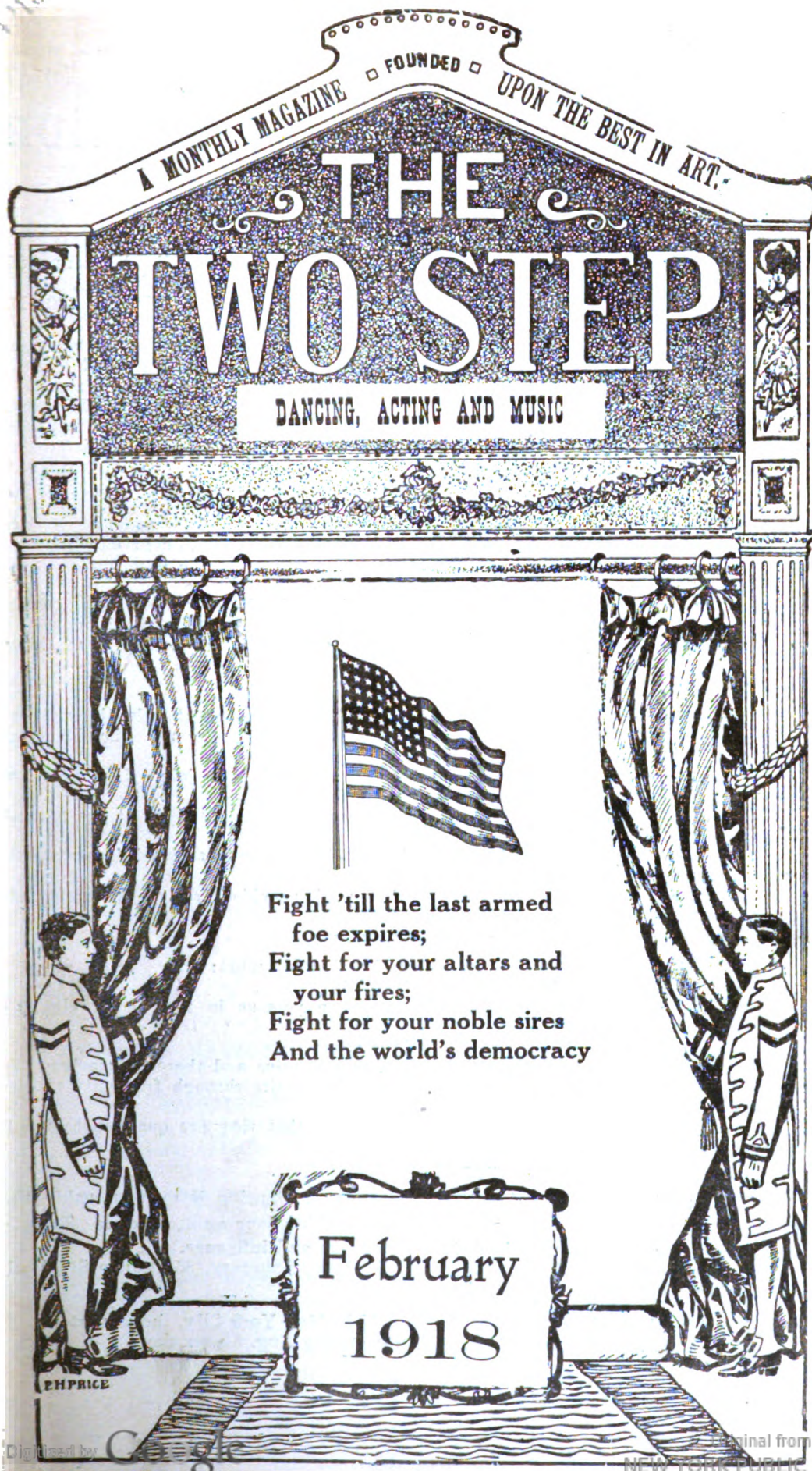


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To elevate the art of dancing and promote the welfare of its members by encouraging legislation, State and National, for the proper regulation of dancing and the protection of the public and the legitimate teacher from the unscrupulous and incompetent pretender.

To give full support for the betterment of humanity by encouraging and teaching only the highest grade of dances, such as those approved by this Association.

To originate and adopt new dances and establish a uniform method of teaching them.

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- (2) Be vouched for by three representative persons in their home city, as reference.
- (3) Have taught dancing at least three years.
- (4) Be recognized in their home city as progressive and thorough teachers.
- (5) Be willing to be taught, or teach; with a desire through fraternity to elevate the Art of Dancing.
- (6) Pass a satisfactory examination, to show that they are qualified to teach dancing.

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The new society dance sensation from the great musical comedy success play, "Going Up," now playing under the direction of Cohan & Harris at the Liberty Theatre, New York.

Idea conceived and lyrics by Otto Harbach

Music by Louis A. Hirsch

This remarkable innovation has been arranged for the
ballroom by that noted expert

MR. AD. NEWBERGER

accepted by the management of "Going Up" as authentic
and endorsed by the

NEW YORK SOCIETY, TEACHERS OF DANCING

Diagram, description and music will be sent to recognized
dancing teachers on application to the publishers

M. WITMARK & SONS,

145 West 37th Street New York City

THE TWO STEP.

Volume XXVIII. BUFFALO, N. Y., Feb. 1918, No. 2

"IRISH WASHERWOMAN."

Music—"Irish Washerwoman."
(Copyrighted.)

Entre.

Enter from the left wing at the back, both hands closed and resting on the side.

Movement.—Make a slight hop on the left foot, at the same time extend the right foot to the 4th position forward, throwing the body well to the right, count 1; hop on right, extend left to 4th position forward at the same time draw the right back about half the length of the forward step, at same time extend left well forward, throwing the body to the left side, count 2—one bar.

Hop on and return left about half the length of the step, at same time extend right well forward, count 1. Hop on, and return right about half the length of the step at the same time slide left foot forward, count 2—one bar.

Repeat the above two bars, moving around the stage in a circle, stopping at the center of the stage. In all—16 bars.

In extending the foot forward, the ball of the foot remains on the floor.

Step Two—Stamp right foot to 2d position, count 1; hop on right, at the same time bring left up back of right, count 2—one bar.

Hop on right at the same time

bring left around in front close to right, about on a level with the knee, count 1; hop on right, at same time bring left around back, count 2—one bar.

Note—In changing the left from back to front or from front to back, it should be carried as closely as possible to the calf of the right leg, toe always well pointed down. A complete turn should be made in the two bars, turning one-fourth on each count, in the direction you stamp.

Part II—Repeat by stamping the left foot to the side—two bars.

Part III—Repeat parts 1 and 2, in all—16 bars.

Step Three—Repeat step one by extending the right foot forward, count 1, extend left foot forward, count 2—one bar.

Part II—Same as part one, only double the steps, making four steps to a bar—right, left; right, left;—repeat all of the step, in all—16 bars.

The movement should be made in place.

Step Four—Catholic Cross—Four steps forward, stamping the foot on each step—right, left; right left—two bars.

Part II—Turn the head looking over the right shoulder, raise the hands up and out in front of the face; palms of both hands turned outward. Walk back with right, left, right, left—four steps—two bars.

Note—The hands are raised to protect the face from extreme heat. As the movement is made back, make gestures of the hands.

Part III—Turn one-fourth to the left, repeat the walking step forward and back—four bars.

Part IV—Turn one-half to the right and repeat—four bars.

Turn one-fourth, walk toward the back of the stage and back, face audience—four bars In all—16 bars

Step Five—Drunken step—Arms hanging at sides, decomposed

Swinging the left foot out at the side about as high as the knee, count 1; bring the left foot down to 5th position back crossed, count 2—one bar Step right foot to 2d position, count 1. Step left foot to 5th position front, crossed, count 2—two bars.

—To be continued.

PERSONAL

The members of the Dew Drop Inn club are making plans for a social and dance to be given Jan. 24 in Blisard's academy, Trenton, N. J. Joiner's orchestra will provide the music. The affair is open to the public and a large attendance is expected.

Dapper youths who have been in the habit of depositing "75 cents" at the door of the West ballroom, Galesburg, Ill., each Friday evening for the privileges of tripping the light fantastic with their ladies fair for several riotous hours, will probably soon be called upon to part with an additional dime or so as a war tax. Rollo Allensworth and Harlan Little,

managers of the Select Assembly dances have been notified that Internal Revenue Tax Collector Funkenstein will be here in a few days on a business trip regarding the war tax on all dance halls.

Not only those who attend the dance be taxed but according to word which precedes Mr. Funkenstein, even those who gaze in at the door and any city official who attends in the capacity of chaperone, must contribute the war assessment. Mr. Funkenstein was in Kewanee last week and is expected here in a few days.

Announcing the opening of Mr. Thompson's Dancing School. Apply for terms and appointments, The Westminster Hotel, 149 Kearny Ave., Perth Amboy, N. Y.

The Herzfeld School of Dancing, No. 327 Trumbull street, announces the opening for the mid-winter term of its various classes in modern ballroom and classical dancing. All classes will be under the personal direction of Mr. Harry Herzfeld, physical director, graduate of the Chalif Normal School of Dancing, New York city; Posse Normal School of Gymnastics, Boston, Mass., and the School of Physical Education, Chautauqua, N. Y., and pupil of many of the prominent teacher of dancing in New York city. Adults class in modern ballroom dancing, will be held Tuesday evenings, at 8.30 o'clock, presenting the newest and best in the fox trot, one-step and waltz. Aesthetic and classical dancing on Monday evenings, beginning at 8 o'clock, and

consists of a series of ten lessons in technique of dancing, Port de Bras, solo and group dancing. This class presents an opportunity for ladies for recreation as well as for physical betterment, while learning the very highest and artistic form of dancing. A late afternoon class announced for Thursday afternoons at 4.15 o'clock and will present the same program of dances as the evening class. Class in children's dances will be held Saturday afternoons at 2.30 o'clock. Private and individual instruction given by appointment. All classes and private lessons given at the new studio, No. 327 Trumbull street, Hartford Conn.

The members of the Friday Evening Dancing School, taught by Prof. Meller, of Greenfield, will give their big dance in the Red Men's home. Friends invited by members of this class will be admitted by paying a small fee at the door, and showing their invitation. The mothers and fathers of the scholars will be the chaperones for the occasion. Wonderful music is anticipated for Stubbs, Boone & Lilliard will be the music men tonight. Late in the evening refreshments will be served the guests.

The Wednesday evening Dancing class entertained at a dancing party last evening in the Union hall, Peneleton, Ore. Each member of the club invited a couple. It was a very enjoyable party. About forty couples were present. The grand march was led at nine o'clock by Mr. and

Mrs. Hay Sharp. The Wrede three piece orchestra played.

Leon Monroe and Miss Margaret Revell, of Chicago, will open a dancing class in this city at the Wolf Assembly hall, Laporte, Ind. The lessons will be given on Wednesday evening from 8 to 9 o'clock, followed by an assembly until 12, and on Saturday evenings they will conduct assemblies from 8 to 12. They will introduce many new and novel features and have had much experience in conducting classes in and around Chicago. Sonneborn's five piece orchestra has been engaged to play and the first assembly will be given Saturday evening.

Plans are on foot by Miss Ella G. Ballard to organize a dancing class at Marblehead, Mass., from relatives of members of either Atlantic Lodge or Unity Rebekah Lodge of those between 12 and 18 years of age, with a series of ten lessons.

The Saturday evening dancing class of the Temple Berith Kodesh, which was temporarily discontinued on account of the fuel situation, will resume its sessions on January 20th, in the assembly hall, Rochester.

The Wednesday evening dancing class organized by Mrs. Walter Launt Palmer, will meet tomorrow night in the Albany, N. Y., Country club.

Mr. Cecil J. Sharpe of England, authority on English country and

morris dancing, has been secured by Miss Lamkin for a course of five lessons to begin next Monday evening at 7.30 o'clock at school of oratory gymnasium.

The class is open to anyone in Evanston, Ill., who is interested.

Will Form Dancing Class.—Miss Meta Henninger will have charge of a beginners' dancing class that will be formed tonight at the Lapham Park Social center, Eighth and Germania streets, Milwaukee, Wis. A party will be given in the Detroit Street Social center tonight.

Wheeling, W. Va.—Prof. A. T. Loggie, has announced that he will hold a dancing school in this city on Monday evening, January 14th, at the city hall. Instructions will be given from 7.30 to 8.30 and dancing from 8.30 to 11.30. The Academy orchestra will play for the dance.

The members of the Vincentian dancing class, Albany, N. Y., gave relatives of members of either At-Vincentian auditorium. Music was furnished by a stringed orchestra under the direction of Mr. Joseph Francis Dwyer.

Prof. Wright opened his Winter term at Telegram Hall, Herkimer, N. Y., with Loschen's Banjo orchestra.

Evanston, Ill.—Because of the large attendance at the dance at the Dewey school Friday, Jan. 11, the dances will continue all through the dancing season. The

Mothers' club has invited the public to attend.

The Evanston Bluebird orchestra will furnish the music the entire season.

The members of the children's dancing class at the Aurania club had the third lesson in their new term yesterday in the Assembly hall of the club. Prof. James R. Beaman, Albany, N. Y., had charge of the dancing and Mrs. Royal B. Farnum and Mrs. Edward J. Cheney acted as chaperones.

A one-step and fox-trot contests were the attractions in Central Dancing academy, Allentown, Pa., last night, and one of the largest crowds of the season witnessed the dances, which were spiritedly contested by some of the best dancers in the valley. The judges, William Gross, Peter Holz and Arthur Evans, had a difficult time selecting the winners, but after dancing the contestants dizzy decided in favor of Miss Blanche Wieder, of this city, and Hobart Williams, Catasauqua, in the one-step, and Miss Beatrice Stuber and Claude Saul in the fox-trot contest. The music was rendered by Dick Neubert's Peerless orchestra.

The Temple of Music has arranged for a six weeks' course in interpretative and folk dancing free of charge to a limited number of girls between five and twelve years of age. Miss FredERICA Derman will have charge of the class and the entire course will be under her direction.

Any parent having a daughter between the above ages who desires instruction should apply this afternoon between 2 and 4.30 o'clock for registration at 408 Lackawanna avenue, Scranton, Pa.

The Ghent Club in Olney Road, was the scene Wednesday night of one of the popular dances Miss Merritt is directing. Even the weather couldn't keep the enthusiastic throng of dancers away, and so many persuasions have been used that it has been decided to include Monday nights as well. The first February dance will occur Monday and continue on each Monday and Wednesday during the month.—Norfolk, Va.

Prof. C. T. Davis, Toronto, Canada, reports classes and Socials are increasing, that business is very good in Canada.

Prof. L. Barber, Memphis, Tenn. Dancing classes are held at Empress Winter Garden four nights a week.

Mrs. Morrison, Bellingham, Wash., hold dancing classes every afternoon and evening, Moose Hall, large classes.

Dancing at Laniers Merry Garden ball room, Memphis, Tenn. Open every night except Sundays under the management of Bellevue and Linden.

Prof. C. W. M. White, Fairmont, W. Va., opened a dancing class at the Armory, Feb. 2, with a large class.

George Triers Menuet School, Fort Wayne, Ind., is having his continued success, which he deserves. He is busy all the time.

E. Allen White, Fresno, Cal., is making a special offer. 10 lessons for five dollars, for one week only. He reports big classes.

L. E. Buttrick, Oklahoma, Ok., member of the Inner Circle, has moved to 505 North Broadway. He is doing a fine business.

Interpretative Dancing class will resume Friday afternoon at the Woman's club, Evanston, Ill. New pupils may register at that time. Mildred Brandham Peirce is instructor.

A. W. Rutherford, School of Dancing, 1024 S. Grand Ave. The school of 100% service. Dancing is a universal pastime. Dancing is the one thing you should learn. Dancing is what we teach. Dancing is our business. We know how. Dancing classes every evening from 8 to 11. 10 dancing lessons, ladies \$4, Gentlemen \$5. Dancing taught in private. Daily by appointment. Tourists: We teach the latest dances and the smartest steps and have the finest dancing academy on the coast. If it's dancing, we have it.

Middletown, N. Y. — Miss Myers will open a dancing class for children at Grace Church Parish House, this week, Saturday, at 2 p. m.

Stayton's School of Dancing. Graduate Knickerbocker Conservatory of dancing, New York

City. 20th century common sense method. Old and obsolete teaching done away with. Average person can learn to dance in one or two lessons. Take a course of 12 lessons for \$5.00, become a teacher; and help your friends to dance. So thorough is my method, that many pupils are now teaching. Don't be a imitator, take lessons from a bona fide teacher, learn right. Never too old or too young, where there is life there is hope to dance. Investigate ability and standing of any teacher before enrolling Music and dancing exhibitions furnished for all occasions, taking charge of dances and entertainments at reasonable rates. Dancing is part of your education.

Morley T. Stayton, Box 375, San Diego, Cal.

Miss May Quilty, Springfield, Mass., is very busy giving instruction and private lessons at her studio, 121 State Street.

Time has a queer way of passing quickly for most of the people and with the ever-lengthening years, the days of "auld lang syne" become more real and vivid in memory.

Lacking the advantages of the present, the men and women of the past developed strong characters by the very ruggedness of their lives and the hardships they endured. With all their privations they had time for enjoyment—dancing and singing schools.

The men—"Men of Harlech in the hollow"—fought their way to freedom and "The Star Spangled

Banner." The women made the first starry banner and floated it over our own Fort Stanwix.

Now, we still dance and sing with war at our doors—we are still developing character and as—of old—that strange subtle thing called personality dwells in and among us.

Thursday, February 7, at Seegar's Dancing Academy, Rome, N. Y., there was presented, "Personalities—Past and Present."

This program consisted of a series of folk dances, etc., in which only Rome people will take part. The dances were arranged and given under the direction of Mrs. Calvin Petrie of this city. That statement alone warrants the great success of the entertainment for Mrs. Petrie has more than once demonstrated her unusual ability in this direction. The pupil nurses of the Rome Hospital arranged the plans for the entertainment and all money cleared will be applied to the fund for purchasing furnishing for the Rome Hospital nurses' new home.

Houston, Tex. — The Playground Workers have arranged for a course in gymnasium work and folk dances, the gymnasium instruction to be given by Mr. Clarke of the Y. M. C. A. and folk dances by Miss Wynne of the public schools. This class will also be open to anyone interested in giving volunteer service on any one of the four playgrounds.

The need for volunteers is great, and this is also an unusual

opportunity for special instruction.

Lima, O.—Annual Snow and Confetti Battle Monday Evening, January 28th. Special program of jingling music rendered by an eight piece orchestra. Weekly Assemblies Mondays and Saturdays. F. S. Laux.

Learn to dance now! Enjoy life! Arrange to secure a few dancing lessons at our college. We teach all the latest dances correctly and quickly. Adult classes meet Mondays and Fridays at 7:30. Children's classes and private instructions daily.—Bouley College of Dancing, Spokane, Wash.

Prof. and Mrs. F. W. Bouley have arranged a quality juvenile dancing program to be presented Saturday afternoon at their dancing school, sixth floor, Eilers Building. The program afforded the public one of the most pleasant entertainments of the season. More than eighty children took part in this program. There was no charge for admission. The hall was beautifully decorated. The following dances were given: Spanish, Russian, Cossack, Russian bar and ballet, aesthetic toe dancing, classique, pantomime, Grecian, gymnastic, playground, solo, soft shoe, buck and wing, song and dance, clog, Scotch, Oriental, Hawaiian, technique, plastique, and folk dancing.

Mrs. Madeline E. Miller of St. Louis, Mo., is very busy at her

private academy where classes are held for adults, married folks, juniors, children. Private lessons are also given.

I. J. Calkins, Washington, N. C., began his dancing class at Bower's Hall recently. This is Mr. Calkins' second season here. He was very successful when he conducted the class last year and he expects a large number of pupils this term. An informal dance will follow the dancing class.

Second annual mid-winter meeting of the Ohio Association of Teachers of Dancing was held at L. F. Schuler's Dancing Academy, Mansfield, Ohio, Jan. 27, 1918. Over thirty members were there. Three sessions were held during the day, morning, afternoon and evening! A number of new members joined. Ideas were exchanged and all the new dances were taught. H. Layton Walker of Buffalo, N. Y., had the pleasure of meeting the boys and girls. Mr. and Mrs. L. F. Schuler, the congenial hosts, arranged a fine spread and everyone seemed to relish the good things to eat as was shown by their keen appetites. The snowstorm and poor railroad service kept a great many away.

Frank C. Cook Company, manufacturers of Cook's dance floor wax, polishes any floor as slick as glass for dancing. Send for free sample, 700 Fifteenth St., Denver, Col.

**Exhibition by Mr. and Mrs.
John Dugan.**

Newport, R. I.—The annual exhibition by pupils of Mr. and Mrs. John Dugan at The Lafayette, a short time since, was a decided success. The attendance was large, the exhibition creditable, and the music by Groff's orchestra, all that could be desired for the general dancing.

The program opened with a grand march, Floretta Keehler and Thomas Power leading, followed by folk dance—"Thanksgiving Dance," "Fransk Reel," "One Step," "Redousa," "La Russe," "Chinese Toddle" and "Fox Trot." The dances on the floor were participated in by about 160 children.

The dances on the stage included "Sleepy Time," children in night dresses winning much applause; "Galanterie Schottische," Marion Brown, Marion Finn; "Rigaudon," Pauline Carr, in Colonial costume; Vera Watson, as an attractive "Little Bo-Peep," Beatrice Hunt, Frances Cole and Helen Evanson, in blue, pink and yellow, in "Peek-a-Boo," and "Irish Jig," Anna Sullivan.

"The Swallow" was featured in white with angel sleeves for wings.

Thomas Power in farmer attire gave a clever "Rue Dance" to the music of "Reuben Reuben, I've Been Thinking." "In Arcady"—Morning, The Brook, Marguerites, The Butterfly, Evening—an unusually effective nature dance.

Elfrida Schultz danced the ever popular "Sailor's Hornpipe," "Little Miss Muffet" was impersonated by twelve little misses.

In hoop skirts and pantalettes, "Swanee River Girls" danced to the music of "Way Down Upon the Swanee Ribber."

"Pipes of Pan," Margaret Connell; "Jota Aragonesa," a Spanish dance, Dorothy Lyons, Madeline Peirson, "Pierrot," Thomas Keeher, "Nagya," a Hungarian dance, Stella Buckley.

"The Tin Soldiers," in Uncle Sam's uniform, little Winifred Lyons and Alice Power; "Aubade Printaniere," Josephine Pierson, and "Sword Dance, Floretta Keeher, were well received.

The program was concluded with "American Trio," Helen Goode, Jessie Langley, Irene Thorngren; "The Moth and the Flame," Daisy Powers; "Russian Rhapsody," Claire Buckley who danced about as well as a professional; and the "Finale," by the entire class. The American Trio wore red, white and blue and carried flags. A patriotic medley was played for the finale by Miss Dorothy Nuss, pianist, and Mr. Ray Groff, violinist, the accompanists for the exhibition. Pauline Carr was Columbia and was surrounded by the American Trio. Flags were carried and "The Six Soldiers" had a prominent place at the front of the stage.

The children, some of whom have taken lessons only one term, do remarkably well. Every June Mr. and Mrs. Dugan attend the meeting of the Dancing Masters' Association, to be held this year in Chicago, and Mr. Dugan is now president of the International Association Masters of Dancing.

Home of Mr. and Mrs. Robert Lee Landrum, 1596 Woodward Ave., Detroit, Mich.—Arrived, Saturday, 1:45 p. m., February 16th, a baby boy, weighing 12 lbs. His name is Robert Lee, Jr. Mother and baby are doing good.

struction by Miss Remington in the various grades of ball room and specialty dancing, gave a splendid account of themselves.

Mr. and Mrs. Wilson were entertained while here at the home of Miss Remington.—Providence, R. I., Tribune.

MUST NOT BAR NEGROES FROM PUBLIC DANCE HALL

ALBANY, Feb. 13.—Admittance to a public dancing pavilion is open to negroes on equal terms with white persons, the court of appeals decided. The decision was rendered in affirming a judgment of \$750 obtained by Carrol H. Johnson of Auburn, a negro, in a suit to recover for discrimination brought against the Auburn & Syracuse Electric Railway company. Recently the court of appeals held that saloons are not places of public entertainment. The decision held public dancing pavilions as coming both within the letter and spirit of the statute prohibiting discrimination in places of public accomodation.

BENEFIT DANCING DEMONSTRATION HELD

Mr. and Mrs. G. Hepburn Wilson of New York, were the principal attraction at the dancing demonstration given last night at the Elks Auditorium for the benefit of the Art War Relief Fund. The event was given by the pupils of Lillian H. Remington.

More than 400 joined in the dancing and 100 children in costume who have been under in-

DEMONSTRATED NEW DANCES

Walbrook Hall was the Mecca for hundreds of Baltimore's dancers last night, when G. Hepburn Wilson, M. B., an American authority on modern dancing, held a lecture, normal course and exhibition. Mr. Wilson, assisted by his wife, demonstrated several new dance creations, among which were the Liberty Loan Fox Trot and the American Baseball Dance. Other numbers on the program were the Ramble, the Jazz, Chinese Toddle and Inner Circle Tango. He spoke of the formation of an Inner Circle Dance Club in Baltimore.

The Liberty Loan Fox Trot received with enthusiasm by the audience and will undoubtedly become popular in Baltimore. Professor Cockey brought Mr. Wilson here. — Baltimore, Md., American.

EXPERT TO DEMONSTRATE NEW STEPS IN DANCING

A benefit dance has been arranged by the Inner Circle, an organization of dancing instructors, for the promotion of dancing, to be held at Scottish Rite Hall on

Monday evening, January 21. The committee in charge includes many well-known instructors of dancing in this city, headed by Prof. V. H. Roberts. A feature of the dance will be the appearance of G. Hepburn Wilson, an authority on modern dancing, and director and head of the American National College of Dancing, who, with his partner, will demonstrate everything new in the terpsichorean art and also point out the steps that are bad, including the jazz, the waddle and other slouchy, ungainly and unsightly dances.

Along with Mr. Wilson's demonstration there will be given a Ballet of Nations and a character dance by members of the committee. Several of the best orchestras in the city have been secured to furnish continuous music from 8:30 to 1 o'clock.—Philadelphia, Pa., Press.

BEEN STRICT ON DANCES

Fewer Objectionable and Purely Commercial Balls, Says Inspector.

Charles L. Wright, city dance hall inspector, Buffalo, N. Y., refused to grant fifteen dance permits to clubs in 1917, according to his annual report. The licenses were refused on the ground that the clubs were thought incapable of running respectable balls. Individual dance managers also were refused sanctions, because they should not be encouraged in this method of making money, Mr. Wright thinks.

"Progress was made during the year in improving the moral tone

of our public dance halls," said Mr. Wright. Objectionable commercial dancing clubs have been driven out of existence because of the scrutiny given their affairs. With the co-operation of the police the use of liquor in connection with the dances has been minimized and a closer supervision has been maintained in connection with the introduction of new dances."

Dances during the year brought the city \$3,681. The 56 licensed halls brought in \$729.50. Of the public halls eleven are dancing academies, seventeen are classed as assembly halls rented for occasional balls and 30 are known as saloon halls because there are bars in the buildings.

FIELD'S DANCING ACTS

Annual experience now leads the patrons of the Al. G. Field Greater Minstrels to look always for something original, and modish, too, in the way of dancing novelties, and the program this season has these characteristics to such an exceptional degree that it more than fills the annual expectation. Prominent among the special hits is a clog dance done by "animated toys," during the action of the fantasy "Santa Claus at Home." Clog dancing is not attempted very often as a chorus number because of the difficulty in getting a large group to execute it in perfect unison. The slightest variation on the part of one dancer would, because of the sound of the clogs, be apparent to the audience and spoil the effect. The perfection of the number given by the "Dancing Toys" always creates much enthusiasm. The "toys" are represented by

Henri Neiser, Garner Newton, Hary Young, John Mears, W. O'Brien, Phil, Harris, Ed. Ewalt, Frank Miller, Leo Doran, Billy Arnold, Boni Mack and Harry White. These accomplished artists likewise give a travesty on the tango of exceptional cleverness.

Henri Neiser too, as a "Jack in the Box," offers an acrobatic dance full of thrills and clever roisterous clowning.

A solo dance number of Charles Vermont, in which that comedian uses his legs as a cartoonist does his pencil and develops grotesque caricature movements, is irresistibly funny.

A "Huli-hula dance" by Boni Mack, who impersonates "Queen Lil," has about it all the exotic beauty of the Hawaiian atmosphere, together with frequent quips of comedy steps.

Johnny Healy, in depicting "Old Black Joe," offers a dance which is rare in its fidelity to the plantation methods.

EXHIBITION AND RECEPTION TENDERED BY A. G. LABONTE DANCING CLASS.

LAWRENCE, Mass.—Interpretative dances, toe dances and pretty folk dances featured the annual exhibition and reception tendered by the pupils of Prof. A. G. Labonte's dancing academy to their relatives and friends in Saunders hall last night.

Little tots from three years took part in the exercises and especially delightful were the characters taken by Charlotte De-

Lorme, daughter of Dr. and Mrs. DeLorme of this city, and Alice Shea Labonte, the little granddaughter of Mr. and Mrs. Arthur Labonte, both three years of age, who led the grand circle as the guests entered the hall, and the grand march that followed the entertainment which preceded the dancing.

Of special mention was the song, "Over There," by Master Blaine Saunders, five years of age, and the "Swan Toe," by Miss Gertrude Doedr.

Throughout the entertainment the parts taken by the lads and lassies were exquisitely carried out, all of which did justice to the instructors of technique in the art of dancing.

It was an inspiration to note the beautiful action of the individual students as they responded in step and pose to the music rendered by the pianist, and truly the care taken by Professor and Mrs. Labonte in training those placed in their care is worthy of highest praise.

The popularity of this dancing school was demonstrated by the large attendance despite the inclement weather, fully 600 being present, made up of parents of students who occupied the galleries while friends galore came to witness the program.

General dancing began at 10 o'clock, continuing until a seasonable hour.

The program follows:

One Step, Waltz, Fox Trot, Port de Bras and technical exercises, Juvenile class of 100 pupils.

Polka miniature, class: Skirt dance, Marion Farley; gypsy tambourine dance, Genevieve

Rea; the rag doll, Genevieve Clancyff Moment Lrique (Toe dance), Mary Bailey; Sailor's Hornpipe, Madeline Jobe; French doll, Katherine Barnes. Highland Fling, Mildred Donahue; The Dew Fairy, Mavis Holmes; La Ballerina (Toe), Mary Fitzpatrick; Pearl of Andalusia, Gladys Huse; "Over There," (Song and dance), Blaine Saunders, Dorothy Chase, Dorothy Godbout; Dragon Fly (Toe Mary Smith; Maryar (Hungarian) Raymond Toomey; Dance of the Allies. Dot Bradley; Idyll, Florence Parkinson; The Tin Soldier, Joseph Gemmell; the Moth and the Flame, Eileen Hoffman; the Swan (Toe), Gertrude Doerr; Jolly Mazurka, (Duett), Dorothy Whitney, Annie Brown.

FAMOUS DANCERS IN AN EXHIBITION.

Mr. and Mrs. G. Hepburn Wilson Fairly Take Breath Away From Big Crowd in Armory

Mr and Mrs. G. Hepburn Wilson of New York, who attended the informal dance under the auspices of Company L in the state armory last night, gave an exhibition of modern dancing which fairly took the breath away from the big crowd that had flocked to the building to see them. Mr. Wilson is generally conceded to be the foremost instructor in dancing in this country and is also known through his work in the Inner Circle of the American National College of Dancing, through which association the modern steps have been standardized, new dances created and the

propaganda to elevate this art has been carried out. Mr. and Mrs. Wilson came to Newburgh in the interest of the Inner Circle as guests of Captain Harry Haon of Company L. The local arrangements were in the hands of Prof. Charles T. Alsdorf, a member of the Circle. Mrs. H. H. Salman is also a member. J. R. Berrick acted as chairman of the floor committee and Sergeant Berry was in charge of the vocal squad, whose song "Hello, Pals," was introduced at the instigation of Mr. Wilson. Nelson Marsh led the singing and introduced Mr. Wilson.

Mr. Wilson, in addition to his teaching and duties in the American National College of Dancing, has recently assumed the editorship of the Dance Record, published for general distribution to all instructors, lovers of dancing, the general public, etc. In his talk, given precious to the exhibition dances, Mr. Wilson referred first to the "Hello, Pals" song which members of Company L had sung earlier in the evening and said it is the spirit of this song which the Inner Circle is trying to impress on its members and on dancers generally.

To Form Club Here

At the suggestion of the executive committee of the Inner Circle, Mr. Wilson is making a tour of several states to explain the purpose of the organization, to form local clubs among the dancing instructors and to also form dancing clubs among the dancers; and already Miss Marie McTamaney, in behalf of her associates in the Charles T. Alsdorf assembly dancing class, has

filed an application for "Third Order Dancing Club" in the Wilson Inner Circle.

Defends Art of Dancing

Mr. Wilson defended the art of dancing against the criticism with which it has been assailed, saying there are good people who dance and people who are not good who dance but that the fault does not lie in the dance itself. He objects to the word "standardize" on the ground that a dance introduced by an instructor and taken up by his pupils automatically becomes standardized. On the other hand, he desired to make it clear that the members of the Inner Circle, through their association, give the best interpretation of the particular dance in question.

Part of Social Uplift

Mr. Wilson believes in his art and he believes that dancing of the right kind is a part of the social uplift. He is also an advocate of the plan to introduce dancing in the educational institutions. The correct teaching of dancing also includes deportment and the boy or girl having the benefit of such instruction acquires an ease and assurance which are often otherwise lacking.

Speaking of the dances he had chosen for exhibition, Mr. Wilson said the first, the "Ramble", was a combination of the three popular dances, the waltz, fox trot and one step. The second was the "American Baseball," so named because there are nine steps to each figure. This dance introduced the new style of waltzing; and the synopated dancing which has grown more and more in favor

was shown in the Liberty Loan fox-trot.

Remarkable Exhibition

Probably Newburgh has never seen quite such perfect ball room dancing as that exhibited by Mr. and Mrs. Wilson in their three numbers. With perfect grace Mrs. Wilson followed her husband's lead and his perfect assurance and mastery of the dance made the exhibition decidedly remarkable. Holding Mrs. Wilson lightly, scarcely touching her in fact, Mr. Wilson guided her in the most difficult movements; and her own dancing was indeed the "poetry of motion." And if Mr. Wilson's dancing was the finest interpretation of the new steps, Mrs. Wilson's was no less so. Her gown of soft pink silk, embroidered in silver was charming. Made with the rather tight fitting bodice relieved by the soft net, the skirt with its paniers of pink, lined with Italian blue over ruffles of pink net veiling the silver lace foundation made it ideally adapted for dancing.—Newburgh, N. Y., News, Feb. 1.

ENTERTAINMENT DANCE

Thielke's dancing school will entertain at a dancing party, Friday evening, January 18, at Thielke's school. The proceeds from the affair will be sent to the head office of "The Inner Circle" international society of lovers of the dance. The entertainment given between dances:

Solo, "The Doll" Interpretative)
Little Miss Emerald Showalter
"Death Dance"...Group Classic

Roy Stoltenberg & Marg. Smith
Reading, "The Spirit of the
Dance"

Mrs. Faye Hough McCarthy
Nature Dance....Edith Straasen
—Rock Island, Ind., Union.

DANCE CARNIVAL FEB. 25th

G. Hepburn Wilson will be in Des Moines, Feb. 25, to lecture in the afternoon on "Dancing As An Art and a Profession," and appearing in the evening, assisted by his wife, in a dance carnival at the Masonic temple. Mr. Wilson is making a tour of the interests of forming Inner Circle clubs, which will be under the supervision of the American National college. A percentage of the tour receipts is being donated to war relief through Mrs. Lena Wittlesey Adams of Salem, Mass., who is the official war relief delegate of the college.—Des Moines, Ia., Register.

THE NEW DANCES.

For instance that dreamy dance known as the jazz is in itself an inspiration. The young man takes the young lady gently but firmly into the hollow of his elbow. Then he swings her around gracefully until her feet clear the floor. Soon she is giving an imitation of the governor on an old-fashioned high-pressure traction engine. Then while she is whirling he gives her three or four somersaults, using his free hand for the purpose, and the trick is to keep the lady in the air and not let her hit the floor or break any of the Louis Quince furniture. When this figure is

through he walks on his hands and balances the lady on his right foot, whirling her gently, tossing her in the air occasionally as in the old Japanese barrel trick, then grasping her firmly by the hair and dragging her about the room so deftly that her feet do not touch the floor. This dance is designed for unmarried people. No wife would accept such treatment from her husband even in the dance as she would almost certainly fail to appreciate the classic significance of the movements and would be inclined to fight back just as she does at home.

DANCERS DODGE THE LAW

When the gayeties of a park in South Sioux City, Neb., were jeopardized at the height of the season by the enactment of an ordinance prohibiting Sunday evening dancing, a pavilion was established some 20 or 30 ft. outside the corporate limits of the municipality. The resort is situated on the bank of a small lake, the shore of which is one of the boundary lines of the town. Within twelve hours after the council took its action, carpenters were at work constructing a new dancing pavilion on concrete piers placed in the shallow water close to the shore. By the end of the week the structure was completed and on Sunday night the usual crowd of pleasure seekers danced without interruption.

LET'S ALL DANCE SPANISH

Let's all dance Spanish!
Sevillian steps have caught the

Castilian fire and grace delight
town—
Broadway;
The snapping fingers and the
clicking castanets,
The lovely Latin rhythms and the
silken scarves,
Gitana ardor and taut muscles
quivering,
Give us the latest thrill of Terp-
sichore.
These Spanish steppers dance the
art of love;
The passionate wooing of the ser-
enade;
The wild excitements of the tere-
ador;
The warm delights of festal days
In ancient Spain or ardent Ar-
gentine.
'Tis well for us to know Hispano
dance—
It's bigger, broader, more expres-
sive than our own;
These folk from Spain have
taught the human frame
To kindle from the feet to finger
tips.
Their bodies ripple to the teasing
tunes;
They alternate electric speed of
step
With languorous, slow sweep of
limp,
And all the time, be tempos fast
or slow,
Their heads and torsos move in
unison.
They dance staccato and they
dance piano,
With every cell tremendously
alive;
The fine distinction of their eager
faces,
The slim, firm lines of their tense
figures,
Their glowing charm and sure al-
lure,

Their perfect color sense and
sense of time,
Their slow, provoking smiles and
radio eyes,
Their hot, deliberate emanation
of romance,
Bespeak immemorial ancestry of
love's expresison,
And make their bodies living in-
struments,
Interpreting Valverde's luscious
score.
So can we wonder that Hidalgo
dance
Is making this a Spanish year?

WALTER J. KINGSLEY.

IRENE CASTLE, THE FILM STAR, SAYS:

That the fox trot is the dance
of the season.

That while dancing as a pas-
time is more popular than ever,
it is dead as a profession.

That American women are the
worst dressed women in the
world.

That women should avoid so-
called style and dress in harmony
with their type and personality.

That she orders 15 dresses at a
time and has a wardrobe of 50
gowns.

That short women should never
wear very short skirts.

That women's shoulders are
ugly and that the sleeveless eve-
ning gown must go.

DANCER TAKES VEIL

Mlle. Eva Lavalliere, who for
years was one of the familiar fig-
ures of Partisian life and long
favorite at the theater des Varie-

ties, has left the stage to take the veil.

The actress has sold all the luxurious furnishings of her apartment, divided her dresses, furs and jewels among her friends and will soon enter the order of Carmelites.

81. HE'S LEARNING TO DANCE

Next time you hear some one sighing for the lost opportunities of youth, tell them about this man. He is William S. Hooser of Los Angeles, and after starting in on the alphabet at seventy-five, he is now, at eighty-one, taking private lessons in reading and is learning to dance.

"I'm having my boyhood days now," he said. "I never had any childhood. At six I was out earning my living as helper on a pack-train. I fetched and carried for twelve hundred men, who kicked and cuffed me from St. Louis to the Pacific coast and back again. When I was fifteen John C. Hallowell founded the Pony Express, and I was the first rider. Folks forgot I was Bill Hooser, and I was known everywhere as Red-Headed Bill, because I had a flaming mass of hair that reached to my waist and floated out behind as I rode. I didn't have the trouble with Indians that other express riders had, because my mother was the daughter of a chief.

"My whole life has been spent out of doors. I've driven stage-coaches, been head man in a big pack-train, and traveled all over

the world as the first 'Indian Medicine Man.'

"I can sign my name, but as far as scholarship goes I'm six years old. So I'm a child, and, as children like to dance, I'm learning under the best instruction I can find—learning the old dances and all the new steps. My teacher says I'm succeeding because my mind is the master and my body the servant."

THRIFT STAMP BOOSTER BALL TO BE HELD AT STATE ARSENAL

Springfield, Ill.—Patriotic and war time tunes will be one of the features of the Community Dance, the "Thrift Stamp Booster," to be held at the state arsenal tonight under the auspices of Branch No. 80, National Association of Letter Carriers and the Springfield Commercial Association. Admission to the dance will be one trift stamp, which may be purchased from any of the letter carriers or at the postoffice for 25 cents.

Last evening it was announced by the committee in charge of the affair that all soldiers in uniform at home on furlough would be admitted to the dance without the thrift stamp admission.

A program of sixteen dances has been arranged, and the program will begin promptly at 9 o'clock with the playing of the "U. S. Letter Carriers' March." The music will be furnished by a ten-piece orchestra under the direction of Walter Harter.

THE TWO STEP

A MONTHLY MAGAZINE

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VERNON CASTLE KILLED

FORT WORTH, Tex., Feb. 15.

—Captain Vernon Castle of the English Royal Flying Corps was killed this morning while flying 15 miles west of Fort Worth.

Castle had made over 150 flights over the German lines and was the hero of many exploits in the war zone. His work had been especially on the Flanders front for a period of nine months. He came to Fort Worth last October together with Lord Wellesey.

NEW YORK, Feb. 15.—Vernon Castle had a national reputation as a dancer. His home was here. With his wife, also a graceful dancer, he attained great popularity several years ago as a teacher of modern dances. When the war broke out both of the Castles became interested in war work and Mr. Castle took up aviation. He was granted an aviator's pilot license by the Aero club of America February 9, 1916, after having made a satisfactory record in test flights at Newport News, Va. He was born in Norwich, England, May 2, 1887.

His right name was Vernon Blythe. Soon after receiving his aviator license he sailed from New York for England to join the British aerial service. In March of 1916 he was appointed a temporary lieutenant in the British Royal Flying Corps.

KING OF THE AIR

Small, slim, tan-skinned, very boyish, he was throwing things into his trunk and talking at the same time. His furlough had just been cut short by a telegram, and he was returning to Fort Worth, Texas, before going to France. A mere lad, 22 years old, is Le Roy Prinz, and already he is a veteran manbird, having served his training. This lad, pitifully young, was going "over there" to fly among the clouds and shoot down enemy airplanes. He was going with the full consciousness of his duty, and of the risks he was taking, and of his chances of returning.

He will use a oneman craft carrying the Vickers machine gun, which discharges 800 rounds of ammunition a minute. After a month of training in England, where he will get practice in scouting work, he is going to France, directly to the fighting line a sone of thirty fliers in the Twenty-seventh aero fighting squadron. The unit carries three hundred mechanics, and the thirty fliers rank from major to first lieutenant, the rank of Prinz holds.

Prinz was among the first three hundred to enlist in the United States when the call came for fliers. Due to lack of facilities in the country, the 300 fliers and 2,500 landsmen were trained in Canada, near Toronto, under the direction of Maj. Vernon Castle. Then followed intensive training at Fort Worth, Texas, where Prinz was taught reconnaissance, map making, photographing, and

artillery observation, qualifying finally for pilot of a fighting airplane after seven months of training.

Rich and varied have his experiences been already, and he has not been over the big water yet. "It's fascinating," Prinz said. "You meet all sorts of men, adventurers for the most part, rich men some of them, all dare-devils, with iron nerve, all looking for adventure. They come these youths of from 19 to 26 years of age."

Among his treasured possessions Prinz lists very highly an old soldier's campaign hat on which he has the autographs of 300 of the men he has met while in training, many of whom became fast friends of his, and some of whom are now dead.

Prinz has had the experiences most aviators have. He has had collisions, the worst of which was one in which he crashed into another machine as he was coming out of the cloud. Both machines fell, but Prinz was uninjured. Not so fortunate was he on another occasion, when his machine dived down to earth from an altitude of 4,200 feet because of lack of gasoline. He looked for a landing place, and could find none, and crashed through a tree. When he recovered consciousness, an officer was standing over him and exclaiming on his carelessness "There goes \$7,500 more," he said disgustedly, unmindful of poor smashed-up Prinz, who was lying there with a fractured leg, a few broken ribs, some loose teeth and bruises all over.

Accidents while learning are common, according to Prinz, 15 per cent of the men being lost that way. About four or five machines are smashed every day. Each represents a loss of about \$7,500. On the aviation field, all day, is "Hungry Lizzie," as the men call the motor ambulance which waits for its victims to come down. The man in charge is given the duty of watching the machines that are up in the air.

When an enemy plane has been after you, and for some reason you cannot give battle, if you spin around like a top the other plane believes you have been disabled, have lost control and are doomed. The other plane departs, thinking it has accounted for you. You right your machine, and proceed about your business.

Flying in the clouds is a novel and very wonderful experience. "You don't know where you are. You lose all sense of direction, and when you come out, most likely you are flying on your side, or upside down. And then, when you are in a cloud, you can't see above or below, in fact in any direction, and it is difficult to see your hand in front of you," said Prinz. "But it is wonderful to fly above a cloud, and see the sun, like a giant red ball, above you, and the banks upon banks of white cloud streaked with other colors."

The highest the young flier has ever been up is 13,900 feet, and the reason he didn't go higher was because the Curtis plane he was using didn't climb any higher. "Oh yes, the air is rare up there," he answered in reply to a question. "Often you have difficulty

in breathing, and sometimes you begin to bleed at the nose and mouth and ears. The only thing to do then is to go down to a lower altitude until you get over it, and then try it again." The highest speed Prinz ever attained was from 120 to 140 miles an hour, made possible by diving his machine. It is claimed for the new Liberty motor, with which the machine Prinz will use in England is equipped, that it can climb 10,000 feet in 8 minutes, and can attain a speed of 200 miles an hour, traveling on a level.

The training Prinz' equadron received was thorough. Loops, spins, stunt flying, and practice with machine guns was included. Accuracy in machine gun fire was practiced by using a target flying from the under side of a machine, fifty feet below. The other machines followed, and aimed for it. Then there was a game called "playing Hun" in which the machines took chances at chasing one another.

The course of instruction is thorough. A prospective air pilot is sent to a ground school for about six weeks, where wireless telegraphy, map-making, and machine gunnery are studied. Then the men are sent to a preliminary flying squadron, where they are taken up into the air and taught the management of machines. After two weeks, they are sent up alone. From there they go to a higher training squadron and are taught aerial photography, artillery observation and bombing. For their final training the men are sent to a school of aero-gunnery where they are taught fight-

ing and target practice. Many are the spills, and the accidents while learning. All go through them, and soon get to regard spills and wrecks as everyday matters. When an accident occurs, the man is always at fault, and never the machine, as he is supposed to look his machine over, and know everything about it before he makes any ascents.

A cadet's pay is \$100 a month, and is increased later.

And what of those who go through the war, bring down their mead of enemy planes, and come back? Well, Prinz believes there will be a great demand for fliers after the war is over, as exhibition fliers if for no other purpose. Further, the art of flying is in its infancy, and the uses to which airplanes will be put in the future are myriad. The highways of the years to come will be the air, and the man who can fly will be a valuable man. For every flier there is a number of mechanics, and the excellent training they receive will be very useful later. These men become specialists in their line, and there is certain to be a great demand for mechanics as well as flyers.

Prinz is the son of E. A. Prinz, and was born and reared in St. Joseph, Mo.

WITH HEADLINERS IN VAUDEVILLE.

Miss Mollie King will be featured at the Palace Theatre this week as a singer, dancer and imitator. Mr. Theodore Kosloff, the dancing star of the imperial theatres of Perograd and Moscow, brings his Royal Russian Ballet to the Palace in a series of dances.
—N. Y. Telegram,

WAR HAS PURGED DANCING OF HUGS

"Heart to heart" dancing—redolent of the Barbary Coast—has been purged by the god of war—Old Man Mars—according to Louis H. Chalif, who formerly danced for the recent Czar Nicholas. Mr. Chalif is an interpretative dancer who has found the profession lucrative enough to build a ten-story studio building opposite Carnegie Hall devoted to highbrow Terpsichorean endeavor.

"The bunny bug, the greasy wiggle and other barnyard dances will never be revived," says Mr. Chalif. "The true spirit of the dance has received an impetus by the sobering thought of war on the people. The trend will be upward. American dances were becoming vulgar. The catch as catch can steps of the cabarets would eventually have killed dancing."—N. Y. Harold.

GRAND CENTRAL PALACE

George D. Grundy, director of the Dancing Carnival of the Grand Central Palace, it was announced yesterday, has organized a producing company to be known as The Masks, Inc., which, beginning on Feb. 25, will present Broadway successes at the Lexington Opera House, Fifty-first Street and Lexington Avenue, at prices within the reach of everyone. Norman Hackett and Grace Carlyle are at the head of Mr. Grundy's company and their first play will be "When Rogues Fall Out," by C. W. Bell, author of "Parlor, Bedroom and Bath."—N. Y. Times,

FAT PEOPLE**GOOD DANCERS ?**

"Lucinda tells me," said Brother Claude, "that all fat people, men and women, are good dancers. She says they are inflated.

"Of course, she doesn't mean that, that's just a little joke; but she does say seriously that all fat people have small bones and small hands and feet. You never saw a fat man with big feet, did you? she says, and I am compelled to admit that I never did.

"A moment later it occurs to me that this is something I never gave any thought to, that I never looked at fat men's feet to see, and that consequently I don't know of my own knowledge whether they have big feet or not; but she says I can take her word for it, that all fat people have small bones and small hands and feet and that they are all light on their feet, all good dancers.

"But when I came to reflect upon this, to bring back out of my own dancing experience the only fat woman that, as it has chanced, I have ever danced with, I recalled that what happened to me on that occasion was not comic artists draw, but quite the contrary.

"When, at this little party, it came to me to dance with the big, fat lady I felt inwardly with much fear and trembling that now I was in for a great draft on my strength and resolution! but I approached the task bravely.

"The very first turn showed me plainly that all my fears had been without foundation, and from

that on, all through the dance, it almost seemed as if it was she and not I that did the guiding and controlling; certainly she was a most graceful and easily handled partner. Nobody could have been lighter on her feet. She loved dancing and was a lovely dancer. My dance with the fat lady was far from being a trial, it was a very great pleasure.

"It may be that Lucinda is quite right; she is about most things."

WILL NOT ADMIT**DAUGHTER'S DEATH**

Even though their claim to be relatives of the dead silversmith has been proven valid, however, it has been of little avail to them, for the administrators have absolutely refused to consider a distribution until they can prove beyond the shadow of a doubt the death of Lola Montez Kindregan.

The romance which has always surrounded the name of Lola Montez permeates the entire story of the life of Kindregan, for it was of her that he evidently thought more than of any one else. He must, however, have first known the dancer when the glory of her astonishing career in Europe was on the wane, for it was not long afterward that she died in abject poverty in Astoria, L. I. She was only saved from Potter's Field by some kindly neighbors who knew the story of her life when she was a "great lady," the Countess of Lantsfeld and Baroness von Rosenthal, two titles conferred upon her by the King of Bavaria, whose

favorite she was until his counsellors forced him to exile her. For more than a decade she held her sway over the court, and became a power, but the climax was reached when the King forced his Queen to receive the siren and decorate her with the Order of St. Theresa.

FOUR DANCE MARATHON

FRANKLIN, Pa.—Two couples last night danced continuously for ten hours and fifteen minutes. It was a Marathon dance, and thirteen couples started at 9:45 o'clock, but most of them dropped out before 2 o'clock this morning, and at 5 o'clock Sylvester Rich and Gertrude Monagan and Frank Sheehan and Jennie Sackard were the only ones left.

GETS SIX MONTHS FOR HUG

Albert H. Hjalima, dancing teacher and head of the New Art Dancing Pantomime Company, located at 133½ East Fifty-ninth street, was sentenced to six months in the Workhouse by Magistrate Cobb in Jefferson Market Police Court yesterday on conviction of a charge made by Lena Kunicke, 20 years old, of East Eighteenth street, one of his pupils.

Hjalima was accused of sitting on the lap of his pupil and hugging her. Magistrate Cobb yesterday heard the report of a probation officer, who testified that on the walls of the defendant's studio, where his pupils congregated, were pictures of men and

women in many poses and in scanty attire, and that his pupils danced that way.

Hjalima is a Hungarian and an alien. He told the Court that he understood that in the New York ballrooms men sat on women's laps. He said that he had appeared in the Metropolitan Opera House and expected to procure positions for his pupils. He denied any wrongdoing and defended the allegorical dances practiced in his studios.

The professor hoped to put on a dance typifying democracy's victory over autocracy, it was brought out.

RUSSIAN DANCER

There are no shoes in Russia and Mme. Olga Loupitzky-Valery, Russian dancer, has come over to buy 1,000 pairs for the Russian Imperial ballet. Here is a picture of Mme. Olga, and here also is a picture of the kind of ballet shoe she wants, just as she displayed it to a favored San Francisco shoe clerk. A goodly portion of Mme. Olga is inside these shoes, or immediately adjacent thereto. In Moscow these shoes today cost 200 rubles or about \$100, a pair. You ought to be able to underbid that. Mme. Olga is on her way eastward from San Francisco. Watch the trains.

DEPRECATION OF DANCING

There has been no dancing in Italy since that country entered the war, says a Rome dispatch, and consequently the Vatican decree prohibiting the tango and

other so-called modern dances creates no such sensation as was aroused some four years ago when interference with modern dances was threatened by ecclesiastical authorities. The latest decision, it is asserted, was ventured to propose that the modern dances be allowed under certain restrictions. The decree sets forth that the prohibitions of the tango, maxixe, etc., are to be enforced inexorably, even if the dances take place in the daytime or in the first hours of the evening for a short time, without being preceded by dinner.

Of course, it is purely a coincidence that while the church is laying down rules restricting dancing, United States army officers are exerting their authority in the same direction. According to a dispatch from Ayer, Massachusetts, officers think the soldiers at camp Devens dance too much. At a conference this week it was decided to cut down the nightly social functions. It was the opinion that the soldiers were distracted by too many gayeties. A British officer who recently inspected the cantonment is quoted as saying: "There is too much woman about this camp."

Of course the dancing prohibited by the Vatican decree is dancing of a particular type, coming under reprobation on the ground of modesty. The restriction at Camp Devens applies to all dancing, and is based, apparently, on the theory that soldiers can have too much social entertainment—too good a time. What this war wants is not "carpet knights," but "first-class fighters."

WALTZING ON THE ICE

CHICAGO, Ill.—I am quite

certain that most people are learning figure skating with the idea of being able to waltz. Everybody wants to know how to waltz on skates. There is no doubt that the beautiful, graceful movements of this popular dance on the ice are fascinating to both the performer and the onlookers.

How to Waltz on Ice

The chief charm of the waltz is its simplicity. It is impossible for a skater of the English or American style to waltz with a continental skater, because the shoulders are held differently and the position of the body is not the same in the various styles. The result is a pulling and jerking and anything but a satisfactory waltz, especially for the continental partner. One of the advantages of the modern skating is that almost any of the skaters using the same style can dance together, without much preliminary practice on the ice. The reason is that the school is the same, and they turn their threes and edges so that their steps fit to a nicety.

It Is Skating to Music

The position of the partners in the waltz is the same as the one taken by a couple on the ballroom floor. It is skated to music and the waltz which is the most popular is called "The Once Back." This is really the old fashioned Dutch roll.

This is an ordinary forward three, skated on the outside edge, on the right foot; shortly after the turn the left foot is put down and the skater continues on the

left backward outside edge. Naturally when the gentleman moves forward his partner skates backward, and vice versa. When the gentleman makes a three-turn his partner passes from the backward outside edge on one foot, to the forward outside edge on the other foot.

How to Master the Waltz

To master the waltz there is no better way than working alone. Practice steering through the rink alone to music, avoiding collisions. The waltz should be a swaying and gliding movement and not skated with a stiff leg. The best waltzers are seen at St. Nicholas rink, and I think I am safe in saying that the foreign professionals and some of our own Americans there are past masters in the art.

Bror Meyer and his partner, Miss Bergfeldt, have an international reputation, and are famous for the graceful pair skating, which is a delight to watch, and the easier it looks the harder it is.

DANCE NEED NEW VIGOR

Is social dancing, seemingly now passing into decadence, to find rejuvenation and a higher plane in the growing vogue of aesthetic dancing?

Is America's greatest indoor recreation going to become a culture instead of a dissipation?

Ted Shawn, noted exponent of the poetry of motion, believes so and is devoting his talents and influence in that direction.

It is his contention that the ordinary ballroom dance of today, and not the prose-gesture he expounds, is effeminate, and that

the growing tribe of "lounge lizards" is the natural product of this decline of vigor and imagination in the modern steps.

"The reformation of the modern dance," asserts Shawn, "requires the introduction of the principles of aesthetic movement. As a dissipation the dance is as bad as no recreation. It must be brought to the plane of culture to make it give its fundamental benefit to the individual and the nation. Social dancing today has become a fever, and in some respects not far from vice.

"The American dance for men should be masculine. It should teach neither the extreme Russian over-technique nor the extreme of effeminate ballroom gyrations now engaged in by American men.

"The dance expresses and helps determine the vigor of any people.

"Since the misty beginnings man has expressed his emotions, his exaltations and his passions in a combination of music and motion. Social joy and religious fervor have found equally satisfactory relief in such demonstration.

"In its highest sense the dance is for prose-gesture that song is for the instinctive exclamations of feeling.

"It can be made to accelerate all man's highest emotions, just as in its decadence it excites the lower passions. And aesthetic dancing produces those ecstatic feelings which have made it a great factor in the progress of the race.

"The mind feels the beauty of cadence and emphasis in muscular motion just as much as in musical notes

"But the modern ballroom dance falls far short of this pitch, and for that reason is not serving its highest purpose in either the pleasure or the development of the American people."

By way of helping along a popular renaissance of aesthetic dancing, Shawn has created a Hopi Indian dance, the music for which has been provided by Charles W. Cadman, greatest living authority on Indian music and folk lore. Shawn bolsters his argument with this new dance.

"No one will say the Indian is effeminate," he says. "I have in adapting his dances attempted to show how beauty and poetry can be combined with a vigorous dance that must appeal to everyone."

"And once that popular impression of effeminism that has been attached to aesthetic dancing is dissipated, America will be ready to taste new delights in the gesture of feet and body."

YOUTHFUL KNITTERS

INDIANAPOLIS, Ind.—Tiny

fingers are just as busy in the service of their country as are those of the grownups, and even dolly is forced to wear her last season's wardrobe, while her small owner counts stitches and "knits two, purls two" for the Sammies over in the trenches.

A group of small tots attending a north side class in esthetic dancing carry something beside their dainty slippers to class. Knitting needles and soft yarn of gray or khaki color are a part of the equipment, and between dances these industrious little patriots

take advantage of the time to knit.

Wristles, squares for hospital coverlets and other comforts grow beneath the small fingers and there aren't many idle moments in that class. Little Lydia Louise Paul, Audrey Louise Pugh, Virginia Katherine Ballweg, Betsy Smith Toy and Coryenne Wicks are among the little dancers who find time to knit for our soldiers.

Mary Lee Orloff, whose knitting rivals any done by much more experienced workers is one of the busiest contributors to the "socks-for-soldiers" movement. A pair of socks knitted by her skilful fingers was recently on exhibition as a sample of perfect work, and though but 9 years of age, little Mary Lee contributes more to the work for our soldier boys than many older knitters.

WORTHY CLUB

DES MOINES, Ia.—Wednesday evening of this week at the Masonic temple the Worthy club, one of the most prominent philanthropic organizations of the city will give its annual benefit party.

The club, organized only a few years ago for the purpose of furnishing outfits for infants where the cases were recommended by the free clinic or the Associated Charities, very soon saw the need of enlarging its field of helpfulness, until now there is scarcely a charitable work of any kind that does not come under the consideration of the members of this "worthy club." The dues, initiation fees and benefit party have maintained a never exhausted

bank account.

The entertainment committee, under the chairmanship of Mrs. Herman Hansen, has planned several interesting features for the party this year. Among them will be special feature dances given by pupils of Carolyn Putnam Crawford. Miss Huldah Haskamp will give a solo dance, "Leiberfreud;" and Caroline Hinsdell, Mary Leip Meigs and Dorothy Schlesinger will give the Hawaiian waltz. One of the other features will be a moonlight waltz, the music for which will be furnished by a quartet from Keating.

COUNTY CLUB

TACOMA, Wash.—The members of the County Club and those fortunate enough to be their guests will see a most wonderful performance tomorrow evening when the celebrated Russian dancers, Andreas Pavly and Serge Oukrainsky, and their ballet, will give the following program: "The Lost Fan," Weber, Serge Oukrainsky and Mademoiselle Kharkova; "The Girl and the Doll," Lecocq, Mademoiselles Ludmila; "L'Ephemere" (A Butterfly That Lives but a Day), Kreisler, Mademoiselle Pfeil; "Valse Romantique," Chopin, Mademoiselle Ludmila; "Dutch Dance," Grieg, Andreas Pavley and Mademoiselle Kowak; "Pas de Trois Classique," Waldteufel, Mademoiselles Kharkova, Pfeil and Kowak; "Valse Trieste," Sibelius, Serge Oukrainsky and Mademoiselle Ludmila; "Pierrot," Offenbach, Andreas Pavley; "Danse de Printemps," Beethoven, Mademoisel-

les Pfeil, Kowak and Kharkova; "Persian Dance," Moussorgsky, Serge Oukrainsky; "Gypsy Dance," Strauss, Andreas Pavley, Serge Oukrainsky and company. The dramatic committee, of which Mrs. St. Clair Eastman is chairman, is to be congratulated in securing both Monsieur Pavley and Monsieur Oukrainsky as it is only on rare occasions that the two artists appear on the same program. Opportunities such as this seldom come to Evanston and the Country Club is making the most of it by making Friday evening a gala night. The program will begin at eight-fifteen and will last about an hour, and for the ballroom dancing which will follow it there has been a special orchestra engaged.

LID ON DANCING

GOES DOWN TIGHT

Although public dances have been absolutely forbidden by Chief of Police Coffin, plans to evade the musty old ordinance on which he acted are already under way on the part of some public dance hall proprietors. In at least one instance the operators of a hall have incorporated into a club which will issue invitations to its patrons, thus keeping the affair from being "open promiscuously to the public," which is forbidden.

Nothing Doing in Cabarets, Either

As far as the customary dancing after meals or between drinks in the down town cafes is concerned there is absolutely "nothing doing," Hotels can not per-

mit dancing in cafes or in lobbies. Leonard Geiger has been refused permission in his cafe and confectionery establishments.

According to the interpretation of the ordinance by Corporation Counsel Ashby the police have absolute control of all dances except those conducted in homes. In case of private dances given by clubs, churches or individuals, permits must be obtained. The police may or may not grant the permit at their discretion.

Order Not Surprise, But Anticipated

This order follows the order issued several days ago prohibiting dances in places where liquor is sold.

Chief Coffin explained his action by saying that it is his intention to stamp out disreputable dancing, which tends to lower the morals of young people.

Cafe and hotel managers and every one else connected took the order without much comment. Orders of all kinds are becoming so frequent that little surprise is being expressed at anything. In some places the order was anticipated and dancing already had been stopped.

DANCER BELOVED BY ALL

Buenos Aires.—Few women ever have been so popular and so beloved by the Argentine public as Elena Theodorini, an opera singer famous in this country, who was arrested by officers of a French cruiser on a charge that she was a spy in the employ of Count Luxberg, the former German minister here. Count Lux-

berg received his passports from the Argentine government for sending to Germany a suggestion that Argentine ships be sunk without trace.

La Theodorini, as she has always been called in Argentine, took passage on board a steamer for Europe in company with a group of theatrical persons who were known to be friends of Count Luxberg. The steamer was halted off Montevideo by British cruisers and some of the others of the theatrical group were placed under arrest, but Theodorini was not molested until the steamer was over-hauled by a French cruiser off the Spanish coast.

News that the cruiser had taken her from the passenger steamer on charges of espionage came as a surprise to Theodorini's admirers in this city for the general public did not know as did diplomatic circles that she had been in recent years a great friend of Count Luxberg and a member of a circle of theatrical women who were dined and wined at the residence of the German diplomat.

La Theodorini came to Buenos Aires in 1884. Singing leading parts in well known operas she soon achieved wide reputation and afterward became so attached to Argentine audiences that she made her home in this city. Since then she has figured in the musical and theatrical life of Argentina, although she had retired from the operatic stage.

SHRINERS' DANCE

The Kingston, N. Y., Shriners' Association has decided to hold

its annual dance at the armory on Tuesday evening, February 12, for the benefit of the industrial Home.

A special feature of the dance this year will be the music, which will be of a high order, and will afford one of the musical treats of the season. The armory will be specially decorated for the occasion and nothing will be left undone which will make the dance attractive.

The industrial Home has been the beneficiary of the Shriners' dances in the past, and on account of the increased cost of conducting the home this year the assistance will be especially acceptable.

RAND DANCING FOR CHILDREN.

New York City—Encouraged by the interest shown in "interpretative dancing" by working girls and women, Miss Elizabeth Stuyvesant has arranged to form a class for children to meet Saturday mornings at 11 o'clock at the People's house. A number of little folks, having had a wind of the plan through their elder sisters, have already enrolled in the class. It will be open to boys as well as girls, the age limits being 5 to 15.

Miss Stuyvesant, who has studied the new dancing with Isadora and Elizabeth Duncan, and has taken a special normal course for children's work with Florence Fleming Noyes, is at present conducting a class for adults at the Rand school, which has met with such success that applicants for admission have been turned away for lack of room.

"The natural style of dancing," said Miss Stuyvesant, in speaking of her new class yesterday, "is peculiarly suited to children. They not only find great enjoyment in it, but develop a sense of rhythm and grace and ease of motion as they grow up."

Inquiries regarding the children's dancing should be addressed to Miss Stuyvesant at the People's house, or fond parents may bring their "young hopefuls" to the class on Saturday morning, as the formalities for entrance are simple.

MRS. CASTLE, DANCER ASKS \$30,000 IN SUIT.

New York—Mrs. Irene Castle, the dancer, has sued the management of the Century theater for \$30,000 on an alleged breach of contract. She alleges her contract called for \$900 a week and an additional \$100 for each extra performance. She alleges she was not permitted to do her act on December 3, although willing to do so. She declares the season, if she was permitted to go on with her dances, would have netted her \$30,000.

TEACH SOLDIERS TO DANCE.

Chicago—Tripping the well known light fantastic is one way to keep up the morale of soldiers at the front, in the opinion of Cecil Sharp, director of the Folk Dancing Society, who was in Chicago today.

American troops are to be taught European folk dances as an aid to the normal play impulse, Sharp asserted.

SPANISH DANCES AGAIN POPULAR.

Spanish dancing is coming into its own once more in New York, says the New York Herald. The indications are that before the winter is over it will be quite as much in favor as in years gone by, when Carmencita and Otero, with their beauty and grace of movement, were all the rage and Koster & Bial's was thronged with their admirers nightly. This sudden revival of the vogue of Spanish dancing here is probably because of the advent of the Spanish theatre and its dancers, but certain it is that the craze has started in earnest. Girls and men who make stage dancing their business are learning the intricate steps of the Spanish dances now and going through the most strenuous exercises to acquire suppleness and grace of movement necessary for the art in its perfection.

Not only that, but they are also learning to play the castanets, for every Spanish dancer must be a castanet player, and there is a great deal more art in playing castanets properly than would appear at first glance. Castanets, by the way, are of very ancient origin. They were used by Egyptian dancers thousands of years ago and later by the ancient Greeks and Romans to accompany the dances in the Dyonisiac and Bacchanalian rites. They were introduced into Spain by the Moors, where the first ones were made of chestnut wood, known in Spain as castan, and became known as castanets.

Castanets Soaked in Oil.

Today the fine castanets are made of pomegranate, chestnut, boxwood or ivory. The wooden ones are hand carved, soaked for weeks in olive oil, tempered, filed to perfection and finally varnished. Good ones cost anywhere from \$5 to \$25 or more. There is a great art in filing them so that they touch each other at one particular point when being played, so as to bring out the sound properly.

As an illustration of the interest now being taken in castanet playing as a necessary accompaniment to Spanish dancing it may be noted that a two-line advertisement saying "castanet playing taught by an expert from Spain" brought thirty-two answers to the advertising in one day. The answers were all from persons who were either learning Spanish dancing or wanted to learn.

The demand just now for castanets exceed the supply. One young woman spent all one morning trying to find a fine pair of the curious little instruments, and finally had to take a pair of second grade quality. They were good enough in every way except that they had not been filed properly.

Filed Her Castanets.

She, being an expert herself, took them home and filed them as they should have been filed in the first place. Now, she says, they are perfect in tone and give out a series of hollow clicks of somewhat indefinite musical pitch, but perfectly adapted to marking the rhythm in dancing and blending harmoniously with the musical accompaniment.

But the castanets are merely supplementary to the art of Span-

ish dancing and are not popular as musical instruments. A castanet solo without dancing is about as soothing as a wideawake riveting machine in the hands of a structural iron working impresario. It is the craze for Spanish dancing which has brought the castanets to the foreground and that craze is just beginning. But it shows unmistakable signs of a boom in the near future, and the cabarets and musical shows are all on the lookout for dancers without apparent backbone who have acquired a sufficient number of the thousand and one steps of the Spanish terpsichorean art to acquit themselves creditably.

ESKIMO WOULD SHIVER.

Zero!

Chestnut Hillers shivered at their breakfasts even as the folks of less favored sections.

Zowie!

They had peered out through their frost-covered windows and simultaneously been stunned with amazement.

They could not believe the evidence of their eyes. Curiosity overcame their shivers. They donned their furs and rushed out.

Their eyes had not deceived them.

Realism Realized.

As they hurriedly drew nearer to the home of Nila Devi and "rubbered" over the hedge that surrounds it, they stared in frozen fascination.

For there on the snow-colored lawn with one of her co-dancers was the famous dancer flitting lightly back and forth as unconcerned as though she were on the private stage of her home.

Both were clad in costumes best described as filmy. In other words, the costuming was conspicuous by its absence.

Snow clung to their bare feet.

The photographer expressed himself forcibly as his chilled fingers clumsily focused on the two veritable sprites of the Arctic.

Then he fled, refusing absolutely to make more than one plate.

So did the audience outside the hedge. They appreciated artistic dancing more when given them at 76 degrees above.

Both Felt the Cold.

"Of course we felt the cold," said Miss Devi some 15 minutes later in the dressing room of her home. "It would be the height of absurdity to pretend that we did not.

"But both Miss Le Barre and myself wanted the 'atmosphere' for our 'Frozen North' dance, exactly as we acquire for 'Spring Dance' by going out into the open in spring time. This business of dancing outside in zero weather is no fad—be assured of that. Our public want new and original dances. We couldn't give it what it wants unless we had actually experienced that which we endeavored to interpret."

MODERN DANCES BARRED BY NEW VATICAN DEGREE

ROME.—A decree was published here yesterday, signed by Cardinal De Lai, secretary of the consistorial congregation, dated Dec. 10, 1917, definitely prohibiting the so-called modern dances.

The latest decision, which was caused by some American bishops sets forth that the prohibition of the tango, maxixe and other mod-

ern dances is to be enforced inexorably, even if the dances take place in the daytime or in the first hours of the evening without being preceded by dinner.

NEW DANCES FOR 1917-1918.

Hawaiian Trot. Description only.
 Harvard, 1918. Description only.
 The Romp. Description only.
 Spanish Waltz. Description only.
 Inspiration Waltz. Des. only.
 American Canter Waltz. Description only.
 Ft. Pleasant Military One-Step. Description only.
 Military Four. Description only.
 Queen City Gavotte. Des. only.
 Syncopated or Skating Fox Trot. Description only.
 American National Modern Waltz. Description only.
 American National Fox Trot. Description only.
 American National One-Step. Description only.
 Waltz Canter. Description only.
 Pickford Polka. Description only.
 Clapping One-Step. Des. only.
 Biltmore Waltz. Des. only.
 Four-Four, 1918. Des. only.
 Astor Fox Trot. Des. only.
 Jolly Taps. Description only.
 Bugle Trot. Description only.
 Military One-Step. Music and description.

HOW THE "TICKLE TOE" CAME TO BE.

There's a new dance at last, and it is likely to have society by the heels. It is called the "Tickle Toe," and, though very few people really want to know why, like most things there's a reason for it, as will presently appear.

It is a safe prophecy that the "Tickle Toe" will develop into that positive sensation somewhat inelegantly known as a "craze." The processes of that development are already in active operation; and as the dancing devotees of the ball-room are forever on the qui vive for something novel and attractive, it will be but a very little while ere the "Tickle Toe" is the dance of the hour, the dance that will deliver the quietus to the well-worn steps that society is already a little tired of. It is an open secret that the fascination of the Fox-trot, the Maxixe, the Hesitation and the Tango long since failed to exercise that grip that is necessary to ensure permanence in popularity, and the moment is therefore both psychological and propitious for the entrance of the "Tickle Toe."

This fascinating novelty of terpsichorean art, as the press agent would say, had its inception in the second act of that marvellously successful musical comedy, "Going Up," now running to beat all records at the Liberty Theatre, New York, where it was produced by Cohan and Harris and immediately scored one of the biggest successes in musical pieces that ever brightened Broadway. "Going Up" by Otto Harbach, James Montgomery and Louis A. Hirsch, will be remembered long after it has run its appointed course, as the piece that introduced the "Tickle Toe" to a grateful dancing world.

In the second act of "Going Up," Miss Edith Day, who plays the leading girl's part, has a song in which she sings the praises of the new dance. The song is called "Everybody Ought to Know How to do the Tickle Toe," and the title is a catchphrase that has swept the country. The music of this song is the music of the new dance. One could imagine no other music to it. It is an inspiration, and Mr. Hirsch who wrote it has placed a grateful world under willing obligation to him. The song ended, Miss Day invites the assembled company on the stage to learn the new dance, and, in company with Mr. Fagan, a brother of Miss Ina Claire, proceeds to teach the new steps. There is plenty of opportunity to do so, as the "Tickle Toe" is en-

cored over and over again, until the performers are well-nigh exhausted. By the time, however, their efforts have certainly borne fruit, as the audience have grasped the details with enthusiasm, and from grandpa and grandma down to the boys and girls in their teens, are determined to get "at it" at the earliest possible moment.

Hitherto the dance has been a strictly stage affair, and this leads one to the evolution of the "Tickle Toe" as a strictly ball-room dance, an idea that originated with those actively concerned in the production of "Going Up." They conceived the happy notion of adapting the fascinating tune and lilt to a step that would satisfy the longing of the average dance for something new. The publishers of the music of "Going Up," M. Witmark and Sons, thereupon engaged the distinguished services of Mr. Ad. Newburger, one of New York's most prominent dancing masters, who evolved the steps of the "Tickle Toe" dance that now occupy the attention of the interested, enthusiastic and delighted army of dancers everywhere. The illustrations accompanying show some of the positions. The dance is as full of novelty as it is easy to learn. It is graceful to a degree, yet its quaintness and eccentricities are sufficiently emphasized to satisfy the most exacting and fastidious of tastes. The new version is presented by Miss Day and Mr. Fagan at every performance of "Going Up," and constitutes a practical lesson to would-be devotees under the pleasantest and most entertaining of conditions. The idea of an actual lesson in the "Tickle Toe" dance taught from the stage has caught on wonderfully. In this respect "Going Up" is entitled to distinction as an educational show, for in the same act there is an almost practical lesson in the proper way to fly an aeroplane.

As for the origin of the "Tickle Toe," it is said to have been brought by Mr. Harbach, the librettist of "Going Up," from the Mormons. He ran across a dance hall in Salt Lake City bearing the name of "The Tickle Toe," and therein they danced a Mormon version of it. Mr. Harbach incorporated the name in his story of "Going Up." Without being aware of it, he has set the world on fire, which

shows what an illuminating idea will sometimes do. Mr. Hirsch fanned the spark into a conflagration when he wrote the "Tickle Toe" tune, and now there's nothing that can stop it or the dance from becoming a universal craze. The word "sensation," in similar circumstances, has been somewhat overdone, but it is fair to say that its use in connection with the "Tickle Toe" dance is likely to be thoroughly and convincingly justified.

Thus was evolved, almost overnight as it were, the successor to all the tangos and fox-trots and maxixes ever footed—the altogether fascinating, graceful and contagious "Tickle Toe."

Mr. H. Layton Walker, editor of the Two-Step Magazine, will be pleased if subscribers will send for music and description of this dance free.

DANCING FOR A GRACEFUL CARRIAGE

Do you carry yourself like a vertebrate or an invertebrate?

The distinguishing characteristic of the human animal is an erect position. But very few women stand and walk as though they possess a spine. Above the waist they assume a drooping, sloppy attitude which gives the impression of laziness and inefficiency.

It is impossible for a woman to acquire grace and poise unless she first learns how to stand erect. Our parents realized the need of improved posture in their children when they told us to "sit up straight" and "hold your shoulders back." And the parents of today say these same things to their children, and add:

There is something in an erect and graceful bearing that suggests the fausty of a queen. This grace of poise is in harmony with the refinement and charm which

distinguish the women who have made the most of their lives.

Some few women are naturally graceful and unconsciously assume a perfect posture. Others must work hard to acquire grace and to cultivate poise. The most awkward of women can gain muscular control and move about with that grace and dignity of bearing that we call "queenly."

To pull the shoulders back and to improve the posture, it is essential that the spine should be straightened out in a normal manner. If you straighten the upper part of your spine, the rest of your body will assume its normal position.

Try the following exercise and soon you will notice a marked improvement in your posture:

Stand erect and pull your chin as far back and inward as you can, without raising it. Turn your head, first to one side then to the other, pulling the chin backward.

This simple exercise will before long help to raise your chest to its normal position and to give you the bearing of a soldier.

The "Windmill" Exercise

In order to acquire grace of carriage you will have to learn the secret of relaxation. Avoid unnecessary tension and stiffness in the muscles. Learn to move with an easy swing. When you have mastered your muscles to such an extent that you can relax them voluntarily, you will have gained poise and grace.

The following "winmill" exercise will help you to acquire muscular control:

Stretch the left shoulder forward with the left arm raised at full length and slightly upward and the right shoulder backward

with the right arm stretched at full length and slightly downward. Then begin an arm-circling and body-twisting movement. As the left arm goes down, the right goes up and forward. Continue this winmill movement for five minutes and then reverse. The shoulders should follow the movement of the arms forward and back.

Other Valuable Helps

Follow the winmill exercise with this movement:

Stand erect and clasp the hands behind the head. Rise high on the toes and walk back and forth across the room in this position. Raise and lower the body on the toes with each step.

The last of this series of exercises for cultivating grace and poise consists of:

Walking back and forth across the floor, kicking up a short distance with each step and at the same time swinging the arms lightly forward and upward. Rise high on the toes with each step.

Any form of dancing will also aid you to gain muscular control, but it will be best if you wear low-heeled or flat-heeled shoes when practising the steps.

Remember that beauty of bearing can be acquired by the same means as beauty of outline, namely, through exercise conscientiously kept up.

DANCE MODERN STEPS.

Girls of Orange, N. J., form the acquaintance of the overseer of your future public dancing.

Don't think modernism must be eliminated from the steps you dance. Far from it. Mrs. Bauer is anything but adverse to the

present-day terpsichorean art. Overstepping of decency is all she will put her foot down on.

"Sternness? The world is almost foreign to me, but, you bet, I'll employ its meaning, if necessity demand. My work as police matron has been most congenial, and I look for my new duties to be as pleasant."

Mrs. Bauer, for six years, has brightened the sad plight of women, seized by the arm of the law, for transgressions in the suburb. Her kindly advice and motherly interest in some of her sex who did not keep to the straight and narrow path mended their ways and restored them to good standing in society.

She has met but one prisoner who turned a deaf ear to her counsel when she was performing duties of searching women before cell doors slammed.

Police Chief Drabell knew her success in exacting promises to do better from those who fell by the wayside. Hence, she appealed to him as best qualified for protecting the morals of girls frequenting dancing places, when he concluded Orange needed a supervisor.

Mrs. Bauer's appointment has not been made yet by the city's ruling officials, but her serving is a certainty, as the commissioners regard her services as indispensable. She may begin her work after Tuesday's meeting of the City Commission.

"I have fondness for my work, and I think it will be the best thing imaginable to have motherly vigil kept at dances at which girls, innocently enough, may not behave as they ought."

"It will be my aim to have girls feel I am one of their number and in attendance solely to see they derive the greatest possible pleasure in a true womanly fashion. Whatever upbraiding it may be necessary for me to do will be done unknown to others and without embarrassment"

Mrs. Bauer's position will be an innovation in the Oranges. Her chief assignments will be at dance halls, but she will be employed on cases in which women are involved where her superior believes she will be better than a male member of the force.

Mrs. Bauer will be a fullfledged minion of established authority. So, maybe, Orangeites will be the first hereabouts to see feminine arms guiding a "tipsy one" jailward.

MAN CONDUCTING DANCE CARNIVAL IS NOT A DANCER

G. D. Grundy Merely Watches
Thousands on Floors of
Grand Central Palace.

There is in New York a man who furnishes the opportunity for more than 500,000 people to dance each year, watches them dance and looks after comfort, and yet he has never danced a step in his life. He is G. D. Grundy, who conducts the dance emporium at Grand Central Palace. His company, the Dancing Carnival, Inc., has the largest dancing place in the world where liquor is not sold. It is a business proposition with Mr. Grundy and its object is to make clean dancing pay. Mr.

Grundy does it, but it keeps him busy from morning till night seven days a week.

"I am very fond of dancing as an observer on the side lines," said he. "I really would like to do the steps myself, but when a fellow has to look after a proposition like this he cannot afford to spend any time dancing. I have never danced a step."

Four years ago Mr. Grundy had no more idea of being the proprietor of the largest dancing place on earth than he had of going to the North Pole. He owned, and owned yet, the northeast corner of 28th Street and Lexington Avenue, and was busily engaged conducting a real estate concern with offices at that address. He still conducts the firm. It is W. C. Reeves & Co.

One day about four years ago an actor dropped in to see Mr. Grundy. The caller had heard that there was a large studio in the building for rent. He asked about it.

"You can rent that studio for \$125 a month," said Mr. Grundy.

"I haven't any money," replied the actor.

"Then why in thunder did you come here looking for a studio?"

"I want to make you \$125 a week."

The caller then unfolded his plan. He wanted to open a school for the teaching of the so-called modern dance steps in the studio. He said he would be able, through advertising, to attract women with money to the place, and from each he could get from \$25 to \$100. He told of other such places, and convinced Mr. Grundy they did exist. He did

not get the studio, but later he opened one in 72nd Street and made a lot of money. From him Mr. Grundy got a business idea.

"He made me realize," said Mr. Grundy, "that there was a vast business in New York rambling along in an unorganized, skinflint manner. I decided to try to systematize it. I rented a small room in Grand Central Palace, and advertised in The New York World for dancing pupils. First, I provided myself with a dancing instructor and decided to charge my patrons 25 cents per lessons and give the teacher four-fifths of the money. I also charged 25 cents admission. The World 'ad' brought me forty-two answers and I was convinced that my business could be made to pay tremendously.

"For two or three weeks, though, I went along without the business showing much life. My biggest night's receipts totalled \$13. I wasn't discouraged. Instead of pulling in my horns I took an entire floor in Grand Central Palace and put \$28,000 in the business. During the first three months I lost \$28,000; the next three months brought the money back and I ended my first year \$20,000 ahead. Then I went right along until now this place has two floors in Grand Central Palace at a million more people dance here an annual rental of \$70,000. Half each year and our operating expenses are \$300,000. From the business we derive a profit of about \$50,000. We have 265 instructors—men and women—and we spend \$20,000 annually for carpets alone."

Mr. Grundy asserts that his in-

fluence has done away with rowdyism in dancing when he went into the business of conducting a dance place he absolutely forbade the use of methods that might be criticized. He would not permit liquor.

The "masher" is not welcome at the big dancing place in Grand Central Palace. The moment he appears he is warned, and if he does not make his deportment perfect he is politely escorted outside. Twelve chaperons are on duty on the floors and to their vigilance is due the fact that flirting is eliminated. These women introduce people when it is agreeable to both parties, but under no circumstances is one permitted to intrude on the rights of others.

The Dancing Carnival, Inc., has 525 employees at Grand Central Palace. Four bands, made up of more than 100 musicians, are employed. Twelve phonographs are used in private rooms, where the more basful pupils may be taught away from the gaze of the public. Two thousand lessons are given daily, which means that as a matter of instruction the professionals go through 6,000 dances daily. The attendance on Sundays frequently reaches the 7,000 mark. As to the future of dancing Mr. Grundy said:

"Dancing today is bigger than ever before in the history of the world and it is growing. It is not vulgar at it was five years ago. In other words, it's a pleasant, clean recreation and not a Saturday night rowdyish revel."

Besides the general dancing Mr. Grundy's place gives to rollerskating, pool and billiards, soft drink dispensaries and a corner where children are taught inter-

pretive steps.

The recent agitation to save light and heat brought forth this suggestion from Mr. Grundy:

"Too many lights are of the decorative variety. That wastes electricity. The Government should make those who use light get the full illuminating value from it and eliminate the decorative feature. By so doing we could get along with less than half the current now used. As for heat, I need a little here merely for the purpose of keeping the pipes in the building from freezing. We never use it for keeping the dancers warm—they do that themselves."

LUXURY THAT WAS CZAR'S.

The following letter, written a short time before the Russian revolution, was received by a woman living in New York from her sister, who is the wife of a member of the American Embassy staff in Petrograd and is interesting as a picture of things as they were when the former Czar was still "The Little Father" and the center of the Empire's splendor:

"It was to be a gala performance in honor of one of the dancers who was being retired. When we walked into the pit we felt as if we had entered some enchanted land. There were boxes aglitter with the great ministers and their families, and right behind us was the Czar's box, guarded by two sentinels who stood stiffly with their bayonets fixed, and in front of us was the magnificent royal blue curtain, with the double-headed eagle blazing in gold.

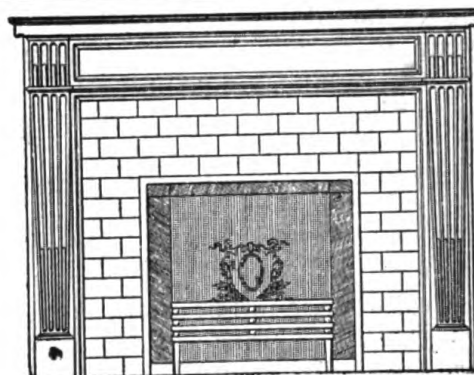
"The ballet was Pharaoh's

Daughter, and such dancing I have never seen! It seemed more like floating and rippling than dancing. So beautiful was it that it was almost spiritual. There were seven premiers in addition to Mordkin, and the performance made a New York performance of the so-called Russian Ballet seem like a country town entertainment.

"Between the acts a huge table loaded with flowers and jewelry and other presents was brought on the stage and surrounded by the entire company. The retiring Premier was enthusiastically greeted. To each presentation speech she responded with three kisses, given to anyone standing near her. She received letters from the Czar and a pearl necklace from the Dowager Empress.

"We sat and gasped at the beauty of it all. It certainly was a wonderful, wonderful evening."

The letter contained no hint of a revolution.



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JOHN A. WOLSLEY,.....Vice-Pres.
ARTHUR E. STRONG,.....Treasurer.
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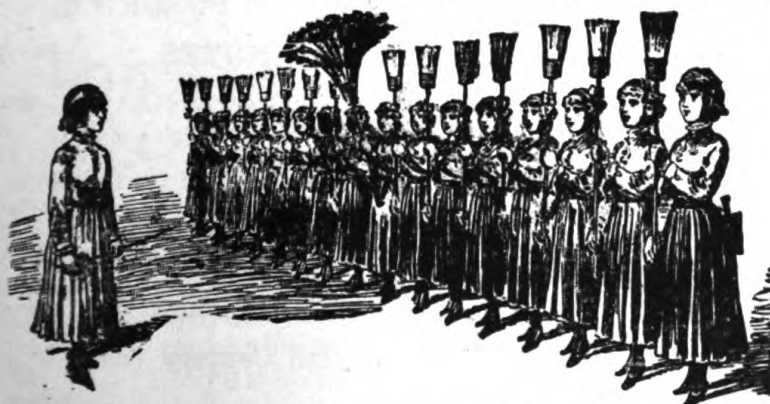
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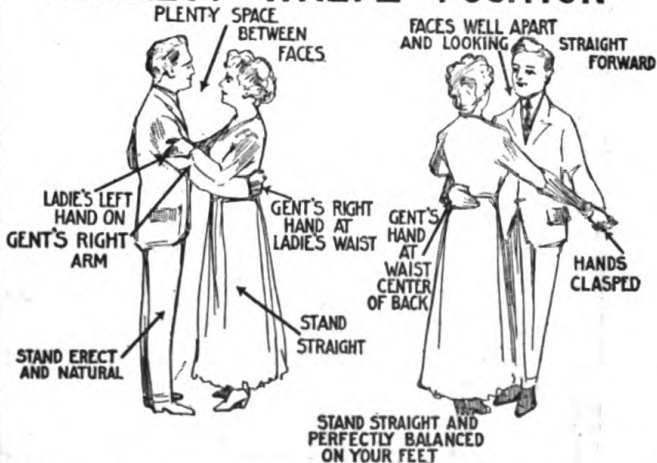
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