

DANCING MISTRESS

SHE is an Australian clergyman's daughter, who was born with magic in her toes and the longing to express herself through dancing. Her parents did not approve of her choice of a profession, but Fate had other plans. The girl's parents left New Zealand for Paris to attend a Conference, and she went to live with an aunt in Australia. Once there she put her foot down firmly. She must become a dancing teacher—and she did.

It was the beginning of a long and remarkably successful career. She went from success to success. In Sydney she was to see her name twinkle in electric lights outside a leading theatre. Many dancing

HUNT THE THIMBLE

An Englishwoman, Mrs. Hope-Clark, in 1915, pushed her finger through the top of an old silver thimble and pricked herself while she was sewing. This was vexing, but it gave her an idea. She started the Silver Thimble Fund. Through her effort, 65,000 thimbles were collected, and the proceeds given to war purposes.

Mrs. Hope-Clark has started her Fund again in this present war; hunting out and collecting all the worn-out thimbles, forgotten trinkets, and other odds and ends that can be melted down into money.

Here at home, we might successfully adopt this idea. During the last war, other countries followed Mrs. Hope-Clark's example, and their combined funds equipped 15 ambulances for the Front, five hospital ships for duty in Mesopotamia, two motor dental surgeries, and many beds in hospitals.

There's money in thimbles!

teachers passed through her school, and are still doing so.

Two trips home to England, where she passed the highest examination in dancing, and a trip to America, were part of this young enthusiast's training.

When talking of her work, our dancing mistress had something to say about this country.

Poise is Everything

"New Zealanders have not the natural rhythm that other countries—such as America and Australia possess. In dancing, poise and balance are the chief things—steps are a minor consideration. No woman need have the middle-aged spread if she knows how to walk prop-

erly—to achieve the proper poise and balance. Very few people walk correctly. If you could watch an American Indian, you would see the perfect example. He walks easily, with feet set straight forward—not turned out. The same applies to dancing. Poise is everything—a vertical position of the body. Shoulders that are thrown back are just as bad as stooping shoulders—they destroy the correct poise."

I consciously straightened my shoulders.

She gave me an amused glance.

"You're all right," she said.

"You haven't seen me on a ballroom floor," I said sadly.

Dancing in the Army

"In the army," she went on, "proper walking should be a major consideration (that's not a pun, either!). The English soldiers to-day are attending official dancing classes to learn the art of walking. The New Zealand army men, I think, might follow this example."

She took a few steps across the room. "See—like this."

I saw poetry in motion. Such a smooth, perfect co-ordination of body and feet. It of course helps that this lady possesses the tiniest, neatest feet and a pair of shapely legs.

One More Grouch

They came to rest beside me again, curling themselves gracefully in front of the radiator where we sat and warmed our toes.

"I have one more grouch," she said, "about the New Zealand Secondary Schools. Few, if any, possess dancing teachers with the proper ballroom dancing qualifications. A smattering of operatic or stage dancing does not make for a good ballroom dancing training. You've probably heard it said that a stage dancer rarely makes a good ballroom dancer. Usually they don't bother to acquire the technical training necessary. In the public schools they teach folk dancing, but that is not enough. Ballroom dancing would provide the necessary exercise, and at the same time give the young students a proper foundation for deportment and dancing in later years. It is much more practical and useful than folk dancing."

"The Slow Crush"

"What dances are in vogue to-day?" I asked.

She numbered them on her fingers.

"The tango, which is little known here, but is an institution in England, the quick step, the slow fox trot, the waltz, and most important of all—the quick, medium and slow crush."

"Sounds like a cool drink," I laughed.

"Well, it was invented to achieve the maximum of coolness and comfort on crowded dance floors. Originally it was an American style, and it is universally danced, in an Anglicised version, in all the London West End restaurants—where there are large spaces for dining, and small spaces for dancing. It is actually rhythm dancing. During this pres-

Is Your Voice Blonde or Brunette?

Next time you meet a blonde, pay close attention to her voice. If it registers contralto or lower down the scale, you can bet those golden locks came out of a bottle. At least, that is the theory of the noted French psychologist, Dr. Delauny. He claims that it is a general law that real blondes are either tenors or sopranos, while brownheads are contraltos or basses. According to him your voice also betrays whether you are flighty and irresponsible, or vice versa. A grave voice indicates a person of seriousness and intelligence, while a fluty voice unmasks the frivolous and light-headed. So beware how you speak!

ent war it has gained in popularity, and the war will be responsible for establishing it more firmly."

Pupils of all Ages

"I suppose you have pupils of all ages?" I queried.

"From eleven years to sixty-four," she said. "The elder folk usually come

along to brush up their dancing. All sorts of interesting people pass through the studio—overseas visitors—army and navy men and the merchant service. At the present time I run a free class for soldiers. They crowd in here on Saturday afternoon and stage a regular party for themselves."

Her voice followed me down the stairs.

"One—two—three—four... One—two—three—four. Keep your hips in... One—two—three—four..."

Outside, people were walking indifferently past, and the traffic was doing an individual dance of its own down the street.



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