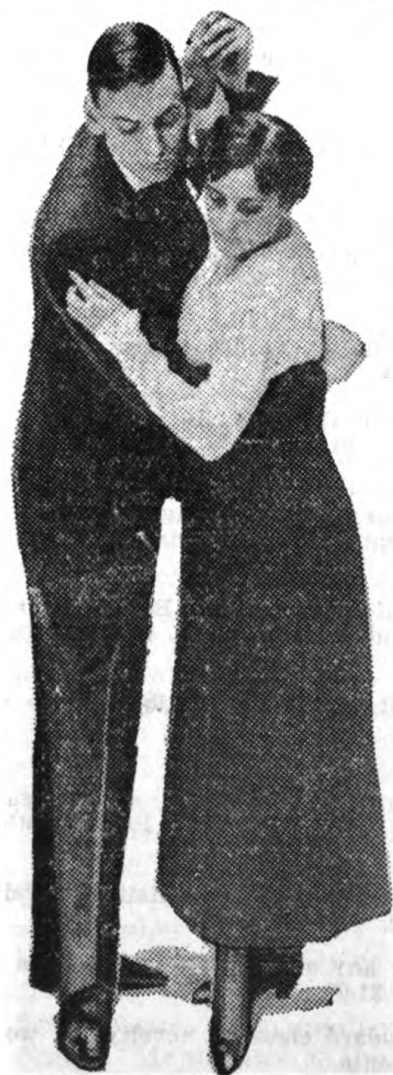


THE TWO STEP.

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DANCING AND ETIQUETTE.

Etiquette is the conventional requirement or custom for any community, or occasion, as regards propriety of speech, behavior and dress.

With all its niceties, etiquette is founded upon a central idea of right and wrong. It is the basis of agreeably mingling socially for the equal pleasure of all, and the laws of etiquette are as essential to any social gathering as the laws of the nation are to the government of the people.

Many affect to disregard established forms of etiquette and good manners, but ladies and gentlemen always command by their conduct the respect and high esteem of any society or company into which they may be thrown, and no one, however beautiful, accomplished, dignified or opulent can afford to lose the good opinion of society in which they move.

Social or ballroom dancing and etiquette go hand in hand and count tremendously as accessories to success; without exception it will be found that those who dance well, likewise appear well and most at ease in any society or company. Dancing brings the grace of movement and a graciousness of manner to inspire the feeling of security and self-confidence which assures success.

Our academy customs and regulations and our efforts as teachers are directed toward introducing the practice of courtesy and politeness, unconsciously inducing the adoption of habits of

refinement, as well as correct and proper dance steps and positions. **Send Today for Our Free Catalog, Also Watch the Future Interesting and Instructive Ads.**

HENNA FOR THE HAIR.

'Will henna conceal grey hair? How should it be applied? How often is it necessary to use it, and what is the effect on the health of the hair?

Henna is sometimes used for hair that is turning grey, but it can almost always be discerned. It gives the hair a reddish tinge that is often very unbecoming and hardening in its effects on the features. To apply henna, the hair must first be thoroughly shampooed and freed from oil. Then a hot paste is made of the powdered henna, and this used to cover the scalp and hair. After the henna has been on long enough to do its work (which time varies in different cases) it is rinsed out and the hair again washed. The treatment needs to be repeated about once every six or eight weeks.

Naturally, the application of a hot paste to the scalp, and the necessary removal of the oil from hair, is not beneficial to the hair's growth. Why do you not try the sage and a tablespoon of sul-grey hair? It is made by steeping a ten cent package of dried sagesage and a tablespoon of sulphur in a quart of boiling water. Let stand overnight, strain

through cheesecloth and add a little bay rum to act as a preservative. If you find that the sulphur gives your hair a greenish tinge, do not shake the bottle before applying.

Use after a shampoo, and once or twice a week between shampoos. It is an excellent tonic for the hair and has only a beneficial effect.

DANCE TO THE ALTAR.

Cupid has furnished a new dancing collaborator for Prof. Vernon T. Keyes of New York, an exponent of the dancing steps made famous by the Castles. And Cupid realized on another love-at-first-sight romance, in the announcement of Keyes' wedding to Miss Mildred Jasper of Kansas City.

Little did he realize when he came here a year ago with his dancing partner, enroute to the coast, that he would remain. He didn't intend to—until he met Miss Jasper, daughter of Mr. and Mrs. J. F. Jasper, 6412 Independence avenue, while giving his exhibition. Their admiration at first meeting, deepened into warm friendship that night as they glided across the dance hall—he as teacher and she as pupil.

The day after Keyes sent his dancing partner east and decided to remain. He took a position as instructor at the Wolfe Dancing academy. Miss Jasper became Prof. Keyes' most apt pupil and between dances he wooed and won her.

FAMOUS MYTHOLOGICAL CHARACTERS.

Orpheus.

Orpheus was the son of Apollo, the god of poetry, music and prophecy, the patron of physicians and shepards, and the founder of cities. His mother was Calliope, the Muse of Epic Poetry. He was presented with a lyre by his father, and taught to play on it, the Muses assisting. So much did he profit by his instrument, that, as Shakespeare tells us, Orpheus with his lute made trees, And the mountain tops that freeze,

Bow themselves when he did sing:

To his music, plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.

When Jason sailed to Colchis in search of the Golden Fleese, Orpheus was among the heroes who went with him and was of signal service. When the Argo passed between the Symplegades, "The Clashing Isles." These two floating rocks at the entrance of the Euxine Sea were said to come together upon any object passing between them. On the advice of Phineus, the Argonauts sent a little dove ahead of them. The dove got through with the loss of a few feathers and the Greeks took advantage of the channel formed by the rebound. As they went through the passage Orpheus played upon his lute so that the rocks remained apart, coming together again with a crash, as the Greeks emerged from the channel.

The story of Orpheus and Eurydice has been the subject of many operas. Peri and his companion, the founder of modern opera, selected this subject for their so-called "first opera," through Eurydice was in reality preceded by Dafne. Many other composers have since selected the theme, the famous being Monteverde, Loewe, J. C. Bach, Offenbach (burlesque) and Delibes. The best setting of all is, of course, that of Cluck, which contains the beautiful air, "Che Faro Senza Eurydice"—"I have lost my Eurydice."

The story of Orpheus and Eurydice is one of the most touching in Greek mythology. Shortly after their marriage, Eurydice was bitten by a snake and died. Orpheus was inconsolable; he lamented to the world of gods and men, and to all who breathe the upper air, but without avail. He, therefore, resolved to visit the underworld. His music charmed the three-headed, snake-haired dog, Cerberus, who guarded the entrance of Tartarus, and Orpheus was permitted to enter the Stygian darkness. So touching was his lament that the very ghosts shed tears. Tantalus, condemned to everlasting thirst, ceased for a moment his efforts to obtain water, and it is said that for the first time, the cheeks of the Furies were bedewed with tears. Prosperine could not resist, and Pluto himself was touched. Orpheus was told that Eurydice should follow him to the outer world, provided he did not look back at her until after they had passed the entrance. For a long time Orpheus went forward, not

daring to look back, just as they were nearing the end of the journey, he turned his head to see if Eurydice was really following. Alas! the spell was broken. The lovers had only time for a last farewell, and Eurydice was hurried away into the darkness without hope of recall.

Bitterly Orpheus lamented the cruelty of the powers of Erebus. Mournfully he sang in the wilderness so that the hearts of the tigers were melted, and trees were moved from their stations. Henceforth he could not bear to look upon women. The Thracian maidens tried to lure him with their wiles, but he would have nothing to do with them. Eventually, one of them, under the influence of the mysterious Dionysian rites exclaimed, "See yonder our despiser," and threw at him her spear. As soon as the weapon came within sound of his lyre it fell harmless to the ground as did the stones and javelins which other women threw. At last the noise of their Bacchanal shrieks overcame the music of the lyre, and Orpheus was seized and torn limb from limb. The muses gathered up the fragments of his body, and buried them at Libothra, and we are told, that the nightingales sing more sweetly over his grave, than in any part of Greece. His shade passed a second time to Tartarus, and he was again united with his beloved Eurydice, with whom he was now free to wander hand in hand over the violet strewn grass, no longer subject to the penalty of separation for a thoughtless glance.

The story of Orpheus may

not be familiar to our readers, therefore we repeat the same.

The Grecian Dances in the Elisian fields, and of the Muses, was interpreted by Mlle. Marcelle Myrtille who began her study with Menzeli; and who after three months under her tuition was engaged as principal classic Dancer at the Metropolitan Opera House, which place she kept for three seasons. At present she is in Paris engaged for Grand Opera as classic dancer. Miss Ethel Gilmore also studied these dances under Mme. Menzeli; and interpreted them at various Theatres. Miss Gilmore being especially attractive and successful in their production.

HISTORY OF THE

RUSSIAN BALLET.

How This National Art Had Its Beginning In The Seventeenth Century Has Developed To A Position Of Unique Significance Among The Ballets Of The World—National Intrigues And Tragedies That Have Been Wrapped Up In Its History.

(continued.)

With the engagement of Marius Petipa, in 1848, there came a change. Although a Frenchman by birth Petipa was just a reformer in the ballet as Rubenstein was in music. Inspired by the new tendency of nationalism in the operatic field, Petipa made the ballet typically national by introducing a long repertoire of national themes in the dance. With pretty Carlotta Grisi as the prima ballerina many new ballets

were produced immediately and became thrilling novelties. The ballet was now a mute drama and opera based altogether on national dances, and at once took a unique and high place artistically and poetically. People often found the ballet far more alluring than the drama or opera.

During the reign of Alexander 2 the Russian was already superior to other European ballets. Bogdanova, Muravyeva, Petipa, Liadova and Sokolova were the great stars of this time. What they achieved as actresses as well as artistic dancers had never been matched. To see the "The Swan Lake," by Tschaikowsky, produced by the full Russian ballet in St. Petersburg and Moscow was something to conjure with, and for a while the ballet eclipsed the drama and opera to such an extent that the latter was actually considered inferior.

What Petipa did Pedagogically for the uplifting of the Russian ballet, that did Wsevoloshsky economically and scenically. He made himself the spirit of the nationalistic movement by producing the creations of the new school of composers in a highly artistic manner. Officer of the Czar though he was, he remained always a thorough artist and never permitted politics to interfere with the stage. His and Petipa's examples were followed by such men as Felix Kshessinsky, Legatt and Bekeffy.

If any one should ask me who are the foremost Russian ballet dancers of today among the women I should admit being a great admirer of Pavlowa, who is the

only one so far who could claim that title in America; as for Olga Preobrashenskaya and Matild Kshesinskaya who are said now to be the greatest dancers abroad, I hope to have the opportunity to see them before I would take that title from Pavlowa. It is reported that Olga Presobrashenskaya and Matilda Kshessinskaya are superb in technique and in dramatic power. This could only be illustrated in seeing them performing their roles in connection with the whole cast of a real Russian grand ballet in St. Petersburg or Moscow. It is almost impossible to judge a dancer from fragmentary parts of a ballet. To appreciate the drama fully one must see the ensemble, not separate roles. The productions of Russian ballets thus far given in other countries have not supplied this need. It seems doubtful that America will create the demand for some time to come.

Pantomime or mute drama as we understand it in Europe, is the only means of communication that the races of the earth have which all could understand, and in my opinion there will never be another language spoken by all people in common and that Esperanto will not be the last as it has not been the first abortive attempt to supplant the mute universal language the wordless interchange of thought (pantomime.) It is a fallacy to assume that America is too young a nation to thoroughly understand this branch of art, or that, because you have no great pantomimes of your own, you cannot understand and rightly estimate man and women of other nations

who have arrived at distinction in the wordless drama. I have found our people not only thoroughly appreciative, but eager to express their appreciation, for all newspaper critics during my travels in the states were unanimous in their praise for my part in the "Dumb Girl of Portici" in the (Opera Masaniello) in which I appeared during the season '78 to '79 with the German Grand Opera Company and none has done me greater honor than New York.

HINDOO THEORY OF WOMEN'S CREATION.

**According To Hindoo Legend,
This Is The Proper Origin
Of Women.**

Twashtri, The God Vulcan of the Hindoo Mythology, Created the World, but on his commencing to create woman he discovered that for man he had exhausted all his creative materials and that not one solid element had been left. This, of course, greatly perplexed Twashtri and caused him to fall into a profound meditation. When he arose from it he proceeded as follows:

He took:

The roundness of the moon.

The undulating curve of the serpent.

The graceful twist of the creeping plant.

The light shivering of the grass blade.

The slenderness of the willow.

The velvet of the flowers.

The lightness of the feather.

The gentle gaze of the doe.

The frolicsome of the dancing sunbeam.

The tears of the cloud.
The inconstancy of the wind.
The timidity of the hare.
The vanity of the peacock.
The hardness of the diamond.
The cruelty of the tiger.
The chill of the snow.
The cackling of the parrot.
The cooing of the turtle-dove.
All these he mixed together and formed a woman.—Translated from the French by Mme. ELIZABETTA MENZELI.

BOLERO.

(Copyrighted.)

A Spanish duett for a boy and girl.

Waltz tempo.

Castinettes used on afterbeats.

STEP ONE.

Enter.

Description for the girl, boy use opposite foot.

Step right foot to 4th position, bend low forward striking the floor with the castinettes, count 1.

Rise, 2, 3; 1 bar.

Take short steps forward on toes, six steps, 2 bars.

Step right foot to 4th position, bend forward, count 1.

Rise count 2, 3; 1 bar.

Pirouette toward the right, 1 bar.

Repeat first bar, in all 6 bars.

Repeat all commencing with left foot. In all 12 bars.

Take short steps back on toes nine steps, 3 bars.

Repeat first bar, 1 bar. 16 bars.

STEP TWO.

Step right to 4th forward position, count 1.

Hop on right and pass left to 4th crossed raised position, count 2, 3.

Repeat in a circle for 6 bars.

Step on right to 2d position, count 1.

Point left to 4th toe point, forward, position, count 2, 3.

Repeat last bar turning to face opposite side 1 bar; in all 8 bars.

Repeat all 8 bars making 16 bars.

STEP THREE.

(To the side from partner).

Step right to 2d position, count 1.

Place left toe to fifth crossed position, count 2.

Raise left and immediately leap on it, with right in 5th ariel, toe point, rear, position count 3.

Repeat in the same direction for 5 bars.

Pirouette to right 1 bar.

Step right to 2d position count 1.

Point left to 4th toe point, forward, position, count 2, 3. In all 8 bars.

Repeat in all 16 bars going back.

STEP FOUR.

Going Forward.

Bend to the right and tap right foot to 4th forward position, count 1. Left arm in 5th raised position, right arm curved across breast.

Step left to 4th ariel forward position, turning half toward the right, count 2, 3, one bar.

Repeat with left foot one bar.

Repeat last two bars, commencing with left foot, turning half back, 2 bars.

Repeat with right foot, 2 bars.

Pirouette toward left, 1 bar.

Step right to 2d position, count 1.

Point left toe to 4th forward position count 2, 3; one bar. In all 8 bars.

Repeat the first 7 bars, and on the 8th bar the girl kneels on right knee, and the boy poses, stepping forward on his right foot, holding hands over her head count 1.

Point left to 4th forward position, count 2, 3.

STEP FIVE.

Girl is kneeling, now pose by circling arms around, down near the floor and up, bending well back from hips, one circle for each bar, pose for 6 bars.

Rise, 1 bar.

While the girl is kneeling, the boy goes around her in same step as Step Three, 6 bars.

Step on right, count 1.

Point left to 4th position, count 2, 3.

Now the boy kneels and the girl takes same step around him for 8 bars.

Boy rises on 8th bar, in all 16 bars.

STEP SIX.

Step right to 4th forward position, count 1.

Hop on right and swing left to 4th ariel, toe point, position, count 2, 3.

Step on left to 4th position, count 1.

Hop on left and swing right to 4th ariel rear position, count 2, 3; 1 bar.

Step right foot to 4th rear position, count 1.

Place left in 5th crossed position, count 2, 3.

Step right to 4th rear position, count 1.

Place left in 5th crossed position, count 2, 3. In all 4 bars.

Repeat with opposite foot, 4 bars.

Repeat all, in all 16 bars.

STEP SEVEN.

Boy and girl pass each other.

Circle right over to 2d crossed position, count 1.

Hop on right and jette left up to 4th rear, count 2.

Hop again on right and jette left up to 4th rear, count 3.

Leap down on left, count 1.

Hop on left, count 2.

Hop again, count 3, turning around on the three counts.

Repeat by leaping down on right, 1 bar.

Repeat on the left, 1 bar.

Step right to 2d position, count 1.

Point left to 4th forward position, count 2, 3; 1 bar.

Step left to 2d position, count 1.

Point right to 4th forward position, count 2, 3. In all 4 bars.

Repeat beginning with left, 4 bars.

Repeat beginning with right 4 bars.

Pirouette off 4 bars.

In all of the steps let the body bend decidedly and gracefully.

TRAINING LITTLE CHILDREN.

It pays to have high ideals for our children, and to respect the individuality. Much can be accomplished by expecting children to be good, and by showing them that we trust them.

We should never call a child "bad," never wound his self-respect. This does not mean that his naughty actions should be "glossed over," but as one wise educator has expressed it, we should realize that every fault is simply the absence of some virtue, and we should try to build up that quality in which the child is deficient, rather than condemn him for that which he has not.

Build up the virtues and the faults will disappear. If a child is selfish, we should dwell on unselfishness; if the child is untidy, on neatness; if slow, on quickness; and we should always remember to praise even the slightest sign of the virtue we are working to cultivate. A child will try to live up to the thing for which he is praised. "How quiet and helpful my little Peggy is today" will do more good than a dozen scoldings about noise and mischief.

Stories can be told to arouse and stimulate high ideals. Stories have a wonderful educational value and almost any lesson can be taught in story form. Tell stories about birds, trees, flowers, animals, great and good men, simple stories of home and family life, stories from history and from the Bible. The eager little minds are ready for anything you wish to give them, and if you are a natural story-teller, great indeed

is our opportunity. Ideals of right conduct, love of family and sympathy with every living thing can all be given through the right use of stories.

Much has been said and written about pre-natal influence, but volumes more are needed on post-natal influences. One of the first things a baby learns is to "smile back" at his mother, and in all his earlier years the child reflects the attitude of those around him. He imitates the things which he sees and hears, in order to understand them, and "As the twig is bent, the tree's inclined."

A true mother leads a consecrated life. She will always be absolutely truthful and will keep every promise made to her child. She will recognize the good in all things, and will never speak ill of anyone in her child's presence. She will keep away all thought of fear, and will awaken a spirit of loving service toward others, and a growing belief in the power which is within himself, until at last he grows into a recognition of the Universal Love and Goodness which underly the whole of life.

EXERCISE.

More cases of ill health are due to sluggishness and neglect than can ever be guessed. Carelessness is invariably the fundamental cause of a real illness, which usually manifests itself in dullness or idleness. It is utterly impossible to enjoy normal health unless due care be given to preserve it.

Among the essential things to

be rigidly considered is the matter of bodily cleanliness, the diet, and last but not least, daily exercise. To neglect to exercise in some form each day means to invite sluggishness, and consequently ill health. There is mental as well as physical sluggishness, and the former always accompanies the latter.

It is well to define just what may be considered exercise. Many believe that dancing is exercise. It is, and when indulged in in the proper atmosphere is most beneficial. Unfortunately the good effect from dancing is often counteracted because of the conditions under which the exercise is obtained.

Dancing is wonderful in its line. It stimulates, develops grace and poise and beauty, but it is highly injurious if its devotees practice it in unhealthy surroundings. There is no better exercise under the sun, and surely none more delightful than dancing under the right conditions. But it is beneficial when enjoyed in moderation, and above all, fresh air should be its accompaniment, not air that is hot and impure.

The importance of walking as a daily exercise cannot be considered too seriously. Fortunately this is a popular pastime among a greater percentage of people. After all everything we do is from force of habit. The business woman who has grown accustomed to sitting at her desk during her luncheon hour nibbling candy and reading a book wonders why her neighbor who walks a mile daily has bright eyes, clear skin, and a happy disposition. She does not stop to

consider that he lack of all exercise and devotion to sweets during the little time that she is at work causes sluggishness of mind and body.

TOPSY-TURVY WORLD.

One of the things most frequently said about the current calamity of war is that the world will never again be what it once was. The prediction is perfectly safe. We are reinforced in the prediction by the fantastic changes that have already taken place.

These changes apply not only to fundamental problems, but to lighter phases of life. No phase seems to escape.

Our very language is undergoing changes. New names for new things and new things and new names for old things are modifying current speech. Slang of a foreign cast is creeping in—from France as well as from England. Soldiers are not only studying French grammar, but French street words. Life has new slogans. Money has new meanings, and new words meet these new meanings.

Food was never so much talked of in the history of the world. New dishes and new ways of making old ones are discussed and sampled.

Clothes take a new note from war—and from war work. Women in trousers are no longer a novelty. Women engineers and factory workers, porters and policemen, are taken as a matter of course, and the clothes introduced by these new occupations are beginning to be taken for granted.

"Feminalls" is now the accepted name for the bifurcated garments worn by factory and munition girls. They are actually becoming popular, even with the girl wearers, who began to wear them as a matter of harsh necessity and are more than getting used to them.

Quite naturally, the stage has taken the hint from the vagaries of the moment, and behind the footlights as well as in the movies there has been and continues to be an extraordinary exploitation of grotesque features in clothes, sometimes paraphrasing war, sometimes showing the results of the world's revived interest in national types. Dancers, on the stage and off, are taking up military steps. The soldier's "setting up" exercises suggest all sorts of tricks for gymnasts and funmakers. One sees the "setting up" dance.

On the other hand, the soldiers are copying the stage in their encouraged efforts to find relief from the ordeals of training and the strenuous drama of war itself. "Stunts" make for merriment, which the most rigid discipline indorses, and are not without benefit in developing fitness for rough and tumble action. Races, tests of agility and endurance, are a regular feature of the circus and vaudeville shows, with all-new casts, that are featured behind the battlefield as well as in the camps. A good laugh has saved many a soldier from an incapacitating fit of the blues.

As if the idea of fantasy had seized the popular imagination beyond any normal effect of such inclinations, strange, devices, experiments and exploits are mark-

ing an era rich in the grotesque. For example, on the Los Angeles race track you may see an ostrich in harness to a racing rig, and be astounded to see a demonstration of regulated speed that might well make a mere horse frantically jealous. Answering reid and whip, the ostrich attains a stride of amazing sweep and swiftness. This sturdy bird is indeed still a marvel in the world. Even in captivity it often lives for fifty years, and under favorable conditions becomes a centenarian, thus paralleling in a singular way the accustomed life span of man himself.

The patent office will tell you that invention has taken on some of the vagaries of a topsy-turvy era. Never were inventions so curious, so widely aimed. Of course, devices for "getting U-boats figure most prominently, but the spell of a period in which men are cutting figure eights in the clouds as well as cutting capers under the sea shows itself in all sorts of kitchen, farming, nursery and sporting expedients.

One might well conclude that mankind is in a highly imaginative, not to say a highly nervous state of mind. What will happen when the war ceases it would be hard to conjecture. An immense mental stimulus, and a vast amount of nervous energy will await opportunity to express themselves in the great readjustment that must come when humanity is once more thrown back on its normal pursuits and opportunities.

Meanwhile it is a topsy-turvy world!

SWANN ON ANCIENT ROME

It is a little sad to have to note that District Attorney Swann of New York County seems to be falling into a habit that characterized many Southerners in Congress before the Civil War of slipping back to ancient Rome to point a moral or adorn a period. Judge Swann is quoted as saying that the fall of Rome had its inception in the wicked court dances of Nero's time, and adding:

Just before the fall of the ancient city the people fell for such indecency, but the people of New York will not fall for such. I myself will not undertake to be the city's censor; we'll let the Grand Jury be that.

Now, as the old formula goes, The Eagle holds no brief for Nero or the customs of Nero's time. He was a bad fellow and he wrote execrable poetry, and if he fiddled when Rome was burning in 64 A. D. those who heard him had special reason for cursing the incendiaries. But the first tribute exacted by the Goths from Rome was nearly two hundred years after Nero; and, anyhow "post hoc, propter hoc" reasoning is to be deprecated. As for the people of Rome they "fell for" bread and circuses. Their morbid taste for seeing red blood flow was their worst weakness.

Seriously, our stage dances often offend the sense of propriety; more often they tend to demoralize taste in art. But why lug in ancient Rome? New is not wholly virtuous. But even under Big Bill Devery she was freer from any street manifestation or demonstration of vice than any

other city approximating her size; and the fellow who imagines there has been no improvement since then is a victim of his own delusions. Our judgment is that the whole duty of man, or the whole duty of a District Attorney, may be performed without any reflection on Nero; without any reference to the ingloriousness of the glory that was Rome. We refuse to take too seriously the latitude and longitude of women dancers' costumes.

DR. SARGENT.

The new 1918 affinity model is to be based not upon souls but soles!

And this affinity has not been discovered by any star-crossed lovers, but by a matter-of-fact man of science, none other than Dr. Dudley A. Sargent, founder and present director of physical education at the Sargent school in Cambridge. Dr. Sargent, in addressing a rroup of dancin teachers recently gave the first advance notice of the "rhythmis mate, the terpischoorean affinity."

"When a young man finds himself gliding *wonderfully* through the dance with some one girl and failin to appreciate any other graceful partner," declared Dr. Sargent, "it is time for him to hesitate and think. And when the young woman finds that no other dancer can compare with the young man who is hesitating and thinking, it is high time for them to announce their engagement or to break away. They have both become rhythmic affinities."

Four Feet Beat as Two.

Thus for the old oft-quoted rhyme Dr. Sargent would doubtless substitute:

"Two souls with but a single thought,
Four feet that beat as two."

Quite the most interesting feature of the new rhythmic affinity is the hope it holds out to the unmarried. Hitherto affinity in any dictionary has been labelled with an asterisk and referred to a footnote where was inscribed "For the married only."

From the days of the first affinity, the Frederick Pinney Earle series, such has been the case. Now, it would seem, any young woman or young man (if there are any men still qualifying as dancing partners in these war times who has had 12 lessons in dancing—even through the correspondence school—is eligible for the ranks of soul mate. Theirs but to try—and to fox-trot the wedding march altar-wards!

It was in the days of 1914, it will be recalled, when the so-called affinity wave swept over the country. Then it was that so many and such varying things masked themselves under the name of affinity that a definition was devised to cover the fine distinctions of meaning. It was: "Affinity—A platonic or spiritual attraction held to exist between certain persons, especially between those of opposite sexes; also the person exerting such attraction."

THE DANCERS.

As leaves that drift and waver,
slant and fall,

Across the still-green crisping
 sward,
 So too they flit, calling,
 In their young grace,
 The spring to mingle with the
 smoky days,
 Chrysanthemum beside the sweet-
 briar rose,
 Solt violet against old tawny
 hues,
 A symphony of space and times,
 Of night and day, death and re-
 birth,
 All done in flashes of pale brow
 and limb
 Among the colored spots of dull
 or glint—
 The careless children of a lissome
 dream!

ART OF MUSIC

CLAIMS PRECEDENCE

OVER DANCING.

Last spring at a performance of Isadora Duncan and her pupils at the Metropolitan Opera House, a young boy of about 16, who had been taken by his mother to see the world-famous dancer, upon looking at the program, exclaimed, "Why, mother, we're not going to see Isadora Duncan. We're going to hear music." The remark was justifiable for under the various parts of the program were listed not the name of the dancer, but with artistic subtlety, the titles of the compositions of the masters of music. Tschaikowsky's *Andante Cantabile* and *Marche Slave* was there, Dvorak's *Slavic Dance*, Schubert's *Ave Maria* and others of equal fame and beauty. It was not until the boy was told that the dancing was to be an interpretation of the

musical compositions that his mind was set at rest.

This incident is worthy of note for the reason that to one individual at least, and in all probability, to all who were within hearing distance of the boy's remark, there came an appreciation of how great a part music plays in the aesthetic world. The audience that day went to see a great dancer perform, but little knew that the beauty and power of that dancer could not have been called forth had there not been equally, if not more beautiful and powerful, music to inspire her.

At the same time one calls to mind the amazing spectacle of the Russian ballet given here last year and again the thought must needs come that, before the dancers, before the scenic artists, before the whole mass of thought and action that made the ballet an event in the lives of all who saw it, before all of these, come Rimski-Korsakoff and Strauss and Saint-Saens and Tchaikowsky and the whole brilliant array of them to whom homage was paid during that period. All of which is in proof of the fact that great as is the art of dancing—and surely anyone who has seen Isadora or Nijinsky can attest to that—the art of music is greater and must of necessity take precedence over it.

FRENCH FOREIGN

MINISTER.

Paris,—Louis Barthou, the new Minister for Foreign Affairs, is an intellectual luminary, like Painlevé and Ribot. His literary work

has been mostly devoted to historical biography and his book on Mirabeau is a classic. Together with literature Barthou has adopted physical culture as a hobby. Both of these come in usefully when the Minister is being piled with importunate questions, for he has a special knack of turning the conversation to Swedish gymnastics or to literary problems whenever the limit has been reached in the way of political information. Barthou's name figures prominently on the list of candidates for academic honors.

VESTOFF SEROVA RUSSIAN SCHOOL.

Instruction will be given by the strongest faculty in this country and a number of courses new to Americans interested in dancig will be included without any extra charge. Our free booklet "Dance Art" awaits your inquiry.

Dancing is taught at this school not only for the aesthetic training it gives, but as a means of physical co-ordination. Our normal course are particularly adapted for physical training, for dances are not taught by rote, but as a development from fundamentals, thus differing from most schools.

For those who cannot attend our courses in person, M. Vestoff and Mlle. Serova have published two volumes, one on "Nature Dancing," the other on "the Russian Imperial Method of Training a Dancer." They treat exhaustively of these subjects, and will enable you to gain a comprehensive knowledge thereof. Price \$5.00 per volume.

LINCOLN HIGHWAY.

The Lincoln highway is the longest road in the world. It connects 12 states, and is laid out between New York and San Francisco, as directly as possible, consistent with the topography of the country. Its length is about 3284 miles and it is constantly being shortened by improvements and elimination of curves. For further information, we would suggest that you communicate with the secretary of the Lincoln Highway association, national headquarters, 2115 Dime Savings building, Detroit, Mich., who will be glad to furnish you with the desired information.

TEN-MINUTE VACATION.

"I've been married 26 years and I've never had what you could call a sure-enough vacation. I never get two weeks for a vacation, so I just take ten-minute vacations, she told us. I mean that at least three times a day, just when I'm apt to get most worked up about all there is to be done, I simply sit down in my rocking-chair or lie down, or, if it's nice weather, go outdoors for at least ten minutes. It's a wonderful help. Then I always wear rubber heels, keep my voice low, because there's nothing so wearing as talking in a high voice, and I try to sit and stand in the most restful way. When things go wrong and I'm getting mad or blue, I take a few deep breaths, hold up my head, and practice a grin. It's the best tired-and-cross tonic I know of."

THE TWO STEP

A MONTHLY MAGAZINE

Devoted to
Dancing, Acting and Music

Founded upon the Best in

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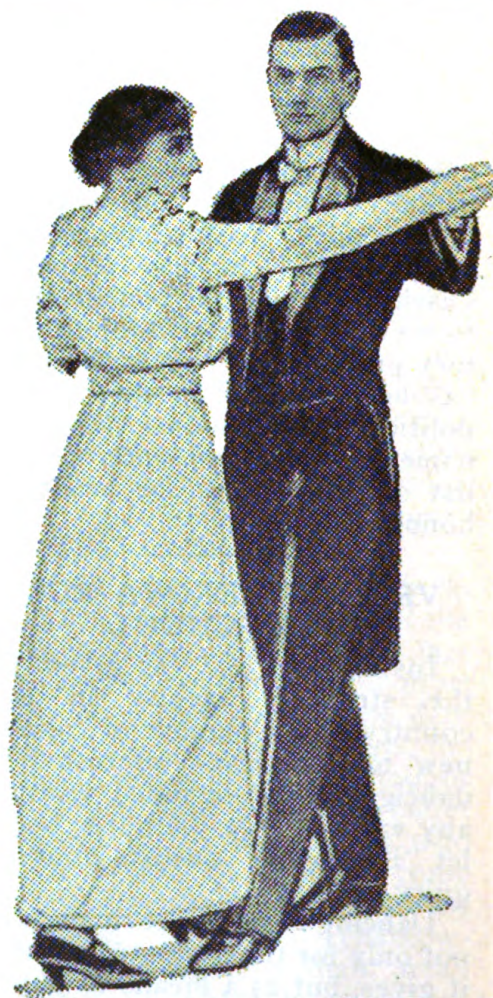
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CORRECT POSITION.

BRING BACK THE WALTZ.

Students of the psychology of music and dance see in the flood of war music the death of the "jazz" music, which has for five years dominated the dinner hour of the United States. They see in the onrush of marching tunes the end of the ragtime melodies which inspired daring dances. They insist that the old-time dances will now crowd back into popular favor, because they are cleaner and more expressive of a war-chastened people.

**"STATEMENT OF THE OWNER-
SHIP, MANAGEMENT, CIRCULATION, ETC."**

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Known bondholders, mortgagees and other security holders, holding 1 per cent. or more of total amount of bonds, mortgages, or other securities: No bondholders, mortgagees, nor other security holders.

H. LAYTON WALKER, Owner.
(Seal)

Sworn to and subscribed before me
this 26th day of April, 1918.

J. A. Edwards, Notary Public,
My commission expires March 30, 1919

18

A year ago every song writer was tearing his long hair for new ragtime tunes. Fortunes awaited the men who composed "jazz" songs that would "catch on." The negro motives were the only ones considered. The rhythm of all popular songs save the few which dealt sentimentally with the "mother" motif and barbaric, calculated to provoke the human body to muscular accompaniment of the time. Syncopation and the syncopation of syncopation were rampant. The original "coon songs" of a decade ago were revamped and the rhythm broken up into the jerking, staccato divisions of tempo known as "jazz" music.

The white man took the negro's "jungle time" and "ragged" it unmercifully. It was a great success among people who preferred not to consider the moral phases of the question. Clergymen and social service forces over the country stormed against this kind of music, calling it "obscene, indecent, demoralizing, etc.," but the world that loved amusement for its own sake went on acclaiming "jazz" tunes as the acme of entertainment.

But when America went into the war the song writers turned to patriotic tunes. They began to turn out marching tunes in the hope that the soldiers would seize upon one for their favorite and make for its authors the amount of money which the British "Tom-mies" made for the writers of "It's a Long, Long Way to Tipperary."

Cafes, tea dansants, dancing pavilions are tingling now with these stirring martial airs. Some of the old ragtime tunes still

"hang on," but half-heartedly, as though they knew that, like other soft, luxurious things, they must disappear before the strident note of war.

"War music arouses the best in man, while 'jazz' music appeals to the lowest elements in his nature," says Louis Guyon, a dancing master of Chicago, who has won great prosperity for himself by refusing to permit the modern dances to be performed on his mammoth floor. "I have always fought the 'rag-time' dance as immoral, indecent and vulgar, and I have found that thousands of people still felt that the old-time waltz, two-step and polka were totally different from the 'jazz' measures.

"Marching tunes and martial music are written in a tempo that does not lend itself to syncopation. They do not appeal to bestiality, and, quite to the contrary, induce a cleanly state of mind. In the modern dances the rhythm called for contortions and wriggles of the body that could not but have sorry results. The dancers to keep their balance in the mad whirl for which the music clamored were forced to grip each other tightly. In this tense embrace they varied the writhing steps to a forward or backward walk.

"Tunes written in the marching tempo demand the two-step of those who arise to dance. This dance, like the waltz, must be performed in a different and more decent position from that called for by the modern steps. The dancers whirl round and round, the embrace is looser and more graceful, the partners are not face to face, but more to the side of

each other, with the result that the dance becomes purer and more poetic, and that the dancers enjoy the performance for reasons entirely different from those which delight the 'jazz time' devotees."

Psychologists and physicians have of late been emphasizing the value of a war music as a therapeutic measure. Written in what are termed the major chords, they arouse in the hearer optimism, enthusiasm and a thoroughly beneficial state of mind. Great music is great because it touches human emotion and entertains the mind and the heart rather than the purely physical nature of man. The inspired love music to be found in the great opera is often written in the waltz tempo, and it has a very different effect upon the hearer from the "ragtime" songs descriptive of "loving" and "spooning."

Legitimate music appeals to human feeling and soulful appreciation. It makes the mind "dreamy" and imaginative. It may develop abstract love and the spirit of sacrifice for a loved one, but it does not fan the flames of physical passion as does the music which accompanies the one-step and the fox trot. These qualities make it permanent and enduring, while the "jazz" tunes are reliant upon qualities that make them valueless tomorrow. Their fleeting nature is a proof of their deficiency in meritorious characteristics.

All music based on harmony has a reposeful effect upon the listener, cultivating a serenity of mind and depth of feeling that have an educative value. Marching

tunes fall under this class. They may not all have the permanent value of operatic master-pieces, but they are more nearly of this class than of the ragtime species. "The Marseillaise," the greatest patriotic melody of all time, and "Dixie," the inspired marching tune of the southern confederacy and since that day of the whole United States, take rank with the best of the serious compositions.

War music, like all good music, makes the listener think of himself in relation to lofty things, such as his country, his flag, his honor and himself in physical relation to other human beings. It is personal in that it is low in tone.

A great German painter, Alois Kolb, with the Teutonic artist's love of the gross and grotesque, once painted a picture of profane music which modern moralists insist describes the spirit of the modern dance as it was before the sterner music began to crowd it out. He pictured Satan playing a violin from the pedestal from which the Sphinx, symbol of cruelty and lust, looked down upon a maudlin world.

Human beings made mad by the debased music of Satan danced below in an orgy of indecency. At the bottom of the picture Kolb placed the snake-haired head of Medusa, the mythical goddess one sight of whom would turn a human being to stone. Medusa stood for vice in the mind of primitive man; the writhing reptiles that were her hair symbolized the ghastliness and repulsion of crime, and the ruination of the man who looked upon her personified the deadening effect

which familiarity with wickedness produces in the human being.

A grim and terrible picture! One that is as night to the day of the portrait of the military band parading in the sunlight and wind before thousands of erect, serious Americans.

The song writers who reaped a harvest in the days of "jazz" music refuse to be censured for the character of their productions. They declare, and with some truth, that the public demanded rag-time to dance by. They are perfectly willing, as their activities show, to give the people thrilling martial airs when they want such.

They say that the public now requires the quick-step rather than the seductive "hugs" and animal dances. They say that the dancing of thirty and more years ago is coming back, the dancing that was done to tunes such as "President Grant's Grand March," one of the most popular two-steps surviving from that day.

The curtailment of popular taste for the cabaret will doubtless be the decisive factor in doing away with ragtime. The average man and woman are to feel the pinch of war taxes to such an extent that they will avoid the more expensive methods of entertainment. They will seek out home parlors and the more respectable dance halls in which to do their dancing.

Their minds will be chastened somewhat by the losses which their country is bound to receive, and their desires will be more along the lines of the quiter waltz and two-step than in the direction

of the hilarious and often erotic fox trot and one-step.

All peoples suffering in war want inspiration and consolation rather than forgetfulness. They prefer to have music as a sober, emotional tonic rather than a temporary Lethe, which ragtime music with hits concurrent existing dance really is.

EXPRESSING EMOTION.

Dancing is gradually coming to the fore and taking its place among the Serious Arts. It is no longer regarded as mere frivolity, but as the most natural expression of emotion. In fact, it is so very natural and so very simple that for centuries its true value has been overlooked.

The savages knew better than we. They danced before they learned to express themselves in any other way. They had war dances and funeral dances and dances of victory, and no one could mistake the meaning of each; then a little later they had music to accompany the dance. The music expressed the same thought through an instrument that the dancer expressed through his body. The development of music has gone on and on expressing thought, through instruments of wood and brass and wire, while the most wonderful instrument of all—the human body—had been almost forgotten, and the dance has remained a primitive thing.

But recently, within the last 10 years, the wheel has turned away from complex artificiality back to simple things, and lo, dancing has come into its own and is recognized as an art, and art with a

capital A, worthy to be placed beside Music and Painting and Sculpture.

Could anything prove it better than the fact that the Peabody Institute has for two seasons offered courses in Eurhymics and Artistic Dancing. The Peabody, which, above all, stands for dignity and conservatism, says that dancing and music are two sides of the same question.

We can't very well think of dancing without music, that is true, but did it ever occur to you that the study of dancing might help the study of music? It doesn't sound reasonable at first, but in just about two seconds you will wonder why you or somebody didn't think of it before.

Music is based on rhythm. Frequently it is difficult for a pupil to catch the rhythm of a march or a waltz or a gavotte just through his imagination, but if he once sways his body and moves his arms and legs to that same rhythm in a dance he has it, and can interpret it through his fingers, and so the class of Eurhymics, which this phase of dancing is called, fills a long-left want in musical education.

When one has learned to express an emotion, even inadequately, through one's body, it can with greater ease be played upon the keys of a piano or the strings of a violin. Not only does it sound practical, but it has been proven so.

Miss May Evans in talking about the subject at the Peabody the other afternoon said that they had had several remarkable demonstrations. One was the case of

a boy about 15 years old who wanted to learn to play Schubert's Moment Musicale. He learned it, he was note perfect, but it was absolutely expressionless. For weeks he practiced it, then one day he came to his lesson and played it, played it as though he understood it, with expressive phrasing and accent.

It was such a sudden accomplishment that his teacher asked for an explanation. It seems that the dancing class had given an exhibition and that one of the pieces interpreted was Schubert's Moment Musicale.

"Did you see it danced, John?"

"No," he answered, "but my mother and my aunt saw it, and they came home and danced it for me, and then I knew it."

The thought which he could not get through his imagination, or his ears, he got through his eyes, and many people are like that. They see quicker than they hear, and in that sense dancing is music visualized.

Miss Evans declares that it is of the greatest value in awakening and stimulating imagination. What child will drag through a gavotte after she has danced it? There is the whole subject in a nutshell.

So much for the practicability of it. But who introduced it into the Peabody, Who and When and How?

Several years ago one of the Peabody pupils went abroad, and while there became very much interested in the Jacques-Dalcroze School of Dancing just outside of Dresden. Needless to say, it is not there now—like everything else, it has been warswept, not to

oblivion, but to Geneva. However, that is aside from the point. Miss Wagner came back to Baltimore fired with enthusiasm, and a little group of Peabody teachers got together and, under her guidance, began dancing just for their own amusement, but as they went on they saw the value of eurhythmics, and Miss Ruth Lemmert, another Peabody girl, began studying with Monsieur Montellieu, the chief exponent of the Dalcroze system in this country. She is now in charge of the class in rhythmic expression at the Peabody, which is based on the Jacques-Dalcroze system of eurhythmics. Last summer Miss Lemmert studied at the Denishawn School, conducted by Ruth St. Denis and Ted Shawn at Los Angeles.

The course in artistic dancing, taught by Gertude Yingling, is not so closely associated with the musical studies as the rhythmic expression, but it is found most helpful in developing freedom and breath of thought, which must necessarily react favorably on musical interpretation.

Her studies have been wide, for she believes that each nation has something to offer to art; so, besides being a graduate of the Chalif School of New York, which is under the direction of Louis Chalif, formerly of the Imperial Ballet School of Russia, she has studied the dances of many na-

Besides these classes, which are open to all, young or old, or that comfortable, happy medium, which is not age at all, there is a class for tiny little tots of three or four. Here these mites get their first ideas of time and note value. They learn the rudiments of music before they ever

touch a piano. Their musical education begins with dancing. Mrs. Annie Haines Carpenter has developed this class, and it embraces ear training and singing and appreciation, so that the child comes to his first music lesson well prepared.

It is all very interesting, very instructive and very enjoyable, and the establishment of these classes at the Peabody marks a decided step forward in the art life of Baltimore.

DANCE SPANISH.

Let's all dance Spanish!
 Sevillian steps have caught the town—
 Castilian fire and grace delight Broadway;
 The snapping fingers and the clicking castanets,
 The lovely Latin rhythms and the silken scarves,
 Gitana ardor and taut muscles quivering,
 Give us the latest thrill of Terpsichore.
 These Spanish steppers dance the art of love;
 The passionate wooing of the serenade;
 The wild excitements of the tore-ador;
 The warm delights of festal days
 In ancient Spain or ardent Argentine.
 'Tis well for us to know Hispano dance—
 It's bigger, broader, more expressive than our own;
 These folk from Spain have taught the human frame
 To kindle from the feet to finger tips.

Their bodies ripple to the teasing
 tunes;
 They alternate electric speed of
 step
 With languorous, slow sweep of
 limb,
 And all the time, be tempos fast
 or slow,
 Their heads and torsos move in
 unison.
 They dance staccato and they
 dance piano,
 With every cell tremendously
 alive;
 The fine distinction of their eager
 faces,
 The slim, firm lines of their tense
 figures,
 Their glowing charm and sure al-
 lure,
 Their perfect color sense and
 sense of time,
 Their slow, provoking smiles and
 radio eyes,
 Their hot, deliberate emanation
 of romance,
 Bespeak immemorial ancestry of
 love's expression,
 And make their bodies living in-
 struments,
 Interpreting Valcerde's luscious
 score.
 So can we wonder that Hidalgo
 dance
 Is making this a Spanish year."

CHILDREN'S PLAY.

Mr. Jacob Mahler has concluded arrangements to produce a new Children's Play

"MISS YANKEE DOODLE"

Now Being Written by
 Rosalind Mahler Pufes.
 For The Benefit Of The
 Federation For Soldiers' Week-
 End Recreation

Approved By The Y. M. C. A.

Mrs. Frank E. Kauffman,
 Chairman; Mrs. Edward Barstow,
 President; Vice-Presidents, Mrs.
 George Warren Brown, Mrs.
 Joseph W. Folk, Mrs. Charles L.
 Martin, Mrs. W. M. Boyd, Mrs.
 Fred Shoemaker and Mrs. Fran-
 ces E. Cockrell; Mrs. Charles
 Houts, Secretary; Mrs. John E.
 Thompson, Treasurer.

The play will be produced Fri-
 day night and Saturday Matinee,
 May 17th and 18th, at the Jeffer-
 son Theater.

The play will require a number
 of talented children to make it a
 success. Mr. Mahler extends to
 YOU a cordial invitation to assist
 him by participating.

Many pretty fancy dances,
 tableaux, ballets, etc., will be in-
 troduced, and I will appreciate
 the compliment very much if you
 will consent to assist.

The instruction you will receive
 will be of much benefit to you
 from an artistic standpoint.

Rehearsals will begin at my
 academy, Tuesday, April 2nd, at
 four o'clock, and continue Tues-
 days and Fridays at four o'clock.

If you waltz, that is all that is
 necessary.

Each participant will be given
 two complimentary tickets (in-
 cluding reserved seats).

Be sure to attend the FIRST
 REHEARSAL that you may be
 assigned your place and dance.

Tickets \$1.50 each including
 reserved seats.

PRIVATE BOXES. Each
 year there is such a demand for
 these boxes that Mr. Mahler has
 concluded to give you the first
 opportunity of engaging one, be-

fore they are placed upon public sale. Lower Boxes (seating eight) \$15.00. Upper boxes (seating eight) \$12.00. Third balcony boxes (seating six) \$10.00

Thanking you in advance for your acceptance.

Very respectfully,

JACOB MAHLER.

CLOSING AT ROBERT

CAMPBELL ACADEMY,

ALBANY, N. Y.

The Saturday Evening Married People's class held their fourth annual closing reception Saturday night and it proved an enjoyable event. The dancing parlor was handsomely decorated with silk flags. Refreshments were served and the academy orchestra added to the occasion.

Among those present were: Mr. and Mrs. Fred L. Malcolm, Mr. and Mrs. Charles P. Brett, Mr. and Mrs. George B. Johnson, Mr. and Mrs. Ernest E. Brubaker, Mr. and Mrs. William Fairchild, Mr. and Mrs. Stephen W. Sanders, Mr. and Mrs. William A. Baker, Mr. and Mrs. Stephen Schreiber, Jr., Mr. and Mrs. Wm. H. Flanigan, Mr. and Mrs. J. Ferris Armour, Mr. and Mrs. Jos. M. Koehler, Mr. and Mrs. Fred J. Judd, Jr., Mr. and Mrs. James A. Burnham, Mr. and Mrs. Frank J. De tierre, Mr. and Mrs. William C. Brate, Mr. and Mrs. David W. Everett, Mrs. Ada Quackenbush, Mrs. Jessie Lodge, Miss Edith Biblege, Mr. Le Roy Quackenbush, Mr. Robert Sheldon, Mr. and Mrs. A. H. Hunter, Mr. and Mrs. Ernest Parker, Mr. and Mrs.

Harry Parker, Mr. and Mrs. Peter Keeler, Mr. Thomas Sayles.

The Wednesday Afternoon class will hold its closing matinee dance on Wednesday afternoon next.

On Friday evening the Friday Evening High School class will hold a subscription dance.

On Thursday evening, April 18, the Junior Fortnightly Evening Married class will end a successful season with a class night.

On Friday evening, April 19, the Saturday Afternoon Children's class hold their closing party.

The following week will be a busy one. The Monday Evening Advanced class will close on April 22, the Tuesday Evening class on April 23, the Wednesday Evening Married People's class will end on April 24, and on Thursday, April 25, the Senior Thursday Evening Fortnightly class will end the twelfth consecutive season with a reception, to which all former members will be invited.

The Monday and Wednesday evening beginners' class have not yet arranged their closing date.

A PROPHECY.

When the last Modern Dancer is winded, and his feet are shriveled and dried;

When the oldest tango has gasped its last, and the last hesitation has died;

We shall rest, and, faith, we shall need it, sit down for an aeon or two,

Till a Master of Old-Time Dancing shall put us to waltzing anew!

And those who can waltz shall be happy; they shall glide o'er a polished floor;
 They shall swing and sway in rhythm, nor wriggle nor twist any more.
 They shall find real music to dance to—harmony's rise and fall;
 They shall dance like human beings, not like bunnies or bear-cats at all.

And only joy shall lure us—the joy of the dancing game;
 None shall trot like a fox for money, nor walk like a Castle for fame.
 But each as he glides with his partner shall the mighty chorus swell:
 "Hail to the One-time Onestep!
 Hail, and forever Farewell!"

CHILDREN DANCE.

Pupils of Prof. Frank Norman Give Interesting Exhibition.

There were more than a score of features on the interesting program of fancy dances furnished by the juvenile pupils of Prof. Frank Norman at the thirtieth annual closing entertainment held in Stanley Hall, Tuesday night. While the work of a few of the children stood out above the others, they all showed careful training and furnished a pleasant evening's entertainment.

Outstanding features were a cupid dance, in costume with the regulation bow and arrow, by baby Bertha Walsh; a song and character dance by Jean Wyness; the old court minuet in the cos-

tume of a century ago by little Margaret Walsh and Jean Malo; a Spanish dance by Ollie Waters; a sword dance by Marvel James, a song by Baby Sergeant and an Irish jig by Margaret Walsh. The other items on the program all of which were well received and won applause were a Dutch dance by the Misses White; a dream dance by Norma Daring; a fairy dance by Kathleen Pitchard; an Irish lilt by Inez Lee; a piano duet by the Misses Fay; a song by baby Eileen tarantelle dance and a song by Margaret Walsh; Sheantrews and hornpipe by Muriel Dryer; and Pierrot dance by Ruth Kimpton and Madge Baxter, Professor Norman gave an demonstration of the Brazilian tango with Jean Wyness and an exhibition of a modern waltz with Miss B. Hilton. There were also fancy class dances by all the children.

KANSAS CITY, MO.

EMPRESS, 1st Saturday,

Nancy Bess Ruffner in Mahler's original interpretation dance of the roses; season's most winsome debut; tremendous ovation; arms full of flowers; pupil Lewis Mahler, 416 Studio bldg., Kansas City, Mo.

FLOOR EXERCISES.

The most common of the functions that may be improved by correct and judicious exercise are those of the liver, the bowels, and the digestive organs. Of course, right living in general is the first curative and preventive

of functional disorders. But remember that one of the first principles of right living is exercise. And the first principle of exercise is perseverance—once the right exercises are determined.

Activity is the thing when it comes to inducing the functions to do their best. But it must be activity where it will be most effective, and least liable to do harm. For example, shoulder exercises alone cannot hope to benefit an organ so far distant as the liver, which occupies quite a large part of the abdomen directly under the diaphragm. Therefore, the agitation around the thigh and the abdomen in the exercises given for the liver.

The floor exercises, bringing in-to play, as they do, the muscles of the abdomen, back and thigh, are particularly beneficial in the early stages of liver complaint, indigestion, and the more common of the stomach ills. But I would caution you in practising the exercises to go slow. Spasms of too vigorous exercising are known to do more harm than good, so be sure to "take it easy."

To begin with, there must be perfect relaxation. Coax yourself into a contented state of mind before taking the first position. Now get down on all fours, and just "let go." This successfully relaxes the head, the knees and the abdomen. The second position seems to just naturally grow out of the first. With the head, knees and abdomen still lax, slide back until the trunk of the body rests on the haunches, and at the same time bend the elbows and lower the head until it touches the hands; this last is the knee-

chest position. Repeat the exercise, rising to the first position, about six times. It is particularly helpful in the case of digestion troubles.

"How's your liver?" was formerly regarded as a perfectly proper way of inquiring after the health of an acquaintance. Nowadays of course one is not supposed to possess so extremely vulgar an appendage as a liver. Still there is liver complaint in the community—and a great deal of pessimism. Liver complainants and pessimists are usually identical, you know. Therefore, if you would remove the cause of your pessimism pay more attention to your liver. Think of it as the great filtration plant of the blood, and remind yourself that it must be kept in an active state to do its best work.

All of the exercises given today are beneficial to the liver; flexing the leg and thigh are especially so. Lie on the back with the arms extended above the head, then draw the leg up slowly, bending the knee. Thus the thigh rises to a position at right angles with the prone body. Now bend the thigh making it meet the abdomen. Repeat with each leg alternately six times.

Continue by raising each leg with a kick until it forms right angles with the body. Kick alternately six times. And do not hold the breath while kicking. Now try rising both legs simultaneously six times; then alternate with the kicking exercise.

These last positions will do much to tone up the digestive system and stimulate the bowels to action. They are best prac-

ticed the first thing on rising. Remember, too, that perseverance alone points the way to success.

Ten or twenty minutes of exercise every morning will do wonders for you and your appearance. Is your skin sallow, and altogether lifeless looking? That common, unbeautiful condition is but one of the symptoms of liver trouble, you know. Isn't it worth twenty or thirty minutes a day to keep yourself fit and good to look at?

CONDUCT AT A DANCE.

Is it proper to thank the girl you take to a dance after each dance? It might prove tiresome after six or seven dances.

I usually take another couple in the back seat of my machine when leaving a dance. When the girl in the back seat gets out, should I get out also?

Should a man remove his hat when going into a sweet shop? If so, should he wait until he is shown his table before doing so?

Is it necessary for a man to remove his hat in an elevator with strange ladies?

By all means, thank a girl for dancing with you. There is no set form in which to express your pleasure. "It is good of you to dance with me" and "May I have the pleasure again soon?" are gracious expressions. However, you should not expect the girl you escort to give you more than four dances.

Uncovering the head in the presence of women is a courtesy that is seldom overdone. It is

better to err on the side of being over polite than not polite enough.

When the girl in the back seat gets out of the automobile, you should help her to descend and then stand with your hat off while she says good night.

ADVICE TO HOPEFUL.

I am a young girl of 18, and live in a small town where there are just a few boys. I hardly see anything of them. I try to be very nice to them. When I go to a dance I get nearly every dance, but that is as far as it goes.

I would like to know how I could get them to come to see me and ask me to go out with them. A few young men have called once or twice, but that is all. Can a girl be too nice to a boy? Should she at times be a little indifferent? Should a girl ask a boy to come up to see her?

Why do you not invite a few girls and boys to come in very informally some evening, and dance? Serve very simple refreshments, such as ice cream, cake and coffee.

I think you will find that the quality which will make you most loved by both men and women is sympathy. When you are talking to a man, ask him to tell you about things that interest him vitally, his business, college, art, etc. Try to find out the topic which seems to interest him most, and then ask him for his views on it. A little indifference is sometimes a **good thing**.

WOMAN'S BEAUTY.

Every woman should be beautiful. Absence of beauty is inexcusable.

Beauty is not only a matter of lines and color, but depends greatly on how the lines and color are used. Arms that are regular in line and movement will gradually become rounded and curved in motion and repose through using free, large, relaxing movements. A few minutes daily; better still, five minutes twice each day, is the practice to be followed.

Beauty is attainable by dancing. The swan like throat is simply the result of dancing which involves the bending back of the head. The supple spine is likewise to be acquired by dancing exercises, although it is the most difficult of all to acquire. The splendid freedom of hip movement observed in dancers is to be gained through simple skipping and leaping exercises.

The classic dance, with its big, free action, increases circulation of the abdominal organs, stimulates digestion and breaks down any superfluous flesh at the waist and hips. By taking three leaps with the arms held high overhead the hips gradually become slender yet rounded. The beauty of the feet is to be gained by dancing barefoot, the toes thus taking the natural lines intended.

While the American woman has become keenly intelligent and well informed upon the subject of physical training, there is on her part a satisfied ignorance as to the wonders that can be wrought by the leap. The American

woman when she has passed the twenty-fifth mile-stone, and often before, is too heavy in gait, in body, in deportment. Mentally and physically she needs higher gearing. This higher gearing the leap accomplishes. Leaping will quicken the heart beat, bring back the blood to the surface and so equalize the circulation.

While leaping gives grace, strength, elasticity and balance, rolling is indispensable for stimulating the circulation, working the vital organs' functions, and maintaining general health and therefore beauty.

PRAISE FOR**MENZELI SCHOOL.**

Joseph Santley and his vaudeville production, "The Girl on the Magazine Cover," headlines. This elaborate musical comedietta, previously reviewed in these columns, went over in fine style. Bankoff and Girlie opened intermission. They offer one of the prettiest and most artistic dancing acts in vaudeville. Girlie, a pupil from the noted Menzeli School of Dancing, is not only a remarkably clever and graceful dancer, but also is a dainty and beautiful girl and dresses in fine taste. She is an A-1 artist.

DUTCH-ORIENTAL DANCER

When Mata Hari, the Dutch-Oriental dancer, fell before the bullets of the French firing party at Vincennes the other day, there passed one of the most sinister, brilliant and fascinating figures of the war.

After a long trial and two appeals, Mata Hari was convicted of delivering the secrets of the "tanks" to Germany, and of many shameless acts of espionage and treachery.

All her life she had passed in ruining and fascinating men. In her early youth she had conceived an overwhelming ambition to rule the other sex. Her greed for gold was insatiable. As a spy she was wonderfully daring and clever.

Mata Hari's maiden name was Marguerite Zelle. She was born in the Dutch colony of Java, the daughter of a wealthy Dutch planter and of a native Javanese woman. Her father died when she was a child, and her mother, knowing too well the fate that usually awaits girls of half-caste parentage in the East, placed her in a Buddhist temple. There she became a bayadere, a dancer sacred to the faith.

She grew up with a superbly graceful figure and a face which while not strictly beautiful, was highly interesting. She also acquired the skill as a dancer and the art of adorning herself in Oriental ways that afterwards made her a brilliant success on the stage.

While she was dancing in a temple festival, a Dutch army officer of Scotch descent, named Macleod, fell in love with her. He purchased her release from the temple priests and married her. According to some authorities Campbell Macleod was the heir of a Scotch baronetcy and at one time his wife called herself "Lady Macleod." Their married life was a stormy one, but lasted for

several years, with interruptions. They had two children, a boy and a girl. The boy died and the mother shot a man she suspected of poisoning him.

The scandal caused by this tragedy and the lack of money, for she had used up all her husband's fortune, and other circumstances, made her feel that it was time to abandon the East. She left her husband and went to Paris. There she adopted the Javanese name "Mata Hari," meaning "Star of the Morning," and went on the stage as a dancer. She gave adaptations of the dances she had learnt in the temple and won an immediate success. London, Berlin and Petrograd, as well as Paris, applauded her performances.

This was in the period immediately preceding the war, when German imperial agents were spending millions in the attempt to make France subservient to their plans. Mata Hari's charms and cosmopolitan experience attracted one of these Germans, a noted financier living in Paris. He established her in a charming little villa in the Rue Saint James, Neuilly-sur-Seine.

At this point poor Macleod came to Paris to persuade his wife to return to him. When he found the state of affairs he took to drink and fell into the gutter.

Mata Hari's society was not monopolized by her German admirer. A cosmopolitan crowd of men, including some Americans, gathered at her lively parties. Among them was a prominent young French banker, the brother-in-law of a former French Minister of Finance. This young

man fell desperately in love with Mata Hari. He offered her a chateau and other luxuries surpassing anything that the German had provided, and she succumbed to his offer.

After a brief period of this intrigue, the banker's wife appealed to her brother, the former minister, to help her. He investigated, and finding that his brother-in-law had been using a bank's money to supply his favorite with luxuries, he exposed him, with the result that the sinner was sent to prison for two years.

The action taken by the former French minister is believed to have given Mata Hari the fierce desire for revenge that led to her later acts of espionage and treachery against the allies.

In the Spring of 1916 the English and French were preparing their great offensive on the Somme, which they hoped would end the war, in combination with simultaneous attacks by the Russian and Italian armies. For use in this offensive the English had been preparing the famous "tanks," the one great surprise, the one original feature they have introduced in the land war.

The English had spent months building these weapons, and their construction was surrounded with the utmost secrecy that it was possible to imagine. Mata Hari was in Paris when she heard that the tanks were under construction. According to one account she obtained her information from a French deputy.

She then told her friends that she was going on a trip to Holland to settle affairs with her husband, from whom she was obtain-

ing a divorce. She went to Holland by way of England, however, and there she appears to have spent much time trying to obtain information about the construction of the tanks.

She returned to Paris and was frequently seen with a young English officer in cafes and other resorts. This did not excite much remark, for British officers have become noted as the liveliest persons in Paris, since Frenchmen have become serious. A month or so later she appeared before a police magistrate in Paris and applied for a safe conduct to visit a certain port in France. She said that she wished to visit her fiance, a wounded British officer, who was lying in the hospital there.

Now, the port in question was the one at which the first consignment of the new tanks arrived from England. She had failed to obtain all the information she wished from her English officer acquaintance, but having learnt from him where the tanks could first be seen, she had gone there to complete her work.

She returned to Paris once more, and her next act was to apply for a passport enabling her to go to Spain. Her sympathetic feeling and pro-ally sentiments helped her to obtain this without difficulty. There the secrets of the tanks were transmitted by wireless to Germany.

In June the allied offensive on the Somme began, the heaviest blow yet attempted by combined British and French forces. The tanks then came into action for the first time. They proved a great success and helped to clean up many German trenches.

To the higher officers, however, there were some disquieting facts in the way the Germans defended themselves against the tanks. For this purpose the Germans employed artillery of a different kind from that which they had lately used at the front. The tanks were frequently struck by armor-piercing shells aimed at that part of the armor covering the motor. These facts indicated that the Germans knew in advance of the construction of the tanks and had worked out the best method of disabling them.

This observation was one link in the long chain that finally led to Mata Hari's conviction.

During the Summer and Winter she continued to lead her life of gayety and intrigue in Paris. She enjoyed every luxury in a war-torn capital, where many, even of the wealthiest persons, had been reduced to distress. Her spy-work brought her unlimited money and she became intoxicated with prosperity. The agents of the secret service were, however, on her track and were slowly building up evidences of her guilt.

Early this Spring she came before the Parisian public as a dancer, her first appearance after a long interval spent in intrigue and dissipation. Rather surprisingly, the Parisian police ordered her performances to be stopped on the ground that they were an offense against public order.

This action was merely a cloak to cover up the serious steps that had been taken against Mata Hari. Two weeks later the announcement was suddenly made that

Mata Hari had been tried by court martial and condemned to death for espionage. That was on August 15.

The dancer made a desperate fight for her life. She summoned every influential friend she had known in prosperity to help her. One of the best lawyers in Paris, Edouard Clunet, defended her. She obtained an appeal, but the sentence was confirmed by the Review Court on September 28, and later ratified by the Supreme Court.

Every appeal having been exhausted, the sentence of the court martial had to be carried out. Half an hour before dawn she was taken from her cell at St. Lazare, placed in an automobile between two officers and driven to the garrison town of Vincennes, two miles from Paris. The execution took place at sunrise, according to military tradition. The scene was the court yard of the old castle. The prisoner was placed in a chair against a high wall with her eyes blindfolded. Twenty soldiers faced her, and at the word of command raised their rifles and fired into her breast. Thus Mata Hari ended her troublous life.

THE MAN'S GIRL.

Many and varied are the opinions on just what qualities of character and appearance make the typical "man's girl." One noted little charmer of the mouse type drops the word "mystery," and that's her solution of the old, old attraction. Another acknowledged coquette, with just all the airs and graces and accomplish-

ments with which it is possible for one wee femniine head to be endowed, will just breathe "charm"; and that's her secret of success. Then the star basketball player will burst in with her views. She assures you that it's the good sport type of girl who is and ever shall be the real "man's girl." There yet remains one of the group who holds her peace. She is plain to a degree—in the eyes of the women; and the type of girl who rarely vents an opinion until it is sought for. In this instance her opinion was by tacit and common consent not called for.

Ad yet that girl ater proved herself to be "the" man's girl. One very ardent suitor of hers was asked by an older man friend of his the time-worn question, "What do you see in that homely girl?"

Perfect understanding between the two men was responsible foe younger's not taking offense at the apparently brutal question. His answer ran something like this: "Well, I don't know what draws me to her. I admit she is not beautiful. But I hanker to have her around." And in that last little sentence did the worshipper of the ugly duckling explain her charm. He paid her one of the very highest compliments that can be paid any one. Think of the beautiful qualities of mind and soul that one must possess to be "hankered" for.

Haven't you met pretty people who had so little else in their favor that they just bored you to death? Have you ever met a young girl who was so terribly charming that she "got on your

nerves"? There is nothing restful about continuous vivacity, you will admit. And unchangeable serenity is next to rining. The "mouse," with her air of mystery, at length becomes a dreadful bore. The accomplished charmer of the babbling brook type is rarely, if ever, a very sympathetic soul. And the all-round good sport is to most people a shocking curiosity.

Getting back to the silent one of the group, we find her well worth studying. For those who contend that appearance and appearance alone is the magnet, we can say this much in the ugly duckling's favor: she was the daintiest person imaginable, her grooming was above reproach. Daintiness and good grooming here must not be confounded with fashion plate correctness for the girl under discussion did not deserve to be called up-to-date. Her hair was scrupulously cared for, but it had no natural wave, and she never troubled herself to coax one, either. Like as not her nose would have the brilliancy of the eastern star, but that to her was negligible. French heel pumps and gauzy stockings were taboo with her. And diaphanous blouses were simply out of the question. Instead of all the pretty fripperies she had an enviable air of freshness and healthiness and naturalness that proved contagious. Doubtless she would have passed for a "very pretty girl" had she added a bit of art to nature, studied herself a bit more, had just a wee bit of conceit. But somehow she was so incessantly busy with the big worth-while things, so ever ready to listen to

a little tale of woe, to give a big man a hearing while he outlined his pet plans to her, so eager to spread the cult of goodness, health and happiness, in a word, so very sympathetic that she just naturally forgot all about herself. And there you have the reason why more than one man big in the business world found himself "hankering" for her presence.

Her neatness was not the painful neatness of the prude; her sympathy was not the prying sympathy of the curious, for it was so broad that it could laugh every bit as easily as it could cry. In fact, one was impressed first of all by her clean, fine sense of humor. She never offended in her person, she was sympathetic in the broadest and highest sense of the word. That's a great deal to say about one person, isn't it?

The purpose of this eulogy, reader, is to put heart into you if you, too, are plain to a degree. If you are good to look at and still not a successful man's girl, how about going a little deeper than mere looks; just take a good, long squint at your soul? Are you really sympathetic? Or would you rather talk about yourself than listen to the other fellow talk about himself? Yes, I grant you there is an undeniable charm about mystery. No one pursues the obvious very long. Most of us like to get right down to the "why" of things, don't we? But how in the world can you preserve an air of mystery when you are forever talking about yourself.

THE PIRRHIC DANCE.

A Military Dance invented by Pirrus, son of Achilles.

Armed Dancers to the sound of Instruments.

Xenophon take notice of their dances in armor and described them as imitation of a battle and evolutions, like wounding each other mortally, some falling as if they had received their death wound—while the victors triumphed and then withdraw leaving the others to take up the seeming dead comrades, and make preparations for their funeral.

In the reign of Augustus Caesar, two Dancers, Pilades and Battillus have been the most celebrated, and its said they were so eminent in the art that they may be esteemed the founders of theatrical dancing, or pantomime execution, for which it is not sufficient to be only a good dancer, but also to be a good actor—these two dancers excelled in both—Pilades in the serious or tragic style, and Battillus in the comic.

MINUTES.

The Second Annual Spring Meeting of the Ohio Association of Teachers of Dancing, held March 24th, 1918 at Mr. and Mrs. W. E. Goodfellow's Studio, The Springfield (Ohio) School of Dancing.

Meeting was called to order by W. D. Lynch and in the absence of the presiding officers of the organization Mr. W. E. Goodfellow was made chairman, and Mrs. Wm. Henry Turkopp acted as secretary on account of sickness of Secretary F. S. Laux, which made it necessary for him to leave for home (Lima, Ohio) before the meeting convened.

In the absence of the secretary the regular order of business was suspended by unanimous vote.

Upon motion of Mr. Goodfellow, seconded by Miss Gertrude Lehman the following amendments to the constitution were adopted in regular order, to have hereafter only two regular annual meetings of the organization instead of three as heretofore and to hold the annual election of officers at the first regular meeting in September of each year instead of at the third and last meeting each year as heretofore, thus deferring the election of officers which was scheduled to take place at this meeting in Springfield today and holding all the present officers as elected at the last regular election in office until the next regular meeting of the organization about the second or third week in September, 1918, when their term of office will expire.

Many of the dances demonstrated at this meeting were a Military nature among which were a Military One-Step and the Georgia Sammy, also owing the great popularity of the Spanish type of theatrical dancing the present winter, there seems to be somewhat of a trend to introduce a social or ball-room style of demonstrated at this meeting which many of the teachers favor very highly.

It was voted to hold the next meeting of The Ohio Association of Teachers of Dancing for two days, beginning the second Sunday in the month of September, 1918, at Mr. and Mrs. William Henry Turkopps' studio, The

Emerson Academy of Dancing, corner High and Warren street, Columbus, Ohio.

These minutes are hereby certified to the secretary of the association Mr. F. S. Laux, 121-23 E. High St., Lima, Ohio, to be transcribed upon the records of the organization by

MRS. Wm. HENRY TURKOPP
Secretary Protem,
Columbus, Ohio.

CLASSIC DANCE RECITAL.

By the students of the Newman Normal School of Dancing, Philadelphia. Selected program of classic dances, composed by and given under the personal direction of

Prof. Albert W. Newman,
Pythian Castle, Wilmington, Delaware, March 22nd, 1918.

Sunshine and Roses—(Gunod) Mildred Mohr, Thusnelda Tholey, Agnes McGonigal, Karlene Franz; Bacchanale—(Glazounow), Dorothy Barnard; Innocence (Toe Dance)—(Moret), Myrtle Mellon; Mignon Gavotte—(Thomas), Blanche and Irene Hubbard; Humoreske—(Dvorak) Leonette Rehfues; Solo from Sylvia Ballet (Toe Dance)—(Delibes), Agnes McGonigal; Shepherd and Titania—(Newman), Anna Heafford and Dorothy Barnard; Dance Espagnole—(Pryor), Karlene Franz; Solo from Ballet La Gioconda (Toe Dance)—(Poncielle), Irene Hubbard; Flirtation Dance—(Tobani), Mildred Mohr, Lillian Pile, Leonette Rehfuss; Caprice Viennois—(Kriesler), Thelma Berger;

Hunting Dance—(Crompton), Anna Heafford; The Dying Swan (Toe Dance) — (Saint Saens), Kahterine Morris; Orpheus and Terpsichore—(Schubert), Blanch and Irene Hubbard; Romance—(Tschaikowsky), Thusnelda Tholey; Norwegian Skating Dance—(Hubbell), Mildred Mohr Czardas—(Brahms), Lillian Pile; The Swagger Stick Polka (Toe Dance) — (Gautier); Katherine Morris, Agnes McGonigal, Irene Hubbard, Thelma Berger, Leonette Rehfuß and Myrtle Mellon. Florence Dunlop, Pianist.

HOW THE "TICKLE TOE" CAME TO BE.

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

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

This fascinating novelty of terpsichorean art, as the press agent would say, had its inception in the second act of that marvellously successful musical comedy, "Going Up," now running to beat all records at the Lib-

erty Theatre, New York, where it was produced by Cohan and Harris and immediately scored one of the biggest successes in musical pieces that ever brightened Broadway. "Going Up" by Otto Harbach, James Montgomery and Louis A. Hirsch, will be remembered long after it has run its appointed course, as the piece that introduced the "Tickle Toe" to a grateful dancing world.

In the second act of "Going Up," Miss Edith Day, who plays the leading girl's part, has a song in which she sings the praises of the new dance. The song is called "Everybody Ought to Know How to do the Tickle Toe," and the title is a catchphrase that has swept the country. The music of this song is the music of the new dance. One could imagine no other music to it. It is an inspiration, and Mr. Hirsch who wrote it has placed a grateful world under willing obligation to him. The song ended, Miss Day invites the assembled company on the stage to learn the new dance, and, in company with Mr. Fagan, a brother of Miss Ina Claire, proceeds to teach the new steps. There is plenty of opportunity to do so, as the "Tickle Toe" is encored over and over again, until the performers are well-nigh exhausted. By the time, however, their efforts have certainly borne fruit, as the audience have grasped the details with enthusiasm, and from grandpa and grandma down to the boys and girls in their teens, are determined to get "at it" at the earliest possible moment.

Hitherto the dance has been a strictly stage affair, and this leads one to the evolution of the "Tickle Toe" as a strictly ball-room dance, an idea that originated with those actively concerned in the production of "Going Up." They conceived the happy notion of adapting the fascinating tune and lilt to a step that would satisfy the longing of the average dance for something new. The publishers of the music of "Going Up," M. Witmark and Sons, thereupon engaged the distinguished services of Mr. Ad. Newburger, one of New York's most prominent dancing masters, who evolved the steps of the "Tickle Toe" dance that now occupy

the attention of the interested, enthusiastic and delighted army of dancers everywhere. The illustrations accompanying show some of the positions. The dance is as full of novelty as it is easy to learn. It is graceful to a degree, yet its quaintness and eccentricities are sufficiently emphasized to satisfy the most exacting and fastidious of tastes. The new version is presented by Miss Day and Mr. Fagan at every performance of "Going Up," and constitutes a practical lesson to would-be devotees under the pleasantest and most entertaining of conditions. The idea of an actual lesson in the "Tickle Toe" dance taught from the stage has caught on wonderfully. In this respect "Going Up" is entitled to distinction as an educational show, for in the same act there is an almost practical lesson in the proper way to fly an aeroplane.

As for the origin of the "Tickle Toe," it is said to have been brought by Mr. Harbach, the librettist of "Going Up," from the Mormons. He ran across a dance hall in Salt Lake City bearing the name of "The Tickle Toe," and therein they danced a Mormon version of it. Mr. Harbach incorporated the name in his story of "Going Up." Without being aware of it, he has set the world on fire, which shows what an illuminating idea will sometimes do. Mr. Hirsch fanned the spark into a conflagration when he wrote the "Tickle Toe" tune, and now there's nothing that can stop it or the dance from becoming a universal craze. The word "sensation," in similar circumstances, has been somewhat overdone, but it is fair to say that its use in connection with the "Tickle Toe" dance is likely to be thoroughly and convincingly justified.

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

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

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8. Fan Dance. (Duet or Solo).
9. Russian Peasant. (Group).
10. Irene Skipping Rope Dance.
11. Spanish Group.
12. Dance of the Bee.
13. Encore (Group; a Novelty).
14. Irish Washerwoman. (Solo or Duet).
15. Rainbow Dance. (Solo).
16. Flower Hoop Polonaise.
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34. Sheau Trews.
35. Dutch Song and Dance.
36. Chinese Song and Dance.
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103. Russian Solo Dance.
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106. Fairy Toe Dance.
107. Gavotte Irmareen.
108. Dutch Waltz Clog.
109. Peasant Group Dance.
110. Pepita, Spanish Dance Solo.
111. La Court Minuette.
112. Pearl of Andulucia, Spanish, for 16.
113. Grandma's Recitation and Minuet Dance.
114. Hungarian Duet.
115. Pierrott's Dance, No. 1.
116. 17th Century Minuet. 1 or 4 couples.
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