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

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

REQUIREMENTS.

To be eligible, all persons applying for Membership must:

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

Send all communications to George F. Walters, Secretary, 85 Orange St., Waltham, Mass.

SPECIAL NOTICE.

The 36th Annual Convention will be held in New York City, headquarters Astor Hotel, commencing August 25th 1919, ending August 30th, six days.

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Newman Catechism

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THE TWO STEP.

Volume XXIX. BUFFALO, N. Y., MCH. 1919. No. 3

SIS HOPKINS' SAYINGS.

"A reigning favorite"—an umbrella.

Souvenir hunters have a taking way with them.

A man can be light-hearted without being feather brained.

A man doesn't have to be shadowed to get in his own light.

When a man "tips the glass which cheers," he goes early to his bier.

A man can have a grip on his pocketbook and still not travel.

Ma says she sometimes wishes she was a river and could stay in her bed.

In London you see funnier people in the audience than you do on the stage.

You can fall out with a girl without having swung in a hammock with her.

Few dogs have extensive wardrobes; but on warm days all have extra pants.

Ma says it is amazing how many people are heroes,—to hear them tell it.

A man who looks at the stars doesn't have to pick up pins to have good luck.

Ma says a man doesn't have to miss the stile to hit his gate.

Pa says girls can have a good time without having clocks on their stockings.

Ma says the meshes of some peek-a-boo shirt waists are so

big that a whale would break through if used for a fish net.

JOIN SOME GOOD ASSOCIATION.

You should unite with some good Association of organized Dancing Teachers if you have not already done so.

You will enjoy every benefit that any other Master of Dancing can enjoy through membership.

You will have the right—the privilege—to frame and display the Certificate of Membership issued by the organization which you join in your school or academy and to place the emblem or trade mark of the Association upon your business stationery, studio doors, windows, etc., or the identification mark of your affiliation with other progressive and efficient Teachers of Dancing.

You should link yourself up voluntarily, unselfishly with hundreds of Dancing Teachers whose daily problems are the same as yours—who want to reach out to you the warm hand of comradeship.

No matter how prosperous, and "big" and successful your business has been up to today, the future will be vastly better and

more satisfactory if conducted in sympathy and accord with the high principles represented by a reliable Association of organized Teachers of Dancing.

Furthermore, every school boy or girl and every business man or woman in your town—every one of your pupils and patrons will wonder and doubt whether you are really as good an instructor as you are endeavoring to lead them to believe that you are, not withstanding whatever real merit you possess as a Teacher of Dancing, if you are not known to be a member of some progressive organization of Teacher of Dancing.

Some day one of your patrons will ask: "Why are YOU not a member of some Association of Masters of Dancing?"—Then what!!

W. E. GOODFELLOW,
Springfield, Ohio.

MASQUE OF MUSIC.

(By James Gibbon Huneker.)

Here is an evocation of a projected Masque of Music. Not a Miltonic hymn in praise of the melting art, nor yet an Alexander's Feast celebrating its power, after the manner of John Dryden, but a grandiose vision which would embrace the legend of sound from its unorganized beginnings to the tomorrow of the ultimate Kalmuck. It is written with such men as Reinhardt, David Belasco, Gordon Craig, Stanislavsky, Percy MacKaye, and Richard Ordynski in view. They, or artists of their calibre, might

make the idea viable in the theatre. What music would best envelop my Masque is a question answered by the composers whose names are figuratively deployed. Where this kaleidoscope would be produced and how many evenings it would need for complete interpretation are puzzles I do not seek now to solve; suffice to add, that I have for the sake of dramatic unity placed myself at the centre and circumference of this prose recital, as sensations are veritable hallucinations for me. In a performance the spectators would occupy the same relative position.

The curtains of Time and Space drew apart. I stood on the cliff of the World, saw and heard the travailing and groaning of light and sound in the epochal and reverberating void. A pedal-bass, a disapasonic tone that came from the bowels of the firmament, struck fear to my heart; this tone was of such magnitude as might be overheard by the gods. No mortal ear could have held it without cracking. This gigantic flood, this cataclysmic roar, filled every pore of my body. It blew me about as a blade of grass is blown in a boreal blast, yet I sensed the pitch. Inchoate nature, the unrestrained cry of the rocks and their buried secrets—crushed aspirations, and the hidden sorrows of mineral, plants, and animals became vocal. It was the voice of the monstrous abortions of nature, the groan of incomplete or transitional types, born for a moment and shattered forever. All God's mud made moan for recognition.

It was night. The strong fair sky of the South was sown with dartings of silvery and starry dust. I walked under the great wind-bowl with its few balancing clouds and listened to the whirrings of the infinite. I knew that I was close to the core of eyistence, and though sound was less vibratile than light, sound touched earth, embraced it, and was content with its eld and homely face. Light, a mischievous Loge; Sound, the All-Mother Erda, I walked on. My way seemed clear. * * *

Reaching a plain, fabulous and mighty, I came upon a Sphinx, half buried in sand and looming in the starlight. As I watched her face I felt that the tone had ceased to surround me. The dawn filtered through the dark and there were stirrings abroad in the air. From afar sounded a fluttering of thin tones. As the sun shone rosy on the vast stone, like a clear-colored wind came back the tone from the sea. And in the music-filled air I fell on my knees and worshipped the Sphinx, for music is a window thru which we gaze upon eternity. Then followed a strange musical rout of the nations; I saw defile before me Silence, "eldest of all things"; Braham's consort, Saraswat, fingered her Vina, and Siva and his hideous mate, Devi, sometimes called Durga, and the brazen heavens were like a typhoon that showered appalling evils upon mankind. All the gods of Egypt and Assyria, dog-faced, moon-breasted, and menacing, passed playing upon dreams, making chorice music, black and fuliginous. The sacred This stalk-

ed in the silvery foot-steps of the Houris; the Graces held hands. Phoebus Apollo appeared. His face was a shining shield. He improvised upon a many-stringed lyre of tortoiseshall, and his music was shimmering and symphonious. Hermes and his Syrinx wooed the shy Euterpe; the maidens went in woven paces, a medley of masques flamed by, and the great god Pan breathed into his pipes.

I saw Bacchus pursued by ravening Maenads, saw Lamia and her ophidian flute, as Orpheus sorrowfully sped, searching his Eurydice. Neptune blew his wreathed horn. The Tritons gambolled in the waves. Cybele clanged her cymbals. And with his music Amphion summoned rocks to Thebes. Jephthah danced to her death before the Ark of the Covenant, praising the Lord God of Israel. Unabashed behind her leered the rhythmic Herodias, while were heard the praiseful songs of Deborah and Barak as Saint Caecilia smote the keyboard. With her timbrel Miriam sang songs of triumph. Before the Persian Satrap on his purple litter Abyssinian girls alluringly swayed; the air was crowded by the crisp tinklings of tiny bells at wrist and ankles as the Kabaros drummed; and hard-by in the brake brown nymphs moved in languorous rhythms, droning hoarse sacrificial chants. The colossus Memnon hymned, priests of Baal screamed as they lacerated themselves with knives, Druid priestesses crooned sybilic incantations. And over this pagenant of Woman and Music the proud sun of old Egypt scat-

tered splendid burning rays.

From distant strands and hill-sides came the noise of unholy instruments with names, sweet-sounding, and clashing. Nofres from the Nile, Ravanastrons of Ceylon, Javanese gongs, Chinese Pavilions, Tambourahs, Sackbuts Shawms, Psalteries, Dulcimers, Salpinxes, Kesras, Timbrels, Sistras, Crotalas, double flutes, twenty-two stringed harps, Kerenas, the Indian flute called Yō, and the quaint Yamato-Koto. Followed fast the Biwa, the Gekkin, and its cousin the Genkwan; the Ku, named after a horrid god; the Shunga and its clattering strings, the Samasien, the Kokyu, the Vamato Fuye—which breathed moon-eyed melodies—the Hichi-Riki, and the Shaku-Hachi. The Sho was mouthed by slant-haired yellow boys, while the sharp roll of drums covered with goat skins never ceased. From this bedlam there occasionally emerged a splinter of tune like a plank thrown up by the sea. No melody could I discern, tho flutes gave me the modes: Dorian, Phrygian, Aeolian, Lydian, Ionian; after Sappho and her Mixo-Lydian mode I longed for a modern accord.

The choir went whirling on with Citharas, Rebecs, Citoles, Domras, Goules, Serpents, Crwth, Pentachords, Rebabs, Pantalons, Conches, Flageolets made of Pelican bones, Tams-tams, Carillons, Xylophones, Crescents of beating bells, Mandoras, Whistling Vases of clay, Zampognas, Zithers, Bugles, Octochords, Naccaras or Turkish Castanets, and Qüinternas. I heard blare

the 200,000 curved trumpets which Solomon had made for his Temple, and the 40,000 which accompanied the Psalms of David. Jubal played his Magrepha. Pythagoras came with his Monochord. To the music of the Spheres Plato listened. The priests of Joshua blew seven times upon Shofars, or ramshorns. Then fell the walls of Jericho. To this came a challenging blast from the terrible horn of Roland of Roncevalles. The air had the resonance of hell as the Guatemalan Indians worshipped their Black Christ upon the Plaza; and naked Ishtar, Daughter of Sin, stood shivering before the Seventh Gate. A great silence ensued. I saw a green star drop over Judea and thought music itself were slain. The pilgrims with their Jews-harps dispersed into sorrowful groups. Blackness usurped the sonorous sun. There was no music in all the universe, and this tonal eclipse lasted long. From remote coasts came faint cries: The Great God Pan is dead! They have slain Our Lord and we know not where to find Him.

(Continued.)

SCENTS AND ESSENCES.

Romance issues forth whenever you pull the stopper from a bottle of perfume—for the history of perfume, as well as its making, is full of romance.

If you open two or three bottles of perfume, each of the new complicated sort, the odors coming forth give whiffs from every corner of the earth. For into the

making of the perfumes we use nowadays go musk from the high Himalayas, civet from Abyssinia, fragrant fums from Arabia, Siam and Central America, attar or rose from Bulgaria, oil of patchouly from Java and the Straits Settlements, camphor from Japan, the citrus oils from Italy, Sicily and Jamaica, aromatic grasses from the East Indies, Italian orris root, sandalwood from India, eucalyptus from Australia, lavender from England and flowers and chemicals from all points of the compass.

Even in this modern day of perfume-making, when many natural flower scents are built up from chemicals, some of the natural perfumes that man found ages ago are still relied on. With the most careful analysis it is sometimes impossible for chemists to detect some ingredient in a flower scent that is absolutely essential to its character. Chemists study a scent—like that of heliotrope, for instance. They find that it consists of, say, eight or ten different odors, all of which they can build up chemically. But when this synthetic scent is made it still lacks something that makes it heliotrope. After, sometimes, years of work they find that by adding perhaps three drops of some oil to a gallon of their synthetic perfume they have the true flower odor, sweet and strong. And some of these transforming drops come from the odors already mentioned, many of them as old as the hills.

Where the Flowers Come From.

In France flower raising for perfumes is specialized at Grasse,

a little medieval city above the Mediterranean. There most of the population literally spends the time gathering roses—and other sweet-scented flowers. In the three months of winter when they cannot gather flowers they work over the essences. They distill the flower leaves to get the oils containing the characteristic odors from them and they bottle the water used in distilling and sell it for toilet water—some 4,000,000 quarts a year.

The flower gathering at Grasse begins in March and April, with the blooming of violets and jonquils. In May and June there are roses and orange flowers to gather. Over 3,000,000 pounds of roses are gathered each year and as much as 1,000,000 more pounds of orange flowers, in spite of the fact that the orange flowers cause a sort of hay fever among the pickers.

Later in the summer there are myrtle, thyme, rosemary, tuberose and jasmine, and the people of Grasse go into the Alps for thousands of pounds of lavender. In October and November they gather their red geraniums and cassia flowers, and so their harvest ends.

All these flowers, all the scents from gums and grasses and oils and roots, all the flowers of Grasse and other flower-growing centers—all go into the bottles of perfume and toilet water, the jars of cold cream and the boxes of powder that crowds modern woman's dressing-table.

Fashions in Perfumes.

There are fashions in perfumes today—and there have always

been. To begin with, perfume was probably first used in the form of incense in religious worship—the word itself signifies smoke. In the early history of almost every nation some sort of incense was used. In ancient India the sacred fires were scented with kus, or kusa—an ingredient that is still used in the popular oriental bouquet—a perfume that is sold under various guises and names.

But almost as soon as sweet-smelling incense was used, men and women began to perfume their bodies. The Egyptians used much perfume. They and the Hebrews anointed the heads of their guests with sweet-scented oils. Confucius, almost 500 years before the beginning of the Christian era, speaks of perfume in China. The Greeks perfumed their wines with roses, violets and hyacinths.

The old methods of making perfumes were, of course, simple. The petals of sweet flowers, herbs, aromatic gums, rosins, spice woods—all these were broken up and crushed and put into oil, for fat absorbs and holds odors. This oil was then used as a scent.

It is said that an Arabian physician of the tenth century first perfected the process of steam distillation. At any rate, the Arabs, when they went into Spain, took with them much perfume lore and from Spain it spread throughout Europe, Catherine de Medici, too, when she left Italy and married into the royal house of France, took with her her Florence perfumer, Rene,

and he taught France the high art of perfuming.

Those people of the past really knew all there was to know about some kinds of perfume. Of course, they could not build up the complicated odor of the rose from chemicals; but they could and did make perfumes that have never been surpassed. In 1370, Queen Elizabeth of Hungary made the first Hungary water. She got the recipe, it is said, from a hermit, who had experimented with rosemary until the refreshing water was perfected. Hungary water is still a toilet requisite. And the method of steam distillation which was hit upon so long ago is still used in many parts of the world.

The Bottles We Use.

Nowadays, the bottle in which a perfume is housed is of almost as much importance as the perfume itself. Few women could resist the temptation of buying some of the new perfumes just for their lovely bottles. A bottle of scent from the house of Martine in Paris—what does it matter how it smells, its glass container of graceful shape, its tempting stopper, its covering of gold lace, perhaps a couple of interesting handles that give it the charm of a Grecian urn—these details in themselves are so fascinating that the perfume is often bought without being whiffed.

The smart thing today is to choose one scent and stick to it. Smelling-salts in big square glass bottles for the dressing-table, in tiny silver and glass bottles for the handbag, sachet powder in various silk bags and in padded

hanbers for one's frocks, perfumes, toilet water, toothpaste, talcum and face powder—all these can be bought in the same scent. And usually a color scheme can be carried out with one's perfumes, too; for all these different toilet necessities are attractively boxed and bottled, and tubed and packed in cases of the same color. Lavender, rose, green, amber are all usual colors and one of these can be made to fit into any room. Amber is charming in a blue room, and, as there are no blue perfumes, is, perhaps the best choice. But the rose colors are also interesting in combination with blue surroundings.

LIVING PEASEABLY.

It is pretty hard to live peaceably with those we do not find congenial, people who, if not downright rude, at least have rough edges, and do and say the things that set us on edge.

It is the easiest thing in the world under such circumstances, for one to be sarcastic and make matters worse. To all those forced to live in strained conditions, the words of dear old Thomas a Kempis, will be found useful.

It is no great achievement to associate with good and gentle people, who politely consider us as well as themselves; there we enjoy peace, and love those who agree with us.

"But," says the wise Thomas, "to be able to live peaceably with hard and perverse persons, or with those who are disorderly, or

with such as go contrary to us, is a most commendable thing."

SHALL WE TOE IN OR TOE OUT?

Like the child's toy house built with blocks, the foot stands when balance is maintained and becomes weak and wobbly when a single block is moved sufficiently to disturb its balance. In correct position, the foot carries the weight of the body with a wide margin of strength to spare. Change the posture and the demand upon this reserve strength becomes often too great to be permanently borne. The foot is then under a strain, it tires, becomes painful and finally by yielding of the ligaments, the shape of the foot is altered, its efficiency is impaired and our whole physical being feels the loss of a stable foundation. Body posture directly influences the maintenance of foot comfort, and foot posture has a direct bearing upon correct attitude of the body. The old method of toeing out, as taught to the recruits of the army in Civil War times, was really a position of weakness. To utilize its power to best advantage, the walking position of the foot should be with little or no outward pointing of the toes. In standing slight turning out of the toes is permissible. To add to foot comfort shoes should not cramp the ball of the foot and the heels should be low and broad, to give stability without calling upon the muscles to maintain balance. Mechanically the foot is a wonderful creation, but

like all delicate mechanisms it must be kept in good condition and used intelligently or its efficiency disappears.

LEARNING LANGUAGES.

There are many who would like to learn a foreign language. And there are many wrong notions on this subject.

Wrong notion 1. That it is of little value to know another tongue than your own; that it is better to put in all your time perfecting yourself in your native language.

The advantages of learning another tongue are many. It is a valuable means toward cultivating the mind. It enables you to understand better the niceties of your own idiom. It is frequently helpful in business. It is a useful and delightful avocation. It broadens you.

Wrong notion 2. That some individuals and some races have a natural gift for languages.

This is not true. It is not a matter of gift, but of a strong will to learn, arising from a keen interest in the subject.

Those who "simply cannot" learn a language are those who do not want to enough and consequently are not persistent enough.

Those races, such as the Hungarians, Russians and Swiss, who are supposed to be natural born linguists, are merely those who live where various tongues are spoken. They get used to different idioms and lose their fear of trying to learn. Americans are the poorest linguists simply

because they live in a country as large as Europe where only one tongue is spoken.

Wrong notion 3. That by Professor's Somebody's method you can learn French or German in three months or 30 lessons.

It can't be done. You can commit certain conversational phrases to memory and learn a few rules. Learning a language is a matter of mental growth, and the mind cannot be forced by any hot-house system. It takes two or three years to acquire reasonable proficiency in a foreign tongue.

Wrong notion 4. That you do not need to study the grammar; continual conversation is all that is necessary.

Those who depend upon conversation alone never learn another tongue well. They are guilty of that most absurd mistakes which they have no means of correcting, and which therefore grow upon them. A knowledge of grammar will save years of practice.

Wrong notion 5. That children learn so much more easily than adults.

An intelligent adult, if he will apply himself, can learn a language in much less time than a child, if he uses the same incessant practice.

Wrong notion 6. That one should not try to speak a language until he knows it thoroughly and is sure he will make no mistakes.

This touches one of the most important points. The most valuable thing we can do is to keep trying. We must put aside our sensitiveness to ridicule and con-

stantly endeavor to frame our thoughts in the desired tongue. Foreigners learn English so much more readily than we learn their language because they are not afraid to keep on talking broken English, having their mistakes pointed out and profiting by them.

Wrong notion 7. That the most useful language to know is French or German.

This used to be true when France dominated Europe and when the youth flocked to German schools. It will be many years before German universities recover their prestige, and French is not nearly so common throughout the world now as English.

The most valuable language, on the whole, for a young American to learn is Spanish. The next 30 years will witness an enormous increase in our commercial and political intercourse with Spanish speaking races

In learning a language a pound of repetition is worth a ton of intense study.

Four things are necessary: To speak, to hear, to read and to write. Constant practice in all these directions is necessary.

THE LAST ACT.

If life's a play—then what of us
who sit

Filling the boxes, balconies and
pit?

How strange the drama when no
one at all

Can keep his seat until the cur-
tain fall.

Some stay the first act out and
some the second.

Who see the fourth, "old stagers"
may be reckoned,

But ere the last is ended, every
one

Takes up his cloak and, looking
back, is gone,

Like poor suburbans hurrying for
a train,

Longing to see the end, alas, in
vain.

PRYAMUS AND THISBE.

In classic mythology Pyramus and Thisbe were two lovers of ancient Babylon, whose misfortunes are related in Ovid's *Metamorphoses*. They lived in adjoining houses, but being prevented by their parents from meeting they held frequent conversations through a hole in the wall. On a certain occasion they agreed to meet at the tomb of Ninus. Thisbe was the first to arrive at the spot, and while waiting beheld a lioness that had recently devoured an ox. In her fight she dropped a garment, which the lioness soiled with blood. Pyramus, on finding this, imagined Thisbe had been murdered, and stabbed himself under a mulberry tree, the fruit of which, according to tradition, has ever since been blood red. Soon after Thisbe returned, and finding the dead body of her lover, stabbed herself with the same weapon. Shakespeare has introduced a burlesque of Pyramus and Thisbe in the interlude in his "Mid-summer Night's Dream."

NO WEAKER SEX.

It is a theory with many that women cannot be expected to be as well as men, that women are natural invalids and should bow to their lot with as good grace as they can muster.

Do not believe this. It is a species of disloyalty to one's maker to suggest such a thing, says the St. Louis Republic. Women were made to be strong and healthy and happy, but for some inscrutable and mysterious reason, which any of us who love our brethren and do not wish to hurt their tender feelings, would rather leave it to them to explain, for some reason, women in every age and clime have usually been incapacitated by some artificial restriction. Sometimes they have been shrouded in veils. Sometimes, their feet have been bound and their bones broken, so that they could not step without help. Sometimes they have been forced, even when they had infants a few days old, to do all the work of their families, while their Indian husbands calmly sat by and smoked. Indeed, among nearly all barbarous tribes, the burden of moving the tepees, building the fires, cooking and drudgery generally, has fallen upon our unfortunate sex. Throughout all ages women have been denied the privilege of education, excepting in a few sporadic and scattered cases, and ignorance is the most hopeless of "hobbies." It is a singular fact that almost never have the women involved been anxious or even willing to break their chains.

But here in America women

have come into their own. Our men are generous, even chivalrous. We are welcome to all the education which we can get; we have good food and plenty of it; we have, too, plenty of fresh air; and we can sleep far more comfortably than our little Japanese sisters with their wooden pillows. There would seem to be no reason why we should not be well and strong. A good many of our foremost physicians say that we should be; if only we had a better system of dress. We can hardly hope for much improvement until the style of our costume is essentially altered. How is it going to be done? The health of our women means the health of our nation. If they are sickly, their children will be sickly, and we can never have a powerful nation if it is made up of weak and degenerate people.

THE MEANING OF DREAMS.

Christmas—To dream of this season of the year is very lucky. It is a sign of happiness in store for you and those you love.

Brandy—To dream you see brandy burning around a plum pudding is a sign of poyful news.

Cakes—To dream you are eating cakes denotes happiness and prosperity.

Dancing—To dream that you are dancing at a ball fortells that you will soon receive good news from a long-absent friend, or that you will inherit an unexpected legacy.

Gifts—To dream that you have anything given you denotes a marriage in your family shortly,

and also that some good is about

Snow—If you dream of snow to happen to you.

lying on the ground it is a sign that someone is in love with you. If the snow is falling, you have many admirers.

Turkey—To dream of a turkey means that the dreamer will marry a very proud person. This dream also denotes success in your undertakings.

Yule log—To dream that you see the yule log burning, denotes recovery of health to a sick friend.

MEANING OF A DANCE.

(By Charles Henderson.)

A dance cynic once argued and inveighed against what he called symbolical dancing because, he said, it symbolized nothing. The classic dances he found fault with for the same reason.

"A beauteous and graceful creature, more or less adequately clad, leaps a foot and a half off the stage and lands lightly on the superior toe of one foot at a distance, say, of two feet eight inches from the first position," he observed. "This is supposed to represent 'Spring.' The same beauteous creature jumps back again and it is supposed to mean a broken heart.

"As a matter of fact neither jump means anything," he said. "If the whole story is worked out in pantomime, with appropriate stage surroundings, then I can concede the beauty and dramatic value of this sort of dancing. But a dance can mean nothing or everything—and mean every-

thing at once—unless it is staged right. The dance, the movements, are not the big thing."

So argued the cynic. He was right in a way, as extremists always are, and wrong in a way, too, as extremists must be. If he had said that dancing is just the finishing touch, the necessary bit of life to complete a beautiful stage picture that tells a story, he would have hit the truth about fairly in the center. It is the thing in its entirety that makes a pantomimic dance worth while.

The snow dance of Alice Eis and Bert French illustrates the force of this last remark. Miss Eie and Mr. French are dancing at the Hippodrome this week, their first appearance in Cleveland in about six years. Most of these years they have spent in Europe, where their school of dancing is better understood, and therefore more perfectly appreciated, than it is here. The two young people have managed, in all their dances, to make their meaning clear. The cynic's argument would be dispelled by a view of their performance.

Making for Dance Realism.

You have seen their dance at the Hippodrome, perhaps. You should see it in the course of the week, for it is worth while in two ways, as good dancing technique to study, and as an illustration of the value of mechanical aids to make dance meaning easy of comprehension. Just one detail, but the biggest one, of their stage setting will be of interest.

The dance shows the "lure of the North." To get the right idea of the arctics you must have

snow, and ice. The curtain rises, after a very brief pantomimic prolog, on a scene of dazzling ice and snow. In huge billowy masses, the snow mountains cover the back of the stage and rise up to the top of the stage. Your first impression is that the old subterfuge of cotton has been used. But that hypothesis won't serve because of the way the dance characters sink through the snow, disappear in its feathery depths and reappear. So I went back on the stage yesterday afternoon to get the secret.

The snow mountain that but a few minutes before I had been admiring from the front of the house was rapidly dissolving before my very gaze, just as snow does before the warmth of spring. Guess what the "snow" was. It was soap bubbles, uncountable billions of them. The entire back of the stage had been a huge mass of soap suds. Mr. French was still in his costume of arctic explorer, and was very wet and sudsy. He leaughed when I asked his secret.

"It's simple, but it took a lot of experimenting to work out the right formula," he said. "We use from twenty-five to thirty pounds of soap a performance. The bubbles are made on a gigantic scale by means of compressed air and the substance that holds them together is glycerin principally. That way we can make a tremendous mass of suds, and the suds last throughout the dance, but not long afterward. It does come nearer an appealance of real snow than anything you ever saw on the stage, though, doesn't it?"

"It has one drawback. It's wet, and Miss Eis must dance in a flimsy silvery garment, and water is bad for it. So we had a hard time getting just the proper weight for her costume to make her dancing easy and at the same time not certain of ruination with each dance. But we managed to figure it out."

As for French himself, he dances in furs and typical north country costume that water cannot hurt, nor anything else.

Getting the Dance Idea.

You may discern from this description that Mr. French and Miss Eis give a wonderfully realistic and artistic panmomite of the north's lure, of the impulse of man to explore the globe, and of death in the snows. Miss Eis dances the role of the spirit of the north, the spirit of adventure, beautiful yet ever elusive, until her pursuer perishes in the cold of which she is the symbol.

Mr. French laughed yesterday as he recalled his partner's and his last appearance in Cleveland. They danced the now familiar and even boresome Apache dance of the Paris underworld that a few years ago was thought so fearfully shocking. Nowadays it doesn't shock, but merely tires the audience. But the dance of these two that drew forth a storm of popular censure for its realism and horrorism was the Vampire dance. You may recall that in this dance Miss Eis, as the Vampire, finally drew real blood, or stage blood, from the veins of her partner.

Mme. Menzeli Idea.

"After that we went to Europe," said Mr. French yesterday. "We had much success there, playing before the royal families of Portugal and Spain and other countries, including England. We played for two reigning families of England, Edward and Alexandra and George and Mary. No, not even Queen Mary was shocked by our dancing.

"You say that we put realism into our dancing," continued Mr. French. "I can tell you of one dance that made a success in Europe that had its inception in a very real and actual experience. I was in Monte Carlo, and like a fool I had lost all my money gambling. I got the idea of a dance that would portray the fickleness of fortune. I dressed the stage in red and black. I tried to make it a picture, and I think I succeeded."

French is a Boston man, who had all kinds of adventures before he essayed the stage. He and Eis are distant cousins, though they didn't know it until they had danced together for a year or so. Both were members of the well-remembered "Mimic World" company, and while in that show they decided to form a dance partnership of their own, which they have done successfully, principally by an intelligent attempt to secure realism and portray an intelligible dance drama.

Mr. French sighed yesterday when he said he had so far been able only to approximate the aurora borealis in his present dance. But, maybe he will be able some day to get hold of it, just as he has been able to get what might pass for real snow.

In all these dances, Mme. Menzeli invented the steps, poses, pantomime, etc., but was not given credit in this paper.

WARNING AGAINST OVER-DOING.

Little ways of getting rested, or of saving one's self from fatigue should be studied. Thoughtfulness for this physical machine or the body can accomplish wonders. It is being run at high pressure. Take care of it.

Rubber heels are one little help and low heels are even more so. Keep your high heels for evening wear.

Eat your meals slowly, no matter how pushed you are for time. If you eat alone, take some cheerful, easy-going book to the table with you. It keeps your mind in a happy mood, and it is sure to make you eat more leisurely.

Take at least a half hour's exercise in the open air every day. Fifteen minutes given to steady, not too fast, walking at noon and before the evening meal are well spent.

If you are one of the many women who give one or two evenings a week after working in an office all day to Red Cross work that keeps your seated at a table, try to walk at least one way to or from this work.

If you are feeling tired before going to it, try lying flat on the floor of a darkened room, with your head on a small cushion, relaxed body, eyes closed, and breathing slowly and deeply for ten minutes.

Eat nourishing food, get eight

hours' sleep every night, and take a glass of hot milk before going to bed if your nerves are on the jump.

PREPARING FOR MOVING DAY.

Your dishes will need to be packed very carefully by lining barrels with coats, bathrobs, or anything you can use for padding. Tack old potato bag or slats over top of cover. Excelsior is good, but wrap each cup in newspaper and put three nested together. About mirrors, be sure to tie sofa pillows or bed pillows over them to prevent breakage. Have a separate barrel and into this put unbreakables, frying pans, cooking utensils, etc. Don't forget your clotheline, if your property. Tie brooms, dust mops, curtain rods, drapery poles and all such of same length together.

Pack as much as you can into your washboiler and tie pillow around glass washboards. Pack bureau drawers, then lock, keeping key in hand-bag. Also tie all fixtures, castors, etc., together in paper, as it is very annoying not to find parts when adjusting mirrors or bureaus or chiffoniers.

As for medicines, bottles containing liquids of any kind, melt ordinary wax used to seal jellies and dip each bottle so cork and neck will be well covered.

About your pictures fold wads of newspapers and over glass and those pictures of same size I'd pack together with paper between.

MENTAL CONDITION

SHOWS IN FACE.

If you wish to retain your beauty, for what you think about shows in the face, do not think too much about yourself. If you do, an exaggerated self esteem will show in the face, although you are unconscious of it.

Those people who are always looking out for slights always suffer. If they happen to meet an acquaintance on the street who is preoccupied, they at once attribute the abstraction to some personal motive to themselves and take umbrage. Innocent persons who never dreamed of giving offense are astonished to find that some unfortunate word, or some momentary taciturnity, is mistaken for a insult.

The remedy for this is to put self out of mind. Find something more absorbing; useful to think about, if you are one of the touchy ones, and you will shortly lose the habit. There is no excuse for the mind that always attribute a mean motive to a person who does not pay them the expected amount of attention. Make friends yourself and let others have friends. Do not exact the exclusive right to anyone's attention, or show displeasure when another is put before you. Learn to be liberal in thought as well as in act. Always remember, too, that a charitable mind is just as important as any other kind of charity.

DANCE CRAZE IN LONDON.

London, Feb. 12.—London has revived the dance craze. After four years of war "rationing" there is a rush to learn new dances. Officers returning from the fronts are paying as much as \$5 an hour for instruction in the new steps. Everything from the Tickle Toe to the Jazz is popular. Apparently the greatest problem is to find a sufficient number of teachers at the dancing academies.

"A quene of officers waits every morning for instruction at my dancing school," said a prominent dancer. "My teachers often marry their officer pupils, and I am constantly in search of new ones to take their places.

MISS EGERTON WELCH'S DANCES.

Brighton, England—Miss Egerton Welch has been responsible for some very bright and enjoyable gatherings at Oddfellows Hall every Tuesday evening and Saturday afternoon in connection with the series of Practise and Instruction Dances she has arranged, at which the newest society steps are acquired. The most recent reunion of the kind was attended by a particularly large and fashionable company while a programme of the most modern dances was carried out to the music of the "Indiauolo" orchestra (with drums). The floor was in perfect condition, gallant officers in khaki finding partners among some of Brighton's prettiest girls whose good dancing is proverbial. Mrs. Eric Bridge

brought in a large party from Hurstpierpoint, and was robed in black tulle set in a series of flounces, and surmounted by a dainty bodice of filmy black with high waist band of emerald green. Many other well known society people were present.

DEFERENCE AND RESPECT TO PARENTS.

One by one the institutions of the past are being snatched away from us. The old fashioned girl and the old fashioned boy, who were taught to remain standing while their elders were seated, have given way to the pert miss and noisy youth, who exact that their mothers and fathers shall get up and give their seats to them instead. The adage, "To be seen and not heard," has given away to the exaction that parents are not to hear themselves think when their charming children are present. Reverence has given way to familiarity, and the children now boss their elders.

Any system education which ignores the quality of deference and respect to parents, is as "sounding brass and tinkling cymbal."

STEAM ON YOUR GLASSES.

To prevent steam from settling on your eye-glasses when out of doors in cold weather, rub both sides of the lenses with soap, rub off with a soft cloth and polish with tissue paper.



Pupils of Miss ALICE MARTIN, St. Louis. Mo.

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Lepp, G. W., Paris, France.
Vestoff, Veronine New York City

POINTED PARAGRAPHS.

Often the apology is worse than the offense.

Love makes a young man sober and an old man giddy.

Busy men are seldom afflicted with fits of melancholy.

Wise people respect the man; fools respect good clothes.

Any man who does you an ill turn will never forgive you for it.

A man carries domestic economy to extremes when he stops the clock at night to save time.

Many a man works overtime trying to convince himself that he is honest.

Intuition is what some people claim to have when they succeed in making a good guess.

Nothing is more edifying to some people than to see a bow-legged man chasing his hat in a windstorm.

Don't look a gift horse in the mouth. Sell him for what you can get and let the other fellow look.

Don't take a bull by the horns; take him by the tail. Then you can let go without getting some one to help.

The desire of some men to wobble around in a big place rather than fill a small one accounts for many of life's failures.

What are age limits for military service in European countries?

ANSWER—The original age limits were: France, 20 to 48; England, 18 to 41; Italy, 20 to 39; Germany, 17 to 45; and Canada, 20 to 45. Many of the countries have recently altered these limits.

What relation are ruling families of Europe to each other?

ANSWER—The ex-czar of Russia, King George of England and the kaiser are all cousins, being grandchildren of the late Queen Victoria of England. The queen of Greece is the sister of the kaiser. The queen of Holland is also related to other royal families of Europe.

Are there any war prisoners in this country?

ANSWER—There are 2040 war prisoners and alien enemies now confined in prison barracks at Fort McPherson, Georgia, Ft. Oglethorpe, Georgia, and Fort Douglas, Utah. These prisoners are employed at labor according to rank and aptitude, officers excepted, and are paid, clothed and fed in accordance with the rules of international law.

What are Eagle boats?

ANSWER—The new patrol boats, built at the Ford plant, are known as Eagle boats. They are to be considerably larger than the submarine chasers, and will correspond very closely to the earliest destroyers.

What are homing pigeons used for?

ANSWER—British soldiers and sailors are making frequent use of carrier pigeons as emergency messengers from the firing line and from sinking vessels. Many men had been saved from death by the speed of the homing pigeon. All for help are sent out this way. It is not unusual for the bird to die from exhaustion on arriving at its destination.

Has the Browning gun ever

been adopted for the American army?

ANSWER—Yes, the Browning automatic machine guns were publicly demonstrated and tested on February 27. The light rifle weighs only fifteen pounds. It can fire twenty continuous shots in 2 1-2 minutes. The heavy gun weighs thirty-four and one-half pounds. In the official test this gun fired 39,500 shots without a break.

PUBLIC HEALTH HINTS.

Every one of course knows that dental decay if not promptly checked leads to much suffering and nervous strain and places a burden upon the digestion, since it leads to the swallowing of food without proper chewing. What has not been recognized until lately is that through decayed teeth and infected gums the germs of very serious diseases often find their way into the system. General blood poisoning and disease of the heart and blood vessels and kidneys, many varieties of chronic rheumatism, have again and again been traced to this cause.

Some of the methods commonly advocated for the care of the teeth have probably done more harm than good. Some of the tooth powders and pastes advertised as "antiseptic" are much more likely to injure the membranes of the mouth than the bacteria, and others contain substances that serve as ideal food material for the harmful microbes. Chemical and bacteriologi-

cal studies recently carried out in New York suggest the sprinkling of the toothbrush with food acids such as fruit juices or vinegar diluted with two or three parts of water, instead of alkaline dentifrices, and the use of such food acids as mouth washes.

In the last issue of health news the monthly bulletin of the New York state department of health, Dr. G. W. Ebersole of the National Mouth Hygiene association points out that—

"To prevent unhealthy and diseased mouths we must have:

"First—Proper use. Exercise in chewing the right kinds of food.

"Second—Proper care. Correct method of cleansing the teeth

"Third—Proper treatment. Where the mouth is diseased or the teeth decayed dental treatment must be employed to remove the tartar and debris and fill the teeth."

Dr. Ebersole gives the following detailed directions for the hygiene of the teeth:

"In the light of recent investigation conducted at the hands of some of the leading students of mouth hygiene the most effective way to use the tooth-brush is to place the bristles of the brush firmly against the teeth, applying firm pressure, as though trying to force the bristles between the teeth, using a slight rotary or scrubbing motion. This movement will be found to cleanse the teeth better than any other method of brushing.

"When the brushing is finished the user should take in the mouth luke-warm water and, with the use of the lips, cheek and tongue,

using all the force that the individual can bring to bear, force the water in between and around the teeth, repeating this cleansing process, several times. After a short time the power to force the water between and around the teeth will be increased until one who uses this method will be astonished at how much debris can be washed out in this way after a careful use of the dental cream and the brush.

"A clean tooth never decays.

The teeth should be cleansed after each meal, in the morning before eating and at night before retiring—in the morning before eating to remove all disease producing germs that have accumulated during the sleeping hours and at night before retiring to be sure that all food particles that have accumulated during the day are removed, thus preventing decay.

"No less than three minutes should be spent in cleaning the teeth."

ABOUT SHAKESPEARE.

The most importance Shakespearean discovery of the last 150 years consists of documents recording Shakespeare's testimony, at first hand, with the crowning stamp of authenticity appended in the shape of Shakespeare's own signature. The credit of this notable discovery belongs to Prof. Charles William Wallace, of the University of Nebraska, who has spent years of patient search in the archives of the Public Record Office, London. Here, after toiling through many thousands of musty and decaying parchments

recording the proceedings of the law courts in Elizabethan days. Prof. Wallace has brought to light a suit at law in which Shakespeare was involved—a father-in-law at odds with his daughter and son-in-law—and Shakespeare, the chief witness in view of that fact that he had been instrumental in bringing about the marriage! The documents are wide-reaching in the light they throw upon Shakespeare's daily life among men during the years when he was engaged upon such plays as "Macbeth," "Othello," and "Twelfth Night." His place of residence in London is definitely established, and other interesting facts are brought out. Since the discovery of Shakespeare's will no document bearing upon the great dramatist has been unearthed of such tremendous importance as these new findings by Prof. Wallace.

KISSING THE BRIDE.

In the little Rumanian town of Helmagen an annual fair is held on the feast of St. Theodore. On this occasion the place swarms with newly married brides from all the villages in the district; widows who have taken fresh husbands remain at home. The young women, in festive attire and generally attended by their mothers-in-law, carry jugs of wine, encircled with flowers, in their hands. They kiss every man they meet and afterward present the jugs to his lips for a "nip." As he takes it he bestows a small gift on the bride. Not to

take of the proffered wine is regarded as an insult to her and her family. She is, therefore, reserved toward strangers and only kisses those whom she thinks likely to taste of her wine. The kissing is carried on everywhere—in the street, in the taverns and in private houses.

...THE KIND OF WOMEN WHO SUCCEED.

Women in reduced circumstances and minus husbands always think it would be perfectly delightful to secure a position as housekeeper in some widower's family. It is "so lady-like," they argue, besides holding forth a hope which they secretly cherish of so enslaving the master by their tidy ways, their extraordinary management and delectable dishes that he will wish them to keep house for him forever as his wife.

Now it is just such notions as these that turn a right good housekeeper into a very disagreeable companion. A man hires a woman to look after his household, not himself. He neither desires her to look upon him with longing eyes as a possible husband, nor act the part of a mother to him.

He does not want to be met with a tearful visage or heart-breaking sighs, but he does want and is willing to pay for a woman capable and cheerful, one who thoroughly understands her business, as well as knows her place, a home more what the name implies. When a woman once thoroughly learns this and has no

false ideas concerning her duties or her pleasures, she will be able to secure a pleasant, well-paying position.

LAUGHING FOR GOOD DIGESTION.

As the effect of laughing is to increase the action of the diaphragm, it moves at every ejaculation in laughing—every time one says the syllable "ha," the diaphragm hops up and down and shakes up the contents of the stomach.

A hearty laugh is an excellent aid to digestion, not simply because of the pleasant state of mind, which makes the condition favorable for all the functions of the body, but because of the actual mechanical assistance given to the process of digestion.

TO WASH AND CLEAN TIN.

Wash the tins well in hot soapy water, and also add some soda, and dry well while quite hot. Clear the inside of the tin pan or sauce pan with lemon juice, if necessary. Clean the outside with whiting mixed to a paste with a little water. Let the paste dry thoroughly, then polish first with a soft duster, and secondly with a leather.

THE FIRST SKATER.

The first man or nation to skate is lost in the minds of antiquity. The Eskimos of the farthest north were found to be in possession of runners carved

from whalebone when they were first discovered. Skating is mentioned by a Danish historian about 1134, and Fitzstephen, in his "History of London," says that in the twelfth century young men fastened the leg bones of animals under their feet by means of thongs, in order to slide along the ice. A pair of these bone skates is now in the British Museum. Londoners got the idea from Holland, probably via Lincolnshire, where skates have been used on the frozen fens from the very earliest times.

It's a long way to Tipperary,
It's a long way to go.
It's a long way to Tipperary,
To the sweetest girl I know.
Good-bye Piccadilly,
Farewell Leicester Square.
It's a long, long way to Tipperary,
But my heart's right there.

SPRING DANCE.

(By May Price Haines, 1739 St. Charles Ave., New Orleans, La.)

SPRING. COSTUME — Blue

Chiffon caught on left shoulder with a bunch of apple blossoms. Right shoulder bare. chiffon caught under right arm at waist line with the flowers, also caught together under left arm at waist line with the flowers. Pale pink tights and trunks and soft ballet slippers, or bare-foot. A big bunch of the apple blossoms carried and scattered while dancer poses. A young spirited dancer.

both hands above head, fingers twinkling like little leaves on the tree, looking up, 4 bars. Total, 16 bars.

Step 2—Rise and run forward to right front corner and pose as before, 4 bars. Step back with the left, then the right, progressing back to center back, 4 bars. Repeat the run and pose to left front corner and pose, 4 bars. Repeat the step and hop, beginning with the right foot to center back 4 bars. Total 16 bars.

Step 3—Beginning with the right foot, step and hop with right, then with left foot, 2 bars. Turn in place with one waltz step to right, 1 bar. Step forward on right foot and hop, lifting both arms as if trying to catch a butterfly, 1 bar. Repeat, making a big circle of stage to right, 28 bars. Total, 32 bars.

Step 4—Two cross kicks in place, waltz turn to right side, 4 bars. Kneel and dip up water with cupped hands and drink, 4 bars. Two cross kicks in place, 2 bars. Step and hop with alternate feet, moving across the stage to left side front corner, 2 bars. Step on left foot with weight bent to left, put both hands to left cheek, palms together, looking at the frame where summer has appeared, IN FEAR, 2 bars. Sink down on left knee, put left hand on the floor and stretch out in a lying position, as if asleep, left leg bent at knee hip high right leg stretched straight across foot of left leg, head on one arm, the other thrown over neck back 2 bars. Total, 16 bars.

Summer—At the beginning of

derskirt of pale blue. Overdress of bright flowered material, looped up in panier effect with poppies and roses. A basket of poppies and roses with a long handle. A sheppardess crook, with a bunch of bright ribbons on end. Pink tights and trunks and gold slippers.

SUMMER'S COSTUME—Un-
The dance. Spring's dance, begin at Alergo. Spring is on stage asleep on floor or a stop before the frame. Spring begins to awaken by stretching the left arm and falling asleep again. She should be lying on her right side, raises to a sitting position weight on right hand on floor, rub eyes with left hand in a sleepy manner and then stretch left arm, 7 bars; for first blades of grass and flowers, 4 bars. Rise to feet in first position, stretch arms out wide and let flowers drop head held high looking at sky and budding leaves and rise to half toes, 4 bars. Total 15 bars.

Step 1—Arms out-stretched run lightly down to right front, corner weight on right foot, hold both arms up to right corner, weight on right foot, hold both arms up to right, looking the same, left toe pointed back, 4 bars. Repeat the run across the front of stage weight on left foot, arms up and out to left, right foot pointed back, 4 bars. Run to center front, weight on both feet in first position, bend forward and throw a kiss to audience, 4 bars. Whirling, turn to right, progressing down center to center back, slide right foot back and come down in a low bow

STEP, three of Spring's Dance, let the curtain in the frame be drawn aside and Summer is discovered in the first pose. Basket of flowers on the floor, Summer facing audience, weight on right foot fourth position front, left foot extended back, toe touching, crook held in right hand out at arm length from body, end resting on floor, left arm raised above head, palm up, fingers back, head and eyes raised, 8 bars. Change—Sink to right knee, take handle of basket in left hand, hold out in front, Crook in same position looking at Spring, 8 bars. Change—Rise, still holding basket out and crook in same position, weight on right foot left toe pointed in front and bend body forward, 8 bars. Change—Step out of frame and wave crook at Spring, step down on to floor and raise basket and crook out to side, 8 bars.

Summers Dance Begins When

Spring Has Gone to Sleep.

Step 1—Beginning with the right foot three waltz steps forward and make a complete turn to right on the fourth one, 4 bars. Repeat three times making a complete circle of stage to right holding basket through handle on hip, swinging crook in unison to music right and left, 12 bars. Total, 16 bars.

Step 2—Balance forward on right foot extended back, 1 bar. Balance back on left—extend right front, 1 bar. Step to right to second position with right foot and draw left to third, 1 bar. Repeat the step to right and draw, 1 bar. Waltz, turn to right with

two waltz steps, 2 bars. Step on right foot and cross left foot over in front, letting toe touch, hold crook out in front, 2 bars. Repeat the balance, beginning with the left foot, 2 bars. Step to left and draw twice, 2 bars. Waltz, turn to left and cross right foot over in front, 4 bars. Total, 16 bars.

Step 3—Run in a circle round to back and put basket down and take one rose out of it with right hand, 8 bars. Run over to Spring and kneel and put the rose in her hand that is thrown back, 4 bars. Run backward with little steps and pick up basket and, 4 bars. Total, 16 bars.

Step 4—Step and hop with alternate feet progressing to front of stage, 4 bars. Step back with left foot and draw right foot to third position four times, moving backward, 4 bars. Repeat the step and hop with alternate foot, 4 bars. Repeat the step back and draw four times, 4 bars. Swinging basket and crook on the step and hops, holding both back on the draws. Total, 16 bars.

Step 5—Cross right foot over in front of left and make a complete turn to left, arms out wide, 2 bars. Slide left foot back until left foot is resting on floor, 2 bars. Set basket down in front, lay crook on the outside so that next dancer will not trip on it. All of this must be done in a slow weary way, 4 bars. Left arm hanging down resting on the floor, right arm propped on right knee, head resting in the palm of right hand, 2 bars. Put right hand on floor, slide left, led out to side and sink down on floor,

same as Spring, 2 bars. Total, 16 bars.

(To be Continued.)

Don't.

Do you feel you'd like to quit?

Don't.

Get to feeling you don't fit?

Do you want to yell "All in."

'Cause your wind's a little thin,
And you think you'll never win?

Don't.

There's a kick you want to make?

Don't.

There's a head you want to break?

Don't.

Do you feel you want to whine,
Like a genuine canine,
And send blue streaks down the line?

Well, don't.

When you see a chance to duck,

Don't.

When you want to chuck your luck,

DON'T.

Keep right on without a stop
And you'll sure show up on top.
If, just when you want to flop,
You don't.

A HIGH AND A LOW SHOULDER.

It is not an unusual thing for a girl's right shoulder to be higher or lower than the left. It is not a question of one side of the body growing faster than the other. Stand erect, place the tips of the fingers on the shoulders, thrust the left hand up and the right down. Repeat this exercise from eight to ten times, always throwing the left hand up.

These exercises develop the muscles on the left side and in time bring the shoulders even.

Be always watchful to stand erect.

TRICK WITH A GLASS OF WATER.

Fill a tumbler nearly full of water. Then place a piece of stout paper over the top. Place the palm of the hand over the paper, and with the other hand quickly turn the glass upside down. Then remove the palm from the paper. Immediately one sees the curious sight of an inverted glass full of water. The pressure of the air is greater than that of the water and thus holds the paper in place. One can make this experiment still more wonderful if one stretches wire gauze or mosquito netting over the opening and fastens it in place with a string. Fill the glass, place the paper over and invert as before. No remove the paper carefully, and the water will remain in the glass. The small particles of water that form in the meshes of the netting cling together in a sort of film and plug up the holes.

BRIGHT WINDOWS.

Windows should never be washed while the sun shines directly on the glass, for this is sure to cause streaks to appear very quickly, says the Pittsburg Press. The glass may, of course, be wiped dry as soon as it is wet, but this makes the labor twice as hard, since one must rub till the

the grass is dry; this is not at all necessary, nor does it add anything to the appearance when finished. If the glass is very much soiled, and it is necessary to apply the water freely in order to remove the stains and dust, it is better to wash with plenty of water, let the glass dry, and then sponge off as above; the second sponging will remove all streaks made by the first washing. the glass become too dry before one returns to finish the drying, it may be sponged.

"GOLDEN HOUSE."

The "Golden House" of Nero seems, from all accounts, to have been the most stupendous dwelling place ever built for a mortal man. Even if we regard the ancient descriptions as somewhat exaggerated, it remains one of the largest royal houses ever built, and the internal decorations seem to have been incomparably magnificent. It was surrounded by parks, woods and pools of great size, which appear to have been entirely within the walls. The colonnades of the house itself extended a mile in length and crossed one of the main thoroughfares of the city. The cities of the East were ransacked for masterpieces of Greek art for the interior. The walls shone with gold and pearls, and the roof rested on marble columns of enormous size and beauty.

SUMAKO, JAPAN'S GREATEST ACTRESS.

Tokio, Jan. 6.—A sensation was created in many circles of Tokio

today when it became known that Sumako, who had been regarded as Japan's greatest actress, had committed suicide yesterday, the last day of the New Year holidays.

The day and hour of her death marked exactly two months from the death of Professor Shimamura of Waseda University, who had given up all—his wife, children, friends and his chair in the university—for love of the brilliant actress.

Sumako had appeared as usual the night before at the Yurakuza Theatre. It is said she hanged herself with a scarlet silk sash at 5 o'clock yesterday morning. The Yurakuza will be closed the rest of the month in memory of its leading lady.

Sumako had played Ophelia at the Imperial Theatre, but is said to have achieved her greatest success in the leading feminine role of Tolstol's "Resurrection." She was comparatively well off and was a favorite with the thetreguers.

JAZZ CONTROVERSY INCREASING.

The number of authorities claiming to have in hand the infant source and development of the jazz band is increasing, and appears to be creating unusual speculation in the musical world. Here is what members of the "Original Dixieland Jazz Band," who have been making a tour of the Keith theaters and who will shortly be a feature of the London Hippodrome, claims in a letter to Vaudeville Volleys:

"The Jazz band, scientifically explained, is the efforts of the New Orleans levee school of music. It had its beginning in that productive region, where loose joints and syncopation evolves Buck dancing and ragtime.

"The 'Original Dixieland Jazz Band' was the first band of its kind in the world, and the first to introduce this kind of music north of the Mason and Dixon line; also the first in Chicago and in New York, where they have earned a reputation.

"The word jazz originated in the North. In the South, where the style of music is played, the musicians are termed fakers.

"The 'Original Dixieland Jazz Band' composes their own music and the Victor Phonograph Company made their first records, which were also the first made of jazz music. They Composed Livery Stable Blues and Dixieland One-Step, which started all the other jazz bands in the business. Since then they have also composed Look at 'Em Doing It, Ostrich Walk, Jazz Band Ball, Tiger Rag, Skeleton Jangle, Bluin the Blues, Sensation Rag, Mourin' Blues, Clarinet Marmalade, Fidgety Feet, Lazy Daddy, Satanic Blues and 'Lasses Candy.

"As the 'Original Dixieland Jazz Band' creates and originates and the rest imitate, jazz bands may come and jazz bands may go, but it will be here forever."

The pictures that appeared in the February issue were all pupils of Miss Alice Martin, St. Louis, Mo., instead of Alice Marlow.

AN EVENING OF RUSSIAN LITERATURE MUSIC AND DANCE INTERPRETATIONS.

Auditorium of the Wadleigh High School.
Saturday, February 15th.
8:00 P.M.

PROGRAM.

1. The Great Writers of RussiaLecture by Clara Ruge
2. Recitations of Russian Poemsby Elna Larrimore
3. Piano-SolosPaul Jelenek
4. Russian Folksongs
by Elizabeth Soloff
5. Trepak, Ukrainian Dance.
Lynette Avaduke and Vera Lehmann.
6. Violin Solos
by Daniel Yankowitz
7. Dances (a) Nagya
Vera Lehmann
 (b) Marysia
Lynette Avaduke
8. Russian Songs
Elizabeth Soloff
9. Jolly Cortege, Dance
 by Vera Lehmann and Lynette Avaduke.

Dancers are Pupils of Mme. Men-

SENIOR 'PROM' IN ALSDORF'S HALL.

Alsdorf's Hall was the scene of a very pleasant party last evening when the third annual promenade of the seniors took place. Friends of the school with many who have already graduated were present also and there was a re-union among these guests. The pretty gowns helped to liven up the hall and with the fine

floor and exceptionally good music of Alsdorf's jazz band the evening was a great success. During the evening Joseph Tully sang "Over Yonder Where the Lilies Grow" and Miss Margaret Doulin sang "Till We Meet Again." Last night's affair was the closing big event for the seniors before Lent. The junior assembly will be held next Tuesday night. The regular classes will continue, as usual. The school has become more popular than even this year.

Special Dances a Feature.

There were several special dances. A group dance called "A Dream of Victory" was the first on the program and Miss Margaret Jackson and Francis Masterson gave an exhibition of many intricate steps with Miss Rosemary Dornan, assisted by Percy Dell. "The Allies' Jubilee," which followed, proved a charming innovation and with the serpentine, whistles and other novelties made a great hit. In this Miss Frances Morell and Miss Anna McLean were featured and they were very graceful and pleasing in their solo work.

DECATUR, GEORGIA, GIRL WINS LAURELS AS DANCER IN "MISS SPRINGTIME."

From a dancer in Y. W. C. A. benefits to an important part in a musical comedy is the step Miss Helen Ruth Jackson has taken in two years.

Two years ago Miss Jackson, who is under 20, and black of

eyes and hair, was dancing in Y. W. C. A. benefits at the Atlanta theater.

The first half of this week she is dancing at the same theater as a charming member of the "Miss Springtime" company.

"Of course, you can't say that the Y. W. C. A. put me in musical comedy," she said Tuesday, in her room at the Ansley. "It wasn't exactly that. But my first experience on the "stage" was in a benefit Miss Era Betzner got up here for the Y. W. C. A. How proud I was when I tripped across the stage with four other girls. Miss Betzner now is in musical comedy herself. I saw her only a short while ago."

She resolved to take dancing seriously and went to New York where she became a pupil of Mme Menzeli. She graduated into vaudeville and five months later, last September, was given a part in "Miss Springtime," where she is winning plaudits as one of the most graceful of dancers.

Miss Jackson's father is Chas. M. Jackson of Decatur, who saw her in musical comedy for the first time Monday night, February 26.

'JUNIOR PROM' IS A GREAT SUCCESS.

Newburgh News, March 5.

The largest crowd ever assembled in Alsdorf's Hall attended the third annual junior promenade of the juniors of Alsdorf's School of Dancing last night. The hall was beautifully decorated with allied colors and the pretty dresses were very attrac-

tive. The young folk having put the best thought into their work gave an excellent exhibition of what might be called recreation and art combined. Intelligent team work was noticeable everywhere. The demonstrations of the new modern dances, were very pleasing. Kazoos, whistles and serpentine enlivened the occasion.

Peace Sentiment Rules.

Ethel Seymour, dressed as a boy, sang "Don't Cry, Little Girl Don't Cry." She was assisted by Blanche Hilderbrant and received an encore, "Ring Out, Sweet Bells of Peace," a group dance in which over 50 children of the Saturday afternoon class took part was the leading feature of the evening's entertainment full of novelties and went over the top. Gordon Hawthorne was "Uncle Sam," Freda Terwilliger, "Columbia," Dorothy Watts, "France"; Mildred Hayes, "Great Britian." Betty Sheehan; "Italy," Martha Gillespie; "Japan," Loretta McCoy; "Belgium." The trumpeters were Charles Taylor and Austin Haviland. Red Cross nurses, sailors, soldier boys, French minuette girls, Japanese, Italian tarantella group dancers.

The Nations Represented.

The nurses and chorus danced the French trot; Uncle Sam and Columbia and their allies danced the Liberty waltz, very creditably. The number opened with the song "Let Us Have Peace." "Peace" was represented by Bernice Carter, four years old who appeared as a dove assisted by Loretta McCoy and Payne Carter. Bernice and Payne's waltz

duet was very pretty. Payne danced the sailors hornpipe also and made a hit. The French minuet was a gem and the Japanese dance was very artistic. The Italian tarantella was a real novelty well presented. The dance closed with the singing of the appropriate song "Ring Out Sweet Bells of Peace."

Elders Participate.

During the latter part of the evening many of the parents and friends joined with children in having a general good time to music by Alsdorf's jazz band of five pieces. Refreshments were served. Ulysses J. and Simon P. Alsdorf, instructors, were delighted with the work of the children both in deportment and dancing, and announced the opening of the spring term for adults as well as children.

ELEPHANT'S GAITS.

The elephant can neither trot, canter nor gallop; it's only pace is a walk capable of being hastened to a fast shuffle.

WOMEN HEATBREAKER.

The stern graybread Judges of Athens sat in solemn session upon their stone judgment seats. Before them stood a prisoner charged with a grave crime—the crime of sacrilege, for which death was the penalty. And the prisoner was a woman.

According to custom, she was heavily veiled. No hint of her face or figure could be gleaned through the great veil's thick folds. She stood there, silent.

moveless, before her grim Judges, watching their faces grow darker and more set at each new proof of her guilt. A great orator, Hyperides by name, was defending her. And there was unwonted eloquence in his appeal. For he loved her.

Yet all of Hyperides's skill could not dam the current of testimony against his veiled client, nor turn back the wheels of Greek justice from crushing her. The case was as good as lost. Hyperides in despair ceased his plea. The Magistrates conferred in whispers; and their chief opened his bearded lips to pronounce sentence upon the prisoner.

Then it was that the woman herself stepped forward. She uttered no word of appeal, no cry for mercy. But with single queenly gesture she rent aside her veil. There was moment of silence. Then an involuntary gasp of rapture burst from the Judges. For they were gazing on the most beautiful face and form in all Greece. The face and form of Phryne, the wonder woman.

And, beneath that glow of almost unearthly beauty, the ramparts of justice crumbled. Forgotten was the evidence against Phryne; forgotten was the unpardonable crime of sacrilege against the gods, whereof she was accused. Nothing remained in any onlooker's mind but a worship of her supreme loveliness. With one voice the Judges triumphantly acquitted her. And amid shouts and songs of triumph the Judges triumph the beauty-loving populace carried her on their shoulders to her palace. Thus did Phryn's

beauty save her from death.

She was born in a Boeotian village, in the latter part of the fourth century, B. C. Her father was a laborer. Phryne's real name was Mnesarete. For reasons of her own she nicknamed herself "Phryne;" which is Greek for "toad." As a girl she made a living by picking berries. Then she went to Athens as a strolling musician. There, her face, her figure and her cleverness won instant fame for her. Men went mad over the peasant girl. They showered wealth upon her. Soon she was enormous rich. And, with wealth came arrogance.

The walls of Thebes had been battered down by Alexander the Great. Phryne offered to have them built again at her own expense if the Thebans would inscribe above the gates: "Alexander destroyed these walls. Phryne rebuilt them." The offer was refused. But the story spread throughout Greece and added to her fame.

Apelles used her as model for his great picture "Venus Anadyomene." Praxiteles made a life-size statue of her in gold and another in marble. Even as Phryne was the most beautiful woman of her generation, so was Praxiteles the foremost sculptor. And he loved her.

The Woodland Sprites arranged for Solo or Group by R. G. Huntinghouse, 4616 N. Clark St., Chicago, Ill. Music, poses and complete description. Price \$1.50.

A BOY AT SEVENTY.

James A. Ten Eyck, the noted rowing coach of Syracuse University, is a physical marvel. Though seventy years old, this coach can set and maintain a pace that leaves young men far behind. As a birthday celebration, he rowed from New York to Albany, a distance of 150 miles. This veteran coach is strong, wiry and clear-eyed. He lives a simple life, and spends much time exercising out of doors. He believes that physical superiority is not more necessary in an athlete than grit. He says: "We strive to pick the fighters. That is why our crews win when they are sometimes believed to be defeated."

This is the spirit that wins in all the battles of life.

WEIGHED THIS MATTER WELL.

The woman of the future was about to start downtown, when her husband placed his arm around her neck and kissed her.

"Darling, light of my life," he whispered softly, "I love you more than words can tell."

"Oh, you do eh?" she responded, suspiciously. "Well, what is it now, Henry—a new silk hat or a pair of trousers?"

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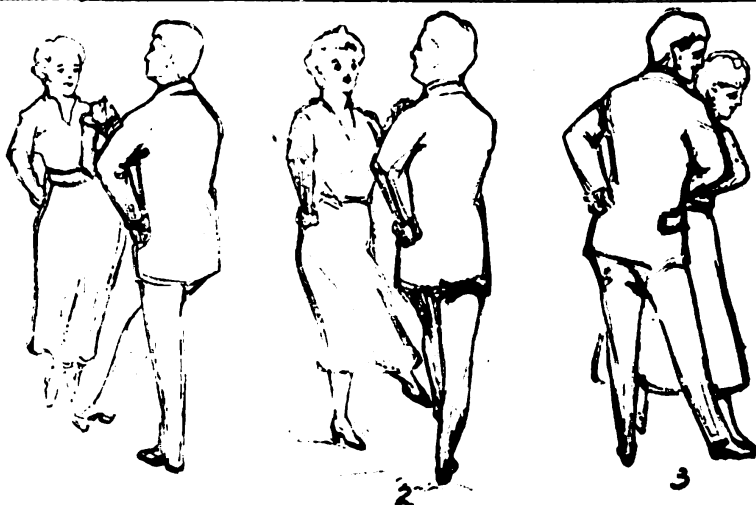
Do not get into the habit of loafing about in a negligee all day. A little regular employment, a careful toilet once a day and an avoidance of rich foods go far toward keeping one contented.

It is astonishing how much more energetic one feels after a refreshing bath, hair dressing and the donning of fresh clothes. If you wear loose, old shoes, go without a corset, neglect your hair every day and all day, you are bound to fall into a sluggish, unhealthy way of living. In such a condition, not only is it an effort to dress when necessary, but your whole system feels the lack of energy and care. A certain amount of exercise, both mental and physical, is necessary both for health's sake and to divert one's mind.

SHALL WOMAN PROPOSE?

Of course, women should propose. It is women who change their entire lives by matrimony: it is women who take on colossal responsibility by matrimony. The woman should surely be allowed to choose the man for whom she feels herself able to work and give.

Men propose: men have had it all in their own hands up to now, and if they have married the wrong woman they have only themselves to blame for it.



A Simplified Ballroom Dance Novelty adapted after the Attractive and Beautiful Spanish Dancing which has been and is yet the rage in the larger eastern cities.

Spanish Waltz, originated by W. D. Lynch, Principal of the International Association Masters of Dancing and the Ohio Association of Teachers of Dancing, 194 S. Main Street, Akron, Ohio.

Described and Illustrated for the readers of the Daily Morning Sun by The Springfield School of Dancing, 3rd floor, 15 S. Fountain Ave.

Music: Any Spanish Waltz (played a trifle fast).

PART ONE.

Commence Facing Partner with Lady's Left and Gentleman's Right hands joined, other hand held against body at waist-line.

First Measure—Step to side upon Lady's Right and Gentleman's Left foot, swinging the opposite feet and the joined hands across and in front of other foot. (See Illustration No. 1.)

Second Measure—Step to side upon Lady's Left and Gentleman's Right foot, swinging the

opposite foot across and in front and the joined hands back to this side again. (See Illustration No. 2.)

Third Measure—(Spanish Draw). Step to side upon Lady's Right and Gentleman's Left foot, drawing opposite feet slowly along floor toward other foot with toe pointing well outward and the joined hands held well across in front of body toward lady's right and gentleman's left shoulder at same time bending body well to side and turning heads to look over Lady's left and Gentleman's Right shoulder at feet. (See Illustration No. 3.)

Fourth Measure—Repeat Spanish Draw as in Third Measure.

Fifth Measure—Making a quarter (1-4) turn to bring both lady and gentleman to face line of direction. Step Forward upon the Lady's right and Gentleman's left foot swinging the other foot and the joined hands well forward. (See Illustration No. 4.)

Sixth Measure—Step backward upon the Lady's left and Gentleman's right foot, swinging other foot across in front toward part-

ner with toes pointed toward the floor. (See Illustration No. 5.)

Seventh Measure — Releasing hold of partner's hand, execute one measure of the Waltz Step turning one quarter (1-4) outward, commencing with lady's right and gentleman's left foot and finishing with back toward partner. (See Illustration No. 6.)

Eighth Measure—oCmmencing with Lady's Left and Gentleman's Right foot, execute another measure of the Waltz Step, turning inward and backward, making a half (1-2) turn to face partner again, and assume the Waltz position ready to Waltz. (See Illustration No. 7.)

PART TWO—Waltz for Eight Measures, or until end of the strain of music.

Repeat ad libitum, commencing with Part One.

Call Home Phone: No. 1881— for further information.

Note.—Instruction upon this beautiful dance will be included in the term of lessons for the New Dancing Class to be organized this week by Mr. and Mrs. Goodfellow, Instructors at the Springfield School of Dancing, upon

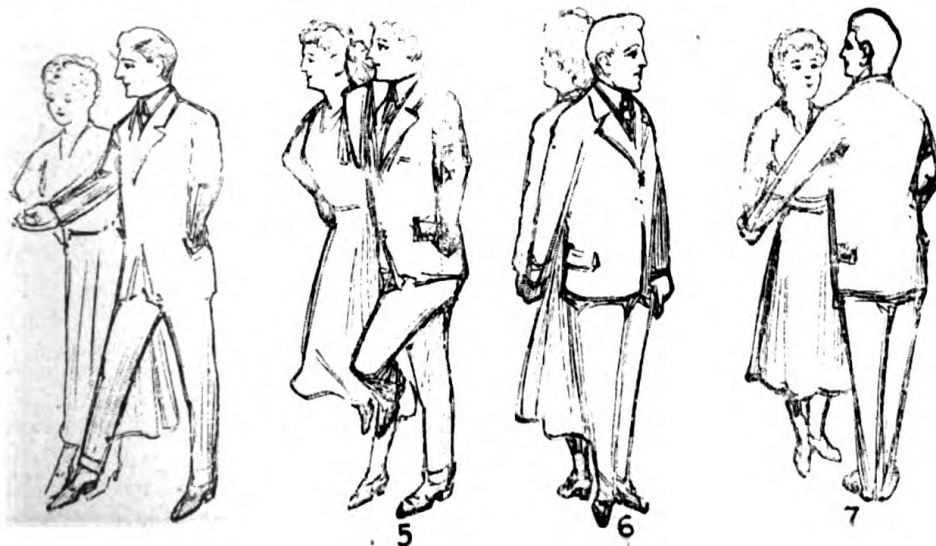
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Mr. and Mrs. L. O. Wetzel announce the marriage of their daughter, Vivian Jeanette, to Mr. George F. Frier, Saturday, March 1, 1919, at hCicago, Ill. At home after April 5th at 501 Washington Blvd. West, oFrt Wayne, Ind.

Mrs. G. I. Grant of Pacific Grove, Cal., passing through Buffalo, N. Y., called on the Two Step on her way to Boston, Mass.

Mr. Jacob Mahler has concluded arrangements to produce a new children's play, "The oldGen Year," now being written by Rosalind Mahler Pufeles. The play will be produced Thursday night and Friday (Decoration Day) Matinee, May 29th and 30th, at "The Odeon."



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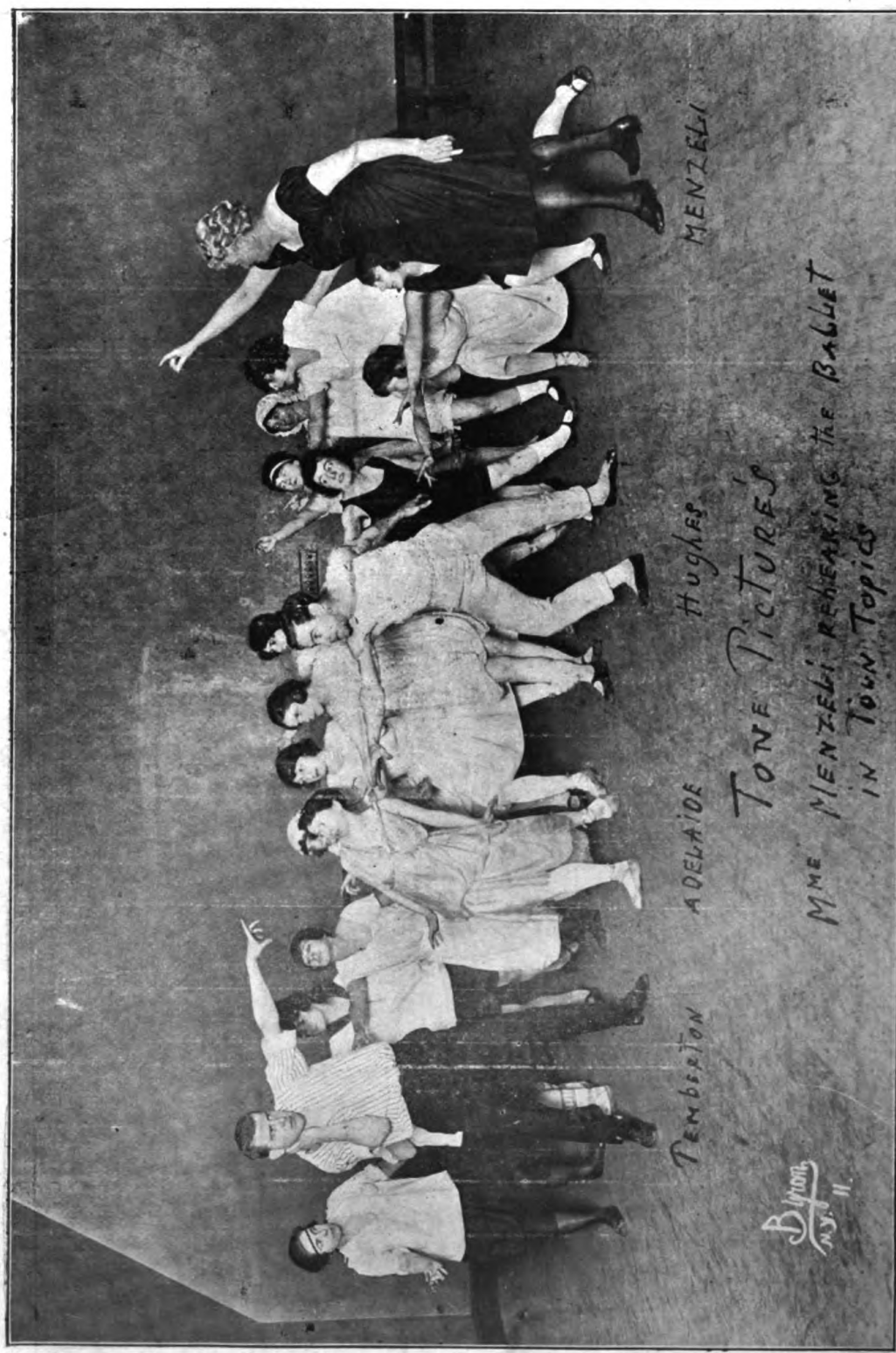
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