Democratic Watchman.

Bellefonte, Pa., February 26, 1926.

AMERICA HAS NO NATIONAL DANCE

Most Countries Have Steps Which Are Distinctly Their Own.

Washington.—"Whether the current frenzy called the Charleston is destined to be a permanent addition to the art of dancing, or whether it shuffles out of the spotlight of popular fancy after the 'turkey trot,' the 'bunny hug,' the 'camel walk,' the 'shimmy,' and other high-pressure steps of the past, discussion of it has revived interest in characteristic national and folk dances in many parts of the world," says a bulletin from the Washington headquarters of the National Geographic society.

"America has no generally recognized national dance," the bulletin continues. "There is the moribund Virginia reel, at present the subject of earnest efforts at resuscitation by old-time dance revivalists. In many of the more remote rural sections of the country the Virginia reel flourishes, more or less, despite the growing scarcity of capable figure callers, but the younger generation of most of the country today knows little about it.

"In the cast of some steps it is necessary only to name the dance, and its birthplace flashes to mind, so thoroughly have the country and the name of its most characteristic dance become linked. The jig, Ireland; the hula-hula, Hawaii; the tango, Argentine; the polka, Bohemia (now Czechoslovakia); the nautch, India; the minuet, Old France. These are only a few samples of dances which automatically furnish their own place and date lines.

Egypt's Star Dances.

"The most ancient dances are believed to be astronomical dances of the early Egyptians. The object of these dances was to inspire a feeling of harmony among the planets, and to so influence them that their effect on life might not be harmful. The Greeks took the star dances from the Egyptians and found a place for them as the chorus, or background, of their tragedies. The Romans, as in other arts, produced few original dances, but they developed their heritage from the Egyptians and Greeks.

"In the more primitive civilizations dancing and religion were almost synonymous. As for the lower strata of humanity: 'A savage does not preach his religion, he dances it,' Livingstone wrote from Africa. For all solemn occasions in the lives of primitive peoples there are dances—for weddings, for funerals, for seed-time and for harvest, for war and for peace. Where today we find people praying in church for rain, or for the restoration of friends to health, ancient man danced for these things.

"One of the liveliest of the world's dances is the tarantella, the diversion of Naples. It is executed with tambourines and was formerly supposed to cure the bite of the tarantula, a large venomous spider. Another version of the origin of the dance says that it is based on the theme of 'la morra,' a game consisting in guessing at the number of fingers suddenly held out by an opponent. Until recently visitors to Asia Minor were delighted and mystified with the gyrations of the famous Turkish whirling dervishes. Originally of religious significance, the art of the dervishes had degenerated so that not long ago the new Turkish Republic prohibited the dance.

"Perhaps the only original contribution that England has made in the last four centuries is the sailor's hornpipe. The neighboring island of Ireland, however, boasts of the jig, the reel, and the hornpipe clog-and-shuffle dances. Britain's colonies offer colorful and diverting steps, most of them symbolic or religious, such as the devil dance of Ceylon.

Earliest "Turkey Trot."

"Environment and the imitative impulse doubtless have played large parts in molding many of the more picturesque and exotic steps of savage peoples. Of great interest to the student of animal life are such mimicking steps as the kangaroo hops of the Australian and the Tasmanian; the gorillalike movements of a cotillion of natives in the heart of Africa, and the calf-herd tactics at a bushman's ball. In the mechanical frenzies of the American Indian harvest and war dances may be visioned the embryonic 'turkey trot' or 'bunny hug.'

"The close association of early dances with warfare is brought out in such survivals as the sword dances. The Scotch sword dance is the most graceful and least bloodthirsty of these. Chinese and Turkish sword dances, however, are not so esthetic. While wildly beautiful, they are not wholly free from danger. Natives of the Fiji islands have a war dance in which clubs are flourished in a frenzied manner. In East Africa the native tribes honor distinguished guests with a ceremonial dance, in which spears and other weapons are rushed up within an inch of the visitor's nose. It is a test of the honor guest's nerve, for if he moves or shows the least sign of fear or annoyance he falls in the respect of his well meaning hosts."

INDIANS BURROW FOR QUICKSILVER

Live in Silent Villages Deserted Years Ago.

Alpine, Texas.—Burrowing in the rugged mountains of southwest Texas, stolid Indians today are mining for its treasure of quicksilver, the blood-red ore their forefathers used as war paint.

The miners live in villages that are silent as the tomb. Far beneath the surface they spend their waking hours taking from the hills a heritage which civilization discovered and claims as its own.

Tarlinque and Waldron, 90 miles from a railroad, are the center of a district where the expected opening of a new mine may give Texas first rank in the United States' production of quicksilver. The state now ranks second.

For thirty years hardy men have been undermining the mountains for the cinnabar ore from which mercury is extracted. One company has produced $10,000,000 worth of shimmering metal during the last quarter of a century.

The miners are Indians and Mexicans and the villages are of adobe huts. During the day, while the men are in the ground, the women remain in the houses and silence is rarely broken. The streets between the rows of squat dwellings are deserted except for the occasional appearance of an Indian woman carrying water in two rawhide buckets suspended from a pole across her shoulder, in primitive fashion.

One of the mines contains an immense cavern, which is reached by a 50-foot ladder, placed there years ago by the primitive tribes. The surrounding bluffs are decorated with many Indian pictographs and hieroglyphics in red pigment.

Mule Colt to Replace Texas' Old Gray Mare

Brownwood, Texas.—A small brown mule may take the place of the old gray mare in the affections of Texas Legionnaires. Sarah, for five years mascot of the Old Gray Mare band, died suddenly and left as her heir and offspring, a mule colt.

The old gray mare attended the American Legion conventions in San Francisco and St. Paul, besides numerous conventions in Texas. She reached the climax in her career when she bore May Peterson, former prima donna of the Metropolitan Grand Opera company, up the steps of the Texas capitol at Gov. Miriam A. Ferguson's inauguration.

Sarah was one of the most traveled animals in America. She usually rode in a specially constructed box car. Once while en route to San Francisco the band stopped at Denver for a rest, leaving Sarah loose in the car. The band struck up the "Old Gray Mare" tune just outside the car, and Sarah, thinking it was her cue, jumped from the car and placed herself in her customary position at the head of the band.

Perfect Substitute for Mercury Found, Claim

Boston.—Announcement of the discovery of a perfect substitute for mercury, of which there are but limited quantities in the world, was made here at a meeting of the Alumni association of the Massachusetts Institute of Technology.

Dr. Charles H. Herty declared that the finding of the new chemical will stand out as one of the most important discoveries of the age. He refused to divulge the name of the substitute or reveal the place where the experiments leading to its discovery have taken place.

Bans Sojourn Abroad

Philadephia.—Any of the three daughters of Dr. Isaac Minis Hayes who remains abroad more than seven months will lose her inheritance, his will stipulates. They must be thorough Americans and residents of Philadelphia.

Pie Specifications

Indianapolis.—Pie crusts on dining cars must be kept an inch apart with filling, the Pennsylvania railroad has decreed.

Law 745 Years Old Cited in McCarl Edict

Washington. — Comptroller General McCarl went all the way back to the reign of Henry II, A. D. 1181, to prove to Private John E. Carson that he was not entitled to a refund of the $14.50 that was taken from his pay for the loss of an army revolver.

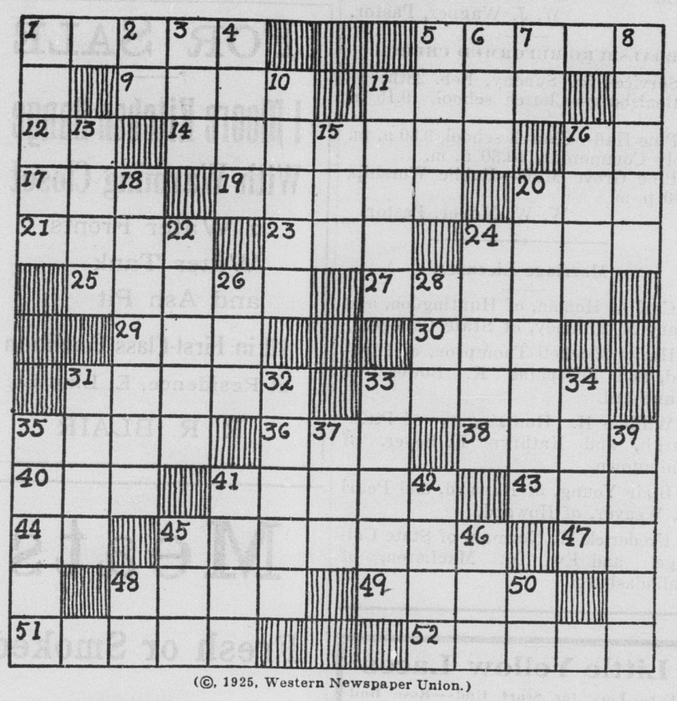
Carson, while admitting the loss of the weapon, declared that he had replaced it with another just as good. Therefore, he held, he was entitled to get his money back.

General McCarl overwhelmed Carson with laws that prove he was wrong. The cost of the revolver was taken from his pay, he said, pursuant to the seventeenth article of war, and this article was taken from the "Assize of Arms" as settled in King Henry's reign, which stated that no soldier could "rent, sell, pawn, lend or part" with arms.

HOW TO SOLVE A CROSS-WORD PUZZLE

When the correct letters are placed in the white spaces this puzzle will spell words both vertically and horizontally. The first letter in each word is indicated by a number, which refers to the definition listed below the puzzle. Thus No. 1 under the column headed "horizontal" defines a word which will fill the white spaces up to the first black square to the right, and a number under "vertical" defines a word which will fill the white squares to the next black one below. No letters go in the black spaces. All words used are dictionary words, except proper names. Abbreviations, slang, initials, technical terms and obsolete forms are indicated in the definitions.

CROSS-WORD PUZZLE No. 3.



Horizontal.

1—Having little length
5—Heavy pieces of timber
9—Kind
11—To dread
12—Preposition
14—Stockade
16—Preposition
17—Novel
19—Fruit (pl.)
20—Preposition
21—Sour
23—Devoured
24—Apparatus for steering a vessel
25—Worth
27—In place of
29—Man's title of address
30—In music, the octave above the treble staff
31—To guide
33—Heavy
35—Retained
36—Coarse ribbed cloth
38—Journey
40—Unity
41—Day book
43—Period of time
44—That thing
45—Kind of flower
47—Exclamation of hesitation
48—To look furtively
49—Happy
51—Hobo
52—Period of time

Vertical.

1—To incline
2—Bone
3—To pilfer
4—To snare
5—Asks
6—Auditory organ
7—Land measure
8—To rage
10—To talk about
11—Blazes
13—Pair of horses
15—Rodent
16—Related
18—To struggle man to man
20—Anything especially important
22—Attempted
24—Lowest class serf among ancient Spartans
26—Anger
28—To make a certain kind of lace
31—Dispatched
32—To imbibe
33—Branch of a plant or shrub
34—To become fatigued
35—To raise
37—To consume
39—To dry
41—Having depth
42—Eastern university
45—Jewel
46—Short sleep
48—Father
50—To perform

Solution will appear in next issue.

Solution to Cross-word Puzzle No. 2.

R	O	O	M		D	E	A	R		F	R	A
A	R	C		W	A	L	L		S	A	I	L
T	E	E		A	R	M		S	T	R	A	P
	S	A	I	N	T		B	O	A			S
S		N	O	T		D	A	N	G	E	R	
L	B		N	E	V	E	R		E	V	I	L
A	L	E		D	A	M	N	S		E	T	A
M	O	R	E		P	O	S	E	S		E	M
	C	A	N	N	O	N		L	E	A		B
D			S	I	R		A	D	A	G	E	
A	B	O	U	T		A	D	O		E	R	E
T	A	L	E		S	L	A	M		N	I	L
A	D	D		P	O	E	M		I	T	E	M

FOR AND ABOUT WOMEN.

DAILY THOUGHT.

You cannot do wrong without suffering wrong.—Emerson.

A beret is fashion's newest model in hats—a fetching little affair smartly draped, somewhat after an artist's tam? A capelet is the name applied to the swanky little suits with cape backs, which are as dashing and as debonair as anything we have seen in many a day.

You will remember an attempt to revive the cape-back two seasons ago. But the models offered were gathered, rather bulky affairs, which totally lacked the chic of the fitted capes of today. They are vastly smart and marvelously becoming to the right type. Naturally the short, stout, woman can't wear them. But, after all, she is seldom considered by the powers that create fashions.

Capes are seen on coats, suits and frocks with equal success. Spring coats of imported tweeds, colorful and distinctive, built on swagger lines have a cape which comes well down below the waist. Suits have shorter ones, usually with more swing. And frocks as a rule, follow the suits, although their capes may be even shorter and confined more to the back. Coats allow their capes to come to the front, covering the front of the sleeves, of which they appear to be a part.

Vionnet sends such an one with a deep roll collar and two mannish pockets. Ideal for Southern wear or for a morning in town. Paquin does a cape-coat of tweed with the cape at the back only, and with pleats across the front of the skirt. This model calls attention to the importance of materials this season. The smart woman no longer selects a handsome material and uses it for what ever model she may wish. She considers her garment first, knowing that certain materials have been definitely given over to that particular style.

Frisca, which is a very new material of an epong or ratine weave, is very popular for Southern wear. It is adorable in shades of deep pink or rose and is shown in the smarter shops in the fascinating little two-piece frocks which are now called jumpers. This annoys me considerably, as I cannot rid myself of the old-time idea of a jumper, which was a one-piece garment without sleeves. But, as no one consulted me about the matter, the new name goes. Other houses apply the name of jumper to the blouse only, and this really pleases me more.

Jumpers of flat crepes and the like are in every woman's wardrobe. Quantities of them went South. Among the newest are those trimmed with colorful braid applied as fancy dictates. Renee develops this useful model in shantung, which is enjoying a revival this season. The Eton collar is greatly favored and gives a very trim, boyish appearance on the pullover jumpers.

Some jumpers are made like a vareuse and are worn over tailored skirts. In this they do more than some of the newest two-piece coat suits which are worn with no blouse at all. A dainty jabot gives the feminine touch desired. Other suits of this type take a scarf and by some magic turn it into a stunning blouse. From the interesting house of Dvonne Davidson comes a suit of red-brown kasha, with a blouse made of a bright plaid scarf.

For the scarf in some form or other we must have always with us. It has become as much a part of our lives as the morning newspaper. Some go so far as to declare it is responsible for the vogue of the cape. One can only wonder what the late spring will bring forth. Furriers are predicting a return of the fur neckpiece, especially the silver fox. It will be undeniably smart with a coat suit, but we shall see what we shall see. With genuine silver foxes selling at $500 up to $2,000 and higher, they are in no danger of becoming over common. Not while a wisp of silken scarf may be bought for a few dollars and thereby add just the desired touch of color to one's costume.

From shoes to hats it is to be a season of color. Bois de rose, which I recently saw described as "that subtle bit of color-magic which upset two continents and bridged an ocean," is seen everywhere. Tweeds in pastel tints of rare loveliness are being used for suits. And if anything can insure their vogue, it is this. For there is no turning aside from a pastel shaded tweed. A very fine, thin tweed shading from light to dark rose is shown in basket weave which is stunning. This weave is also handsome in orchid.

The waistline looms as another significant theme of the spring openings and one which has been subjected to the usual diversity of treatment. It is low, and high, marked or merely suggested. Smart Paris, however, has already shown a distinct preference—it favors a clearly defined line, raised to the top of the hips, and defined nearly always by a belt, usually narrow and of the same material as the costume. These, of course, are only the early indications of the haute monde verdict, but they are certain to be a definite part of the spring mode.

What of skirts—so many versions of which were seen at the Paris openings. Here again the chic Parisienne fairly decided. The godet has been dispensed with, but the full, gradually flared skirt remains, achieving its width by means of pleats, gathers or the circular cut. It flares—perhaps ripples would better describe the effect—when the wearer is in motion. And it is short—quite as short as last season. Even robes du soir, save the period types, show little tendency to lengthen the hemline.

CHICKEN AND NUT SANDWICHES.

Finely chop the white meat of cold boiled chicken. Season with salt, pepper and moisten with mayonnaise dressing. Shape thin slices of white bread with a crescent, spread thinly one-half the slices with mayonnaise and very thinly sliced almonds or Brazil nuts. Spread the remaining half with the chicken mixture; put together in pairs, press the edges to keep them in shape, arrange in baskets or on sandwich plates. Serve with ripe olives, sweet pickles and dainty cheese balls.

Where the Motorists Must Step on the Gas.

"You must go 25 miles per hour over this viaduct," says a sign at the entrance of a viaduct near Miami, Fla., and traffic cops are on hand to see that the motorists obey. The new Florida law permits motorists to run 45 miles per hour in the country districts, 25 through residence sections, and 15 through business sections.