

RELATO REFERO

INTERESTING READING AND INFORMATION GATHERED FROM MANY SOURCES

By Scissors

Texas has more than \$20,000,000 worth of roads under construction.

A scientist has reduced salt brine to a metal 40 per cent lighter than aluminum. In a recent test in a fatigue machine this metal was bent 27,000,000 times before breaking.

South Africa is a great ostrich growing country, particularly the district near the Cape of Good Hope, whence tremendous shipments of feathers are constantly being made.

The New York Giants have placed on the club's salary list for life an old man who aided in founding the club many years ago. The club, with a present value of \$1,500,000, was organized with 10 uniforms, four bats and half a dozen balls.

The original "Little Eva" in the first production of "Uncle Tom's Cabin" was recently discovered in Troy, New York, in the person of a woman who is now 73 years old. She first played the part in Troy in 1852, when but four years of age.

A new apple, known as the orange pippin, is being grown in Mendocino County, California. The remarkable feature of this apple is that the tree does not require irrigation, according to the farm advisers of that county. The branches and twigs are tough and never break under weight of the fruit.

Toys 1,900 years old were recently unearthed in the tomb of a little girl in Rome. In the child's hand was a coin of Tiberius—the ferryman's fee for crossing to the other side. A small doll and doll's silver candlestick also were found. The girl had dressed the dolls.

A recent shipment of 30,000 pounds of Alaskan reindeer meat received in San Francisco proves the success of a reindeer experiment in Alaska. The value of the Alaskan herds is between \$3,000,000 and \$4,000,000. The deer number about 140,000 and furnish the natives with milk, butter and cheese.

DOORS FOR POULTRY HOUSES

By a Fancier

If you study the construction of the average chicken house you will find that most of them have a small door in front for the birds to go in and out. It is generally 10 inches wide and fourteen inches high. This is wrong, the door should be at least three feet wide and two feet high.

In order to give you my reason for this, please picture in your mind a maternity hospital. Suppose in this hospital there are twenty-five women. They are gathered in one room talking and sewing. The room has only one door opening to the outside. Some one comes down the hall and calls out "fire." What happens? Every woman thinks of one thing. How can I get out of this room? They all rush for the door, fall, push, crowd and fight their way out. What are the results? Many injuries have been inflicted not only to the women themselves but to the unborn children. There will be children born dead, some blind, crippled or feeble-minded, and all because their mothers lost their head the day of the fire and rushed the door, instead of taking time to go out one at a time.

But you say what has a maternity hospital to do with a chicken house? Just this. You have in your chicken house

fifty hens, and one small door, in the morning along comes the farmer's wife with the feed, she throws it down outside the coop and calls chick, chick; the fifty hens make a rush for the one small door, and fight, push, and crowd to get out.

A hen is so constituted that if she is frightened or injured she can absorb the eggs instead of laying them and this is what she is very apt to do. Make your door wide enough so that each hen can find her way out of the coop without crowding and you will increase your egg yield.

A GREAT RUSSIAN DANCER

Dancing, which has been aptly defined as "the poetry of motion," is the oldest of the arts. Like music it expresses emotions that cannot be translated into words. Just as the performer, in music, is able to instill the emotion he feels into the hearts of his auditors, so the dancer subtly conveys through another sense, his emotional

reactions. But the dancer must be skillful just as the musician must be competent.

The history of the dance has been traced back through the centuries to primitive man. Every race has a dance peculiar to itself, which often expresses its dominant traits. The dance is used to express every phase of human emotion. Among more primitive peoples their character often may be adduced from the national or tribal dance. In civilized countries this is more difficult. But the dances of a community may well serve as an indication of its stage of culture.

In the great civilized countries of Europe dancing has evolved from the rude folk dances of the ancients to the modern ballet. The Greeks were perhaps the first to originate what we call classical or esthetic dancing, although the art was not altogether unknown to the Egyptians, as the inscriptions upon their tombs denote.

The ballet, however, as a form of entertainment consisting solely of interpretative dancing or drama originated early in

the seventeenth century in France. The French Revolution drove many of her greatest ballet masters out of the country and they fled to England, Spain, Italy and Russia. The latter country proved the most receptive to the idea of the modern ballet, although England and even Germany were liberal supporters of this form of entertainment.

These countries, however, furnished very little native talent, while Russians seemed to take naturally to dancing. There, in the great schools of Moscow and Petrograd, have been trained some of the greatest dancers in the world. And as the French Revolution caused her great dancers to emigrate to other countries, so the Russian Revolution has scattered her wonderful corps of ballet masters among other countries and many have come to the United States and South America. In these men lies our hope of building up the dance of America to a character befitting the greatest nation of modern times.

"The American youths of both sexes are physically and temperamentally fitted to become marvelous dancers," said Theodore Kosloff, one of the greatest of Russian dancers. "I have had schools in my native country, in France, England, Italy and Germany, and nowhere have I found the talent you have in this country. Only in England have I found the younger generation to rival yours physically. In temperament your young people, through the mixture of races from which they have evolved, combine the fire of the southern races with the poise of the North. From all races they have borrowed a little, and it is easy for them to enter into the spirit of whatever dance they are called upon to interpret."

Kosloff maintains two schools in the United States. He has founded them upon the principles of the Russian schools from which he graduated.

Kosloff has led an eventful life. In search of material for new interpretative dances he has visited every country except Australia. He had some exciting adventures while studying the native tribal dances in Africa. He still bears the scars from injuries suffered in a leap from a two-story building in Arabia. A friend had smuggled him to the roof to witness an Arabian wedding dance, which is forbidden to foreigners. Kosloff narrowly escaped with his life when he was discovered.

Kosloff is rather small and of seemingly slight build. One seeing him in his street clothes would never suspect the wonderful muscular development and marvelous agility of this Russian athlete. Those who are prone to sneer at dancing as being effeminate would speedily change their minds if they came to grips with this bundle of muscular energy who is equally at home in the ring or upon the wrestling mat.

Kosloff is not only a dancer and an athlete but he is an artist of more than ordinary ability. Some of his paintings have been exhibited at the Royal Academy at London. His talent for sketching and drawing would have brought him fame in that field if he had chosen it instead of dancing. He is also a gifted musician.

Speaking, as he does, a dozen languages and with a thorough knowledge of the sciences, Kosloff is indeed a man of culture.

The graduate of one of the Russian dancing schools is much further advanced than our high school graduates and has the additional advantage that he or she is ready to step out in the world and command a large salary. Kosloff, upon graduation, danced for five years in the great Mariansky theater in Petrograd, then went to the Paris Grand Opera, the London Coliseum and was one of the stars in the Russian ballet in New York. He has earned nearly a million dollars from his dancing alone.—Ex.

M. S. P. BASEBALL TEAM'S PITCHING RECORD

We now bring to a conclusion the records of the M. S. P. baseball team by presenting to the readers how the pitching staff stood at the close of the season. The earned run percentage is based on a nine inning game, as per rule 85, section 11, Spaulding's baseball guide. The same rule applies to the record for strikeouts, bases on balls, hit batters, wild pitches and hits allowed, but on account of space we pass up these trivial records and only produce the actual pitching and earned run percentages.

San is the only pitcher on the team who came out with flying colors for he has a pitching record of 1000 per cent. But his earned run record at the rate of nine innings per game, was, five and seventy-five one-hundredths runs, almost one run more per game than any other pitcher. He pitched only one complete, seven inning game, during the season, and that was on July 9th, against the Great Northern Railway team from St. Paul. He held the visitors to four singles and one double, that netted them a total of three runs. His teammates got real busy in this encounter and smashed out thirteen hits, that were responsible for eleven counters. San had the satisfaction of getting two of these bingles and registering twice at the plate. The other seven innings that he worked was by going into the box as a relief pitcher, after the game had been hopelessly lost by his predecessor.

Wol has the distinction of winning more games than any other pitcher. In three different games, early in the season, he went in the box as a relief pitcher, when the home team was decidedly in the hole or on the losing end. He proved to be master of the situation by putting a crimp in the visitors onrush, while at the same time his teammates came from behind and batted him to victory. He pitched a total of 72 innings, distributed among 14 different games. During that time he struck out 79 batters and allowed a total of 88 hits. Twenty of these were doubles, four were triples and four were home runs. Therefore, the 88 hits were good for 128 bases, which netted the visitors 53 runs off his deliveries. However, only 36 of them resulted in earned runs, thus, giving him an earned run percentage of four and fifty one-hundredths runs per game.

Thomp, who seemed to pitch masterly ball, played in hard luck. He did not get the support he should have had from his teammates, which is always very discouraging for a pitcher. Just to illustrate

the hard luck he played in, we mention the game of July 4th, when Thomp won and lost the game in the two innings he pitched. Wol started the game and he was yanked from the box at the end of the third frame when the visitors were leading by a score of 6 to 5. Thomp then took the helm and with the opening of the fourth chapter the visitors made it a 7 to 5 count. But when the locals came to bat in their half of the fourth round they got three runs which gave them one point the best of the game and by doing so the responsibility for the loss of the game, now rested on Thomp's shoulders. The game was again lost to the visitors in the fifth frame, when they were allowed to register three times off of two singles, a hit batter and two errors. San finished the game but his teammates could not connect for the necessary hits to pound out a victory for him. Thomp pitched a total of 46 innings that were scattered among twelve different games. He has more strikeouts per game than any other pitcher, but his record for bases on balls, wild pitches and hit batters, indicates that his control was none too good. He allowed a total of 53 hits, eight of these were doubles while five of them were triples, which were good for 71 bases in all and when they were sandwiched in between with a number of errors, they produced a total of 44 runs, while only 25 of them can be classed as earned runs, thus giving him an earned run per cent of four and eighty-eight one-hundredths runs per game.

Nell, who was a new recruit and did not join the local ranks until August 27th, was another hard luck pitcher. He pitched an A1 class of ball but the breaks were always decidedly against him. He worked in a total of seven games and if he had been given the support he really deserved he would have been credited with only one loss. He is given credit with one game won where there was no record of the game. He allowed more hits per game than any other pitcher but the majority of these came after he had given up hopes of winning. He allowed a total of 65 hits, ten of these were doubles, six were triples and two were homers, a total of 93 bases, which gave the visitors 54 runs in all. However, Nell was only responsible for 23 of these runs which gives him an earned run percentage of four and forty one-hundredths runs per nine inning game.

—J. R. S.

M. S. P. PITCHER'S RECORD

	IP	SO	BB	WP	HB	TH	TR	ER	GW	GL	P.	PCT.	ERG
San	14	16	6	7	2	20	16	9	1	0	1000	5.75	
Wol	72	79	15	3	8	88	53	36	6	2	.750	4.50	
Thomp	46	58	15	14	7	53	44	25	3	4	.429	4.88	
Nell	47	49	9	13	1	65	54	23	3	4	.429	4.40	
Totals	179	202	45	37	18	226	167	93	13	10	*.565	4.67	

*—Total pitching per cent.

†—Total earned runs per nine inning game.