dance by
Mme. E. Menzeli.
(22 East 16 St., New York City.)

Music Introduction (4 M). Jester appears and pantomimically calls R. and L., then stays in C. forward. Pirrots come from both sides, kick with alternate feet, beginning with R. F. forward four times (2 M), then 3 kicks backward and jump on both feet (2 M). Repeat this movement 4 times, and cross stage with it so all finish in line. In all 16 M.

Columbines enter from both sides, coupe step R. and L. foot alternately (2 M). Ring step (2 M). Cross stage, use 12 M. Jester jumps in C. and guides them back in a straight line. Jester forward with high grotesque jumps (4 M). Harlequins and Follies in pairs from both sides, arms joined, crossed in back, basque step R. and L. (2 M). Turn face toward entrance (1 M), repeat this movement 3 times. (12 M. in all.)

NOTE: Arms must be kept crossed during the above step, then Jester comes in C. forward (4 M.) while Harlequins and Follies use forward kicking step, and all move backward. Principals enter from either side. Trio Music.

Duet: Pirrot lifts Columbine in air toward L. side (2 M), then both turn around each other tripping very quickly, Columbine's R. hand on Pirrot's L. shoulder,

and Pirrot's L. arm on Columbine's waist, R. arm extended (2 M).

NOTE: During these (2 M) all chorus laugh joyfully 3 times as indicated in Music. (Repeat 4 times.) On repeat of Trio Music Pirrot Pulls Columbine, his R. hand to her R. hand, over from L. to R. side, (2 M), then slide glisse to separate sides, shaking finger at each other, but running together again (2 M); repeat this movement (4 M), then forward kick facing each other, grotesque style, holding fingers straight out and angular arm motions (4 M) then whirl together quickly (3 M), pose (1 M).

Jester forward high eccentric jumps, alternate 5th and 1st positions (6 M). Pirouette turn, join hands with each other (1 M) L. F., hop (1 M). Girls run under arm and change places (2 M). Repeat these 4 M. 4 times in all, but advance to front. 16 M. for this figure. Then waltz R. ditto L. (2 M.) and a quick tripping turn to the R., linking arms behind each other (2 M). Repeat this movement 4 times. 16 M. in all. Then start music from beginning. D. C. Figure Jester alone in Front, the others in lines as follows: 1st Pirrots, 2nd Columbines, 3d. Harlequins, 4th Follies; running step forward, changing lines every 4 M., leaving Follies in front line on the 16th M.

Coupe kick forward, R. F. (1 M), back kick L. P. (1 M). then glisse forward R. F. (1 M). Throw Serpentine Confetti Ribbon (1 M) up in air changing lines again with this figure until Pirrots are in Front again.

NOTE: Pirrots and Colum-
bines shake their hands in air
while running forward, Harle-
quins slap sticks on their legs,
Follies shake their Doll sticks
when in front line. 16 M. for this
figure.

NOTE: Jester moves back and
front, or stays on the side if pre-
ferred unless he is a good jumper,
in which case he executes high
jumps as before indicated. Jes-
ter now takes C. again (4 M) and
all the rest form Serpentine fig-
ure (32 M) and form Tableau, or
drop curtain during the last of the
Music (8 M), using Columbine
Ratsticks, Pirrots' Tin Horns,
Harlequins' slap sticks, and Fol-
Doll sticks, Serpentine Ribbons
and Confetti, having properties
attached on soulder by a ribbon,
lies Doll sticks, Serpentine Ribbons
middle west and the organization
Odd Fellows' Hall, Winsted,
Cinn., Nov. 22d. Thus far they are

Miss Billie Carlton, popular
usual Christmas Normal Courses.
so hands will be free for throw-
ing Confetti and holding hands in
Serpent figures.

NOTE: R. F. stands for right
foot, L. F. for left foot. C. means
Centre, M. stands for measure.

Music for dance can be obtained
from Mme. E. Menzeli at 50
cents.

House—Hold—Hints.

Lilts And Lyrics, Page 68, No.
8 Dance.

Tell me, Lit-tle Dai-sy, (1 & 2
& 3, 4. Touch right toe in front,
and bring it back to first pos.
Touch left toe in front, and bring
it back to first pos, Holding skirt

on each side, letting head fall
from side to side like a flower on
its stem. (1" ")

Tell oh tell me true, 1 & 2 & 3,
4. Repeat the foot movement,
holding arms out front, palms up,
(1" ")

How you keep your cap frills,
1 & 2 & 3, 4. lean and white and
new, 1 & 2 & 3, 4. Make a little
circle around to right, running
baby steps, holding fingers to-
gether on each side, as if holding
cap strings, (2. " ")

Hist the daisy whis-pered, 1 &
2 & 3, 4. Wash them in the dew,
1 & 2 & 3, 4. Stand on left foot
and touch right toe in front light-
ly four times shaking right fore
finger, holding skirt with left
hand, four counts. Repeat with
other foot four counts, (2 " ")

Dry them in the sun-shine and
tey're, 1 & 2 & 3, 4. Run to front
and stand in first pos, right hand
held up high to right palm down
let sunshine on the back of hand,
(1 " ")

Just like new, 1 & 2 & 3, 4. Step
forward on to left foot, leaving
right foot back and hold an imag-
inary cap. out for you to see
(1 " ")

Total, 8 " ")

By May Price Haines, 1379 St.
Charles Ave., New Orleans, La.
Book with twelve Baby Dances
with music and set to Rhymes,
suitable to very small children
fully described. Price \$3.00.

Lima, Ohio, December, 1918.
Dear Friend:—

A special program is to be pre-
pared in advance for the two day
meeting of this organization at
Prof. and Mrs. L. E. Gilberts aca-

demy, Lakewood, Cleveland, Ohio, upon Sunday and Monday, February 2nd and 3rd, 1919.

Every teacher who contemplates attending this meeting is hereby requested to advise secretary F. S. Laux now by mail, before January 1st, 1919, as to what he or she will contribute toward the making of this program which is to be compiled by the principal W. D. Lynch of Akron and mailed to all teachers in this district as soon as the data can be gathered.

All teachers can and should arrange to fill one or more periods upon this program with demonstrations of either Social or Exhibition Dances for Children or Adults, else give some useful talk upon practical Classwork and forms of Entertainment. Music, Advertising, Business Management or some of the many other topics of interest to dancing teachers.

Choose your own subject and advise us what it is and how much time it requires to be shown or told properly, then mail your letter to the secretary without delay for the time is short in which to compile and circulate these programs.

We are enclosing herewith a couple (2) Mailing Cards which we wish you would sign, address and mail to some teacher in this part of the country who would be an acceptable member to this co-operative organization.

If you are not already a member yourself, please fill out and mail the enclosed Petition for Membership to the secretary now, as this local association merits your support and our framed

Certificate of Membership should be displayed in every reputable studio, school or academy in the district.

Wishing you a Merry Christmas and a Prosperous New Year, also anticipating your presence at Cleveland, February 2nd, and thanking you in advance for your help in boosting this meeting, we remain,

Awaiting your early reply

THE OHIO ASSOCIATION
OF TEACHERS OF DANC-
ING.

Prof. F. S. Laux, Secy.

121-123 E. High St., Lima, Ohio,
U. S. A.

PERSONALS.

We urge you and every legitimate dancing teacher in this district to become a member of this association and specially request the pleasure of your presence at the 3rd Annual Mid-Winter Meeting of the organization to be held in Prof. and Mrs. L. E. Gilbert's academy at Lakewood, a suburb of Cleveland, Ohio, for two (2) days, with sessions morning, afternoon and evening beginning at 10:00 A. M. Sunday and Monday, February 2nd and 3rd, 1919.

Take Lakewood Car at Public Square, Cleveland and ride to 14-623 Detroit Ave., then look for sign "Gilbert's".

Cleveland is probably the most progressive dancing center of the middle west and the organization is making special preparation for an exceptional program; therefore teachers of all branches of the art

of dancing will find it to their advantage to attend.

Mr. and Mrs. Fred T. Winn, opened their dancing classes at Odd Fellows' Hall, Winstd, Conn., Nov. 22nd. Thus far they are having a most successful season and the outlook for this year is very bright.

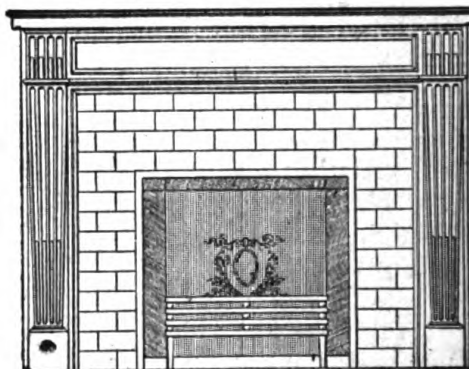
A. E. Everts, Houston, Texas, states business is the very best he has ever experienced.

E. Menancon, Manchester, N. H., business is improving every day.

Miss Bilie Carlton, popular English actress, found dead in her bed in Hotel Savoy, London, after a gay victory ball, investigating the death said to have been due to cocaine and other narcotics.

Lake Shore Studio, 5609 Broadway states business better than last year.

The Vestoff-Serova Russan School, Oscar Duryea Normal School, Mme Elizabetta Menzeli Grand Ballet School, Louis H. Chalif Normal School held their usual hhristmas Normal Courses.



LESLIE L. DAVIS, Prs. & Gen. Mgr.
JOHN A. WOLSLEY, Vice-Pres.
ARTHUR E. STRONG, Treasurer.
CARL J. METZ, Secretary.

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NEW DANCES FOR -1919.

50 Cents Each.

Newera Fox Trot
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One Step Combination
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