

South African
Dancing Times

Edited by LEONORA G. WILLIAMS

Vol. VI. No. 9.

April, 1938.

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Dancing Times

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TO DANCING

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Mrs. Freda Grant.

Dancing Times

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EDITORIAL

ROYAL ACADEMY EXAMINATIONS

Quite the most important thing happening in the dancing world this month is the arrival of Mrs. Freda Grant to conduct Royal Academy examinations in South Africa and Rhodesia.

Mrs. Grant is no stranger to us for she has been out here before. During her last visit she showed a lively interest in all matters connected with the dancing world. Her talents are many. She is a Fellow of the Greek Dance Association, and by courtesy of the Royal Academy she will hold children's students' and teachers' examinations for the Greek Dance Association, both here and in Rhodesia.

Last year Madame Espinosa was with us, and when I interviewed her on the boat just before she sailed from Capetown she expressed her satisfaction at the improvement in the standard of work during the last few years. This is extremely gratifying when one considers the disabilities under which teachers carry on their work in this country.

Six thousand miles is a long way from the greatest dance centres in the world, and it is no easy matter to try and keep step with things there, but our teachers do it extremely well.

Overseas both teachers and students have the opportunities to see the work of the most famous dancers almost daily—an almost perfect training in itself,—while here, perhaps once in five years a ballet comes to us for a few weeks and for the rest knowledge must be gained through the hard work of the teachers or books.

By the way, while I mention books, I want to recommend the *Complete Book of Ballet*, reviewed in this issue to everyone interested in ballet. There is nothing like it in the English language and I enjoyed every moment I spent reading it.

We are glad to hear that Madame Canale is making a rapid recovery after her recent operation.

From overseas we hear news of the formation of a new ballet company. It is being sponsored by Julius Fleischmann the famous Cincinnati art patron, who has appointed S. Hurok, the well-known impresario, as general manager. S. Harok arranged the American tours of Colonel de Basil's Ballet Russe de Monte Carlo.

The new ballet will be known as "The Ballet Russe." In October next it will make its official debut with a four weeks season at the Metropolitan Opera House, followed by a 25 weeks tour of the principal American cities.

Leonide Massine has been appointed artistic director of the company and M. Blum will be a director of the new company.

The best of luck and every success to all who are entering for examinations and competitions this month. I hope the South African standards are going to be beaten by themselves this year.

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NEWS OF THE MONTH



Photo by Archie

Ivy Conmee and Andre Revna whom we hope to see dancing together at the Recital for the Royal Academy.

MRS. FREDA GRANT ARRIVES.

Very soon after we come out this month Miss Freda Grant will arrive from London to conduct Royal Academy examinations in this country. She is due to arrive in Capetown on April 15th and the following are the approximate dates of her arrival and departure at the various centres included in her itinerary. She leaves Capetown on April 23rd and arrives in Bloemfontein on the 25th. She will spend three days in that town and on the 28th will arrive in Johannesburg. On May 30th she goes up to Bulawayo after which she will come down to Pretoria for two weeks. On June 14th she leaves for Durban where she will spend a week conducting examinations. From there she goes to East London, arriving there on June 28th and leaving for Port Elizabeth on July 1st. Mrs. Grant will spend four days in this centre and returns to Capetown on July 8th. It is probable that Mrs. Grant will spend a week in Capetown before sailing on her return to England.

* * * * *

ROUND THE STUDIOS

Mr. Jack Orkin will be leaving the City on April 13th on a three weeks' holiday. He has chosen a trip round the coast as the most pleasant way of spending this vacation.

We hear that there have been changes in the staff of the Tommy Williams' School of Dancing. Miss May Harkness tells us that she is no longer connected with this school and is confining her activities to her Benoni classes. Miss Phyllis MacLaughlin, however, has recently joined the staff of the Tommy Williams' School of Dancing.

* * * * *

Miss Elaine Archibald and her pupils, Stella Giridy and Joyce Williams have been engaged to appear at Bello's Casino in Lourenco Marques for a two weeks' season during Easter.

* * * * *

Miss Naida Fichat has opened a new studio in Pretoria in which a special floor has been laid. Miss Fichat's social gatherings which are held monthly in her studio, are very popular indeed.

* * * * *

S.A. OPERATIC CHAMPIONSHIPS

The final South African Operatic Championship for the South African Dancing Times Trophies will be held in Durban this year.

* * * * *

BLOEMFONTEIN DEMONSTRATION

Mr. & Mrs. Jack Calder have been booked to appear in Demonstrations of Ballroom Dancing at Bloemfontein on Saturday, April 30th. They will be accompanied by a team of four "amateur" couples from their studio representing the Northern Transvaal, who will dance against four "amateur" couples, who will be specially chosen to represent the Orange Free State.

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DURBAN DOINGS

On April 30th there will be a special demonstration of ballet at the Pavilion, Durban. It is being given by the Rodney, Herbert and Donovan Schools.

* * * * *

Cressie Davidson of Durban, who has been connected with Doris Butler for some time, has opened a studio on her own and we wish her the very best of luck.

* * * * *

Miss Nellie Herbert of Durban is looking out for a new studio and is at present in temporary premises in Caxton Hall.

She is very busy at the moment practising dance numbers for the musical comedy "The Little Michus" which is to be staged by the Bachelor Girls Club in Durban from April 4th to 9th.

* * * * *

Mr. F. Barrett, who is well known in Johannesburg, when he was teaching until quite recently, has opened a new dancing academy in Durban. He specialises in ballroom and tap dancing and his classes promise to be as successful as they were up-country.

We are pleased to hear that Miss Hazel Williams is doing so well. Especially popular are her health and figure culture classes. She is giving a variety at the Pavilion, Durban, shortly, in conjunction with Victor Prince.

* * * * *

S.A. DANCER RETURNS

Miss Marjorie Sturman has returned to her studio after a very strenuous 12 weeks spent "refreshing" in London. She had not been in the City many hours before she was completely engrossed in her classes once more.

* * * * *

SOUTH AFRICANS OVERSEAS

Mrs. Stapleton has returned from England, but has left Zoe behind. From what we hear Zoe and several of her young South African friends are working extremely hard and doing extremely well. So many people think that to go over to London means immediate success. You should hear what Mrs. Stapleton has to say on the subject. Zoe, however, has talents which seem to be helping her over some of the roughest patches in her work and she is fortunate in some of the friends she has met since she has been in England.

We all remember Zoe as an extremely efficient dancer in the ballroom, but from all accounts her work has improved a hundred-fold. She and her partner Eric Hancock, of Leamington Spa, entered for the South of England Professional Championships at Cheltenham. They came 6th. A highly commendable performance when one considers the standard of ballroom dancing in England. During March Mr. Eric Hancock judged the amateur heats at Bristol and later he and Zoe Stapleton gave a demonstration.

Nor has she left the film world alone. With Betty Pringle and Elaine Murray of Durban, Zoe took part in the film "Rhythm of My Heart" in which Hazel Ascot, the outstanding English child star was featured. The film is showing in London at present.

It is interesting to hear that Zoe is having her voice developed. She is training under Kate Opperman the gifted South African singer.

Zoe is fortunate in having such good friends as Henry Jacques and Day Allen. She is studying with Henry and spends much of her spare time (when she has any) with them too. She danced a tap solo at the opening of Henry Jacques new studio on March 22nd. We hear that this new studio is the smartest in London now.

News has come through that Zoe will be returning to this country in the near future, and we expect that she will start teaching. We are all looking forward to seeing her again.

* * * * *

Cecily Fry is having such a wonderful time overseas, we hear, and that she has no desire to return to South Africa at present. She is doing some stage work in London.

Many Johannesburg people will remember Marcelle Espinosa, the daughter of the late Madame Ravodna, who is now training with Madame Judith Espinosa. Reports on her work make us realise that she is truly an Espinosa and will carry on the tradition. Although she is not yet sixteen years of age she has already fulfilled several professional engagements.

* * * * *

ROYAL ACADEMY RECITAL

Talking of Madame Judith, it is interesting to hear that she has specially arranged a demi-character number, "The Poets Dream," to be danced by Miss Ivy Conmee, Miss Poppy Frames and Miss Marjorie Sturman at the dance recital in aid of the Royal Academy Building Fund, which is being held next month.

* * * * *

S.A.D.T.A. OPERATIC FESTIVAL

We understand that the dates for the forthcoming operatic dance festival of the South African Dance Teachers' Association have now definitely been fixed for May 5 to 14. The festival, which will be the seventh annual event of its kind, will take place at the Coronation Hall, Johannesburg. The hall is situated at the corner of Plein and Claim streets. Catering will be done on the premises during the festival.

Copies of the syllabus will be available at Messrs. Mackay Bros.

The last date for receiving entries will be Monday, April 18. No late entries will be accepted under any circumstances.

* * * * *

ANNUAL BALLROOM FESTIVAL.

The Annual Ballroom Festival organised by the Johannesburg S.A.D.T.A. will be held in the Wanderers Hall on April 7th and 8th. Miss Dorothy Dymond of Cape Town will be the adjudicator. Order of events as follows:—

April 7th: Novice A. Novice B. Amateur. Senior Quickstep.

April 8th: Mixed. Advanced Amateur. Consolation Advanced.

Johnny Jacobs' Band will provide the music on both evenings.

Entry forms are obtainable from Secretary, 71 United Buildings, Rissik Street, or Bob Williams, Commercial House, Fox Street. All entries and fees must be forwarded to Bob Williams not later than April 1st.

The adjudicator of the Ballroom Festival which is to be held at the Wanderers Hall on April 7th and 8th is to be Miss Dorothy Dymond of Capetown.

April 11th brings us to the opening date for the Eisteddfod. Entries have been very gratifying and we hear that there has been an extraordinary rush of entries.

Here we have the results of the N.A.T.D. (London) Amateur Tests which were held on Saturday March 12th in Johannesburg. Congratulations to all of you. The following obtained the bronze seal: Irene Duncan, Rita Grant, A. Masterax, Dr. Mellor, S. Vallee, H. Kelly, Mrs. H. Kelly, L. Finson, M. Bennett, C. Schneider, J. Freeland, L. Ross, G. Greenberg, C. Smaling, L. Gibson, C. Coetsee, C. McMurray, Mrs. C. McMurray, L. Spruce, L. Wesson, L. Rowe, Mrs. Bester, Dell, M. Watson, M. Soffe, M. Moolman, M. Mendoza, V. Marais, E. Gringer, A. Harper, J. M. Mussett, H. Payne.

The following were successful in obtaining the Silver Seal: C. Smaling, A. Masterax, S. Vallee, M. Bennett, J. Freeland, C. Schneider.

The examiners were, Mr. J. Calder, Signor Canale and Mr. Bob Williams.

The next series of tests will be held towards the end of May.

In last month's issue of this paper an account of the luncheon given by the Royal Academy was given. The following paragraph appeared: "Among the visitors were two Johannesburg teachers, Miss Sturman and Miss Grant. We wish to correct the statement concerning Miss Grant, who is not a teacher of dancing, but has taken it up as a hobby.

The National Association Teachers of Dancing (S.A.), intend holding monthly dances, tickets and full particulars obtainable from all dancing teachers.

AT NORTHCLIFF.

Miss Pat Tufnell and her pupils, Miss Elma Pitt, Lena Currie, Norma Simon, Mr. & Mrs. Rowe, Messrs. Lance Figgins, G. Botha, Joe Frankel, Eric Methereel, Master Maurice Rosenberg, and Rene Solomon, demonstrated the latest dance craze the "Big Apple" at the Northcliff tea room on three occasions last month—on the 9th, 11th and 12th of March.

On the first evening the weather was not kind to us, but it did not seem to damp the ardour of the crowd. On the last occasion on which the dance was performed, however, everyone in Johannesburg—at any rate, the dancing Johannesburg—was there. Extra tables had to be squeezed in and when everyone took the floor together it was quite impossible to dance. We hear that it was a record attendance.

Congratulations to Miss Tufnell and her troupe on the excellence of the exhibition.

It was amusing to watch the audience, after the exhibition, when they tried out the "Big Apple" steps with their partners. It looks as though there will be many requests to teachers for lessons in this dance.

We hear that Miss Pat Tufnell, of "Apple" fame is opening a studio in Woodworker's Hall, Krugersdorp. Miss Elma Pitt, who is well known as a demonstrator in Johannesburg, has joined Miss Tufnell as assistant. By the way, the Tufnell Studio Dance comes off on April 16th, and double tickets are 6s.

THE NATIONAL ASSOCIATION DANCE.

The National Association of Teachers of Dancing (S.A.) held a dance at the Adelphi Club on the 5th March. The Committee, who are to be congratulated upon the success of the function, are Miss May Harkness, Miss Pat Tufnell, Messrs. Nichles, Helfer and Stein Straeter.

During the evening Mr. Nichles, on behalf of the Associated, presented Mr. Harold Poole, Secretary of the Association, with a tea and coffee service on the occasion of his marriage. In his speech, Mr. Nichles, paid tribute to the valuable work of Mr. Poole and also touched on the growth of the Association. It is interesting to note that the Association started with a membership of five and to-day boasts over fifty members.

Mr. Poole replied thanking the members for their kind thoughts, and the gift, which, said Mr. Poole, "my wife and I will always treasure."

During the evening several competitions were held and the winners were presented with very fine prizes. The Novelty Competition was won by Mr. B. Abelowitz and Miss P. Wolman, and the prize was two tickets for the Empire. The Waltz Competition for all amateur dancers was extremely popular and among the competitors were: Mr. R. Tudhope and Miss J. Baxter, Mr. & Mrs. J. Rom, Mr. J. Mantz and Miss A. King, Mr. G. Botha and Miss A. Dupraaen, Mr. Reynack and Miss Erasmus, Mr. D. Calder and Miss Swarts, Mr. L. Figgins and Miss B. Krause, Mr. T. Rosenberg and Miss J. van Burgen, Mr. J. Jonk and Miss M. Roussouw, Mr. J. van Schalwyk and Miss Allen, Mr. A. Burgen and Miss B. van der Car, Mr. H. Sundelowitz and Miss A. Zurnamar.

Those who reached the semi-finals were Mr. L. Figgins, Miss B. Krause, Mr. and Mrs. Rom, Mr. D. Calder and Miss M. Swarts, Mr. J. Jonk and Miss M. Roussouw, Mr. R. Tudhope and Miss J. Baxter, Mr. S. Rosenberg and Miss J. van Burgen. The last two couples mentioned were eliminated in the finals and Mr. L. Figgins and Miss B. Krause first, Mr. and Mrs. Rom second, and Mr. D. Calder and Miss M. Swarts third. The first prizes were enamelled toilet set and a hairbrush and shaving case, second were manicure set and clock and third, handbag and shaving set.

The competition was judged by Mrs. Poole, Mrs. Helfer and Mr. G. K. Anderson.

Later, Miss Pat Tufnell and her pupils, Mr. L. Figgins, Maurice Rosenberg and Miss Rene Solomon, gave an exhibition of "Little Apple" which was much applauded.

At the conclusion of the dance the prizes were presented by Miss May Harkness, Chairwomen of the ballroom section of the Association.

* * * * *

NOTES BY ROAMER.

Many happy returns of the day to Josephine, Biddie, Yvette, Ivy, Naida, Phyllis, Mary, Evelyn, Anna, Kathleen, Joyce, Rosemary, Felix, Jock and Jack.

* * * * *

Maurice is a very versatile young man, billiards, chess, dancing, swimming are all the same to him. Congratulations to him on his school success.

* * * * *

Who behaved like a cad towards a lady at the National Association dance, when she tried to sell him an envelope? Courtesy cost nothing and it is a wonderful gift.

* * * * *

Pat and her pupils got the big hand when they demonstrated the "Big Apple" to Northcliff's record crowd.

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It is time that some people learn the meaning of professional etiquette. It is not quite the thing to butt in when another professional is demonstrating for a fee and to offer to do it for nothing.

* * * * *

I hear that a well-known teacher of operatic, who retired is returning to the profession.

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The six competitors were delighted with the prizes they received at the National Association Dance held at the Adelphi, and ask for another function. I hear that it is the intention of the Association to hold one every month.

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It is a great pity that the spirit of co-operation does not exist, it looked very much like a boycott, I think that in time to come all this will disappear, and the time is not a long way off.

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Maurice and Rene came in for their share of applause, they deserved it. They are without a doubt the most popular juvenile couple to-day. Krugersdorp is justly proud of them and would not be without them.

* * * * *

Watch for a surprise in the tap sections this year.

* * * * *

Mrs. Ernest Gordon (Ness) accompanied by Wee Jock was returned from her visit to Scotland, both are looking remarkably well.

OUR PARIS LETTER FROM NADJA.

Heaps of interesting things in the dancing world are always happening here if only I had more time at my disposal to tell you everything I hear and see. There are so many different forms of dancing and teaching. I want to put South Africans in touch with Jeanne Ronsay, who is quite the best teacher of "Oriental" in Paris. What makes her work so much more interesting than that of most teachers of Oriental work is that she is a keen student of Oriental philosophy and history.

My work on the other hand is quite different—mental and physical relaxation or as some people call it, re-education, undoing "kinks" and trying to help students become receptive and creative. Routine dancing is not my field. There are many teachers who can work that way. I, however, think that the real artist should not copy or imitate but create.

I am, nevertheless, interested in all schools. Each person has different needs. There are some who have to imitate first and create afterwards.

Recently I saw the Soby School, backed by the French League of Physical Culture and Ministry of Education. Their work was called "gymnastics" 20 years ago and is very inartistic, with no sense of relaxation, line, grace or co-ordination. They had sway backs and stuck out in the places where they should have gone in!!!

The reason why these things get good press reports and are kept alive is because the average critics are self-made and more often than not completely inartistic and publish unintelligent criticisms. The more I see some of these schools of dancing the less interesting they become.

Quite a change to see Mlle. Barbakoff and Freddy Wittops recital the other evening. It was charming and brimful of good taste and most refreshing.

Ruth Chanova has left Paris and has gone with Wozikowskis Russian Ballet to the Riviera and then on to Germany. She does "Oiseau du Feu," "Presages," etc. Is an American, very young and very talented. She is a pupil of Egorevas.

Lifar is creating new ballets at the Opera and doing many lecture demonstrations as well.

Spadolini is appearing in the music halls this year and is better than ever before. He is a fine looking youth.

Tito Valdez is a star at the Casino de Paris and is having a big success.

Helene Variel and I gave a recital recently. Many well-known dancers attended. Daria Collin, from Holland, who partners von Swaine, Florence Meyer, an inspiring dancer, Thelma Harvey, the Hula dancer from New York, Jose Naguerro, the film star who studies acrobatics, and several well known artists and writers.

The anniversary of the death of Anna Pavlova is always commemorated in Paris, and this year as usual the International

Archives of the Dance, in Rue Vital remained open on the anniversary of her death and all documents relating to the artist and her life were on display.

A man who is a father to young dancers in Paris is the Rev. Astruther Cardew. He runs what is known as the "Theatre Girls Hostel." Here the English speaking girls go when their work is done for a little of the atmosphere of their homes. There is no one in Paris who does more to help these girls in a strange land when they fall into the hands of racketeering Montmatre landlords or unscrupulous producers.

The acrobatic work is holding its own in Berlin. There are two extremely clever young Americans appearing at the Wintergarten this month, they are Roth and Shay, a comical couple, eccentric dancers and acrobats.

Another splendid artist who appeared recently was Maria Valente, and Italian musical girl-clown. Frank Pichel is a splendid clown, chanson singer, acrobat and parodist. Very charming are Putzi Baring and her wonder zebra, which in reality is not a zebra, but two clever men in disguise. There are also Lilliputians on the stage and some trained sea lions shown off by a girl, Else Wallenda. Three beautiful dancing girls, the Dorvils, the trio Monty on cycles and Ben Bennett, a comic, complete the programme.

At St. Moritz, where everyone flocks to this time of the year the Hindu Troupe of Menaka, which are now touring Europe have been appearing before a very distinguished company.



Photo by

Zadie

Miss Dorothy Dymond

COMPETITIONS AND ADJUDICATIONS

By Bob Williams.

The Editor has asked me to write a few words on adjudication and competitions in general. That is to say—on what judges look for, and what makes a dancer. Now this is not going to be a difficult task, as I, in common with other teachers, who are often called upon to adjudicate, have strong views on what goes to make a winner of a competition. Although judges very often disagree as to final placings of the first three or four couples, you will find that nine times out of ten they are unanimous as to who the three or four couples in the final are to be. If these couples are closely matched it is often a matter of opinion as to the final placings. I have often thought it a pity that the results could not be clear cut, as in running events. Judging is a very thankless job, and I have never known a competition to take place without someone being of the opinion that the judge is a terrible person. Because "Judge Jones" puts couple "A" first and couple "B" second, and "Judge Brown" couple "B" first and "A" second, it does not signify that one of the judges is no good. Rather it shows that they know what they are doing, because they

both placed the two couples very close. Couples entering competitions should be prepared to accept this sort of thing—how many that do not, can be noticed after almost any competition held. I will have some more to say about this later on.

I wonder how many of our couples are really dancers? By this I mean, how many could dance to, express, and enjoy any type of music a band plays, without using any of the movements they were taught at the studios. It would be interesting if a competition was held in which the competitors had to give their own interpretation of the music, cutting out all the recognised movements. This I am sure would be a true test of a dancer. I have often been told that "so and so" is a marvellous dancer, only to find that "so and so" has never had a lesson in his or her life, and although inclined to wander about somewhat, is extremely comfortable to dance with, and full of rhythm. A number of our champions or near champions, although having had hundreds of lessons and who look very attractive on the floor, feel stiff and awkward to dance with, and rhythmically, are as dead as mutton.

Supposing adjudicators had to dance with competitors, would the results be the same?

Whether or not a couple is "dancing" and "feeling" the music, can go a long way in the final choice of the winner. Of course, as judges are bound to judge dancers on the accepted competition style, "feeling the music" is placed very low in the order of merit of points looked for. Obviously the couple with the most attractive general appearance, and movement will catch the judges eye first. By general appearance I mean a smart hold and correct carriage, coupled with attractive dress. Movement does not mean amount of ground covered, but a long soft swinging leg action, and natural body swing. Then, the basic steps must be correctly danced, with directions and footwork all in order, and, of course, there must be a continuous hip contact. Next on the list comes attractive amalgamations of basic steps and standard movements. If a couple cannot build up an effective dance using only basic and standard movements, it is hardly any use expecting to win a competition. The idea that flashy variations will do the trick is nonsense. Unless a decent dance can be worked up without them, it is useless putting any frills in. Even when they can be put in comfortably, variations that are difficult to dance or lack character, should be avoided. One or two, badly danced, will often lose a competition. It is far better to concentrate on "feeling" the dance as mentioned previously, than worrying about variations.

Once couples have obtained the above points to the satisfaction of their teacher, they are ready to enter the competition world—providing they are prepared to accept the judges' results. If couples have no confidence in the judge, they should not enter. Once entering they automatically pronounce confidence, and therefore are extremely bad "sports" to question the result. Some couples, if they do not blame the judge, blame their teacher. Why I can't imagine, as there is no one more keen for them to do well.

In conclusion, the competitors who "go mad" when they win, and sulk like children when they lose, leave a very bad impression. Every judge would rather see a smile on the face of a loser, than on the face of a winner, and so would the spectators.

ROYAL ACADEMY EXAMINATIONS.

On account of the very careless placing and weak general balance of candidates, it has become necessary to enlarge on the theory of alignment and equilibrium. A few steps and exercises have therefore been added to each syllabus.

These points will not affect the marking

of Examinations until the examiner visits South Africa in 1939, but upon that occasion and in future they will be insisted upon.

The Committee has arranged that Mrs. Grant shall hold classes to teach the revised syllabi while she is in South Africa. These classes will be given free of charge on presentation of membership cards for the current year. They are for **teaching members only**, who are over the age of 16 years, and who have their own school, in this way teachers will be in a position to pass on the information to their assistants, students and pupils.

The following are the conditions of attendance:—

1. These classes will be open to teaching members who are over the age of 16 years, and have schools of their own.
2. **It is compulsory that each teacher should attend three consecutive classes in the same centre.**
3. Heads of schools who habitually enter pupils for The Royal Academy of Dancing Examinations, and who are not members, may appoint their head assistant (should she be a member) to attend.



Photo by

Craig Studio

Elaine Murray

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THE MODERN THEATRE DANCE

(Through the courtesy of Messrs. John Bale, Sons and Curnow Ltd., we are publishing in serial form "The Dance" by An Antiquary.

Chapter VI.

Although the theatrical ballet dance is comparatively modern, the elements of its formation are of the greatest antiquity, the chorus of dancers and the performances of the men in the Egyptian Chapter represent without much doubt, public performances. We get singing, dancing, mimicry and pantomime in the early stages of Greek art, and the development of the dance rhythm n music is equally ancient.

The Alexandrine Pantomime, introduced into Rome about 30 B.C. by Bathillus and Pylades, appears to have been an entertainments approaching ballet. In the middle ages these were the mysteries and "masks"; the latter were frequent in England and are introduced by Shakespeare in "Henry VIII." In Italy there appears to have been a kind of ballet in the 14th century, and from Italy, under the influence of Catharine di Medici, came ballet, Balthasar di Beaujoyeux, produced the first recorded ballet in France, in the Italian style, in 1582

This was, however, essentially a Court ballet.

The theatre ballet apparently arose out of these Court ballets. Henry II and Henry IV, the latter especially, were fond of these entertainments, and many Italians were brought to France to assist in them. Pomeo Diabono, a Savoyard, was brought to Paris in 1554 to regulate the Court ballets. At a later date came Rinuccini, the poet, a Florentine, as was probably Caccini, the musician. They had composed and produced the little operetta of "Daphne," which had been performed in Florence in 1597. Under these last-mentioned masters the ballet in France took somewhat of its present form. This passion for Court ballets continued under Louis XIII and Louis XIV. Louis XIII, as a youth, danced in one of the ballets at St. Germain, it is said at the desire of Richelieu, who was an expert in spectacle. It appears that he was encouraged in these amusements to remedy fits of melancholy.

Louis XIV, at seven, danced in a masquerade, and afterwards not only danced in the ballet of "Cassandra," in 1651, but did all he could to raise the condition of the dance and encourage dancing and music. His influence, combined with that of Cardinal Richelieu, raised the ballet from gross and trivial styles to a dignity worthy of music, poetry and dancing. His uncle Gaston of Orleans, still patronized the grosser style, but it became eclipsed by the better. Lulli composed music to the word of Moliere and

other celebrities; amongst notable works then produced, was the "Andromeda" of Corneille, a tragedy, with hymns and dances, executed in 1650, at the Petit Bourbon. The foundation of the theatrical ballet was, however, at the instigation of Mazarin, to prevent a lowering of tone in the establishment of the *Academie de Danse*, under thirteen Academicians in 1661. This appears to have been merged into the *Academie Royale de Musique et de Danse* in 1669, which provided a proper training for debutants under Mm. Perrin and Cambert, whilst Beauchamp, the master of the Court ballets, had charge of the dancing. The first operaballet, the "Pomona" of Perrin and Cambert, was produced in 1671. To this succeeded many works of Lulli, to whom is attributed the increased speed in dance music and dancing, that of the Court ballets having been slow and stately.

The great production of the period appears to have been the "Triumph of Love" in 1681, with twenty scenes and seven hundred performers; amongst these were many of the nobility, and some excellent *ballerine*, such as Pesaut, Carré, Leclere, and Lafontaine. A detailed history of the ballet is, however, impossible here, and we must proceed to touch only on salient points. It passed from the Court to the theatre about 1680 and had two characteristics, one with feminine dancers, the other without. It is not a little curious that wearing the mask, a revival of the antique was practised in some of these ballets. The history of the operaballet of those days gives to us many celebrated names of musicians, such as Destouches, who gave new "verve" to ballet music, and Rameau.

Jean Georges Noverre abolished the singing and established the five-act ballet on its own footing in 1776. In this it appears he had partly the advice of Garrick, whom he met in London. The names of the celebrated dancers are numerous, such as Pecourt, Blaudy (who taught Mlle. Camargo), Laval, Vestris, Germain, Prevost, Lafontaine, and Camargo of the 18th century; Taglioni, Grisi, Duvernay, Cerito, Ellsler, etc., of the 19th century, to those of our own day. A fair notice of all of these would be a work in itself. The introduction of the ballet into England was as late as 1734, when the French dancers Mlle. Sallé, the rival of Mlle. Camargo, and Mlle. de Subigny, made a great success at Covent Garden in "Adriadne and Galatea" and Mlle. Sallé danced in her own choreographic invention of "Pygmalion,"

since which time it has been popular in England, when those of the first class can be obtained. There are, however, some interesting and romantic circumstances connected with the ballet in London in the last century, which it will not be out of place to record here. Amongst the dancers of the last century of considerable celebrity were two already mentioned, Mlles. Duvernay and Taglioni, whose names are recorded in the classic verse of "Ingoldsby."

Mlle. Duvernay was a Parisian, and commenced her study under Barrez, but subsequently was under Vestris and Taglioni, the father of the celebrity mentioned in the verse. Having made a great Parisian reputation she came to London in 1833, and from that date until 1837 held the town, when she married Mr. Stephens Lyne Stephens, M.P., a gentleman of considerable wealth, but was left a childless widow in 1861, and retired to her estate at Lyneford Hall, Norfolk, living in retirement and spending her time in good works. She is said to have spent £100,000 in charities and churches, and that at Cambridge, a church dedicated to the English martyrs, was founded, completed, and endowed by her. She led a blameless and worthy life, and died in 1894. Her portrait by Duran hangs over the mantelpiece of the refectory of the presbytery.

Mlle. Taglioni, her co-celebrity, married Count Gilbert de Voisins, a French nobleman, in 1847, and with her marriage came ample fortune; unfortunately the bulk of this fortune was lost in the Franco-German war. With courage of her character the Countess returned to London and gave lessons in dancing, etc., in which she was sufficiently successful to obtain a fair living. She died in 1884 at 80 years of age.

The other celebrities of the period—Carlotta Grisi, Ferraris, and Fanny Ellsler. Besides these were Fanny Cerito, Lucile Grahn, a Dane, and some others of lesser notoriety performing in London at this great period of the ballet. The recent encouragement of the classic ballet has introduced us to some exquisite dancers; amongst these are Mlle. Adeline Genée and Mlle. Anna Pavlova; the latter, with M. Mordkin and a corps of splendid dancers, are from Russia, from whence also comes the important troupe now at the Alhambra with Mlle. Geltzer, and other excellent dancers. The celebrated company at Covent Garden, and Lydia Kyasht at the Empire, are also Russian. It is not surprising that we get excellent dancing from Russia; the school formed by Peter the Great about 1698 has been under State patronage ever since. Notices of all the important dances from Italy, Spain, Paris or elsewhere, performing in England in recent years, would occupy considerable space, and the reader can easily obtain information concerning them elsewhere. That the technique and speed of the classic dance has considerably increased is historically certain, and we must hope that this speed

will not sacrifice graceful movement.

Moreover, technique alone will not make the complete fine-artist; some invention is involved. Unfortunately, some modern attempts at invention seem crude and sensational whilst lacking the exquisite technique desirable in all exhibitions of finished art. Before concluding it is almost imperative to say something about the naked foot dancers, followers of Isidora Duncan. Some critics and a certain public have welcomed them; but it is not "sham antique?" It does not remind one of the really classic. Moreover, the naked foot should be of antique beauty, which, in most of these cases, it is not. Advertisements tell us that these dances are interpretations of classic music—Chopin, Weber, Brahms, etc.; they are not really interpretations, but distractions!

We can hardly imagine that these composers intended their work for actual dancing. One can listen and be entranced; one sees the dancer's "interpretations" or "translations" and the music is degraded to a series of sham classic postures. The idea that running about the stage in diaphanous costumes, with conventional mimicry and arm action is classic or beautiful is a mistake; the term aesthetic may cover, but not redeem it.

There is not even the art of the ordinary ballet-dancer discernable in these proceedings. On another plane are such as the ballets in "Don Giovanni" and "Faust." Mozart and Gounod wrote these with a full knowledge of the method of interpretation and the persons who had been trained for that purpose—the performers fit the music and it fits them.

This opera-ballet is also more in accordance with tradition before the time of Noverre. Neither do the "popular" and curious exhibitions of Loie Fuller strike one as having a classic character or future, of any consideration, pretty as they may be. The operetta or musical comedy has given us some excellent art, especially at the end of the 19th century, when Sylvia Gray, Kate Vaughan, Letty Lind, Topsy Sinden and others of like *metier* gave us skirt and drapery dancing.

This introduces us to the question of costume. That commonly used by the *prima ballerina* is certainly not graceful; it was apparently introduced about 1830, presumably to show the action and finished method of the lower extremities. If Fanny Ellsler and Duvernay could excel without this ugly contrivance, why is it necessary for other?

At the same time it is better than indifferent imitations of the Greek or a return to the debased characteristics of Pompeian art, in which the effect of the classic and fine character of the material are rendered in a sort of transparent muslin. With these notices the author's object in this sketch is completed. Of the *bal-masque* garden dances, public balls and such-like, he has no intention

(Continued on page 15)



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Zulu Wedding lined up for the Dance



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Zulu Wedding. The Bride and Bridegroom Dancing.

to treat; they are not classic dancing nor "art," with the exception perhaps of the Scottish reels. Nor is he interested in the dancing of savage tribes, nor in that of the East, although some few illustrations are given to illustrate traditions; for example, the use of the pipe and tabor in Patagonia, the dancer from Japan, winged like that in the "Roman de la Rose," and the religious dance of Tibet, showing the survival of the religious dance in some countries. In Mrs. Grove's book on dancing there is an excellent chapter on Ritual dance as now practised, to which the reader can refer.

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COMPLETE BOOK OF BALLETS.

By Cyril W. Beaumont.

The writer of this fine work, studied to be a research chemist, but soon became more interested in literature and art than in that profession. Later when he saw Anna Pavlova at the Palace Theatre, London, his thoughts and interests turned to ballet. An association with the Diaghliev Company and later a close friendship with Cecchetti, who gave him an insight into technique, fermented his great interest in dancing and especially ballet.

In 1920, Mr. Beaumont founded the Cecchetti Society, the society which later joined forces with the Imperial Society of Teachers' of Dancing.

His book, *Complete Book of Ballet*, is the finest of its kind ever published in the English language and apart from being highly instructive makes good reading for the layman as well as the dancer. It is especially a work of immense importance to all teachers and students of ballet.

The book covers the period 1800 to 1927, and not only does it give us the story of ballets and dancers known to everyone, but those less familiar are presented to us in interesting detail. It is the only book of its kind which covers productions of the English school as well as many of the latest Soviet ballets.

The Soviet ballets, in the earlier stages, brought something completely new and definitely propagandish in theme and adhered to the realistic school of stage decoration. The old ideals of choreography had been replaced by revolutionary ideas in movement.

Mr. Beaumont says: "In actual practice the new conception of ballet resolved itself into a few experiments inspired by the clowning and acrobaticism of the circus and some impulses borrowed from the Duncan and similar schools of interpretative dancing."

These experiments, however, have gradually reversed to the old school of steps and mime. Soviet choreography, now belongs to the epoch of Fokine's, "L'Oiseau de Feu."

The book is published by Messrs. Putnam & Co., Ltd., Great Russell Street, London.

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L.W.

LONDON LETTER

From Derra de Moroda.

Owing to the interest taken in the introductory lectures on the art of dance which the University Extension Committee had arranged at the end of last year, a further, more specialised, series of lectures has been arranged. Miss Ninette de Valois, the Director of the Vic-Wells Ballet is giving a series of ten lectures on "Principles of the Ballet." They commenced on January 27th and will end on March 31st. She is not dealing with her subject from the historical point of view, but more from her personal point of view. So far she has spoken on "Ballet Production in General," "Approach to the Ballet" (the layman as reader and connoisseur), "The Classical Ballet in the Theatre to-day," "Romanticism and Nationalism in Relation to the Ballet," and "The Ballet Master from the 17th to 20th Century."

At the same time another series of ten lectures is being given by Mme. Ragini Devi on "The Art of Indian Dancing." Mme. Ragini Devi is dealing both with the history and the technique of the Indian Dance. Her lectures, so far, have dealt with the "Origin and Early Development of the Dance in India," "Sanskrit Traditions of the Dance," "Elements and Principles of the Classic Indian Dance," "The Devadasis or Temple Votaries and their art," and "Living Traditions of the Drama in South India." She usually gives demonstrations of the various gestures and movements used in the Indian Dance. Mme. Ragini Devi has also arranged a series of lessons on the dance technique.

The research centre of which I spoke in my last letter has started its first branch, which consists of Miss Melusine Wood, Miss Margaret Dean Smith and myself. Some interesting work is already in hand.

The usual crowded house greeted the New Year's Festival of the English Folk Dance and Song Society at the huge Albert Hall. Mr. Douglas Kennedy, the Director of the Society, again succeeded to make it a big success. All the arrangements were most original and the second half of the programme—A Country Dance Party—most entertaining. The foreign visitors, this year, came from France, from Berry, and their simple and quaint dances were much appreciated. From Ireland came a party of young girls and a youth who showed their "Jigs" and "Reels" with the most intricate footwork. From Greenside (Sheffield) came a party of sword dancers, who showed a very interesting variant the "Long Sword Dance," and from Bacup (Rochdale) came the Coconut Dancers, so called as they have wooden discs or "nuts" on their hands and different parts of their body with which they beat a continuous tattoo. Their dance can rightly be described as a *Morisco*, as they even blacken their faces.

The Vic-Wells Ballet presented a new ballet by Frederick Ashton "Horoscope." The

ballet has no actual plot, but it takes as its theme a man who has the sun in Leo and the moon in Gemini and a woman who also has the moon in Gemini but whose sun is in Virgo. The two opposing signs Leo and Virgo, the one energetic and the other timid struggle to keep the man and woman apart. It is by their mutual sign, the Gemini, that they are brought together and the moon finally unites them.

This is one of Frederick Ashton's best works. His groupings are most original and picturesque and all the movements very impressive. The dances have beautiful lines and really express the characteristics of the theme. Constant Lambert's music is excellent and the movements and the music are well suited to each other. Sophie Fedorovitch has created ideal costumes.

As for the dancers, Pamela May, who dances the "Moon" seems to overshadow the rest. Ashton has given her a part that suits her personality and she reveals a unique style and feeling for movement which is emphasised through the beauty of her appearance.

Michael Somes, one of the young dancers of the company has been given his first important part which is by no means an easy part and he merits the choice. Sometimes his technique is not quite up to the difficulties of the exacting part, but his unusual elevation is a great help to him and his miming was most convincing.

Margot Fonteyn as the young woman is full of charm and her movements are graceful and easy flowing.

Richard Ellis and Allan Carter are excellent as the Gemini. The Corps de Ballet work well and with enthusiasm.

In this season's revival of "Casse-noisette" Phyllis Bedells's daughter, Jean, has again been a great success as Clara.

Seven Years Ballet Club—Mme Rambert can be proud to look back on the seventh anniversary of the Ballet Club and at the work it has done. Actually the company known as the "Rambert Dancers" was founded three years before that and such well-known dancers as Pearl Argyle, Prudence Hyman, Frederick Ashton and Harold Turner, just to mention a few, have been associated with it. Mme. Rambert is constantly adding new dancers to her permanent company and new choreographers are always encouraged by her. It was for Mme. Rambert that Ashton first produced ballets and the newest choreographer is the young South African Frank Staff, who has just arranged a charming and original little work entitled "The Tartans." Elisabeth Schooling is excellent as the Lassie and Frank Staff and Anthony Kelly support her well. It will be interesting to watch Frank Staff's further development as choreographer.

Andree Howard's newest ballet, for which she has also designed the costumes is "Croquis de Mercure" (Sketches for "Mercury"). It is very original and varied.

(Continued on Page 21.)

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There is always a thrill for any woman in "dressing-up for the party." During the day time we may confine ourselves to that simplicity which is the keynote of smartness, but for evening occasions, we emerge, butterfly like from the chrysalis of our every-day personalities.

For this transformation to be successful, we must remember that the bright lights of the ballroom, the glowing colours and rich materials of modern evening gowns, demand a more striking make-up than the "natural" effect that is fashionable for day-time wear.

Give yourself plenty of time, if you want your face to do justice to your new frock, ten minutes relaxation will work wonders in effacing the traces of the day's fatigue.

First, bathe the face and neck with tepid water, then carefully cleanse with cotton wool, dipped in cleansing astringent. Follow this with a liberal application of skin food, which you must leave on for a few minutes to give the skin a chance to absorb it. This can be done quite conveniently while you are in your bath.

Now put a little ice astringent in a small bowl of water, and soak pieces of cotton wool in the solution. Spread these over the face like a mask. Now relax completely for ten minutes. This simple treatment will brace up your facial muscles, restore tone to the skin, and give you a delightfully fresh feeling.

Now for the actual make-up. This must always be applied by electric light, to produce the effect you want in the ballroom. Your lipstick and rouge must match exactly, and both should be one shade darker than you use in daytime.

If your face is round and broad at the cheek bones, keep the rouge well away from the nose, in order to reduce the apparent width of the face. The narrow type of face is made to look rounder, and more youthful if the rouge is brought nearer the nose. Rouge must never

be round spots, which give an artificial, clown-like appearance, but shaded off in a fan-shaped pattern, up towards the temples, and down to the ear tip. For those over forty, a touch of rouge on the chin, and a light shading across the forehead will help to give a youthful appearance.

Use one shade darker powder for evening to tone with your rouge and lipstick. Apply the powder liberally and use a soft "baby brush" to remove the surplus, brushing with downward strokes. This way of powdering will save you the necessity of using a puff frequently during the evening.

Now for your eyes. Blondes must use a brown eyebrow pencil and mascara for brows and lashes; brunettes require black.

Eye-shadow must match the colour of your eyes. Blondes may use mauve if they wish to achieve an ethereal appearance. Use eyeshadow lightly for the best results.

You may make a more liberal use of your lipstick than in the day time, but remember to shade it off towards the corners of the mouth.

The little extra time you have spent on this make-up will more than repay you by giving you the comfortable assurance that you are looking your very best, and will not "let down," the charming frock you have chosen for an important occasion.

SUCCESSFUL DANCE AT BOB WILLIAMS' STUDIO.

On Saturday March 19th a very successful studio dance was held at the Bob Williams' Studio. About 120 dancers attended including a large party from Mr. Jack Calder's Studio in Pretoria.

Two team competitions were held during the evening. One between Johannesburg Novices and Pretoria Novices, which resulted in a win for Johannesburg, and another between a team from Bob Williams' Studio and a team from Jack Calder's Studio. This resulted in a win for the Pretoria Team. The adjudicators for both the competitions were Miss Barbara Reeves and Mr. Basil Pappas.

A demonstration of the tango and quickstep was given by Bob Williams and Mina Pilz, the quick step, in particular, receiving an excellent reception. Many new and interesting movements were included.

Amongst those present were: Mr. & Mrs. G. Eliot, Mr. & Mrs. Walmisley, Mr. & Mrs. McMurray, Mrs. Frazer and Mr. M. Street, Mr. & Mrs. Laurie Stevens, Mr. Grohman and Miss Pat Tufnell, Mr. & Mrs. J. Calder, Mr. & Mrs. E. Gordon, Miss Gwen Jones, Mr. Basil Pappas, Miss Barbara Reeves, Mr. & Mrs. B. Beagley, Mr. & Mrs. F. Daws, Mr. & Mrs. G. Wilson.

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THE ISLAND OF BALI

Land, People, Religion, and their Dances.

by *Wilhelmina Hermsen.*

There are many people who have seen me dance at various times, who are curious to know more about the part of the world known as Bali.

As a child of nearly seven I lived there and always watched their dances and listened to their music with interest. They noticed that I liked their performances and they asked my parents to be allowed to teach me their art and so it was that I joined the girls, who were taught to dance by Bali's only Brahman priest-teacher, I. Gusti Bagus Oka. It was in this way I learned the story of their life and religion.

Life on the Isle of Bali moves in close harmony with the monotonous rhythm of the waves of the sea. One can easily imagine the relation between the elegant and very decorative Balinese and the beautiful vegetation of the island. I do not think that any race gives a better impression of living in such close touch with nature and nowhere is there such a definite feeling of harmony between people and their surroundings.

The tall, slender, shiny bodies of the Balinese are as much part of Bali's beautiful landscape as the palms and trees. Their bronze coloured skins are the same tone as the soil and even the brown rivers, where they bathe are the same colour. Visitors to Bali have always wondered why the men and women were so handsome and have such splendid physiques, no matter how old they are. The truth is that they walk for miles carrying heavy loads on their heads and so obtain a great co-ordination of movement, a bodily fitness, and poised walk. They will never admit that they have lost their strength. They believe that, unless physically disabled, they must keep up their strength to fight the evil forces which are always lurking around, ready to pounce on weakened folks.

Generally the Balinese do not wear many garments. The women at home or at work wear only a Sarong and a headcloth. The sarong is held in place by a brightly-coloured sash. Going to the market or leaving the compound they usually have a long, pale pink or wine-red scarf (Slendang) over their shoulder. This slendang has several purposes; they use it to carry light baskets, their children, wood, or rice. Usually, however, it is used to cover their breasts when appearing in front of a superior, or entering a temple. The men do not wear more than a sarong, which is a piece of batik or homespun embroidered or dyed cloth, reaching from the waist to a little below the knees. The better class of Balinese ties his sarong in front, leaving a trailing end that falls into pleats. They wear a headcloth which forms the principal part in dress. They never go without this headcloth, which is worn turban fashion.

A Balinese feast is a pageant which one must have seen to be able to understand.

Men in bright silks, green and stone red with gold or silver leaves, wearing large krisses of gold and rubies fastened in their belts of beaten leather; women in long and fascinating sarongs of various colours, crowned with flowers of beaten gold and silver; flowers hanging in their hair and on their heads the enormous and fantastic pyramids of fruits, candies, and flowers, their offering to the gods, and between them the young dancers, conducted by the priest or the PEDANDA and PEMANGKOE (Temple-guard), all dressed up in a far more spectacular way than in any of our western ballets. In Bali you never see a serious face. The Balinese are always gay, whatever happens, be it for an offering to the good or bad spirits or for a cremation. Their character is in perfect accord with their appearance and they are always easy, gentle, courteous, honest and reliable. They are without doubt very proud and intense and if actually aroused can show a hot temper.

Their TOPENG dance, only produced by the Brahman caste, and performed by them, is an example of real Balinese fun. Perhaps it is in their mad sense of humor that the spirit of Rabelaisian fun with which they always handle such forbidden subjects as religion and death that the key to their general character lies.

A Balinese village is a self-contained community, absolutely independent, just like a little republic ruled by a small council of representative villagers and in which everyone has equal rights and obligations. The independent village, a DESSA must have three required temples; the CIVIL temple or PURA DESSA, where they hold their main celebrations and where the council hall is situated (BALE AGOENG) and second, the temple of ORIGIN or PURA PUSEH, the ancient shrine of earlier days, dedicated to the founder of the compound and third, the temple of DEATH or PURA DALEM.

The oldest people have control over the dessa in all matters and as a village grows, it becomes divided into smaller communities within the dessa. They form also co-operative societies of people bound to assist each other in marriages, festivals, and especially during the very expensive cremations.

Every grown man becomes a member of the society and takes over his duty as a member the community council and is obliged to co-operate for the welfare of the community. They always assist each other as a matter of duty without asking any reward. Paid labour is almost unknown. The Balinese's only world is his home and soil, given or lent to him by the gods to look after. He will prove his worth for his own and the community's welfare. Moral sanctions are regarded as stronger than physical punishment, and no

(Continued on page 22)

(Continued from page 16).

Especially well arranged is the "Danse et Bain des Graces" in which she has some very clever ideas. Andree Howard can always be relied upon to find good ideas and work them out in a convincing fashion. Some parts of the ballet did not seem quite clear but no doubt this fault will be remedied after a few performances. The finale was most effective with the Mercure (Walter Gore) taking the famous Mercury pose which is the figure on the top of the Mercury Theatre of the Ballet Club.

Andree Howard, Peggy van Praagh, Elisabeth Schooling, Walter Gore and Frank Staff danced well.

On the evening that I attended, a special performance of Frederick Ashton's brilliant ballet "Les Masques" with the charming and striking black and white costumes of Sophie Fedorovitch, was inserted in honour of M. Poulenc the composer of the music.

Prudence Hyman danced the principal part in this as well as in "Les Sylphides," which was not as well done as we have seen it here, and Maud Lloyd's part in "Bar aux Folies-Bergere."

ANATOLE CHUJOY TELLS OF AN EVENING WITH MIKHAIL MORDKIN.

Mikhail Mordkin, one of the greatest ballet dancers of our times, was born in Russia, graduated from the Moscow Imperial School of the Ballet and has danced on every great stage in Europe and America. He is famous, not only as a soloist, but also as a great partner, for he has danced with every important ballerina of his time, including Anna Pavlova. Mordkin is an American citizen. He has lived in New York since 1925, and is head of the Mordkin Ballet Company, founded in 1937, which is now on its second tour of the United States.

More than anything else, Mikhail Mordkin likes tea.

That is, more than anything else with the exception of ballet. For ballet always has been, is now, and will be forever his greatest love. And perhaps, he likes tea because he can sit down to drink tea and talk about ballet.

It seldom happens, however, that Mordkin has enough time to sit and talk, for he is a very busy man. He stages ballets, rehearses the principals of his company and the corps de ballet, discusses things with artists and musicians, takes a hand in the management.

He really doesn't have to do it, because he has capable and dependable people around him, but he likes to keep an eye on everything that's going on in his company.

The time to sit down for a long talk with Mordkin is after supper, preferably on a Saturday night, since there are no rehearsals on Sunday. If you are a patient listener, can keep track of all the names, ballets and musical compositions he mentions, and can drink tea for hours, you will spend an evening that will live long in your memory. If you can't drink tea, however, nothing will happen :

Mr. Mordkin doesn't like to talk to people who don't drink tea.

If he takes a particular liking to you, he will unlock a desk drawer, take out a little wooden box, unlock that with a miniature key, get out a silver half-rouble piece (about twenty-five cents in American money), and say:—

"You see this half-rouble? . . . To you it means nothing, just twenty-five cents, but that's no good in this country . . . But to me . . . to me it means everything . . . This half rouble is the first money I ever received for dancing . . . It was a long time ago. I was only twelve and a student in the fourth grade of the Moscow Imperial Ballet School . . . They let me dance with a number of other boys in the ballet *La Fille Mal Gardee* and paid me fifty kopecks for my appearance . . . This is the coin they paid me . . ."

"Believe me," he will continue after a while, "I have since danced all over Europe and America, I have been paid as much as two thousand dollars for a single performance, but no money was ever sweeter to me than this half-rouble piece . . ."

And you may believe him, for Mordkin is sincere in everything he says and does.

His attachment to the ballet *La Fille Mal Gardee* is just as strong as to the fifty-kopeck piece. It was the first ballet in which he appeared professionally, it was the ballet in which he scored the highest success with the late Anna Pavlova. Is it any wonder that he has recreated it now for his own ballet company?

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(Continued from Page 20.)

one would risk the punishment of exile from the village after being dishonoured and declared DEAD to his community and friends. Thrown out, there is absolutely no hope for him or her to be admitted into any other compound. This makes a very closely unified organism in which the communal policy is general harmony and co-operation.

As all their time and work is supposed to be devoted to the gods, from whom they obtained their house and soil and to whom they are responsible for this loan, they are in constant activity. Their main occupation is growing rice, the cultivation of which is really unsurpassed by any other rice-growing country in the world. They sometimes have three harvests a year. Nature and a plentiful water supply assist them but their own labour and activity combined with their characters must not be forgotten.

Being essentially agriculturists, they are not interested in any other trade. Like all Eastern people, they take life easily and are very prosperous and always well-fed. What more do they want? They enjoy great individual advantages and the majority do not need to become wage earners. Therefore they have heaps of time left to dedicate to other things, of which music and dances form the main part.

Every evening the co-operative organisation divides the work to be done for the next day. Why should a Balinese waste energy by rushing or straining himself? He is his own master.

But the leasurately and measured tempo of the Balinese activity is, however, counterbalanced by unbelievable exhilaration when their time of pleasure and festivity comes.

Most of the festivities and all the ceremonies have an air of dramatic excitement. Everybody, young and old, joins and they stay until the sun rises again in the early hours of the morning; the temple feasts last all night with violent ceremonies, with people growing hysterical even bringing themselves into trance; stabbing themselves with their krisses, dancing on fire and charcoal, and screaming to their gods. They will rest the following day as long as they wish to.

For us white people the death of a person we love means sorrow. Not so for the Balinese. In their cremations the Balinese have their greatest hilarity; it gives them occasion to be gay and happy. It represents for them the accomplishment of their sacred duty. The ceremonial burning of the corpses of their relatives, and the definite destruction of the unclean tie that holds the souls of the dead on earth. Without this they never could attain the desired higher worlds and be absolutely free to reincarnate into any better personification.

And as much as they would not spend a penny or *kopeng* (twentieth part of a penny) during their life time, for a cremation they do not grudge the cost. Hundreds of pounds burn one afternoon in a mad splurge of extra-

vagance by those who in ordinary life value those daily necessities of life in fractions of money like the *kopeng*.

(Continued from page 21).

Other men now dance the parts he used to dance, but none of them better than Mordkin. Mikhail Mordkin is one of the greatest dancers in a generation that gave the world more great dancers than any other generation in the history of the dance. He stands out in this generation as the foremost partner in the classic ballet.

Anna Pavlova always considered Mordkin the finest partner she ever had, and so did all other ballerinas who had the privilege of dancing with Mordkin, and all critics.

There are hundreds of stories about the technical abilities of Mordkin. Some of them are true, others were invented by people who like to make up stories about great men.

A few months ago I happened to see two technical feats that Mordkin did just for the fun of it in his classrooms: he stood a glass of water on his head and turned three pirouettes without spilling a single drop; then he took a pail half-filled with water, opened his right leg in a *developpé à seconde*, hung the pail over the extended leg and stood this way at least two minutes without as much as a tremble of a knee!

And Mordkin now is in his fifties.

These tricks in themselves mean very little. They are important only as illustrations of the extraordinary balance he possesses. And what is more important than balance in ballet dancing?

In addition to being a great dancer Mordkin was and still is a fine actor. To him dancing alone is not enough.

"Every dancer," he always says, "must be an actor. I have no use for a dancer who comes out on the stage, does a few steps and thinks he has conquered the audience. . . . Even a bear can be taught to dance. . . . A dancer must live his part, must act, must be able to bring his feelings across the footlights, must be able to make an audience cry and laugh at will. . . . What if a girl does thirty-two *fouettes*, or a boy an *entrechat-huit*? That's only technique. . . . Imagine a violinist who'd come out on the concert platform and play a couple of brilliant passages without feeling. . . . People would say, he has a good technique. . . . But no one would call him a great violinist. The same is true about dancers. . . . I'd rather see a dancer who does two *pirouettes* and can express something through his dance, than one who does eight *pirouettes* but moves around the stage with no more feeling than a block of wood."

Mordkin's company is trained to act as well as dance, and he personally likes to take acting parts in his ballets. His favourite role is that of the old Fisherman in his ballet, *The Goldfish*, one of the finest in the repertoire of his company.

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1.—Everybody Shag.

L. fwd. Shag (1-2). R. fwd. Shag (3-4).
L. fwd. run, run, Shag (1,2,3-4). Repeat
starting R. (2 meas.). Repeat starting L
and make a complete turn to left (2 meas.).

2.—Right Foot in 1-2-

Whenever this call is made, dancers join
hands and form a large circle. All dancers
stand on L foot with R foot pointed to centre
of circle. Bend L knee on the (AND) count,
raising R foot off the floor. Straighten L
knee on count (1) and at the same time tap
R on the floor. Repeat for all counts. As
soon as all dancers are in circle leader calls
out "1-2-3" as dancers tap R foot on the
floor in preparation for next step. All steps
start with R foot.

3.—Swing (Charleston).

R fwd., L fwd., diag. swing (1-2-3-4).
L bkd. (1). R bkd. (2). L fwd. (3-4).

4.—Praise Allah.

All dancers shuffle toward centre, bending
low, arms stretched toward floor. Upon
meeting in centre, they straighten up with
their hands stretched high above head
shouting "Praise Allah" at the same time
shuffling backwards to their place in the
circle.

5.—Apple Ring (Grand R and L).

Boys progress L O D, girls D O L, contact
R and L alternately as they progress.

6.—Truck Around Partner.

Truckin: R fwd. toe in, toe out (1-2).
L fwd. toe in, toe out (3-4). Bend knees
as you toe in, straighten knees as you toe
out. Contact R and "Truck" around
each other.

7.—Reverse Apple Ring.

Girls L O D, Boys D O L.

8.—Greet The President.

With broad grins on faces, shake each others
hands and "Truck" around each other.

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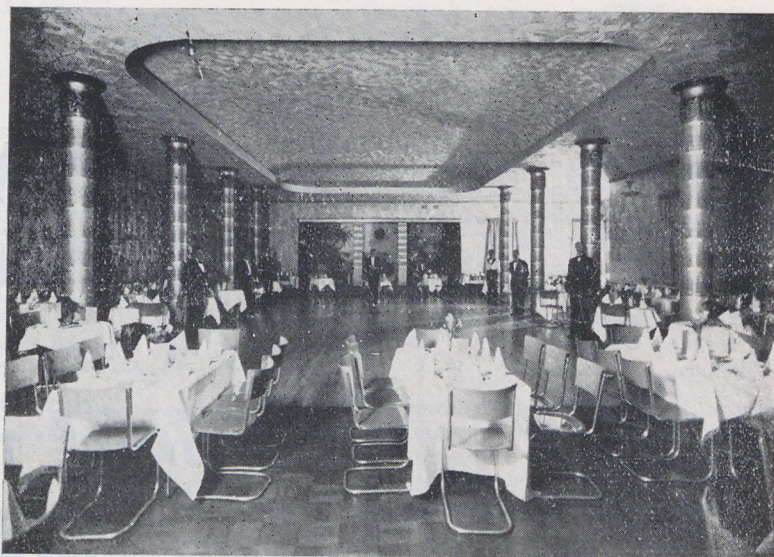


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	16 Wanderers Cabaret	Wanderers	2/6	
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	21 Pharmaceutical Society	Langham		
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	23 Wanderers Gym.	Wanderers		
	29 Michaelhouse-Hilton Old Boys	Wanderers		
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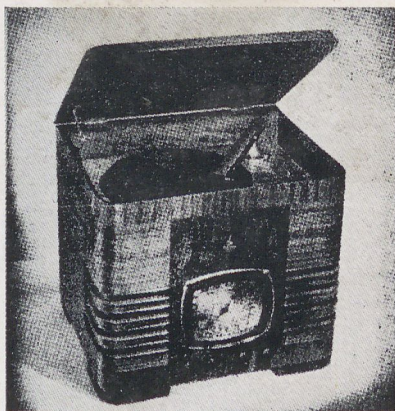
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