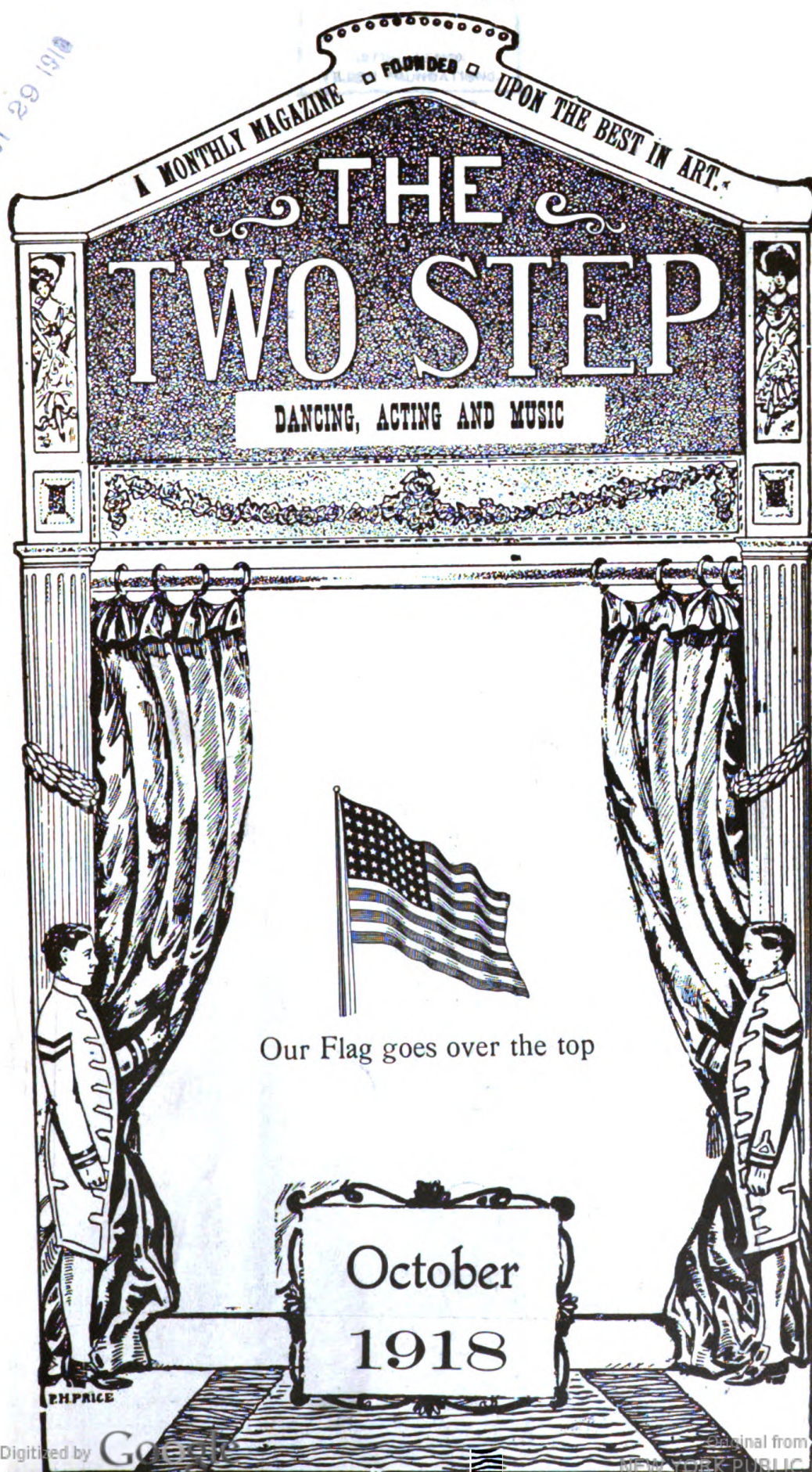
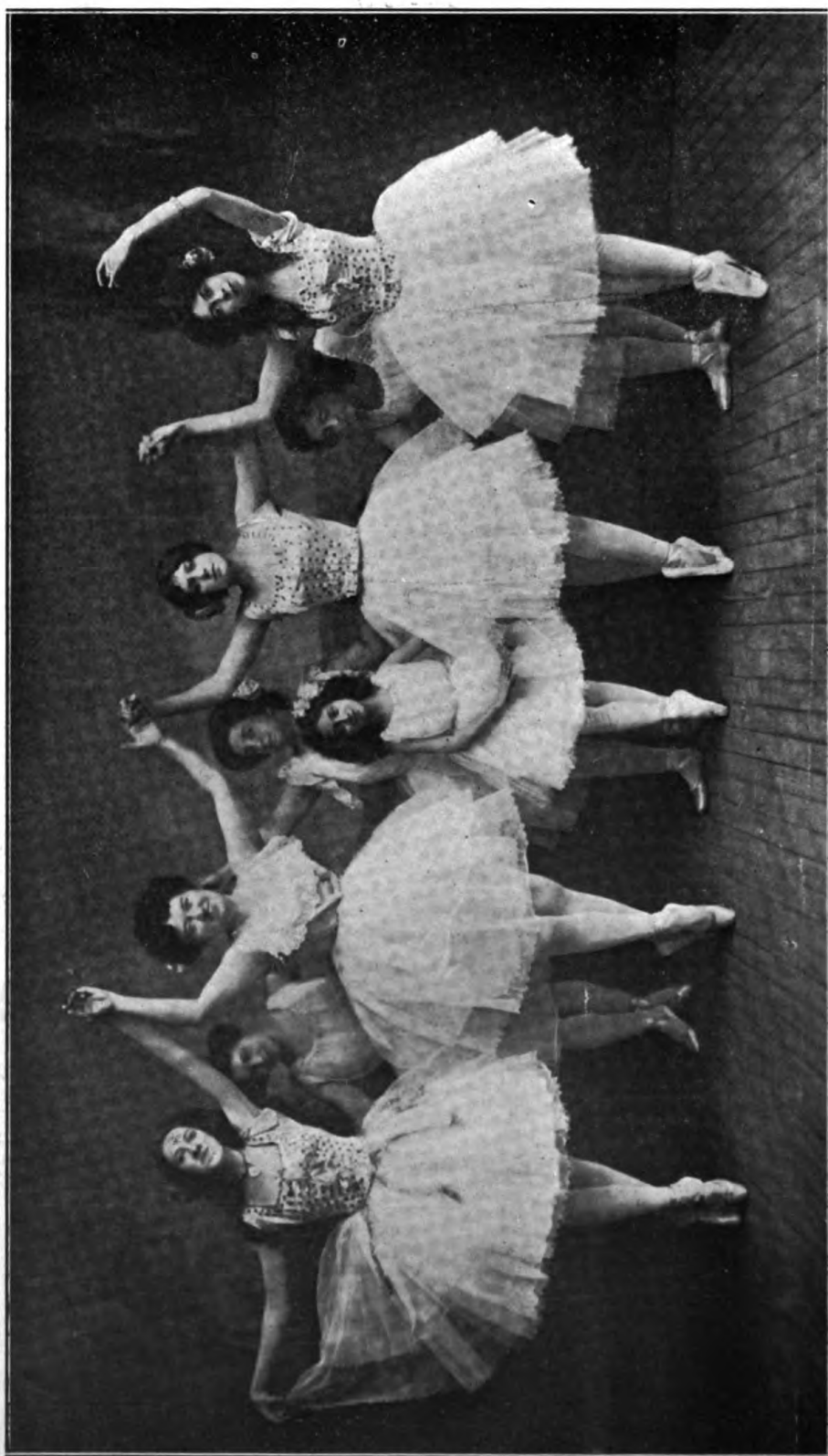


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Music Office





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OBJECTS OF THE ASSOCIATION.

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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- (3) Have taught dancing at least three years.
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Bones—She's a lemon cake, and mighty hard to squeeze.

Interlocutor—What is a farmer?

Bones—He's a hoe cake.

Interlocutor—A poor man?

Bones—A short cake.

Interlocutor—Well, what sort of a cake is your best girl?

Bones—She's an angel cake.

Inetrlocutor—A countryman?

Bones—He's a buckwheat cake.

Interlocutor—Now tell me what kind of a cake am I?

Bones—You're not a cake (touching his forehead); you're a doubhnut.

CHICKENS

Interlocutor—Bones, how are you on mathematics?

Bones—I don't know Matthew Matticks. I know his brother Ben.

Interlocutor—No, no. How are you on figures?

Bones—I beg your puddin'. I didn't understand you. I'm pretty good on figures. Why?

Interlocutor—I want to ask you a question. Suppose there were sixteen chickens in a coop, and a man should come along and take out five. How many would there be left?

Bones—What time of day is this supposed to be?

Interlocutor—What time of day? Now, what has that got to do wit hit?

Bones—A good deal.

Interlocutor—Why?

Bones—'Cause if it was twelve o'clock at night, and nobody was about, and you should happen to be in the immediate vicinity, dere wouldn't be any left.

OH! WHAT A DIFFERENCE

—IN THE MORNING!

I'll sing of the curious sights that we see

At night, at night;

They're awfully funny, I think you'll agree,

At night, at night.

There's Johnny, the waiter, who hasn't much cash,

He likes with his pals to appear very flash;

So he calls for champagne, and he cuts such a dash,

At night, at night.

Chorus.

But, oh! don't his head ache in the morning?

Then comes repentance with the dawning;

It's twice it's usual size, and he's got two fine black eyes,

And he's glad to get a seltzer in the morning.

There are ladies who go for a walk up Broadway

At night, at night;

Their figures are handsome, they seem very gay,

At night, at night.

Their waists are so dainty, complexions so new,

And tootsies so neat in a No. 2 shoe.

With hair of a delicate straw-colored hue,

At night, at night.

Chorus.

But, oh! what a difference in the morning!

What an alteration with the dawning!

Observe her in her room, on her cheeks there's little bloom,

And her hair lies on the table in

the morning.

And then there's the frivolous,
gay married man,

At night, at night;
To tell what he gets at is part of
my plan,

At night, at night.
With plenty of money, he goes
on a booze;

He meets some old pals, and they
have a carouse;

And when he gets home on the
doorstep he'll snooze,

At night, at night.

Chorus.

But, oh! what a difference in the
morning!

Then comes repentance in the
dawning!

Though he's very, very dry, for
a drink he'd vainly cry,

For his wife's been through his
pockets in the morning.

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A LITTLE BEARD ON A YOUNG MAN GREW

Tune—"Listen to My Tale of
Woe."

A little beard on a young man
grew,

Listen to his tale of woe;
A baseball beard of a golden hue,
Prized by the boy and his sweetheart, too;

And the wind it blew,

Listen to his tale of woe;
One day while walking on the
avenue,

A barber sign dawned on his
view,

A sign that was painted red,
white and blue,

Read, shave, shampoo.

Listen to his tale of woe.

Listen to his tale of woe.

Hard trials for them two,
The poor young man and the barber who

Tried to shave the hair that grew
So few—on Lew—

Listen to his tale of woe.

Into the barber shop he flew,

Listen to his tale of woe;
The shop was full and the barber,
too,

A barber who was raised in Kal-
amazoo,

Shaved Lew, poor Lew.

Listen to his tale of woe;
A mug of lather he began to
brew,

Listen to his tale of woe;
He filled that mug and Lew's
mug, too,

And forever disappointed the
wind that blew

Through the beard on Lew,
Listen to his tale of woe.

Hard trials for them two, etc.

Straight to his girl's house then
he flew,

Listen to his tale of woe;
With a heart full of love so fond
and true;

But without the sluggers she
didn't know Lew,

Gave Lew the razoo,

Poor Lew, razoo;

Down the front steps, two by
two,

Listen to his tale of woe,
Assisted by the toe of the old
man's shoe;

With pants full of sorrow and
Chicago mud, too.

Poor Lew, oo, oo.

Listen to his tale of woe.

Hard trials for them two, etc.

Straight to a drug store then he
flew,

Listen to his tale of woe;
Bought Paris green and arsenic,
too,

Swallowed 'em both, skipped the
tra-la-la-loo,

Undertaker real'ce, too,

Listen to his tale of woe;
Under the turf they planted Lew,

Listen to his tale of woe,
Instead of green grass whiskers
grew;

They were shaved every year by
the barber who

Shaved Lew, adieu,
Listen to his tale of woe.

Hard trials for them two, etc.
(Continued)

FLAG MANUAL

(Copyrighted)

Being at attention, the in-
structor commands:

1. Carry. 2. Flags.

Take the flag so as to hold it
in the right hand, the stick nearly
vertically and resting in the hol-
low of the shoulder, the arm
hanging nearly at its full length
near the body, the thumb and the
forefinger grasping the stick, and
the remaining fingers closed to-
gether.

Always fall in at a carry.

In resuming the carry from any
position in the manual, the mo-
tion next to the last concludes
with the left hand at the right
shoulder, fingers extended and
joined, the thumb close to the
forefinger, back of the hand to
the front, the elbow close to the
body.

Being at a carry, at a halt, the
instructor commands:

1. Present. 2. Flags.

Carry the flag with the right
hand in front of the center of the
body, at the same time grasp the
stick with the left hand near the
lower band, the forearm horizon-
tal and resting against the body.

1. Carry. 2. Flags.

Resume the carry with the
right hand. (Two.) Drop the
left hand by the side.

Being at a carry, the instructor

Carry the flag in front of the commands:

1. Support. 2. Flags.
center of the body, grasp the stick with the left hand about midway between the upper and the lower band, and raise this hand to the height of the chin; at the same time grasp the handle with the right. (Two.) Carry the flag opposite the left shoulder, pass the left forearm over the right hand, and extended horizontally to the right, the wrist straight. (Three.) Drop the right hand by the side.

1. Carry. 2. Flags.

Grasp the flag with the right hand at the handle under and against the left forearm, and carry it in front of the center of the body. (Two.) Resume the carry with the right hand. (Three.) Drop the left hand by the side.

Being at a carry, at a halt, the instructor commands:

1. Order. 2. Flags.

Grasp the flag with the left hand, the forearm horizontal, let go with the right hand, lower the flag quickly with the left, re-grasping it with the right above the lower band, the hand near the thigh, the butt about three inches from the ground, the left hand steadying the flag near the right, the fingers extended and joined. (Two.) Lower the flag to the ground with the right hand, drop the left by the side the right arm hanging naturally, elbow close to the body, back of the hand to the right, fingers extended and joined, the stick between the thumb and forefinger and vertical, butt near the right foot.

1. Carry. 2. Flags.

Raise the flag vertically with the right hand, at the same time

seize it with the left above the right, resume the carry with the right hand. (Two.) Drop the left hand.

Being at order flags, the instructor commands:

1. Parade. 2. Rest.

At the command rest, carry the point in front of the center of the body, grasp the stick with the left hand at the upper band, and with the right hand under and against the left; carry the right foot three inches straight to the rear.

1. Company. 2. Attention.

Resume the order.

Being at a carry, the instructor commands:

1. Trail. 2. Flags.

Same as first motion of order flags. (Two.) Incline the point slightly to the front, butt to the rear; drop the left hand by the side.

1. Carry. 2. Flags.

At the command carry, bring the flag to a vertical position with the right hand; at the command flags, execute what is prescribed for the carry, from the position of order flags.

Being at a carry, at a halt, the instructor commands:

1. Charge. 2. Flags.

Execute the first motion of about face, left knee slightly bent, drop the flag into the left hand, near the lower band, elbow against the body, point at the height of the chin, right hand grasping the handle, supporting it firmly against the right hip, the body inclining slightly forward.

1. Carry. 2. Flags.

Resume the carry with the right hand, at the same time facing to the front. (Two.) Drop the left hand. Being at a carry,

the instructor commands:

1. Right Shoulder. 2. Flags.

Raise the stick vertically with the right hand, grasp it with the left hand at the lower band, raise this hand till it is at the height of the chin; at the same time embrace the butt with the right hand. (Two.) Raise the flag and place it on the right shoulder, the point elevated and inclined to the left; slip the left hand down to the lower band. (Three.) Drop the left hand.

1. Carry. 2. Flags.

Carry the butt slightly to the left, and lower the flag with the right hand; grasp it with the left at the lower band, hand at the height of the chin, stick vertical. (Two.) Resume the carry with the right hand. (Three.) Drop the left hand.

Being at a carry, at a halt, the instructor commands:

1. Port. 2. Flags.

Throw the flag diagonally across the body; grasp it smartly at the same instant with both hands, right at the handle, and close to the body, left near the upper band, the stick sloping upward, and crossing opposite the point of the left shoulder. The palm of the right hand is above, and that of the left under the flag, the nails of both hands next the body, to which the elbows are closed.

1. Carry. 2. Flags.

Resume the carry with the right hand. (Two.) Drop the left hand by the side.

1. Knapsack. 2. Rest.

Being at a right shoulder, lower the point over back of the head, and grasp the stick at the upper band with the left hand, and lower band with the right

hand, palm of the hands to the front.

1. Inspection. 2. Flags.

Being at a carry, to cause an inspection of flags, the instructor commands:

1. Inspection. 2. Flags.

At which command toss the flag with the right hand, opposite the left eye, catching it with the left hand near the lower band, the hand at the right of the chin.

1. Carry. 2. Flags.

Lower the flag with left hand, grasp it with the right hand at the handle, and steady it with the left hand at the height of the shoulder. (Two.) Drop the left hand by the side.

1. Sergeants. 2. Salute.

Being at a carry, raise the left hand and run horizontally to the front, palm of the hand down, the fingers extended. (Two.) Bend the left elbow, carrying the hand around till the fore-finger strikes the stick in the hollow of the right shoulder. (Three.) Return to the position of the first motion. (Four.) Drop the left hand by the side.

SKIRMISH DRILL

In skirmish lines, the post of the captain is about ten yards in rear of the center of line; the right and left guides are five yards in rear of the right and left files, respectively.

In the rallies, the captain and guides take post inside the nearest circle.

The flags are carried in any position desired while on the skirmish line.

Being in line, at a halt, the captain commands:

1. As skirmishers. 2. By the

right (or left) flank, take intervals. 3. March. 4. Skirmishers. 5. Halt.

At the second command, all face to the right; at the command March, number one on the right steps off and arches in prolongation of the former front of the company; the files follow successively at the distance of one yard, and the movement is continued until there is an interval of one yard between consecutive skirmishers. At the fifth command, all halt and face to the front.

Being in skirmish line, at a halt, the captain commands:

1. Rally by Fours. 2. March.

At the second command, the skirmishers of each four place themselves in a circle forming upon the right of the left skirmisher of that four, and charge flags.

1. Rally by Company. 2. March.

At the second command, all the skirmishers rally on the center skirmisher who stands still, those to the right forming a semi-circle to the right and rear, those to the left complete the circle by forming a semi-circle to the left and rear, and all charge flags.

All rallies are made at a run.

Being in circles, the captain commands:

1. Deploy. 2. March.

At the command March, the skirmishers resume their places on the skirmish line, at one yard intervals.

All deployments are made at a run.

Being in skirmish line, at a halt, the captain commands:

1. Assemble on right (or left, or center) skirmisher. 2. March.

At the second command, the designated skirmisher stands fast and comes to a support; the other skirmishers face toward the designated one, close in, face to the front, and come to a support.

Being in skirmish line, many movements previously explained may be executed, such as moving forward, to the rear, by the flank wheelings, column right or left, etc.

OUR FLAG

First boy:

Hurrah, for our flag!

Our beautiful flag!

Our glory and also our boast,

Its colors so true,

The red, white and blue,

Have marshaled many a host.

Second boy:

Hurrah, for its stripes!

Its thirteen gay stripes!

And the States those stripes represent.

The colonies strong,

That brooked not a wrong,

Nor injustice bore with content.

Third boy:

"Give us our rights—

Our colonial rights—

Nor tax us without our consent,"

To Old England they said,

Nor were they afraid

To fight, when they found war was meant.

Fourth boy:

Yes, hurrah for each stripe.

Each red and white stripe!

And hurrah for the union of blue!

With its forty-one stars,

Surmounting the bars

Each star for a State ever true!

All:

O, our hearts swell with pride.

With the patriot's pride,

When our ensign appears to our
view,
With its wonderful bars
And silvery stars,
Besprinkling the dark field of
blue.

Then join voices, boys,
And give three hurrahs
For our star-spangled banner so
dear.
All ready? Hurrah!
Hurrah and hurrah!
And now for one other last cheer.
(Wave flags and hurrah.)

ARTIST DREAM

Written, copyrighted and produced by F. Leslie Clendenen; music by Mrs. F. L. Clendenen.

For the benefit of Soldiers' and Sailors' Club, Clendenen's Hall, Maplewood, St. Louis, Mo., Saturday, June 15, 1918.

Synopsis:

ACT I. The Count's Studio. (1) Lionel in love with his Statuary; (2) Dance of the Vision, Helma Moore. Mazetta casts a Magic Spell. (3-4) Dance of the Esals and Artists. (5) Duet—"Won't you be my Sweetheart," by Gladys and Lionel. (6) "Beautiful Beings," by Mazetto. (7) Jaleo, "Gipsy Dance," by Sousette, Virginia Jacobs. (8) Tanager, by Sousettes band. (9) Fortune Song, by Mazetto, Miss Mildred Clark. Lionel recognizes Mazetto as the wonderful woman he saw in his dreams. Mazetto proves that she is inspired with a spiritual power, by bringing his Statuary to life. (10) Duet—"What is Love," by Lionel and Louise. The Count's return in disguise, F. Jacobs. (11) Egyp-

tian Ballet, Lucille Scully. (12) Jacinta Ballet.

SCENE 2. Duet—"Excelsior," Messrs. Bryan Tidd, Morlison Rinkle.

ACT II. Interior of Tinker's Workshop. Toymakers at work. (20) Song, "Toyland." (21) Song and Dance, "Dr. Tinker," by Bryan Tidd and Chorus. Jack the Mischief Sprite. (22) Mazetto command, "Awake Ye All." (23) "What Means This Sudden Transformation." (24) Dance of the Dolls—(a) French Doll, Navarre, Marjorie Christopher; (b) Idyl of Spring, Madeline Close; (c) Dance of Love, Alma McClure; (d) Jack in the Box, Dorothy Blondin.

SCENE 2. Solo, "Sunshine of Your Smile." Miss Louise Macdonald.

ACT III. The Dancing Lesson. Mons. Fournier instructs in the foundation of Classic Dancing. A study in Grace, by Assembly of thirteen girls.

SCENE 2. Quartette—"Sunrise," Misses Mable Michel, Lucille Dozier; Messrs. W. J. B. Tidd, Morrison Rinkle.

ACT IV. The Night before Xmas. (40) Lullaby by Mother, Louise Macdonald. (41) The Goblins. Santa Claus. (42) Quartette. "Xmas Bells." (43) Song, "Maids of Cadix," Mildred Clark, Count's Xmas Celebration, introducing (a) Revelie Classicque, Myrtle Voss; (b) Russiana, Jeanette Watson. Ruby Reyburn.

Closing with the "International Ballet and March," by seventeen girls.

All dancing specialties arranged by F. L. Clendenen.

There were more than a score of features on the interesting program; they all showed careful training. It was also a great financial success, more than five hundred were turned away.

COMPLEXION AIDS

When selecting a face cloth choose one that is coarse, but this does not mean that the material must be rough. When the face brush is used it is well to discard it as soon as the bristles become the least matted. This condition will happen with the best face brush in time and in such condition they are positively dangerous to the skin and face. After the brush is used all the soap should be washed out of it, the bristles and the brush placed in a sunny place to thoroughly dry out.

If the pores of your face are coarse and inclined to form "blackheads," then see to it that nothing but a good liquid soap is used. A great many women do not half rinse the soap from their skin, which accounts for so much sallow, dry skins.

TO BECOME GRACEFUL

Can you tell me how to make my little daughter graceful? She is really a pretty child, but she moves in the most awkward fashion. I can't bear to have her grow up in this way. I realize how much grace means to a girl and woman. I cannot seem to impress it upon her that she must turn her toes out; I keep reminding her, but she only grows impatient and says, "Oh, I can't

bother all the time about my old toes." I punish her, but this does no good. Please send me one of your valuable suggestions.

Mrs. E. S. G.

I am truly sorry for Mrs. E. S. G., for grace comes very near to being born, not made, and beauties of this kind are hard to acquire. Hair may be thickened, eyebrows may be trained into a pretty curve, hands may be whitened, shoulders may be broadened, but grace of motion is an elusive thing. It has been called innate—a thing born in the blessed, as much as the power of painting, or the voice for singing. But persistent effort will disprove the theory that it is only innate.

There are almost no children who cannot be educated into grace. True enough, some come by it naturally, and no help is needed, while others are so awkward by nature that you must give constant effort to the unmaking of their ways. Mrs. E. S. G. has hard work before her, but if she is in earnest she can make a beautiful woman out of the ungainly little girl.

Awkwardness comes from one of two causes—amental cause or a physical. In the former case, the child is awkward solely because of diffidence and self-consciousness. He may be as graceful as others when unwatched, but the moment he thinks he is noticed his legs take on strange quirks, his hands double in size, his arms are at a loss for a place to hide. Awkwardness of this kind must be treated mentally. The child must be encouraged, flattered a bit, and thrust into company.

But the other—the purely physical awkwardness—it is like unmaking the work of nature to loosen joints that seem to have been born stiff, to turn angular motions into curves. The clay must be remolded, and the clay is fast hardening.

There is no school of grace that compares with the dancing school. Many physical culture exercises give pupils practically the same motions that fancy dances give, but the result will never be as good, especially in the case of a stubborn child. I am afraid little Miss G. comes under this head. But I can't help being a bit sorry for her and those toes that insist on turning in.

Punishment may drive to duty, but never to beauty. Can you imagine being spanked out of pigeon toes or slapped into a straight spine? Only coaxing will accomplish the end and the less the child knows he is being coaxed the better.

Nothing serves this purpose so well as dancing. Gymnasium work is excellent, but for a child who is disinclined to help himself in the matter, dancing serves best of all, for the reason that it is an entirely sugar-coated pill. The youngster may claim that a gymnasium class bores him—the modern youngster has reached the point of being blasé—but dancing never does. He is given calisthenic lessons in school; he is used to them. But dancing, with its attendant joys of slippers and fluffy frocks and music and tiny programs and gloves—this is the dessert of life.

Let your little folks learn to dance. "Folks," because the boy

is entitled to grace as well as his sister. But more especially give the little girl dancing lessons. As the world goes, grace is accounted a more essential thing to her than it is to those of the sterner sex and it is your place to do what you can to start her on the road to all that is feminine and lovely. In these days of assertive womanhood we cannot do too much to develop the old-fashioned trait of being charming, the trait that was our mother's and our grandmother's and her mother's before her.

In no way does the child come by grace so unconsciously as in dancing, especially in the fancy dances. There is a great variety of motion in all of these. The child is on his mettle when dancing before spectators, to appear at his best. Before he knows it he has imitated the pretty poses of his teacher and his more graceful companions.

Many of you, by the time this paragraph begins, are crying out that you cannot send your children to a dancing school. That is no reason why they should be deprived of the fun and benefit of learning to dance. Perhaps you live in the country where it is impossible to reach a school, or perhaps you find the dancing master's bills too high. Neither is an excuse. Don't you know how to dance yourself? If so, have the patience to teach the little people. Go to work to recall the dances of your youth, even though they have become rusty in your memory. You will gain something at the same time that the child is gaining. Many of the exercises given in gymnasium

classes all over the country are nothing more or less than dancing steps, and as have been taught by swallow-tailed masters for generations.

No dance compares with the serpentine for physical culture in the broadest sense of the word. Trunk and limbs are brought into play in a wonderful variety of difficult and beautiful curves. The difficulty of managing long draperies during all the motions adds greatly to the benefit of the lesson. Of course, a dance of this nature is given only to advanced pupils in the art, but it is worth while to any child to work for advancement when it leads to such a prize.

In the very beginning the grace lessons begin. By the time little Miss gangly has mastered the five positions and their subordinate ones she is well started toward the mastery of her body. She has learned, first of all, how to stand. When she is told to put her heels together she is told also to turn her toes out, and this is attractive enough when it is a part of dancing instead of a part of mother's nagging. When she keeps the left foot in position and points the toe of the right, placing that toe in front and to the left of the left toe, she thinks it is fun to see how long she can stand in that position without tottering and without unpointing the toe. Balancing has begun to form a part of her knowledge.

All dancing teachers are now giving physical culture exercises before the real dancing lessons. Their object is to relax rather than to strengthen. The little body must be as lithe as possible. The muscle building motions,

such as clinching the fists and holding the arms tense while they are extended from the chest—all motions of that nature involving tense muscles are excluded. They may lead indirectly to a certain kind of grace by broadening the chest and coaxing upright shoulders, but they do nothing to encourage curves, and curves are essential in this particular training. The following lessons may be given. Assure the child that they are a part of dancing; that if she is ever to learn the attractive fancy dances she had seen her little playmates going through she must learn the motions one by one. They are really the dances themselves, taught piecemeal:

Raise arms above head, curving toward each other, finger tips meeting. Sway body to left, to right.

Hold fan in left hand, arm curved above head. Hold out skirt to the side with right hand. Sway.

Hold wreath up in front, peeping through it. Sway from side to side, right toe pointed in front of left. (Toe pointed implies heel raised high, toe merely touching floor.)

Bow. Slide right foot to the right, bring left far to the rear in a curving slide, bending the body deeply; draw up right toe until it stands pointed beside left foot. Skirt may be held with both hands, or only one, a fan being in the other.

Curve left arm above head. In two counts extend right toe to the right and forward, then place it to the left of left toe, giving a little spring on left foot at each count. "One, two; one, two."

Then in the next pair of counts place right toe to the left of left heel on the second count. This is the first motion of the Highland fling, and this is one of the best dances that can be taught. It is sprightly rather than gliding and swaying, but it has much grace.

Dissect the waltz step and teach it in three slow counts. Teach the one-step and insure the child a graceful walk, for this dance is merely walking ornamented. Other round dances are in favor at balls, and there are particular preparations for the fancy dances, in which the real training lies.

It is impossible even to describe even one of these in a small space. Let your little girl learn them at a school or learn them yourself and pass them on to her. Give her the different castanet dances to teach her all the beautiful swaying motions that the southern peoples know. La Cachuca and La Zigarilla are best for this. The rainbow dance, with its many colored ribbons; the wreath dance, the skipping-rope dance, all make her supple. The different hornpipes, sailor's, fisher's and fireman's, are best adapted to the boys. La Tyrolienne and La Jote Andalouse are the health—for the woman? It was pleasantly entertained by charming. The old-time minuet will give poise to all the little folks and a certain dignity of motion which has its place even among the merry young people.

It is all such fun that before you know it the little lady has come to point her toes outward, as the dances compel her to do so; she is erect, but not stiff; she

walks well; she is not inconvenienced by too many arms.

Best wishes for little Miss G. and all those of her kind.

Prof. Zebely will go up to Washington on Friday to remain until the opening of the summer season in The White, when he will return here to take up his work again. Prof. Zebely is one of the best known teachers of dancing in America and has taught everyone of any social importance in Washington, usually having a class at the White House as well as at many of the Embassies. The other day, someone approached Mr. Zebely and called his attention to the fact that he had taught dancing three generations of his family and many sojourners at White Sulphur in summer can point with pride to the same fact. Prof. Zebely well deserves his great popularity here, after twenty-three years at White Sulphur and everyone is delighted that he is to be here for another season.—The Day Letter, White Sulphur Springs, W. Va.

THE TUNE THEY ARE

ALL TALKING ABOUT

"Indianola," which holds the distinction of being the only instrumental publication to catch the public favor in over a year, has developed into an extraordinary hit. The composer, S. R. Henry, who has written many instrumental hits, considers it quite a distinction to be the writer of an instrumental success at a time when there seemed to be a general lack of interest among dealers and the public for this form

of musical composition. However, it merely proves that originality will win out despite any prevailing conditions. There is no musical publication at the present day that is played as often by the orchestras and receives such an ovation every time it is played than "Indianola." As a fox-trot it is incomparable. Millions of dancers are demanding it everywhere on account of its snappy and vivacious rhythm and catchy melodies. Jos. W. Stern & Co. are the publishers of "Indianola."

GOOD-BYE, BOY

Good-bye, boy—
 War has called and you are going away,
 For it is your duty to join the fray,
 Good-bye, 'boy—and think of me
 When you've gone across the sea.

Good-bye, boy—
 You have been kind and chivalrous, too;
 You love me, boy; I, too, love you.
 And I'll wait back here at home
 And think of you where'er you roam.

Good-bye, boy—
 It seems I can talk to you plainly now;
 I didn't know then—you remember how
 I blushed at your words, you know why.
 Go now, boy, ere I break down and cry.

Good-bye, boy—
 You'll come back to where I watch for you here.
 I know you will; 'tis my one thought to cheer.
 So good-bye, boy—think of me
 When you're in France across the sea.

COMMON SENSE IN EATING

Avoid all sweets, sugar, pastry and hot cakes for two or three months and indulge freely in a fruit and vegetable diet, and you will be amply repaid by your complexion being clear, eyes bright, cheeks rosy and lips red, besides becoming the possessor of youthful energy and good health.

Common sense in eating and drinking, together with plenty of fresh air, sleeping in a room well ventilated, a warm bath taken two or three times weekly and a good brisk walk daily, will enable nature to do her work properly. Good health means happiness and a happy, healthy woman is a pleasing sight for all to behold.

No woman can have bright eyes, a beautiful skin or an elastic step, if she does not supply her lungs with oxygen which she can only do by continual deep breathing on every possible occasion.

HOW TO MEND FAULTS

By Katherine Morton.

It is as well to confess that when I went to question Edwin Howland Blashfield on the vital question of feminine loveliness I did not expect to gain any practical information. To be sure,

there are few, if any, in America who are so great authorities upon this subject as is Mr. Blashfield. Few artists in our land have studied the real and created the ideal woman through so long and broad a range of years and experience as he has.

But before my mind rose the vision of his wonderful "wall flowers," the women of his artist dreams, the ideal figures that represent the Human Understanding and Religion and Philosophy and Emancipation; the goddess figures that surmount all other figures in the Congressional Library and range around the collar of the great gold dome.

"It's all nonsense to ask him about human woman's faults and beauties," I thought in an advance state of discouragement. "He will talk in terms of the ideal and the classic, and there won't be a word of help or encouragement or warning for the scrawny and the freckled and the prematurely gray."

Then Mr. Blashfield entered his drawing room, where I was waiting and the very handshake of him and his good, wholesome smile showed him, ex-president of the Society of American Artists, able to come down from the region of the great gold dome, with its galaxy of stately beauties, and talk of things that concern the every-day people who walk about below.

"You want to know what are the most common faults that I find in searching the ideal model?" he said. "Women of this day lack the powerful arm of the classical beauty, for one thing. For another, there is a tendency among legs to lack the proper

length as judged by the measure of the trunk. In other words, women are inclined to be short-legged."

There, in that one paragraph, Mr. Blashfield had furnished enough food for thought to keep all the gymnasium instructors in the country working over hours to digest it.

First, our arms are lacking; second, our legs are short. What are we to do about the matter—the two matters?

"Take the Dianas of early artists," he went on. "Their arms are most beautiful and powerful at the same time. It is the rarest thing in the world to find any such arm nowadays. Many women lack strength of arm. The limb is evidently weak, undeveloped. Those who have good muscular development in this portion usually lack roundness and beauty in it. The muscles stand out in a masculine way, and there is none of the graceful roundness that is so much desired by the artist."

"Is this especially an American failing?" I asked him.

"No, I can't say that it is. I find it common in many models, and my models are chosen from all races, for I work in New York, and that is a wonderfully cosmopolitan city. Arms are too slight in the great majority of cases."

"Do you see any hope for the bettering of this matter?"

"A great deal of hope. It is a splendid thing, this physical culture that is becoming universal among our women. America ought one day to produce a race of women with the forms of Diana and Hebe. The athletic training that began as a fad and is now

developing into almost a religion will bring about wonderful results in the line of national beauty. If only the heads don't keep on growing larger. That is one of an artist's greatest trials. You know the classical standard calls for a small head for woman, and the modern head is distressingly large, as judged by Venus and other beauties of old. I don't know what is to be done about it, for the modern brains must have some place to stow themselves away, I suppose. Perhaps we shall come to form an entirely new standard of beauty in this respect."

It looks as if his final suggestion offers the only way out of the difficulty, does it not? Physical culture can do almost everything toward the building up of bodies, but it is at a loss when it comes to the building down of heads; especially with all the colleges and clubs and universities doing their level best to make the matter worse. Evidently there is nothing for it but to make ourselves contented with our brains, even if they have cost us our heads.

"What about the American woman's hips?" I asked. "Do you consider that they are too large as a general thing? Some travelers and students have said so."

"I don't agree with them." Mr. Blashfield was prompt and decided. "The fault is by no means common. Among the women whose figures are at fault in this respect are to be found as many Europeans as Americans."

"And the other common fault?"

"Short lower limbs. They are supposed to equal the rest of the body in length, and they seldom

do so. The fault is so common that the eye is used to it and does not realize it as a fault. A student once attempted to criticise a statue of Venus, saying, 'What long legs she has.' The fact is that most women, the women he was accustomed to seeing, have short ones."

This latter fault is less easily remedied than the lack in arms, and yet it is not beyond our power to do something about the matter. Study yourselves, and see how nearly you conform to classical standards. Take your tape measure or your foot rule and find out whether your legs measure less than the rest of your length. Look at pictures of Grecian statues and compare your own arms with theirs; are they as round and as powerful as the ideal ones?

In perfecting your arms there are two points to be considered, Mr. Blashfield has warned you. First, they must be strengthened as to muscle; second, they must be rounded as to flesh. Exercise will attend to the former; massage to the latter.

The exercises taught for developing the arms are infinite in number. They are performed with and without apparatus, and the results are largely the same, whichever one of many excellent methods you choose. Dumbbells, Indian clubs, pulley weights, wands, games like bowling and tennis, housework, movements without apparatus—any of these things may give you the large and vigorous arm that the artist demands. A woman who had the most beautiful right arm I ever saw told me that she had built it up from a lean one by persistent

egg-beating with the old-fashioned kind of beater. "I did not set out to beautify my arm," she explained. "I was merely making cakes to support my family by their sale; but the arm was reaping the benefit all the time. My left arm is as small and feeble as other women's."

Exercises which call for tension are the most rapid means of enlarging a slender arm. Go through motions in which you imagine that you are raising a heavy weight in each hand. Clasp an imaginary iron dumb-bell in each hand while the arms hang at the sides; raise the bells slowly to the shoulders, then lower slowly and repeat several times. Next, let the arms fall in front and raise the bells to the chest.

Raise hands to chest, edges of palms forward, thumbs against shoulders. Extend forward, return, continue in quick repetition. Keep the hands rigidly in cutting position all the time. This will enable you to keep the whole arm tense, and more force will be put into the movement.

"Hands to strike," calls for the fists instead of the cutting hands. The motion is the same in both exercises.

Drop arms at the sides, fingers outstretched. Raise arms to a level with the shoulders, laterally extended. Drop. Raise. Continue in rapid counts.

Place your hands on the casings of an open door, standing a step behind the sill. Keep your feet in position, lean forward until your arms support you from falling. If you will let one arm do the supporting for a moment you can feel its biceps with the other hand, hard and tense.

Hanging in rings or from a bar is a good arm developer.

As to massage of the arms: All massage should be taught personally by a skilled operator, but I will describe the motion as well as I can. If you cannot employ a professional, do the best you can in following these rules. Seize the left arm at the shoulder with the right hand, or vice versa. Work down toward the wrist with a motion as if the arm were a piece of goods that you were wringing water from. Go back up from the wrist and continue the motion up and down, up and down. Use a skin food in connection with the massage.

But if legs are too short, what is to be done? It is not true that inches can be added to one's length, no matter what some quack physical trainers may say to the contrary; but it is true that stretching exercises will straighten crooked legs and extend those that are not inclined to show how long they really are. Some persons bend the knees a great deal in walking, thus causing themselves to appear short-legged. This fault can be corrected by stretching exercises of many kinds. Kinks can be unkinked and legs made to give themselves the value of every inch that they possess.

Raise yourself by clasping a low bar or two chairs stood back to back. Swing with the toes pointed down, legs stretched to their utmost.

Place a mattress on the floor, lie on your back upon it, raise your legs straight up in the air, with knees rigid.

Stand on left foot, hands on hips. Point right toe and extend

right leg to the side, swing it to the front, to the side. Continue this as long as you can keep your balance, then reverse, keeping the knee rigid all the time and the leg stretched as far as possible.

Some women who are not really afflicted with short legs appear to be by reason of too large hips. In this case your one solution of the problem is to reduce the hips. This can be done by bicycle riding and mat work—the same means used in building up scant hips. If you are much too fleshy in all respects, the exercise must be accompanied by a flesh reducing diet.

And not one of the suggestions given here points out a short cut to beauty. There is no short cut. But look at the beautiful classical models that are before Mr. Blashfield's eyes when he is telling you of your faults; look at his own exquisite figures modeled in the likeness of these. Can you even doubt whether the end is worth the effort?

THE HEAVY PASSENGER TRAFFIC

He adds that thus far such an effect has not been noticeable, at least in the case of the passenger traffic and explains that the increased travel that is noticeable in many parts of the country is due to higher wages paid to workers who are constantly changing their places of employment as well as to the travel of the soldiers who have been granted a special rate who shrdlu shr ed a special rate of 1 cent per mile when on furlough, and the journeys made by friends and relatives of the men who are visiting the various cantonments. The tax upon the passenger service has also been greatly increased by the movement of troops on orders from the War and Navy Departments. During July over 1,100,000 men were moved on such orders and an aggregate of about 6,455,558 troops had been moved for Government account between May 1, 1917, and July 31, 1918. Of this number nearly 68 per cent were carried between January 1 and July 1, 1918.

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SHE MISSED THE TRAIN.

"What's the matter, old man?" he said, as they met the next morning. "You look blue."

"I feel blue."

"But last night you were the jolliest member of our party."

"I felt jolly."

"You acted like a boy just out of school."

"I felt like one."

"You said that your wife had gone away for the first time in three years, and there wasn't anyone to say a word if you went home and kicked over the hall clock."

"I remember it."

"You said that if you stayed out until 4 o'clock there was no one to look at you reproachfully and sigh and make you feel mean."

"Yes, and I stayer out until then, didn't I?"

"You certainly did."

"And I gave a war whoop on the front step?"

"Yes, and you sang a verse from a comic opera and tried to dance a jig."

"Yes, and my wife missed that train. Now, please go away and let me alone!"

THE TWO STEP

A MONTHLY MAGAZINE

Devoted to
Dancing, Acting and Music

Founded upon the Best in

1882—A R T.—1918

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STEPHEN F. CONLEY

BURIED.

Stephen F. Conley, for long period a teacher of dancing and proprietor of dancing schools in Buffalo, was buried this forenoon in the Elks' lot in Forest Lawn cemetery. Burial service was conducted by the Rev. Martin Phillips of Our Lady of Lourdes' Church, in the Driscoll undertaking chapel in Niagara Street, officers of Buffalo Lodge 23, Elks, assisting. Mr. Conley died of pneumonia which developed after influenza with which Mr. Conley was stricken Thursday, Oct. 10, died Saturday, Oct. 12.

Mr. Conley conducted dancing schools at 650 Main Street, Metropolitan Hall, Main and Utica Streets, and recently had opened a third school in Main Street near the belt line. He is survived by a brother, Charles Conley, of Saint Catharines, Ont.

DESCRIPTIVE NEW DANCES

FOR 1918-1919.

50 Cents Each.

American National One-Step.
Descriptive only.

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Descriptive only.

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American Waltz. Descriptive only.

Mignon Waltz. Descriptive only.

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Camouflage Turn, One-Step, with music.

Liberty Waltz, with music.
 The Tickle Toe, with music.
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 Pas Marche, Children's Dance. Descriptive only.
 Valse Delight, Children's Dance. Descriptive only.

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Greek, Hawaiian, French
and Italian Health Exercises.

FOR TEACHERS OF
Schools, Colleges, Seminaries or
Academies, Where Dancing
and Health Culture is
Taught.

PREFACE

The World of today needs stronger men and women; men and women that are 100% strong. We are just entering upon a

war that will eventually be won by efficiency. If we win this great battle, it will be won through "Physical Excellence." Let us then ask ourselves, if we are in the proper condition; are our schools properly preparing our sons and daughters for this great task. Are we getting 100% exercises in our schools?

The writer believes that much good can be accomplished by our "Dancing Masters" teaching our children and insisting that the public schools must teach "Nature Exercises." Teach the child how to prevent disease through "Nature Exercises." We will then have no use for the Doctor to cure the child after in the grip of a disease. Experience has taught the writer that disease can be cured through exercise. We have seven children now with us who were given up by the doctors. Through exercises and dancing they have become strong and healthy children.

In China, we are told that the physician is hired and paid to keep the family well and in good health. Should one become ill their salary stops as long as the member is sick. If this method were in vogue in this country, we believe our system of school gymnasium and the medical treatments now in use would undergo a radical change.

It is our duty as teachers to teach the children to be strong, healthy and perfect in body; teach them how to preserve and to restore, and not to mutilate or destroy our Creator's gift.

The school child cannot have too much strength. Strength does not come "in bottles or cap-

sules." It can ONLY be had through the careful practice of the proper exercises, exercises that will build up the entire system, as whenever every muscle and organ is performing its duty satisfactorily, the child, or person, can perform their daily duties with much more pleasure.

We believe the time is near when our teachers of dancing will be looked to for health. Our schools will be compelled to make bonfires of much of their apparatus now in use, and in its place employ teachers to teach "Nature Exercises." When the time comes our children will not be old men and women, and nervous wrecks when they graduate. The proper exercise will increase the power of mind and body. It will help the children to reach the highest pinnacle of mind supreme.

We make no claim in this book to give exercises that will cure all ailments, only a foundation for a system that will give your pupils more vitality and strengthen the muscles, making the body more perfect and efficient.

In conclusion let me ask you, are you thinking along the line of health when teaching, or are you satisfied in mind to believe that your system of teaching cannot be improved upon, and are guilty of allowing a class to leave your academy without exercises that will make better men and women of them?

It is in the teacher's hands to lift our art out of the fallen channel and place it on the highest pinnacle in the world.

Are you ready to help?

F. LESLIE CLENDENEN.

I will furnish it in typewritten copy for \$5. When 100 copies have been sold will publish it. The work is the only thing of its kind and very instructive — 100 pages. Now out.

THE ITALIAN SCARF DANCE

(Copyrighted)

**For Sixteen Young Ladies,
Leader, and Two Wee Tots
For Eyes**

Each girl carries a tarleton scarf twelve inches wide and three yards long. Eight of the scarfs should be red and eight white. Leader's scarf should be red, white and blue. Have the ladies dressed to represent Italian ladies.

Place eight girls on each side in a line facing the center of the stage.

ENTRY

As the music begins, the girls advance four steps, starting with the foot from the the side nearest the audience. Take step (a la minuet), counting two to each step. On the fourth step turn, standing in a line on each side of the stage facing the audience. See diagram No. 1. Throw weight on right foot and the left well up back, right hand extended and out at side, holding one end of the scarf. Left hand resting on the side. Lean the body well for-

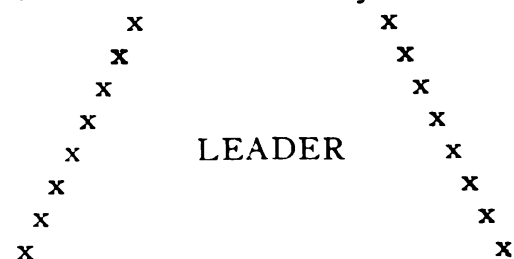


Diagram No. 1

ward. Count 1, 2, 3, 4. Now

carry the left foot well forward and up in front; lean the body well back, toe pointing to front; raise both hands well up in front. Count 1, 2, 3, 4, coming into position and hold four counts.

Step back on the left foot in fourth position, leaning well back, hands still raised up in front. Count 1, 2, 3, 4, coming into position and hold four counts.

Now stamp right foot in position; throw left foot around in front and make pirouette in place, stopping with the left foot in fourth position back. Count 1, 2, 3, 4; 2 bars for pirouette.

Throw the weight back to the left foot, leaning well back, hands raised up in front as before; hold to end of strain.

Repeat the movement by stepping on the outside foot and raising the inside foot up back.

As the lines advance to the side the principal walks rapidly from the left hand wing at the back to the center of the stage and does all of the above movements, leaning on the right foot first, then on the left. She is supposed to be the leader, and when she makes the changes the others should follow, imitating the same movement.

PART SECOND.

The music now changes to 6-8 tempo, and the principal glides backward and off the stage.

The two lines now change sides, each gliding seven steps across, swaying the arms to and fro with the movements. On the eight count the first girl from each line nearest the audience and alternate girls from both lines kneel on the knee nearest the center of the stage.

Note—The kneeling girls all carry the white scarfs and the standing girls the pink scarfs.

As the girls drop on the knee, place the outside foot on the center of the scarf, holding the ends out at the side on a level with the shoulders, forming a half diamond.

The standing girls stand about ten inches back of the kneeling girls' inside hand, giving the end of the scarf to the kneeling girls, and grasp the center of the scarf with the hand nearest to the kneeling girls and raise high over the head, weight resting on foot nearest to the kneeling girl and the foot nearest the center of the stage well raised up back, leaning the body forward. Hold eight counts, 8 bars. Kneeling girls rise and all glide back across the stage, changing places again. The same girls kneel again on the opposite side, using seven counts to glide across, kneeling on the eighth count. 4 bars. Hold as before, eight counts. 4 bars.

Again repeat the gliding step across and back, 16 bars, forming four diamonds on each side of the stage.

As the change is made the last time, the principal returns to the center of the stage on the gliding step and poses backward while the others are in the last pose.

On the next eight counts the girls in the lines glide and stop in a small circle around the principle. All the girls on the right give the end of the scarf nearest the principal to her, which she holds in her left hand; those on the left give the end of the scarf nearest to her, which she holds in her left hand.

The principal now places both hands on the hips, close together, which should be done in eight counts.

Now all step out as far as the scarfs will allow, stopping in a circle on eight counts, holding the scarfs in the right hand. Hold them on a level with the shoulders, eight counts. Now the principal raises both hands, holding them together over her head; at same time the girls in the circle all kneel, holding the end of the scarf on the floor, eight counts.

Principal now kneels, holding ends of the scarfs to the floor, and the outside girls rise, holding scarfs high. Count 8.

Principal now rises and holds scarfs high over the head as before around in a circle. When they have finished the circle and are back in places, the girls at the front move backward and stop so that each line forms one wing of a butterfly. See diagram No. 3.

As the circle separates and moves backward to come into position for the wings, the two little girls lean forward from right and left wing and kneel on both knees about two feet in front of the leader, crossing arms on the breast, looking upward, and remain in this position through the pose.

The leader stands on the right foot with the left foot out at the back and leaning well forward, forming the body of the butterfly, holding the hands on the back.

Standing girls hold the hands high and as near in the form of a pair of wings as possible, using eight counts for coming into position and hold 8 counts. On the last 8 counts the music dies out to a whisper and stops. As the music stops the principal comes

to erect position and lets go the scarfs which she has been holding in her hands and removes her scarf which has been thrown around her waist.

The other girls all move back and stand in two lines facing the audience as before, with hands resting on the sides.

Music starts and principal dances solo No. 1, as follows:
(Continued)

H. Layton Walker.

Dear Sir:—Am making myself official reporter for the Two-Step in regard meeting of the Ohio Association Teachers of Dancing held at Mrs. Margaret Naddy Turkopp's Academy, the Emerson Academy of Dancing, corner High and Warren Streets, Columbus, Ohio, for two days (Sunday and Monday), September 15 and 16, as it was agreed that this was one of the very best meetings yet held by this organization, although possibly not quite as well attended as some of the previous meetings.

Officers elected for the year 1918-1919 were: Henry O. Oster, President; Mrs. Margaret Naddy Turkopp, Vice-President; F. S. Laux, 121-123 E. High St., Lima, Ohio, Secretary; W. E. Goodfellow, Treasurer; W. D. Lynch, Principal; Mrs. Wright, Assistant Principal; and L. F. Schuler, F. W. Benedict and W. E. Goodfellow, Trustees.

The next meeting place will be at Prof. and Mrs. L. E. Gilberts' Academy, 14915 Clifton Blvd., Cleveland, Ohio, in February, 1919.

All the teachers in Ohio and the surrounding states should support this local organization of

teachers and attend these meetings as the latch key is out to all legitimate teachers of dancing and I am enclosing article about Columbus meeting from Ohio State Journal.

W. E. GOODFELLOW.

UPLIFT MOVEMENT

BANS HUG FROM

MODERN DANCE

The Gentle Squeeze Beau Brummel Has Been Used to as He Guides His Fair Partner Over the Waxen Floor Will No Longer Go.

"A dance without a hug, egad,
'Tis 'Hamlet' without Hamlet—
Enough to make a fellow mad
And breathe a gentle damlet."

Nevertheless the New Orleans Beau Brummel who surreptitiously steals a little hug as he guides gentle Gertrude through the mazes of the waltz or fox-trot on the dance floor this winter will incur not only the displeasure of the chaperon but the wrath of the foremost exponents of the modern dance. Hugs simply aren't going to be "done" this season.

Following the general uplift movement that is spreading over the country, the devotees of the terpsichorean art have pledged themselves to eliminate all vampire holds from the dance floor. This season's shy debutantes will show their proficiency in the gentle art of dancing under the watchful eye of appointed supervisors.

State and district supervisors of dancing have been appointed

by Fenton Boot, of Ohio, President of the American National Association of Masters of Dancing, to regulate and improve the modern dances.

May Price Haines, of the Haines School of Dancing in this city, has been appointed state supervisor of dancing for Louisiana. Miss Haines will examine all teachers of dancing who wish to become members of the association and will pass upon their capabilities. The National Association is seeking to have all reliable dancing teachers become members of the association.

The association holds a yearly conference in New York city when the newest dances for the season are discussed. Quarterly district meetings are being planned for the teachers in the different parts of the United States. Mrs. Monte Beach, of Houston, was appointed supervisor for this district.

DANCING TEACHERS

STUDY NEW STEPS.

Six-Step, Spanish Waltz and Tickle-Toe Among Latest for Columbus Folk.

One-Step, Fox Trot and Waltz Also Will be Popular Dances, Expert Predicts.

Columbus soon will receive an introduction to the new six-step, the Spanish waltz and the tickle-toe, according to W. D. Lynch, Akron, principal of the Ohio and the International Association of Dancing Teachers, who last night demonstrated new steps at a

meeting of teachers in the Emerson Academy, High and Warren Streets.

"Dancing has never been as bad in the last 15 years as it is now," said Mr. Lynch. "This is not only true in this part of the country but in the East also."

Besides the three new dances demonstrated last night by the teachers, the one-step, fox trot and waltz will be the most popular dances of the season, Mr. Lynch predicted.

The tickle-toe, Mr. Lynch said, is really a revision of the fox trot. It was intended originally only for the stage, but has been adapted to social use.

"There will be little jazzing done this winter," said Mr. Lynch. "There will be an effort made to eliminate body movement and to introduce poise. The man who conceived the jazz dance didn't intend partners to slop or fall around, as they are prone to do. The true jazz is a beautiful dance."

DISTANCE FROM PARIS TO BERLIN

The distance from Paris to Berlin is about 550 miles.

The population of Ireland, as nearly as can be estimated, is 4,381,951.

Italy produces the greatest amount of wine, and France is second largest producer.

NOT HAPPY AT HOME

The girl who puts any other duties before the happiness of her home and the part she should contribute toward it.

The girl who has to be bribed

by gifts or promises to do her share of the work.

The girl who looks upon housework of any kind as menial and beneath her.

The girl who does not keep secret the confidences reposed in her by members of her family.

The girl who sides with one or the other of her parents in cases of disagreement instead of realizing herself to be the pledge of peace and happiness between them.

The girl who nags her younger sisters and brothers instead of getting into close comradeship with them.

The girl who looks upon home as a tiresome place and tries to get as far away from it as possible.

The girl who feels "out of it" in the family circle. She is the one who does not try to contribute her share toward the home-making.

The girl who doesn't realize that she exerts a very wide influence over the atmosphere of home, who does not wield that influence for the happiness and comfort of others.

The girl who is dissatisfied with her lot in life. She may choose either to create new surroundings with which she will probably be equally dissatisfied, or to find her pleasure in conforming to existing conditions.

The girl who carries the virtue of truthfulness to the extent of brutal frankness and regards the home circle as the chief field for its exercise.

The girl who from shyness, diffidence or self-appreciation covers up her best feelings and displays

to the world at large, and the family in particular, a furtive, suspicious attitude.

The girl who is always late—late to awaken, late to her engagements, late to work, late to play and is consequently in a continuous hurry with her half-done duties piling sky high.

The girl who expects to control her younger brothers and sisters before she has learned to control herself.

The girl who talks only of things that interest herself.

The girl who is slovenly in her appearance at home, and keeps her tidy and pretty things for "company" use only.

The girl who constantly contradicts or interrupts her elders when they are speaking.

The girl who makes promises only to break them.

The girl who is willing to receive everything, affection, home and the care of her parents as a matter of course, without giving in return loving and loyal devotion to them or to the home circle.

"RULES OF THE ROAD"

What man would be wise, let him
drink of the river

That bears on its bosom the
record of time;

A message to him every wave can
deliver

To teach him to creep till he
knows how to climb.

Who seeks not experience, trust
him not; tell him

The scope of one mind can but
trifles achieve;

The weakest who draws from the
mine will excel him.

The wealth of mankind is the
wisdom they leave.

For peace do not hope—to be just
you must break it;

Still work for the minute and
not for the year;

When honor comes to you be
ready to take it,

But reach not to seize it before
it is near.

Be silent and safe—silence never
betrays you;

Be true to your word and your
work and your friend;

Put least trust in him who is fore-
most to please you,

Nor judge of a road till it draw
to the end.

Stand erect in the vale, nor exult
in the mountain;

Take gifts with a sigh—most
men give to be paid.

"I had" is a heartache, "I have"
is a fountain—

You're worth what you saved,
not the millions you made.

Trust toil not intent, or your
plans will miscarry;

Your wife keep a sweetheart,
instead of a tease;

Rule children by reason, not rod,
and, mind, marry

Your girl when you can—and
your boy when you please.

Steer straight as the wind will al-
low; but be ready

To veer just a point to let trav-
elers pass;

Each sees his own star—a stiff
course is too steady

When this one to Meeting
goes, that one to Mass.

Our stream's not so wide but two
arches may span it—

Good neighbor and citizen;
these for a code,

And this truth in sight—every
man on the planet

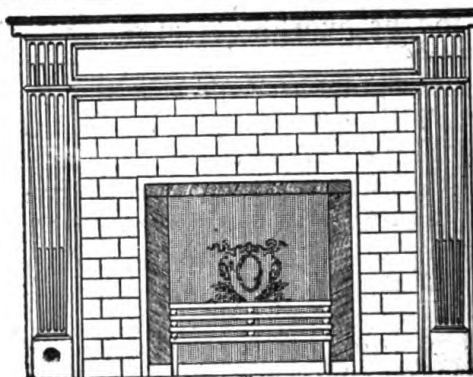
Has just as much right as yourself to the road.

A WORD TO THOSE WHO BORROW BOOKS.

There is almost as much free masonry shown towards other people's books as towards other people's umbrellas. Books borrowed from circulating libraries are often decorated along their margins with comments, apropos and otherwise, written by various readers. And library volumes are not the only ones abused in this way. It cannot be denied that books loaned to personal friends are often returned to their owners not only underlined and lead-penciled, but dog-eared and soiled as to the cover.

To a book lover such treatment of favorite volumes results in almost physical pain, and in time, ends in a refusal to loan books at all. It spoils all one's pleasure to find another person's comments written on the margin of some special passage which the owner of the book has enjoyed. Nor does it help to buy a new copy even if she feels able to afford it, because often one's enjoyment of some story has more to do with the donor or the special edition one has had for a long time, than with the author's plot.

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