

# THE GIRL in EASTER WHITE

**D**AININESS, expensive daintiness, and simplicity, the artful simplicity which conceals art, are again the keynotes of dancing frocks and evening gowns for the girl just blossoming into womanhood.

The gown shown at the left is a dancing-length frock of ivory colored chiffon over an underdress of liberty in the same shade. The tunic and the loose corsage are laid in deep pleats and finished with bead trimmings.

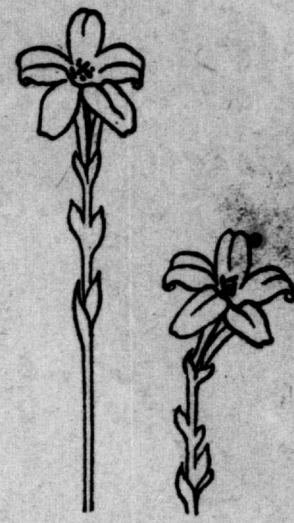
The next gown is for rather more mature wear. The material is white liberty and



Ivory colored chiffon over liberty, with belt of pink taffeta ribbon.



Dress of white liberty and chantilly lace, with long train.



Cream chiffon over pink liberty, trimmed with fur.

# GOWNS OF DAINY MODES

chantilly lace allover. The skirt and the tunic are finished with long silk fringe, which also surrounds the long fish-tail train. The panier is of white charmeuse.

Extreme simplicity to the point of severity is the keynote of the next costume, a dancing frock of white chiffon over liberty silk with sleeve and tunic outlined in red silk cherries.

The last costume shown is an evening gown of cream chiffon over pink liberty silk. The tunic is decorated with three straight ruffles, and outlined with fur.

# NERO'S REVEL DANCES



Elisa and Eduardo Cansino in their wonderful shadow dance. Specially photographed for this magazine.

**Brought to America by the Little Spanish Artists Whom Mrs. Stuyvesant Fish Discovered in Old Seville.**

**S**PANISH and Moorish dances picked by Nero and introduced in the Roman smart set nineteen centuries ago have reached America in a splendid state of preservation.

They are the real historic Moro-Hispanic thing—Mrs. Stuyvesant Fish, Mrs. Reginald De Koven and Mrs. Henry Clews can and will prove it.

These ladies invited Elisa and Eduardo Cansino from Andalusian Seville to display and illustrate the beautiful old traditional Spanish dances here as an exotic luxury of social entertainment and quite on a non-professional basis.

The Nero pedigree of these dances is genuinely historical, as follows:

Nero was the greatest sporting Emperor that Rome ever had. He acted as grand master of the revels, ignored the fire department and police ordinances and personally took an active part in the introduction of terpsichorean novelties with ginger in them—what would be the Roman equivalent of the one-step and turkey trot.

His famous specialty consisted in bringing dancers from Gades (the mod-

ern Cadiz of Spain), celebrated in ancient times as to-day for girls of fiery, tropical beauty, who danced to African cymbals and castanets.

The principal dances handed down to us from this classical source are:

La Malagueña y el Torero—a dance of a Malaga girl and a bullfighter, in three movements.

Los Panaderos and La Bulerias, two of the oldest Spanish dances. They are danced with a rhythmic accompaniment of castanets—the right hand plays what would correspond to the treble clef and the left hand plays the bass.

La Sevilliana, the dance familiar to every child and old woman on the streets of Seville, Spain. It is danced in five movements and is an inter-

pretation of the Drama of Love in a wonderfully idealized manner.

These dances involve the three divisions of dancing—the body, the hands and the feet.

The foot movement comes from the classical ballet, as in Italy and France to-day. The body movements come from North African influences, particularly the Moorish. The hand and head movements are native to Sicily and Spain.

The child wonders who display these things to artistic New York are Elisa and Eduardo Cansino, aged seventeen and eighteen, respectively. They are the children of a famous Madrid dancing master, Antonio Cansino, born in Seville, Andalusia—therefore naturally

contemptuous of Madrid, which has not such "blood" for dancing as the Spanish gypsies have.

Their father, Antonio Cansino, revived the Spanish fandango, which had been dead for fifty years, composed new

music for it and adapted it for the stage under the name of the "Tango," which is not the ridiculous exhibition one sees in this country, but a dance expressive of love's drama in pantomime.

Will they dance the Cachuchu? They laugh when you ask this question. There is no such dance in Spain. It was manufactured by Fannie Ellisler as an expression of her own fantastic ideas. It is a joke in Spain.

Elisa and Eduardo Cansino came from Seville to dance the beautiful traditional Spanish dances for society.



## THERE ARE LOTS OF JOBS IN HAWAII.

**U**NCLE SAM'S right little, tight little territory of Hawaii is the newest nesting place for a real boom. Financially, reports E. A. Mott-Smith, Secretary of the territory, our Pacific possession was never in better condition. Small as it is in area, Hawaii ranks thirteenth in revenue of all our customs districts. Imports and exports show a gain of more than \$14,000,000 over the year before, exports to this country alone totalling \$53,989,223 and imports from the United States reaching \$20,289,207. About \$6,000,000 trade is done with other countries.

Twice as many homes here were taken last year as in any other year. Nine new steamers were built or com-

pleted for the increase in Hawaiian traffic. All the principal harbors are now dredged or protected by breakwaters. In 1912 Hawaii produced its record crop of sugar and pineapples. Some thirty-five new concerns, with capital aggregating \$3,365,000 were started during the year, and nearly \$10,000,000 capital was added to existing corporations. Land transfers increased 35 per cent, and Honolulu's new buildings broke all records.

Many new schools, libraries, wharves, waterworks, sewers, railways, trolley lines and roads have been built or are building. Work is well advanced on a huge wireless plant which can exchange messages not only with the Pacific coast but

with the Orient as well. Skilled office labor is in great demand. There are two jobs for every decent, industrious young man in Hawaiian offices.

"One of Honolulu's greatest needs at the present time from a commercial standpoint," says Secretary Super of the Young Men's Christian Association, "is trained clerks. We are continually being called upon to supply young men for such positions as collectors, stenographers, typewriters, assistant bookkeepers, and a large variety of positions which may all be classed under the head of junior clerks, and while the night school classes here at the association are continually preparing young men for these callings the supply does not equal the demand."