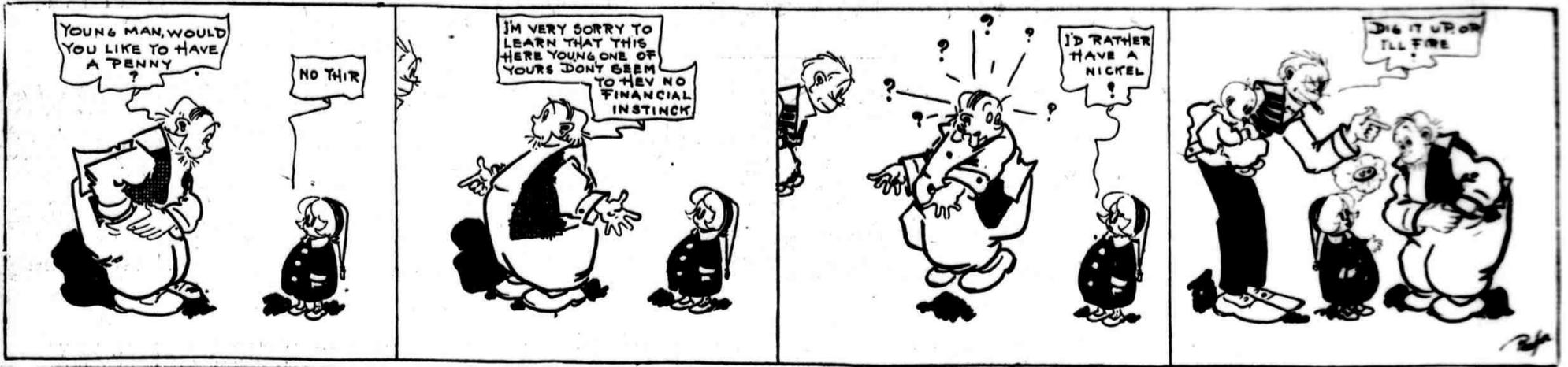


S 'MATTER, POP?'



According to Mr. and Mrs. Vernon Castle
The Castle Walk Is Danced Like This



Fancy Steps From the Standardized Dances Are Not Difficult — Castle Walk, Eight Step, the Lame Duck, the Wind Up, the Promenade, and the Waltz Walk Explained.

By VERNON CASTLE.
THERE is nothing difficult about the Castle Walk, and it is very easy for any one to do, who has learned the One-step. The general positions are much the same, and should present no difficulties.
First of all, walk as I have already explained in the One-step. Now, raise yourself up slightly on your toes at each step, with the legs a trifle stiff, and breeze along happily and easily, and you know all there is to know about the Castle Walk. To turn a corner you do not turn your partner round, but keep walking her backward in the same direction, leaning over slightly—just enough to make a graceful turn and keep the balance well—a little like a bicycle rounding a corner. If you like, instead of walking along in a straight line, after you have rounded your corner, you can continue in the same slanting position, which will naturally cause you to go round in a circle. Now, continue, and get your circle smaller and smaller, until you are walking around almost in one spot, and then straighten up and start off down the room again. It sounds silly and is silly. That is the explanation of its popularity.
The Eight Step is really a Tango

VARIATIONS OF MODERN DANCES

Left: The Waltz Walk. The gentleman walks at the side of his partner, starting forward with the left foot, she back with the right.
Center: The Eight Step. Part of the One Step. Both partners are facing each other. The gentleman turns his partner out, so that they are both facing forward, in the same direction. They walk forward two steps in the first part of the figure, the gentleman on his left foot and his partner on her right.
Right: The Promenade. Position about the same as in Eight Step. Both dancers facing in same direction. Gentleman walks forward with left foot, partner with right. At count, "and" start heel step.

Step. From the plain One Step, in which both partners are facing each other, the gentleman, who should be walking forward, turns the lady so that she is facing in the same direction as himself. It is not necessary to change the step or to stop walking. They then walk forward two steps on the first step of the figure—the gentleman on his left and the lady on her right. Without loosening the hold any more than is necessary, they both turn on the third step, making a revolution toward the inside. After that the arms, which hitherto have been extended straight in front of them, are at the back, and they look over their elbows. They then walk two more steps, the lady leading with the left foot, the gentleman with the right foot. On the third beat of the music they turn

as before, but this time the movement is toward the outside, and again with only an almost imperceptible loosening of the hold. This brings them to the first position of the step, which they may continue any number of times.
To learn this step correctly, a little patience is necessary. I advise doing it very slowly at first, so as to get the exact position of the feet and body. Do not let your partner walk away from you, but keep opposite each other as much as possible, and do not turn abruptly. The figure should be danced in a square. If you take the four walls of the room as your guide, you will find the step much easier to learn. The gentleman should keep his right hand very

loosely at the lady's back, so that she can turn with ease.
The Lame Duck.
The lame duck is nearly always danced to waltz music, and has become a very popular dance for those who do not do the hesitation waltz, but who prefer not to sit while others dance it. In other words, it is not only an attractive dance in itself, but a very popular substitute for the hesitation, about which I shall speak at another time.
In doing the lame duck, the gentleman, as usual, starts forward on his left foot and does a half-sliding dip and half limbo for two counts, then the right foot comes to his relief for just one count, and in this way he, as it were, shuffles forward, the right knee straightening more or less and the left knee remaining bent. The lady's part is naturally just the opposite. She starts back on her right foot for two counts, and then on her left foot for one count. You can keep the step up indefinitely, rounding corners and the like.
As this is very tiring on one leg, the step can be changed by having the gentleman hold his weight on the left foot for three counts, making a pivot movement or not, as he

wishes, and continuing backward, making two counts on the right and one on the left. This has the effect of changing the weight of the body to the other foot and causing the gentleman to do the lady's step and the lady the gentleman's. I feel sure it is unnecessary to explain the lady's part of all this. She naturally is at all times opposite her partner, and does the corresponding step to his.
We see this dance done every day at Castle House, and nearly 50 per cent of the dancers do it out of time to the music. I often wonder why they choose to wait, if you are not going to take any notice of the music, why have music at all? Some one reciting would be much cheaper and less noisy.
It is absolutely wrong to dance this way; you may dance strictly against time or strictly in time, but to dance regardless of music when the music is being played is criminal.
One last word about the lame duck. If you do it smoothly it is pleasing to the onlookers and to yourself; if you exaggerate it you lose all the duck and it is simply lame.

The Wind Up.
This step, while very simple, is hard to explain. The lady backs away from the man a few steps until her right arm and his left are outstretched at arm's length in front of them. The gentleman "turns to left" in the same spot, while the lady walks around him at the left side until she comes face to face with him again, which winds her right arm around his neck. In describing this step it loses its charms, but if it is properly done it looks very pretty. As soon as the partners are face to face again they let go their hands and take the same position, with their arms as in the start of the dance.

The Promenade.
The position is the same as in the figure eight of the one step. The man, who should be walking forward, turns the lady so that she is facing in the same direction as himself. They then walk forward, the man with his left and the lady with her right, one, two and three. On the "and" the man steps forward on his left foot, and on the third count the right foot shifts forward to the back of the left heel, taking the weight, so you see there are really four steps to three counts like this—one, two and three; left foot, right, left-right. This step can be repeated as many times as desired.

The Waltz Walk.
There is very little to explain in this; in fact, the title itself is the explanation, but don't pass it by as being too easy to receive any consideration. True, it is simply walking to waltz time; but it is very difficult to do this and have it look like anything. It is something like standing still on the stage; that takes a good actor, and walking to waltz time takes a good dancer. In these modern dances the plain walk is the best step to begin with, and it is always very useful while you are "thinking of a good one."
In dancing the waltz walk a few steps back while the gentleman takes the corresponding number of steps forward, or the gentleman may turn and walk in the same direction as the lady. This walking was done

years ago in the comic opera, "The Merry Widow," and was considered very pretty. Then, I think, the gentleman walked, not opposite, but at the side of the lady, and she went backward while he went forward.
If you wish to dip a trifle in this walk it will look quite well if done rhythmically and with the correct poise of the body.
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"Voluntary Divorce" Is Urged by Woman Orator
NEW YORK, March 1.—Two thousand men and women at a meeting of the Woman's Committee of the Socialist party, at Fifth avenue and 119th street, voted to call upon mothers and child educators to instill into the coming generation an abhorrence of wars and deadly weapons.
Miss Juliet S. Poyntz, a former Columbia University instructor, spoke for the feminist cause, advocating voluntary divorce.

Funerals
Max A. Beuter.
The funeral of Max A. Beuter will be held Wednesday afternoon at 2 o'clock from his residence, 1817 Ninth street northwest. Interment will be in Congressional Cemetery.
Mrs. Rachel Curtis.
The funeral of Mrs. Rachel Curtis will be held tomorrow afternoon at 2 o'clock from the residence of her daughter, Mrs. Bertha Edmonds, 1111 H street northwest.

Milton E. Ford.
The funeral of Milton E. Ford will be held tomorrow afternoon at 2:30 o'clock from his residence, 1501 Buchanan street northwest. Interment will be in Glenwood Cemetery.

Walter Hellen.
The funeral of Walter Hellen, son of the late Johnson Hellen, will be held tomorrow morning at 9:30 o'clock from St. Paul's Catholic Church, Fifteenth and V streets northwest.

Samuel Holmes.
The funeral of Samuel Holmes, who died yesterday in George Washington University Hospital, will be held tomorrow in Pottsville, Pa. The body is now at Sergeant's chapel, 101 Seventh street northwest.

George H. Parker.
The funeral of George H. Parker will be held today from his late residence, 827 G street northwest. Interment was in Rock Creek Cemetery.

Crawford N. Walker.
The funeral of Crawford N. Walker will be held tomorrow afternoon at 2 o'clock from his residence, 1222 H street northwest. Interment will be in Glenwood Cemetery.

Arsenal Employees Object to Bargain

President of Machinists Says War Department's Power Weakens Collective Plan.
Just as the Commission on Industrial Relations was reporting in the inauguration of a system of collective bargaining between the Government and its employees, made possible through an order of Inspector General Crozier, providing that grievances of employees at the arsenal at Watertown, Mass., should be adjusted by joint boards of arbitration, frustration has come in the refusal of labor to accept the proposition.
General Crozier as chief of ordnance directed that all disputes between employees and the representatives of the army at the arsenal should be submitted to joint boards, composed of representatives of the arsenal and the employees.
The dispute must be carried on under the plan as outlined through a number of boards, but the findings of these could be final, the highest appeal subject to the approval of the chief of ordnance, with an appeal from him to the Secretary of War.
N. E. Altice, president of the International Association of Machinists, emphatically declares that the employees have not and will not accept the plan as made. The mere fact that final decision lies in the War Department, he says, robs the project of its meaning to establish true collective bargaining.

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