

"Wacky" or Waltzy, Dancing Is Healthy



"Dancing is the key to correct standing and walking . . ."



1 Bette Davis and Errol Flynn revive a dance popular in 1904.



2 A breakaway. This sequence is from a picture of early Montana days.



3 Turn of the century swing. The stately air is about to be lost.



4 Errol goes into a sedate preview of modern trucking.

Steps to Beauty

By ANTOINETTE DONNELLY

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WHETHER we are becoming a world of jitterbugs or not, what with the recent years' epidemics of "shagging," "big appling," "Lambeth walkin'," etc., something's gotten into the younger toes of the nation at least. They're rarin' to dance, swing or otherwise.

But we really want to talk charm and health and grace as it is noted on the dance floor, that stage upon which all women may star effectively if they take the pains to learn their steps well, dress and conduct themselves after the manner that distinguishes women in any competitive field.

As the well known dancing instructor, Arthur Murray, says: "Dancing is the key to correct standing and walking for one very simple reason, namely, you can't dance well unless you first learn how to stand and walk well. Dancing actually helps build the new posture, and correct one, that you find so hard to cultivate as you walk along the street telling yourself you must stand erect."

Mr. Murray strongly urges dancing alone for practice, a recommendation bearing our hearty endorsement as a means to grace and poise and charms that will serve girls and women in any walk of life.

"Don't worry for a minute about the mistaken idea that it is impossible to learn to dance without a part-

ner. In fact, by practicing alone at first you will develop a surer sense of poise and balance than you would ever acquire by being draped on a partner. And until you learn to dance properly alone it is not only unwise but an imposition to ask or expect any one to dance with you."

Mr. Murray suggests some exercises that will improve your dancing. These exercises serve to develop an ideal figure as well, and they contribute to a more graceful carriage and therefore better health. Rising up and down on your toes as you take long, slow walking steps around the room supplies dance-step lightness. It is an exercise that will lift the heavy-footed walkers out of their dragging floor or pavement hugging dol-drums.

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Tall girls whose escorts are shorter are told not to lean forward in an attempt to minimize their height, but to achieve the same effect much more gracefully by bending the knees instead.

Short girls are told to dance on the tips of their toes, stretching the entire body upward with head held high for height.

There's one step the girl invariably takes off with, whose grace is dominated by the manner in which she can step backward. Murray urges you to

practice the long back step alone, letting the toe go back as far as possible. This step appreciably affects one's picture on the dance floor. We add that practicing the backward step is just as grace-promoting for nondancers.

"Don't dance with your hips 'way back," you're warned. It's an outmoded fashion. For good dancing the position that is considered perfect today is to be erect and tipped forward a trifle.

Don't wave your arms about in the airy manner.

Dancing is "conversation" to music, in our instructor's opinion. The more skill you acquire the more "words" you will have with which to converse. When you dance you express yourself. You hold your partner's interest through the correct use of musical rhythm, just as in good conversation you hold another's interest through the use of the spoken word.

Lightness, lightness, Murray emphasizes, is the secret of good dancing. It is the secret of the graceful woman anywhere, we add. Unquestionably there is no quicker route to this charming gift in women than through mastery of the dance. The walking step alone, or one-step, easiest of all steps, if practiced to your radio music would contribute much in the way of grace and lightness. You simply walk as softly and smoothly as possible, taking a step to every beat of the music, just as if you were marching along in a parade.

The parade, incidentally, leads to a reputation as a graceful woman.



5 The "Teddy Roosevelt glide." The dance was part of an election celebration ball.



6 Hardly recommended as authentic 1904 technique. It's a comedy interlude in the film.



7 The courtly finale. The role Bette Davis plays here is a romantic one for a change.

A Veal Chop and Prune Bread Menu

By MARY MEADE

NO MEAT is better than tender brown veal chops cooked in sour cream and served with a gravy made from the meat juices and cream left in the cooking pan.

Chops cut to include a piece of the kidney are best of all. The kidney contributes not only to flavor but to nutritional properties as well. Long, slow cook-

ing required for veal gives such tenderness that these chops may be cut with a fork.

To prepare veal kidney chops in sour cream, begin by dredging the chops in flour. Brown them on both sides in hot fat, then season with salt and pepper, add 1/2 cup sour cream and cover closely. Turn down the heat and let the chops cook gently for 45 minutes



Coarsely cut prunes and prune juice make this yeast bread extra good eating. The recipe will make two average size loaves or one fat round one.

or so, until they become very tender. Add a little more sour cream from time to time during the cooking as the moisture evaporates from the meat. Make gravy from liquid left in the pan after the chops have finished cooking.

Prune bread is delicious with a dinner built around veal chops. The bread illustrated is a product of the following recipe, which makes a large round loaf or two ordinary loaves:

PRUNE BREAD

- 2 cups prunes
- 1 cup prune juice
- 1 cup milk
- 3 cakes compressed yeast
- 4 tablespoons shortening
- 3 tablespoons sugar
- 1 tablespoon salt
- 1 teaspoon cinnamon
- About 7 cups flour

Cover prunes with boiling water and let stand for ten minutes. Drain and cut in small pieces. Combine prune juice and milk and heat to lukewarm. Add yeast, stir until dissolved.

Cream shortening, sugar, salt, and cinnamon. Add dissolved yeast and a part of the flour and beat until smooth. Add prunes and remaining flour. Mix well. Lift to a well floured board and knead the dough until smooth and satiny. Cover and let rise in a warm place until doubled in bulk, about 1 1/2 hours. Form into two loaves and let rise another hour, or until double. Bake in a moderate oven, 375 degrees, for forty-five minutes.



These veal kidney chops, cooked in sour cream, are brown and delicious, and tender enough to be cut with a fork. Cauliflower and string beans in a scalloped squash bowl are their good vegetable accompaniment.