

Benson Society

Benson Woman's Club.
Mrs. F. E. Young was hostess Thursday, March 20, to the members of the Benson Woman's club. Plans for the entertainment of the second district convention to be held in Benson, April 3 and 4, were discussed. The ladies of the Methodist church, under the supervision of Mrs. Gorton Roth, will serve the banquet and the luncheons during the convention. Mrs. C. G. Anderson, chairman of the house and home committee, has charge of the sale of the tickets. The banquet tickets are 75 cents the plate and the luncheons are 50 and 35 cents the plate. Mrs. Mervin Ross and Miss Ada Stiger were chosen as delegates and Mrs. R. Y. Hyde and Mrs. Harvey Stiger as alternates to represent the Benson club.

Elect Officers.
The Ladies Aid of the Benson Presbyterian church was entertained Wednesday at the home of Mrs. William Butler. Officers elected by the society for the coming year are: President, Mrs. Ed. Morton; first vice president, Mrs. Urquhart; second vice president, Mrs. James Walsh; secretary, Mrs. Whitmore; treasurer, Mrs. Dr. Murray. A luncheon was served by the hostesses.

Entertains Queen Esther Society.
Mrs. R. Burford was hostess Saturday evening to 21 members of the Queen Esther society of the Methodist church. The evening was spent in music and games. The color scheme and refreshments carried out the St. Patrick idea. Miss Helen Anderson is president of this society and Mrs. Burford the superintendent.

Benson Five Hundred Club.
Mrs. Huston was hostess Tuesday to the members of the Benson 500 club. After a 1 o'clock luncheon the ladies played for prizes. The hostess claiming the first and her daughter, Mrs. Dunn, second prize.

Founder of Times Celebrates Birthday.
L. W. Baber, founder of the Benson Times and for many years a resident of Benson celebrated his 77th birthday Thursday at the home of his daughter, Mrs. William Zimmerman, and Mr. Zimmerman. The Omaha Elks lodge of which order Mr. Baber is an honorary life member sent a beautiful bouquet of flowers and the Omaha Typographical union sent daffodils, roses and hyacinths in honor of the day. Mr. and Mrs. Zimmerman entertained at dinner complimentary to Mr. Baber when covers were placed for the members of the family and a number of invited guests.

Girls Order of Muses.
The Omaha Girls Order of Muses, composed of daughters of Masons, and corresponding to the DeMolays, entertained at a dinner Saturday in the Benson I. O. O. F. hall. The mothers of these young ladies and Miss Ruth Esther Rockwood, were the invited guests. After the dinner, Miss Rockwood, who is a teacher of music in Technical High school, tested voices for a musical act to be put on by the girls of the order at the DeMolay Blue and Gold Revue to be given the early part of May.

Social Service Meet.
The social service workers of the Benson Baptist church will meet Thursday morning at 10 o'clock, March 27, in the parlors of the church for an all-day sewing fest. The quilt on which the ladies are working will be finished and new work planned at the meeting. The luncheon committee under the direction of Mrs. Ella Higbee, will serve at 12 o'clock.

Double Five Club.
Mr. and Mrs. Walter Reishaw entertained the members of the Double Five club at dinner Saturday. Following the dinner a line party will be enjoyed at the Rialto theater.

Methodist Ladies' Aid.
Members of the Methodist Ladies' Aid were entertained Wednesday at the home of Rev. Arthur H. Adams and Mrs. Adams. During the business session plans were made for the banquet and luncheons to be served by the ladies of the church during the Second district convention of the Nebraska Federated Women's Clubs. A musical program followed the business hour. Mrs. R. Burford and Mrs. C. B. Criseman rendered vocal selections. Mrs. Wyman Woodyard and son, Manville, played a piano duet and Dorothy Smith gave a violin number. Marjorie Loth, pupil of Miss Roma Roth, furnished a piano number. Miss Ruth Smith gave a reading. A 60-plate luncheon was served. Mesdames D. C. Sturtz, Walter Reishaw and E. G. Smith assisting the hostesses.

Sings Before Women's Division of the Omaha Chamber of Commerce.
F. B. Oliver, accompanied by Mrs. Ruth Esther Rockwood at the piano and Mrs. Howard Saxton on the violin, rendered a group of songs at the Wednesday night dinner of the women's division of the Chamber of Commerce. Miss Rockwood also played "Armando," composed by her brother, J. Millard Rockwood, and highly praised by Verbrugge, conductor of the Minneapolis symphony orchestra. This was the first dinner given since the women's division has taken charge of the dining room. The real estate section was hostess and Mr. Mark Martin of the real estate board the speaker of the evening.

Plays Before Damosch.
Miss Olga Sorenson, who is in a school of 850 students who are pursuing their musical studies in New York city, was one of the group selected to play in February before Dr. Walter Damosch, who said some nice things about her work. Miss Sorenson is studying theory, keyboard and harmony, ear training, sight singing, technique of study and the history of music. Her teacher, Mr. Friskin, one of the best in the school, not only teaches artists but is also a concert player. Miss Sorenson is spending her spring vacation with an aunt in Greenwich, Conn.

Home From Sweden.
Mrs. C. L. Carlson's mother, Mrs. Alice Meelen, is home from an extended trip to Sweden. Mrs. A. E. Heron of Santa Barbara, Cal., who was also visiting in Sweden, accompanied Mrs. Meelen home and will

Fashions of the Moment in Illustration



By ELEANOR GUNN.
The scarf idea featured in the several sketches presented is a dress feature of continued importance. While the decorative scarf seems most applicable to the sports frock, it is repeatedly shown in costume effect with tailored cloth models and is generously introduced in the simplest evening gowns.

The simplicity of the mode is undeniable and even in collections of gowns that have always been decided toward the casual and wearable is manifested.

By ELEANOR GUNN.
The fashion for light colored cloth dresses seems to be generally accepted and women's as well as misses' styles are favored in such shades as mocha, moss green, gray and beige.

Fine colored stitcheries of the tapestry variety are repeatedly shown on street dresses of black satin and dark colored flannel, and often brilliant colored. They are small of design and conservatively placed.

Bengaline is gaining in prominence and is shown in three-piece dresses of mature designing as well as in high colors and styles suited to the very youthful.

Semi-sports fashion with the two-piece mode extensively exploited in this fabric. Unlike the two-piece dresses of plain crepes de chine, the alpaca models are usually unadorned except for decorations of the tailored variety.

Foreign influences that have come to stay include the Chinese or mandarin effect, the Spanish shawl treatment of gowns for all occasions, and Balkan embroideries, which are always decorative.

Crepes satins have lost none of their popularity and are extensively represented in spring and southern collections.

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Music Memory Contest

We have previously studied the influence of the folk song in music and it will be equally interesting to trace the influence of the folk dance and dance rhythms in the same manner. Even such large works as symphonies have employed the folk dance in the third movement, to say nothing of the countless smaller works which have followed the dance form. Many of our music memory selections are splendid examples of this type music. Thus: The Suite in D Major, an example of old classical dance form, from which we have studied the air for G string; "Praeludium," based on the rhythm of the Spanish habanera; "Minuet," a dance form used by many of the masters; "Young Prince and the Young Princess," the second theme being a dance movement written in waltz time; "The Bee" and the "Minute Waltz" also follow the waltz form; "Shepherd's Hey" is based on an old English Morris Dance; "Bolero in D Major" follows the rhythm of the characteristic Spanish bolero; the "Farandole" is an old traditional French dance.

So it seems very much worth while for us to learn the origin of some of the dance forms and note their importance in the realm of musical composition.

Dance Rhythms

The history of dancing and dances enters prominently into musical development and many of the classical forms of the music of today had their origin in dance music. The earliest dancing was a little more than pantomimic action which told the story of adventure, or combat, by means of more or less rhythmic gestures. A rude accompaniment was sometimes used which did little but mark the time for the dancers and when we read of the dances in the scriptures we find the clapping of hands, rhythmic beating of the tambourine, or clatter of the timbral to guide the dancers and the singer. However, it is not until the middle ages that we find any real connection between these dances and the modern forms of music.

The dances of the nobles, dignified, slow walking dances, and the merry, wild, hilarious dance of the peasantry afforded the contrast necessary to good musical form, and musicians began to press the combination of the two, to intervene two contrasting dances but concluded by a return to the first movement and gave rise to the three-part form so largely used by modern classical composers. French, German, and Spanish dances lent their influence, and in the sixteenth century we find Italian composers combining three or four different dances in a cycle form which in turn progressed to the dance suite, which together with the opera overture, was the beginning of the symphony.

France and England as in Spain. The gighe, known in many lands, is a hearty, rapid and rollicking dance, written usually in 3-8, 6-8, or 3-4 time, and leaves the listeners in a happy mood.

The gavotte and the bourree are often introduced between the last two movements of the suite.

The dance music is of course written to correspond to the regular steps of the dancer, hence the rhythm is very regular. Much of the music written in dance form, however, is not intended as an accompaniment to dancing and in it we commonly find irregular rhythms, for the composer is not restricted and can employ variations impossible when obliged to consider the steps of the dancer. As a result of this freedom we have the idealized dance forms such as we find in the works of Mozart, Haydn, Schubert, Chopin, Beethoven and Weber.

Of these idealized dance forms the minuet is the most important. It is written in 3-4 or 3-8 time. With Haydn the minuet lost some of its staidness and became less solemn. As we learned in our study of the symphony, Haydn was the first to introduce the minuet into the symphony, and the scherzo (coming from the Italian meaning to joke) is the outgrowth of the minuet and was used in the symphony first by Beethoven.

The bolero, a characteristic dance of Spain, is usually written in 3-4 time. The dancer accompanied the steps of the dance with castanets and the rhythm of these instruments gradually became a part of the music.

The Polish polonaise is supposed to have sprung from an old court dance or promenade. Today, as a dance, the polonaise is of little interest, but it has been a favorite form with many instrumental composers and has even been used by vocal composers in parts of Italian operas. The rhythm is very marked, sometimes almost martial, and again it is so treated as to create a dreamy, rather melancholy composition. These characteristics are particularly true of Chopin's polonaises, in which he depicts the struggles, court splendor and the triumphs of his country. Chopin has given life and spirit to the old polonaise form.

The saltarello and the tarantella are two well-known dances which come from Italy. The saltarello is of Roman origin and comes from the Latin "saltare," meaning "to jump." It was danced by two persons, with a quick hopping step, the time increasing as the dance proceeded. The idealized form of the saltarello, as well as the idealized form of the minuet and other dances, are found in symphonies and other instrumental classical works.

The tarantella is in 6-8 time, gradually increasing in speed as the dancers continue, and the music corresponds with the hilarity and mirth of the performers. Song, castanets, or tambourines are used to accompany it, and both melody and rhythm are well defined.

The Modern Dance.
Among modern society dances the

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There is a strong contrast between first movement, (allemande) a simple tune and somewhat heavy character, and the lighter courante with its impression of energy and vivacity.

3. The saraband, the third movement, also written in 3-2 or 3-4 time is a stately serious dance and brings the listener back to a more frivolous state of mind. This dance is of Moorish origin and as popular as

Hikers Go Gypsying Next Summer

Fifteen members of the Omaha Walking club, led by the club president, Norman J. Weston, will go gypsying for two weeks this summer, from August 3 to 17, inclusive. The party will travel in a touring car and two trucks. The members of the party will sleep in the open and will cook their meals en route.

A trip of 1,500 miles has been planned. The party will journey north through Iowa, east across southern Minnesota, north along the Mississippi and St. Croix rivers, circling east and south through the north woods of Wisconsin, and then west through the central portion of Wisconsin and Iowa. Among the interesting stops will be Storm Lake, Spirit Lake and Lake Pepin on the Mississippi, a canoe trip through the Delta of the St. Croix river, a visit to the Lac du Flambeau Indian reservation, canoeing and fishing in the Manitowish waters and Star Lake region, and a couple of days at the Dells of Wisconsin, and a hike around Devil's Lake.

Among the "gypsies" who will make up the party are the Misses Corinne Armstrong, Irene Higbee, Jennie Sharkey, Emma Kiment, Bess Turynck, Maude Lyle, Gene Berger and Mrs. N. J. Weston; and Messrs. Homer Pennock, Carl Nagy, Gus Burrell and N. J. Weston.

Things Worth Knowing.

Sports frocks are receiving increased attention, exemplified in both the straightline and two-piece garcon models. Flannel in bright shades is among the favored mediums for development of this type.

Shawl dresses have made their appearance and are said to be receiving considerable attention.

Tunic frocks edged with deep fringe borders and trimmed with elaborate embroideries, usually associated with those found on Spanish shawls, are the methods chosen for the development of this mode.

Novelty fabrics are also looked upon with special favor, taking the form of fancy wool crepes with sponge plaids and striped or checkered silk designs.

Hand drawn work is one of the most prominent trimming features of the season, appearing in elaborate designs on both linen and voile frocks.

Finest stitchings and embroideries are extensively employed this season on both afternoon and evening dresses.

Rajah, a heavy pongee and cotton Laineau, lighter in weight than gingham and resembling wool challis, is presented in exclusive collections, where madras shirtings are also utilized in youthful frocks.

Printed silks are used to a great extent this season, furnishing brilliant backgrounds for bold designs.

Crepes de chine is cited by several couturiers as in even greater favor than ever, modeled in both tailored and formal afternoon models.

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Beauty

A Gleamy Mass of Hair
35c "Danderine" does Wonders for Any Girl's Hair



Gorton Roth left Saturday for a business trip to Washington, D. C. Calvin Hall of the state university, will spend the week with his parents, Dr. and Mrs. B. W. Hall.

Miss Velma Aylworth entertained Sunday complimentary to the Misses Helen Roby, Carrie Segelke and Grace Van Orsdale, who were former Beatrice friends.

Mrs. T. A. Brevik of Hardin, Mont., visited, during the past week, with her daughter, Mrs. William Morse, and Mr. Morse of Omaha. Mrs. Brevik spent Friday with friends in Fremont.

Ribbons and gloves are still measured by the old French prescriptive system of lines, instead of by inches, the way every other article of apparel is measured. A line is equal to one-twelfth of an inch.

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New Youth

For women—new beauty for girls
By Edna Wallace Hopper

I found in France, many years ago, the supreme aids to beauty and to youth. I was a plain girl, and they made me the rage of New York. And now, after 40 years in the limelight, they keep me a beauty still. All who meet me on the stage or elsewhere marvel at my youthful bloom.

I have brought the same results to many. So I know these same helps can bring millions multiplied beauty and perennial youth. Now I have arranged so all who wish may get them. And I am taking time to tell the facts about them.

My White Youth Clay
This is a white, refined clay, amazing and delightful in results. It has been perfected by 20 years of scientific study.

Many of you know what clay does. Even the crude and muddy clays so many are still using. They purge the skin of all that clogs and mars it. They bring a new complexion, rosy, clear and clean. They firm the skin, combat all lines and wrinkles, reduce the pores. You see everywhere the youth and beauty that results from clay.

But my white Youth Clay is vastly more efficient. It is the last word in facial clay. Many women, with one application, seem to drop 10 years. The cost is 50 cents and 51.

My Youth Cream
My cold cream was perfected by French experts. I call it My Youth Cream. It contains products of both

lemon and strawberry. Also all the best that science knows to foster the fine texture of the skin.

I use it after the clay. Also as a night cream. Also daytimes as a powder base. Never is my skin without it. It softens, whitens, feeds and smooths. My Youth Cream costs 60 cents.

I clean my skin with a liquid cleanser, called my Facial Youth. That also is a French creation. The leading beauty experts now employ it, but they charge too high a price.

My Facial Youth contains no animal, no vegetable fat. The skin cannot absorb it. So it cleans to the depths, then departs. All the refuse comes out with it, all the dirt and grime. You will never know what clean skin means until you try Facial Youth. The cost is 75 cents.

My Hair Youth
This is called my French creation. It embodies all that aids hair health and growth. My hair is my greatest glory. It is heavy, thick and lustrous. I have never had falling hair or dandruff, never a touch of gray.

I apply Hair Youth with an eye dropper, called my Hair Youth. It removes the hardened oils and dandruff which settle the hair roots. Fat stimulates and fertilizes. All in one minute daily, without missing the hair.

My hair shines what Hair Youth does. I would not for a fortune go without it. It comes to you at little cost—50 cents and 51 with eye dropper. Counters now supply the same eye dropper. They offer, for each under guarantee, to urge all men and women to learn how much they mean. No other methods that I know of can give such much needed beauty and continued youth.

Edna Wallace Hopper, 114 Lake Shore Drive, Chicago.



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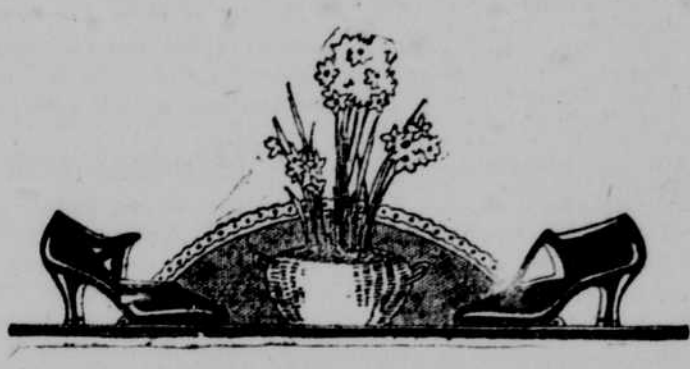
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