

South African
Dancing Times

Edited by FLORENCE MOORCROFT LAMB

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Vol. I. No. 10.

MAY, 1934.

Monthly Sixpence.



Photo by

Henry Treisman.

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A MONTHLY JOURNAL DEVOTED
TO DANCING

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Photo by

Mr. and Mrs. Jack Calder.

Leon Levson.

THE S.A.

Dancing Times

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Editorial

The much looked forward to visit of the Russian Ballet is almost an accomplished fact.

One can only hope that dancers will make the most of this opportunity of seeing some really fine dancing, for the company contains some renowned dancers.

Miss Ruby Ginner may visit South Africa in the near future, when she will institute Greek examinations under the auspices of the S.A.D.T.A.

There have been numerous complaints about the poor music supplied by dance bands lately. They seem to have got into a groove, and are making no advancement.

Why not institute dance band competitions? I feel sure this would have a stimulating effect on dance music in general.

The Grade Examinations of the A.O.D. conducted by Miss Daphne Bell proved very successful, a much higher all round standard being noticeable.

The ballroom competitions of the South African Dance Festival proved exceedingly popular. On this occasion, three judges were chosen from Natal, each being seated in a separate corner of the ballroom.

The judges were Miss Nellie Herbert, Miss Aideen Miller, and Miss Daphne Bell. Their decisions were very popular among all concerned.

Rumours have recently been spread to the effect that teachers in South Africa are not satisfied with the examinations of the A.O.D., Great Britain owing to their continually making changes. Teachers who follow that method wish to repudiate these mis-statements, and a letter from Miss Phyllis Bedells upon this subject will be found elsewhere in this issue.

These statements which are obviously spread to create a prejudice against the A.O.D.

How could anyone be dissatisfied with examiners such as Madame Judith Espinosa, and Phyllis Bedells, whose visits created an enthusiasm never before known in South Africa.

Will Natal Teachers kindly forward any studio notes, photos, etc., before the 15th of each month. It is my desire that Natal should have its own section, just as Johannesburg and Capetown do, but up to now, though I have made repeated and personal requests for support, I have had no response.

Natal and Johannesburg notes should be sent to Miss F. Moorcroft Lamb, 11, Minors Street Yeoville.

Capetown notes to our representative, Miss L. Scholes, "Ambleside," Grotto Road, Rondebosch.

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We have decided to donate a Silver Cup, to be known as the S.A. Dancing Times Floating Trophy, for the best dancer in South Africa.

Full details in June issue.

The Runnymede Pageant

By FLORA M. FAIRBAIRN.

Principal of THE MAYFAIR SCHOOL OF DANCING, SINGING AND ACTING, Professor of Dramatic Classes and Ballet Mistress at the Royal Academy of Music, London.

The need of a broader education in the "Art of the Dance" as pointed out in Article 1. is exemplified in the dances required for presentation in the Runnymede Pageant, near Windsor, June 9th to 16th, 1934.

(Specially written for the "S.A. Dancing Times.")

In my third Paper I am able to immediately apply, for the benefit of your readers, the NECESSITY of the BROADER EDUCATION in the "ART OF THE DANCE" in a very practical and, I hope, interesting manner.

I have had the privilege of being appointed Mistress of the Dances of the great historical Pageant of Runnymede, which is being held from the 9th to the 16th of June this year, on the famous Mead, and which is being organised by Lady de Chair—herself a South African—and under the direction of the noted Pageant Master, Miss Gwen Lally.

This historic occasion is under the distinguished patronage of His Royal Highness The Prince of Wales, K.G., and also of their Royal Highnesses The Duke and Duchess of York. The Episodes are to be presented with the greatest care that every detail shall be historically authentic, as far as is practicable.

IS IT NOT VERY OBVIOUS THAT THIS CALLS FOR A FAR BROADER KNOWLEDGE OF "THE ART OF THE DANCE" THAN IS USUALLY VOUCHSAFED EITHER THE PROFESSIONAL DANCER OR THE TEACHER, IN THE COURSE OF THEIR TRAINING?

The first group of dances will take place in Edward III's reign, which Episode will prove one of great and colourful splendour, as the costumes of that period were magnificent.

As an entertainment for the Court, "Summer," "The Roses of England," are to be presented in traditional dance form of that period, as far as exhaustive research from old manuscripts can make it, culminating in group work and interspersed with specially arranged ensembles, and the solo of the "Queen of Summer."

The dance-picture is set to the first song ever written in England, of which there is record—"Sumer is a cumen in" by John de Fornsete, Circa 1270, and other music of that period which was discovered in the Bodleian Library, Oxford, by the distinguished young composer and musician Peter Burges, of The Royal Academy of Music, with whom I worked a year and a half ago in the presentation of my "Ballet Cameo" Programme, entitled "Dancing in England from the 13th Century to the present Day." One, of course, can but guess at what type of step would have been used at such an early period, and the information which I obtained was the result of long hours of research in illustrated history books, books of music, dance histories, mediaeval manners and customs, as well as all that could be gleaned from numberless books on "The Art of the Dance," which are in my library. This library, it may be of interest to know, I began collecting from the first year of my teaching in Johannesburg in the year 1910—for even at that early date in my career I saw very clearly the need of a far greater knowledge than appeared to be in the possession of teachers of dancing.

When I had taken full notes from these books, I turned to my library shelves of historic costume, from which I took many sketches; and, by piecing the information which I had read with the many drawings—not only of the way people sat and stood, but also their actual dancing positions—I found myself in possession of enough material with which to formulate the scena. This scena, when finished, presented a picture entirely new in my experience, and gained the very highest approval of the great Maestro-Monsieur

Nicolas Legat. He honoured me by asking that he might see it through several times, and said it was quite original and very unique in its authenticity.

I am gratefully aware that my deep appreciation of this need of broader knowledge is one of the causes which has resulted in the friendly interest of Monsieur Nicolas Legat in my work and students.

It is difficult to describe in a short article such as this, the actual movements which I use in this mediaeval dance. These are quaint, necessitating that the hands, head and body should be held at different angles, completely, to our modern ideas; nevertheless, they proved extremely feminine and coquettish, and the pretty English faces, tilted at strange angles above the long elegant tight fitting, rose garlanded costumes of the period, their graceful bodies and slim feet tripping lightly over the grass as they bring in to the Festival sheaths of roses, shaded from crimson to palest pink, makes a picture of really great beauty.

One thrills to think that our dancers at Runnymede are the English descendants of the fair maidens who lived, laughed, loved and danced away down the centuries of time when England was young, and the beautiful countryside unspoiled by the painfully ugly evidences of civilisation of to-day.

The second group-dance is a Masque in the Henry VIII Episode. This Monarch sponsored most lavish productions of this type for the entertainment of his Court; and of course, dancing was featured prominently.

In this particular instance, twelve men and twelve women of his Entourage, present a Court dance in most elaborate costumes of scarlet and gold. In order to find out what kind of steps were used, as well as the design of the costume and correct deportment, entailed a great deal of reading and reference to authorities for information, which, in the case of the dances was forthcoming from Miss Melisine Wood, to whose research must be accorded the grateful thanks of our Profession. My costume designs, however, are not being used in this Episode, as they have been provided through the Pageant Master, Miss Lally.

It is also necessary to have English Music; and this, again, was found in the

Library at Oxford by Peter Burges, and used by us in "Ballet Cameos."

In the Charles II Scene, an event occurs of romantic interest—a highwayman demands, in dance, the hand of a beautiful young girl travelling by night, in return for the money of which he otherwise would have robbed her. A "Courante" to music by Lully has been selected; and I will have some difficulty, I think, in reassembling really authentic steps, although they probably would have more than a "bowing acquaintance" with the "Swift Couranto," beloved of Queen Elizabeth.

The next Episode in which dancing occurs is the opening of the Ascot Race Course by Queen Anne, and there is to be a huge gypsy encampment as, of course, gypsies have always frequented Race Courses.

We had hoped that this group-dance could have been arranged by Monsieur Nicolas Legat, whose great knowledge of this subject would have presented to the audience a spectacle not seen before in English Pageantry; but, owing to the fact that the dancers are drawn from various small towns and villages within a radius of many miles, and that they are unable to come to London for rehearsals, but each group must be rehearsed in its own centre, it has devolved upon me to find music and steps. However, the research in this dance will be fraught with the greatest interest to me. I have made a fair study of the dances of Central and Eastern Europe.

The last Episode is one which gave me absorbing interest in research—a Fair Ground in 1816, just after Waterloo. I have half a row of books on the subject, which include the enormous "side shows" which took place at Fairs; but when it is remembered that each period in England had different types of entertainment at these great gatherings, it will be realized that something more than ordinary seeking is required. However, in a book called "The Old Show Men" I found what I wanted, and read through it underlining important items of interest, which I had pleasure in Presenting to the Pageant Master.

Preceding this wonderful Pageant is a Prologue which will be spoken by Dame Sybil Thorndike, the words of which have been specially written for the occasion by John Drinkwater.

(Continued on page 6)

✓ The Visit of the Russian Ballet



Photo by G. M. Grant.
Vera Nemtchindya,
 Prima Ballerina in the Russian Ballet.

The repertoire of the Russian company will include "Le Lac des Cygnes" (Tchaikowsky). "Les Sylphides" (Chopin). "The Magic Flute" (Drigo). "La Fille Mal Garde" (Hestel). "Carnaval" (Schuman). "Prince Igor" (Borodin).

Rehearsals for these ballets have been in full swing for some weeks in Paris.

Three of the chief dancers, Anatole Oboukhoff, Raia Konznetzova, and Natasha Bojkovitch, are leading dancers from the Imperial Theatre, Petrograd, Juliane Enakieva is a well known member of the Opera Ballet, Paris, and Dimitri Royal hails from the Theatre Royal, Rome.

The prima ballerina, Vera Nemchinoff, was one of the stars of the Diaghileff Ballet, and the ballet mistress is Madame Frohman, who hails from the Opera House at Zagrel in Jugoslavia.

The company, which numbers twenty-eight, includes a number of English dancers, and four South Africans, two of whom hail from Durban.

Apart from the ballets they will stage a large number of divertissements.

It is to M. Victor Dandre, the hus-

band of the late Madame Anna Pavlova, that South Africa owes the visit of the Russian Company for he has been the presiding genius.

It will be to the interest of every dancer or student, no matter what their ages be, or whether they be professional or amateur, to see as many of these performances as possible. A company such as this should be a revelation.

Not since Pavlova's memorable visit seven years ago has a ballet company visited South Africa. It is rather an interesting coincidence that the company which is coming here has recently completed performances in honour of Pavlova's memory at the Theatre des Champs-Elysees in Paris. This is what L. Franc Scheuer, a French critic, wrote of their work in the ballet season at the Theatre des Champs-Elysees :

"The supreme satisfaction of three very full evenings was contributed by their appearances in "Lac des Cygnes," "Sylphides," "Rondo Capriccioso" and a number of soli. Madame Nemchinova appears, and the practice of having danced a sufficiently long time commands our attention.

"But to this authority is added another more subtle one. The technical acquisitions of the danseuse are such that they stimulate an aesthetic response, an emotion that we, in turn, attribute to her. This is the acme of art, of art that is a result of the artificial, for Mlle. Nemchinova, we suspect, experiences none whatsoever.

"We marvel at her swan not because it is a swan, but because its proportions are divine. The triangle formed by her shoulders, waist and limbs is perfect. The poise of her wrist, the point of her slipper satisfy us fully. The energy that exults her rigid body fills us to the brim. And we want to cry out silently : a ballerina !

"M. Oboukhoff's best was "Rondo Turc" (Mozart), which literally brought down the house."

South Africa is actually to be represented in the tour, for Miss Eileen Keegan of Durban, after an audition by M. Dandre, recently heard that she has been selected as one of the ballet. She has been studying at the Craske-Ryan School of Dancing in London for some time.

The first performance will be given in the Opera House, Capetown, on Friday, May the 18th.

Ballroom Dancing Does Not Change

By VICTOR SILVESTER.

How often do we hear the complaint that it is not worth while taking ballroom dancing seriously as it is constantly changing? This is the view held by a great majority of the public, and it is this outlook that we, in the profession, are doing our utmost to change. Let us for one moment consider, what it is that has caused the public to hold this view.

In the first place, ballroom dancing WAS always changing until standardization took place about six or seven years ago. Prior to that time chaos reigned in the ballroom. One teacher would teach you certain figures for a foxtrot, whilst her rivals would give instruction in figures that were entirely different. The result of this was that the pupils of one teacher could never dance with the pupils of another. Also—and this is of far greater import—the clever steps and figures that one did were considered to be the hall mark of a good dancer, rather than the style and method of performance.

To-day, it is not what you do, but how you do it, which counts for so much, and our chief aim is to make pupils move well to music, in an easy, effortless manner, with good style, balance and movement. If you can make a pupil do this, then he (or she) CAN dance, and to do clever figures and variations is simplicity itself. If a person tries to do a complicated and attractive figure without having acquired the afore-mentioned essentials, the figure in question will look thoroughly unfinished and clumsy instead of being the attractive variation that the good dancer would make it. I repeat and stress—it is a question of HOW to dance rather than WHAT to dance.

Another reason—and this was the bugbear of all who had the interests of ballroom dancing at heart—was the introduction of unwanted new dances. A few years ago we had a glut of these. Actually there was nothing new in any of them; they were advertised and boosted by individual teachers, purely and simply for personal gain. The short sightedness of these teachers was too ridiculous for words. The few guineas

they made from teaching their unwanted dances, were soon lost to them by the impression created in the minds of the public. The public, thinking that there were eight or nine new dances, and that next year there would be another eight or nine, decided that ballroom dancing was a frost and was not worth learning, because as soon as one had mastered the figures of one dance, it was out of date.

The chaos created did however bring the profession to their senses, making them realize that numerous new dances did nothing more than hold ballroom dancing up to ridicule, and as a result of this there was formed an Official Board of Ballroom Dancing. This board standardized ballroom dancing and decreed that new dances would not be adopted if they were the invention of one individual.

To-day, new dances are rare, and my advice to every amateur is never to waste money on learning a new dance until he is positive that the dance in question has become thoroughly established.

Ballroom dancing is now on a par with every other pastime, sport or art. It has a thorough and detailed technique. There is a reason for everything that you do; it is not merely a passing fashion.

The first principle that a pupil has to master is that of balance. It is more difficult to impress this on a pupil, than it would be in the case of—we'll say—skating. In skating, if the balance is bad the pupil would fall over, or nearly do so, but with ballroom dancing it is possible for the most appalling dancer to stand up and get round somehow, however painful it may be to his partner, and consequently he is not always aware of his shortcomings.

Good instruction in these basic principles is of primary importance, and happily, through the very high standard of teaching which has come about since the introduction of standardization, ballroom dancing has improved to such an extent in this country, that what is known as the English style, has been adopted by the European nations, the Colonies and Japan.

It is a matter of regret that the class of people who appreciate good dancing least of all, are those who patronize the smarter dance clubs and restaurants. The majority of them enter a ballroom for the purposes of obtaining good food, conversation, to see and to be seen. Dancing with them is not so much a pleasure as a social necessity, and providing they can amble round a ballroom, doing what I always call the "Social Shuffle," they are more than satisfied.

I have heard it remarked on several occasions that they do not wish to dance too well as they might be taken for a professional! What a mentality! In these days of democracy, most members of the profession are fit to take their place beside the best. A few of the gigolo type still remain, but after all cannot we find the prototype of the gigolo in every trade or profession?

The smarter the dance, the worse the standard of dancing. In any dance hall or palais de danse, it will be found that practically every couple know something about the art. They go there, not to eat, to see and to be seen, but to DANCE, and consequently they derive not only pleasure, but healthy exercise, which is denied to the patrons of the

overcrowded resorts where the floor space is negligible.

There are five standard dances—the Quickstep, Waltz, Slow Foxtrot, Tango and Blues—and in ten years time these will be practically the same as they are to-day.

Those of you who have not time and money to learn all five, should try to master the elementary figures of the Quickstep and Waltz. Once these have been acquired and can be performed in an easy, effortless manner, with good style, balance and movement, the pupil will have mastered something that will last him (or her), not for a year or two, but for a lifetime.

As I have already stated, ballroom dancing does not change to-day. There are always advanced variations that the good dancer can do, and these can be added to his repertoire according to his ability. But the fundamental principles and figures DO NOT CHANGE. These are based on natural movement and have been worked out to a nicety from the point of view of applying mechanical laws to the human body. They cannot be improved upon. Perfection has been attained in the same way that it has in tennis, football, golf, or any other sport or pastime that you like to name.

S.A. DANCE FESTIVAL (Ballroom Winners).



Photo by Henry Treisman.
Mr. A. Cooper and Miss E. Marshall,
 Winners, Best All-round Amateur
 Floating Trophy, at S.A. Dance Festival.



Photo by Karklin.
Mr. Alan Graul and Miss V. Kaeser,
 Winners, Amateur Open Fox Trot and
 Mixed Fox Trot.



Photo by **Wally Green.**
Miss Dawn Cooper,
 Winner of Medals and Diplomas at
 Recent Eisteddfod.



Photo by **A. and L. Elstoe.**
Miss Eileen Keegan,
 a Young Lady born in Johannesburg,
 who is a Member of the Russian Ballet.



Photo by **Hildiek's Studios.**
Miss Roshild Leibrandt,
 Winner of Cup, Medals and Diploma at
 Recent Eisteddfod.

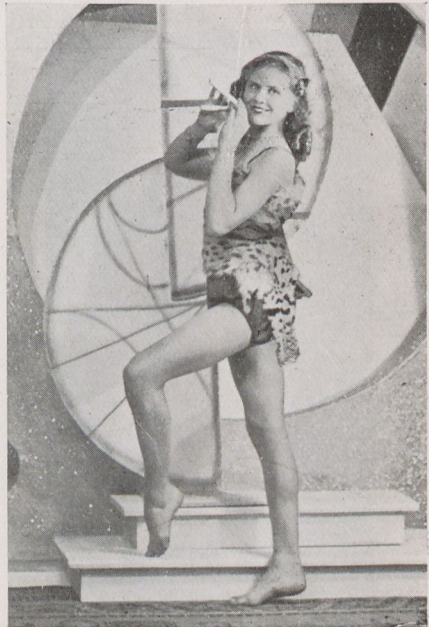


Photo by **Hildiek's Studios.**
Miss Yvonne Liebrandt,
 Winner Medal and Diploma at Recent
 Eisteddfod.



Photo by Miss Dorothy Dymond. Zadik.

GENERAL INTEREST.

The first amateur ballroom dancing contest between England and Denmark took place recently at Copenhagen and resulted in a victory for England. Eight pairs from each country competed, each dancing a waltz, a tango, a slow fox-trot and a quick-step. England won by 879 1/2 points to 862 1/2, and carried off the silver challenge cup.

* * * * *

By arrangement with the S.A.D.T.A., a series of films are being taken demonstrating dances and steps. This was the original idea of Mrs. L. Smith, the Association's Secretary.

The modest fee of £3 3s. per annum is the charge for those abroad. A full set of the films will be in the possession of the S.A.D.T.A., but it would be in the interests of teachers to have their own films as well.

* * * * *

Mr. Alex Moore has introduced a Monthly Letter Service which will comprise lessons, news, and advice on ballroom matters. All new dances will be carefully described, and descriptions of standard and new variations sent monthly. Any alterations in syllabus work of the various Associations will also be included.

Mr. Henry Jacques will arrive in Capetown in August to Adjudicate the Provincial and S.A. Ballroom Championships. He will be in the Union about twenty-five days.



Photo by Henry Treisman. Mr. W. Jenks and Miss W. Penrose, Winners Amateur Open Quick Step, at S.A. Dance Festival.

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NOTES BY ROAMER.

Many happy returns of the day to Nance, Beryl, Mary, Madge, Ethel and Mrs. Nichles.

* * * * *

Who go to dances to meet their Brothers ?

* * * * *

Who was it who insisted on going to the Chamber of Horrors in preference to dancing ?

* * * * *

Canale sprained his ankle at the courts, wrong again, he was neither plaintiff or defendant, it was on the tennis court.

* * * * *

What did Madame think when she was asked if she was impersonating herself or was some one impersonating her at the Princes Ball ?

* * * * *

Jock has a dark horse, but he says that he will not holloa until he is out of the Woods.

* * * * *

Dolphine was the only teacher to remember that Maud was leaving.

* * * * *

Vivienne and Kathleen are hoping that they reach the same standard as cousin Eileen.

* * * * *

Maud appreciated the tokens received at Park Station on her departure, the basket of fruit looked very tempting.

* * * * *

I hear that Dr. Whoopee was kept very busy, attending to sad cases.

* * * * *

Why cannot champions take a licking with good grace?

* * * * *

The two Mac's endeavours did not end in smoke.

* * * * *

Congratulations to Joan.

* * * * *

Millie and Alan were not slow in trotting, so they won the slow foxtrot.

* * * * *

Congratulations to Eileen and Arthur, champions for the third year in succession.

* * * * *

It is not often that a champion loses one partner to find another, good enough to retain a championship.

Ella was only half pleased.

* * * * *

Who's benefit was the Eisteddfod ?

* * * * *

Jock captured all the principals at the dance festival, nine and a half wins is a very high average.

* * * * *

Nina has built up a big connection in the nine months she has been here.

* * * * *

Lorna has once again put her talents to good use, assisted by her dancing friends, the Star Seaside funds have benefitted, Bravo Lorna, what a pity others have not followed your lead.

* * * * *

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Waltzes : Goodnight Little Girl. Hold your man. Madmoiselle.

" His Master's Voice " Dance Records. Foxtrots : B.6454 Count your blessings. One minute to one. B.6455 You're everywhere. Why are you so beautiful. B.6456 Lady with the fan. Little Town Girl. B.6458 Lullaby in blue. Dixie Lee. B.6459 Have a heart. B.6460 Zazul Zaz. Harlem Camp meeting. B.6461 This little piggie went to market. Midnight with the stars and you. B.6462 Masquerading in the name of love. Coffee in the morning, kisses in the night. B.6463 Over on the sunny side. B.6465 Cabin in the Cotton. The Scat Song. B.6467 Love is love anywhere. Let's fall in love. B.6468 Dear old Southland. Daybreak Express. B.6469 Wagon Wheels. Spin a web of dreams. B.6470 An hour ago this minute. What now. B.6471 Repeal Blues. Not bad. B.6472 Gosh, I must be falling in love. Ol' Pappy.

Waltzes : B.6459 It's time to say good-night. B.6464 I'll follow my secret, heart., Never more—intro : Danser Danser. B.6463 One-Step. In Town tonight. B.6428 Two-Step Boston Two-Step. Waiting at the Church. Barn Dance.

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Photo by

Russell Mac.

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A SUMMARY ON THE JOHANNESBURG EISTEDDFÖD.

By MAUD LLOYD.

I found the work interesting and enjoyable. Many of the children I saw are capable of going very far IF (and this is a very large if) they have the desire, the will to work, and love their art for itself, and not for the applause it might bring them.

What distressed me was a growing popularity for Tap, Musical Comedy and Acrobatic dancing. These can only be called accomplishments and cannot come into the category of the art of dancing. Also, the style and manner necessary to the execution of these types of dancing tends to make children a little precocious. "The ballet technique was weak," but I feel that with so many teachers who love and are endeavouring to instil the technique and love for Classical Ballet dancing into their pupils, the craze for Tap, Musical Comedy and Acrobatic dancing will die down a little eventually, and ballet will come into its own, as it is at least doing in London. Ten years ago a musical comedy seldom had a ballet dancer in it but to-day well known choreographers such as Massive and the Englishman, Frederick Ashton have arranged ballets for such famous producers as C. B. Cochran and Stoll, to be used as one of the leading features of their musical comedies, and the public satiated with tap dancing, are becoming enthusiastic followers of and in many cases, discerning critics of Classical Ballet.

Unfortunately for students studying dancing in South Africa, apart from the memorable visit of the Pavlova Company many years ago, so far we have had to try to instil enthusiasm in our pupils without any practical example of how beautiful ballet can be. But now we have the visit of the famous ballerina Vera Nemchinova, with a company of dancers, bringing a repertoire of beautiful ballets to which to look forward. I am hoping this is the prelude to many such visits from famous companies, and am longing for visits from dancers such as Anton Dolin, Alicia Markova, and the Vic-Wells Ballet, in the not too distant future.

On thinking over the advisability of keeping the Adjudicator so strictly apart from the teachers during an Eisteddfod, I feel that the committee act in the wisest manner and do not show any lack of trust in either adjudicator or teachers, in thus acting. Hateful as it is to have to acknowledge this, you must know that there are some parents who would rather believe anything than the fact that it was sheer undeservingness that lost their child the coveted diploma, and rather than give any such parents a chance to make unpleasantness, the committee have made this rule.

**COPY OF LETTER RECEIVED
BY THE S.A.D.T.A. FROM
MISS PHYLLIS BEDELLS,
Dated 29th March, 1934.**

Rumours have reached us to the effect that there are supposed to be changes in the Examination Syllabus of the Association of Operatic Dancing. I can assure you that there has been no alteration made in the syllabus whatsoever, though the form of examination has been improved by taking only four candidates at a time each hour. The fundamental technique, however, remains as before. When our new examiner arrives in South Africa, exactly the same technical details will be required as when I, and all previous examiners, conducted the examinations. The general standard of the work is naturally higher, as the association has been in existence for so long. Consequently, more artistry is expected, and this fact has probably not been realized by people no longer connected with the association.

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Cape Town Studio Notes

Miss Dulcie Howes started working on the ballet work of "The Swan Lake." It is rather a coincidence that the Russian Company who open here shortly are doing the same ballet, so Miss Howes has thought it advisable to change her work somewhat.

She has changed the story, keeping the same music, the dances, of course, being her own. She is also doing a big Spanish scene in which about 50 children of all ages will take part, and a ballet to Tchaikowski's 5th Symphony.

The Little Theatre is presenting "The Marriage of Figaro."

Professor Bell has asked Miss Howes to do the dances for same.

The Little Theatre is next to Had-dingh Hall, in the Avenue, Capetown.

All Miss Howe's work is ballet, and she doesn't teach solo dancing. She stages four ballets every year.

* * * * *

Miss Sylvia Kadish was married to Mr. Isidore Berkovitz on March 27th.

Miss Kadish partnered by Mr. Louis Carter, held the title of Cape Province Amateur Ballroom Champion for 1930 and 1932, but they did not enter for last years Championship. They are pupils of the Hayward studio.

* * * * *

Miss Maud Lloyd has returned from Johannesburg where she judged the Eisteddfod.

* * * * *

Miss Pearl Lazarus's pupils gave a very enjoyable interlude at the dance given by the S.A. Red Cross V.A.D. Detachment, 56 Tamboers Kloof.

* * * * *

Miss Annette Mirener and Mr. Fred Barrington have joined in partnership, and have opened a studio in Savoy Buildings, 64 Plein Street. They have a large number of pupils training for the novices and ballroom championships and also hold special classes for American tap and limbering.

* * * * *

Miss Nina Wood and Miss Eiddwen Thomas have gone into partnership, and have opened a studio in Long Street.

Miss Wood is in charge of the ballroom work, and Miss Thomas the operatic.

Mr. Norman Candy is enjoying a well-earned rest and quiet holiday at De Doorns.

* * * * *

Miss Dorothy Dymond's ballroom pupils are working in real earnest for the yearly ballroom competitions, and tells me it is noticeable the large number of competitive couples who dance every Saturday night at one of the most popular Hotel dances. She gave a demonstration at the Bowler's Tournament dance held at Arthur's Seat Hotel, Sea Point, when about 800 guests were present.

* * * * *

Miss Elvira Kirsch's pupils are dancing a quartette at Arthur's Seat Hotel. The four young ladies in question are the Misses Monica McGrath, Myra Zlotnick, Audrey Boyes and Constance Ralph.

They are becoming well known for their troupe dancing, and have lately danced at quite a number of theatres, Mayoral receptions, etc.

Another pupil, Freda Fernandez, danced at the Bowlers' reception on April 7th at the City Hall, with the Capetown Orchestra.

* * * * *

Miss Yvonne Blake has taken over Miss Olga Bennett's studio and will carry on until the end of the year, when she will go overseas for further training and general experience.

During her absence Miss Erika Cooper will take charge of the school.

Miss Blake gave an enjoyable Spanish number at the City Hall "Pop," on April 21st.

* * * * *

Congratulations to Miss Olga Bennett who is to be married in May.

* * * * *

Miss Cicily Robinson very ably took Miss Maud Lloyd's place during her recent absence.

Miss Robinson is a versatile dancer, specialising in ballet, at which she excels. She also teaches ballroom and tap dancing. She leaves for England towards the end of the year for further study and experience.

Studio Chatter

Ernest Gordon is holding a studio dance on the 12th of May. Jock's studio dances are always a success.

* * * * *

The Misses Cathro and Levett have moved their studio to Nels Rust Buildings.

* * * * *

Madame Ravodna has moved from Bognor House to H.O.D. Hall.

* * * * *

Miss Dolphine Thompson's studio did remarkably well at the Eisteddfod. Faith de Villiers won three silver medals and five first diplomas and gold medal for the best all round dancer; Denise Blackmore one silver medal and five first diplomas; Vivienne Keegan six first class diplomas; Sybil McCalgan three, Ann Featonby, Nan Browne, Hope Lategan two; Roslyn Finkelstein, Marjory Clarke, Olwin Whiley and Maureen Johnson one each, the silver cup for burlesque was won by Dolphine Thompson and bursaries were awarded to Faith de Villiers and Denise Blackmore. Miss Thompson is opening a branch of her studio in the S.O.E. Hall, Germiston, where classes will be held every Tuesday afternoon.

* * * * *

Congratulations to **Miss Valerie Kaeser**, who has proved so successful at the last Festival when dancing with Alan Graul, the 1933 Amateur Ballroom Champion.

Miss Kaeser has only taken dancing seriously for a very short period and much can be expected of this couple.

Alan and Valerie are also very keen tennis players and we hope they do as well at tennis as in the ballroom.

* * * * *

Miss Ella Scott has opened a studio in Nels Rust Buildings.

* * * * *

Miss Marjorie Fowles and her pupils gave some very much appreciated exhibitions of the tango and other ballroom dances at the Annual Ball of the 1820 Settlers at the Carlton.

Mr. Bernard van Alphen has been doing very well overseas. He trained in acrobatic, ballroom and tap dancing, and has recently taken part in five talkies at Elstree.

At present he is engaged for the new play "Piccadilly," which is to be produced shortly in London, and partners Olive Sloan in Cabaret acts.

He is a son of the magistrate of Lichtenberg.

* * * * *

Congratulations to **Joan Glasscock** upon her engagement to Mr. James (Pat) Foster of Lourenco Marques.

Mr. Foster is the well known and popular manager of Messrs. John Orr & Co's. branch at Lourenco Marques.

* * * * *

Miss Lucille du Toit has changed her plans, and is not going back to Hollywood. Instead she has taken up her old position as dental nurse to Dr. Hellman of Pretoria.

* * * * *

Miss Edith Raynham has postponed her departure for Elstree, owing to the illness of her mother.

Her uncle, Mr. Paul Raynham, is one of the Directors of the Elstree Film Production Company.

Miss Raynham was of course selected as "Miss Johannesburg," in the Hollywood Search for Beauty Contest.

* * * * *

Miss Pat Tufnell gave a most enjoyable studio dance during April. Many novelties were introduced which added to the fun of the evening, one of the most enjoyable being the novelty tango, which was won by Mr. Frank Carroll and Mrs. Wrightson.

The judges were Miss Mildred Maclaren and Mr. Ernest Gordon.

The "Mystery House" surprises created great amusement, everybody entering into the fun of it, and the evening was voted by all as being most successful and jolly.

* * * * *

Miss Dorothy Donald trained the Chorusses for "The Country Girl" which was produced at the Girls' High School, Barnato Park, by the Old Girls' Club.

Mrs. H. Venn, formerly of Pretoria, is at present playing small parts on the films at Elstree with great success.

She will be remembered by many Pretorians, for she lived there for many years. Mrs. Venn was before her marriage, Miss Dolly Cameron, and was well known on the concert platform.

* * * * *

Miss Doreen Fowles has been to Warmbaths for a short rest.

* * * * *

Mr. C. Waner of Brakpan, has passed the Elementary Amateur Ballroom test of the S.A.D.T.A.

* * * * *

Mr. Ernest Gordon should indeed be proud of his pupils, Miss Eileen Marshall and Mr. Arthur Cooper, who won the best all round Amateur competition, at the S.A. Dance Teachers' Ballroom Festival.

* * * * *

Congratulations to Miss Winnie Penrose and Mr. William Jenks on having carried off the prize for the (Open) Amateur Quickstep.

* * * * *

Miss Muriel Sutton of East London has just left on her return after a short visit to Johannesburg.

* * * * *

Miss Molly Walker gave a successful display in the Kenilworth Hall on April 24th. The proceeds were in aid of Dr. de Burgh-Sidleys Church.

* * * * *

Miss Poppy Frames' pupils gave some very excellent turns at the Annual Ball of the 1820 Settlers held at the Carlton on April 2nd.

The troupe dancing done with verve and precision was quite outstanding.

* * * * *

At a social given by the Sharman-Crawford Masonic Lodge in the Sea Point Town Hall, on Wednesday, 11th April, 1934, a clever and well executed demonstration of dancing was given by the John Kell Dance Studios. John Kell was partnered by Elaine Burmester. Waltz, Slow Foxtrot and Quickstep were shown. The performance was specially credible as the demonstrators had no opportunity of practising and had not danced together for several months.

Elaine Burmester looked more charming than ever in a fashionable black gown with lace insets.

Miss Nina Bodenham's pupils, Phyllis Minikin and Pat Scanian successfully passed in grade two and the latter in grade one. Miss Bodenham's health class has proved such a success, that she has been compelled to divide it into two classes. One is run as a reducing class and embraces figure culture, and the other is being run for limbering, stretching, and classical eurythmics. This is the Central European method from Francis Metz, Munich, Germany. Miss Bodenham's sister, who is at present teaching for Janet Cramore, Birmingham, is a member of the Imperial Society (Ballroom section) and is joining her sister in August, when she will specialize in the above, and Ruby Ginner Greek.

* * * * *

Undoubtedly the busiest Ballroom Studio of late has been the Canale studio. Whilst Madame Canale was on holiday in the Cape, it was simply impossible to get an interview with Signor Canale, every moment of his time from 9 a.m. until 11 p.m. being booked up with lessons. Of course, the visit of H.R.H. Prince George made hundreds of people realise that now was the time for a special "refresher," but although Signor's knees have by now recovered from teaching "curtsies," the studio continues to be busy and after her two months well deserved holiday, Madame Canale has not got much time to remain in that holiday mood. Signor Canale judged the Waltz Competition at the Civilian Blind Ball at the City Hall.

Signor and Madame with their "Shadows" gave several numbers at the Vanguard Club Ball at the Langham Hotel. This popular couple is in great demand for exhibitions and demonstrations and the Canales are booked well ahead as usual; they are putting on a special display at the Annual Ball given by the Johannesburg Hospital Staff at the Wanderers on June the 8th.

* * * * *

The Court Club held another very successful meeting on Wednesday, April 4th, 1934, in the John Kell Dance and Music Studios.

About 30 couples were present. An attractive interlude was staged by the John Kell Studios which was greatly appreciated and heartily encored. The hall was tastefully decorated, and the supper up to its usual high standard. Daniels Orchestra provided excellent dance music.

The Club meets again on Wednesday, May 2nd, 1934.

57

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RUSKIN FASHION SALON

**A NON-DANCER AT THE DANCE
FESTIVAL.**

By E. I. PENPRASE.

Having been persuaded by a dancing friend to attend the Ballroom-Dancing Championships at the Wanderers Hall, I arrived with mixed feelings. I have attended dances, of course, and I have taken part in them, but I hesitate to say that I can dance after what I saw that night.

Surely ballroom-dancing is the most perfect exercise! Glowing health and beauty were inevitably part of every competitor.

I watched the slow fox-trot with bated breath. I did not envy the judges whose duty it was to choose the winning couple from so many men and women moving in perfect harmony. The sensuous thrill of the music, the smooth, effortless glide of the dancers over the gleaming floor—it was a joy to watch.

Then the waltz. The softness of velvet, the shimmer of satin, frothy skirts billowing below the golden-tan of bare backs, and the rhythmical dreaming melody, made the waltz the dance of beauty and romance.

A stimulating, lilting tune comes from the orchestra, and the dancers come out for the quick-step. There are free joyous movements and perfect balance, and pagan, pulsating magic fills the room. It is a dance of lightness and grace, of fire and salamanders.

There is a change, and from the band come the low sonorous beat of a drum, and the slow drawling of a tango draws couples to the polished floor. They are the same dancers who have just danced the quick-step, but they are in another mood. We are in a land of drowsy, sleeping beauty, of warm passion and red wine. The panting rhythm calls forth the slow, languorous grace of the South—bodies are swaying to the wild sweet tempo.

A pause, and we are back in the hall—the spell is broken. Smiling competitors receive the cups which are presented to them amid the applause from the watchers.

A drum-beat . . . we are back in the glamorous Mediterranean! A smiling, coquettish maid, in gaudy clothes, is slouching across the floor. Her lover hears the dull magic melody. He approaches with swinging hips, but the inviting brown eyes of his lady-love are veiled. She has changed her mind. She moves away with the grace of a

NATAL STUDIO NOTES.

Miss Mavis Peyton and Miss Tilly Kaplen have gone into partnership and have opened a modern and up-to-date studio at 10 Cathedral Road.

It is to be called The Elstree Dancing Academy. The decorations are quite out of the common, and are of a light and dark shade of green with nursery friezes round the walls. They are introducing a special lighting scheme as well.

Miss Peyton, who has just returned from England, gathered these ideas whilst overseas. Both the partners were at one time connected with the Dorrikin Dancing Studio.

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Miss Eileen Keegan of Durban, who has for some time past been studying at the Craske-Ryan School of Dancing in London, has been selected by M. Dandre as one of the members of the Russian Ballet which is now touring South Africa. It will be remembered that Margaret Ryan, one of the partners of the Craske-Ryan School, originally hailed from Capetown.

* * * * *

Miss Beryl Inglis, the popular Maritzburg teacher of dancing, has just opened a new studio.

The studio is situated in Church St., and therefore very central. All branches of dancing are taught including the latest ballroom work.

* * * * *

lithe wild-cat, but her eyes flash an impudent invitation. He pursues—she is caught and the eager swinging steps of the tango are joyous and beautiful. A few more glides and she whirls out of his arms—a creature of flame and impulse—only to be recaptured again. They are gone, and the band plays on slowly and then dies away.

Other couples take their place. The pursuit and capture, the flash of invitation, the fire and verve of the dance, beautiful bodies sway and glide, as the sighing melody plays on

We are back once more in the hall, but we are alert and refreshed. The fire of youth has run through us, the call to health has come from the vibrant living music, and we are all going to take up dancing seriously.

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Same as Grades I. and II. in all sections with the following additions :—

Feet.

- Heel lifting in 4th.
- Foot padding.
- Footsway in 2nd and 4th.

Knees.

- Bend in 4th.
- Bend on ball of foot in 2nd.
- Thigh lift with arms.

Hips.

- Leg raising with poise.
- Hip swing with arms.

Body.

- Side bend progression, 3rd stage.
- Waist turn progression, 3rd and 4th stages.

Arms.

- Elbow circling.
- Fluttering.
- Shoulder swing forward and back.
- Arm toss with run.

Head.

- Roll.

Balance.

- Run and poise on 1 foot.

Frieze Practice.

- The 8 Frieze positions static.
- First 4 Frieze positions walking and skipping.

Elevation.

- Preparation for springs in 1st.
- Springs on 1 foot.

Steps.

- Simple, straight and flying skip progressions.
- Komats at varying pace.
- Quick run and long leap.
- High leaps.

Dance.

- To music chosen by the teacher, of not more than 1 minute's duration.
- Spontaneous expression and interpretation of simple musical rhythms.

Grade IV.

TECHNICAL PRACTICE.

Same as Grades I., II., and III. in all sections with the following additions :—

Feet.

- Beating in 4th.
- Padding in 4th.
- Heel lift on 1 foot.

Knees.

- Deep knee bend in 4th.
- Knee bend on 1 foot.

Hips.

- Swing march with arms.

Body.

- Waist turn and side bend; full progressions.
- Forward and back bend into wave bend.

Arms.

- Hand waving.
- Arm toss strongly.
- Arm toss with spin.

Balance.

- First 4 Friezes in poised 4th, taken from a run.

Frieze Practice.

- The 8 Frieze positions, walking, skipping and running.

Steps.

- Oblique skip progression.
- Mercury progression, first 2 stages.

Expressive Work.

- (a) Upward appeal and droop.
- (b) **Athletics.** Combination of running and leaping steps. Run and salute.
- (c) Friezes. Athletic, sorrowful and joyous.

Dance.

- Same as Grade III.

Grade V.

Same as Grades I., II., III. and IV., in all sections with the following additions:

Knees.

- Thigh lift with poise.

Hips.

- Hip swing with poise.

Body.

- Forward and back bend; full progression.

Arms.

- Arm toss with poise.

Balance.

- The 8 Friezes in poised 4th, taken from a run.
- Mercury balance.

Steps.

- Mercury progression, 3rd and 4th stages.
- Triple run. Lilted skips.

Expressive Work.

- Athletics.** Walk. Archery, first 4 positions.
- Javelin hurling (high position).

Dance.

- Same as Grade III.

ANNUAL MEETING OF S.A. DANCE TEACHERS' ASSOCIATION

(Capetown Branch).

The annual general meeting of the Capetown branch of the S.A. Dance Teachers' Association, was held on Monday, April 10th, and was well attended.

Many items of interest were discussed.

It was decided not to hold a Dance Festival in Capetown this year, as the teachers considered the operatic examinations to be of more importance, and that the Association was not in a position to meet the expense which such a Festival would involve.

The proposed visit of Mr. Henry Jacques was then discussed.

It has previously been the custom for Johannesburg, Durban and Capetown to be responsible for a third of the expenses, and this was again agreed to, but Durban are finding many obstacles in their way this year, so it is doubtful whether that centre will be included, which is very regrettable, for it is greatly to the benefit of all dancers to participate in these competitions.

The resignation of Mr. W. G. Wood, the Secretary of the Capetown branch of the S.A.D.T.A. was received with deep regret, for Mr. Wood has filled this position since its inception and has done some really good work. Mr. Wood has consented to become an honorary member, so the Association will still have the benefit of his advice.

Miss Helen B. White presented Mr. Wood with a purse in recognition of his past services. After expressing his thanks to the members, Mr. Wood appealed to the Operatic members to join the Ballroom section, and so add strength to that body.

The new Executive appointed is as follows: President, Miss Kathleen Hayward; Vice-President, Miss Jean Stevens; Hon. Treasurer, Operatic branch, Miss Kathleen Booth; Hon. Treasurer, Ballroom branch, Miss Jean Strapp; Secretary, Mr. Leslie Bisset.

* * * * *

The Operatic Section Committee includes: Miss Irma Baumgarten, Miss Francis Harrison, Miss Elvira Kirsch, Miss Pearl Lazarus, Miss Valerie Peters and Miss Edith Stevens.

OLD DIOCESAN DANCE AT THE WANDERERS.

The Wanderers is becoming very popular for lately innumerable dances have been held there, the latest being the Second Annual Dance of the Old Diocesan Union (Bishop's).

A college re-union is always a jolly and happy affair, and this attracted representatives from all parts, fully 40 coming from Pretoria alone.

It was noticeable how many Old Andreans, Old Johannians, Old Michaelhouse, and Old Edwardians were also present.

The committee consisted of Mr. V. E. Lewis (president), Mr. L. E. N. Difford (vice-president), Messrs. H. A. Read, S. H. Read, R. Hawkins, R. McLeish, C. W. Thompson and E. G. Long-Innes.

Among the men who attended were Messrs. Leslie Buckingham, B. van Zyl, Sam Richardson, Otto Tobler, Max Bertram, Holden Robbs, George Bell, Owen Crosley, Allen Grimmer, D'Arcy Ussher, Hugh Graham, P. Mitchelson, Hamilton Ziervogel, Ian McGregor, Dick Walker, G. Deverall, Bruce Mitchell, Tom David, Eric Kohler and Billy Kipps.

* * * * *

The Ballroom Section Committee are: Miss Dorothy Dymond, Miss Irma Baumgarten, Miss Ruth Dymond, Miss Edith Stevens and Miss Delma von Wiese.

* * * * *

Mr. Leslie Bisset is the new secretary of the Capetown branch of the South African Dance Teachers' Association. He is a partner in the firm of chartered accountants, Sprigg, Abbott and Bisset.

Mr. Bisset met the members at Miss Dymond's Studio on Friday 13th, April.

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THE ANNUAL BALL OF THE 1820 SETTLERS.

The annual ball of the 1820 Settlers was a great success and a most enjoyable function; fully 700 people attending.

The ballroom and dining room were both used, and two dance bands supplied the music.

An unusual ballroom competition, run by Mrs. R. S. G. Stokes, assisted by the Misses Patricia Henderson, Felicity Reunert, Kathleen Hay, Elsie Healey, Betty Macleod, Hope Martin, Clare Simpson, Vivienne van de Byl, Jean Langerman and Ruth Glenton was another success.

Another attractive item which took one back to 1820 was the series of tableaux arranged by Mr. Richard Beresford. Those taking part were: A botanist and lady, Mr. George Henly and Miss Betty Macleod; a doctor and lady, Mr. P. Anderson and Miss Felicity Reunert; a farmer and lady, Mr. and Mrs. Philip Simson; a sailor and lady, Mr. L. S. Jamieson and Miss Jean Langerman; a soldier and lady, Mr. A. Cameron and Miss Hope Martin; a poet and lady, Mr. Anthony Clark and Miss M. Sholto Douglas; a manservant and his wife, Mr. and Mrs. Richard Beresford.

Seldom has the Carlton ballroom looked more attractive. Dainty festoons of lilac hung from the prettily shaded wall brackets, and on each table was a low bowl of pastel flowers. Masses of multi-coloured balloons clustered in each corner, and the band played in a black box-like stage, on which the tableaux were set later. Elaborate lighting effects illuminated the ballroom.

The organising committee included Mrs. A. V. Lindbergh, chairwoman, Mrs. C. D. Don, Mrs. R. S. G. Stokes, Mrs. W. A. Mackenzie, Mrs. L. R. MacLeod, Mrs. Carleton Jones, Mrs. A. D. Viney, Mrs. Montagu Simpson, Mrs. Gordon Solomon, Mrs. F. H. Barlow, Mrs. G. H. Beatty, Mrs. Walter Berlein, Mrs. J. Andrew Cohen, Mrs. W. Britten, Mrs. P. Dougherty, Mrs. S. Goudvis, Mrs. Joe Marks, Mrs. M. W. Lensveldt, Mrs. E. F. Thackeray, Mrs. C. L. Scandrett, Mrs. Maud Rogers, Mrs. M. J. Susskind, Mrs. M. E. Allport (secretary) and the Misses Ruth Glenton, Betty MacLeod, Patricia Henderson and Lieut.-Colonel Sholto Douglas (Transvaal secretary of the 1820 Memorial Settlers' Association).

NORTHERN TRANSVAAL (Ballroom Championships).

A very enjoyable function was held on Saturday evening on the occasion of the Monthly Dance of Calders Dancing Academy, at the Embassy Hall, Pretoria.

A special feature of the evening was the second heat of the Pretoria and Northern Transvaal Amateur Ballroom Championship organised by Mr. and Mrs. Jack Calder, under the auspices of the S.A.D.T.A.

Miss Barbara Webber judged the Quickstep, placing Mr. F. Davis and Miss E. Engela first.

Miss E. Scott (vice-President, S.A. D.T.A.), Miss B. Webber and Miss M. Fraser adjudicated the Waltz Heat, Mr. A. Dalrymple and Miss E. Cocklin reaching the semi-finals.

Mr. and Mrs. Jack Calder acted as host and hostess. The Capital Band supplied excellent music.

Amongst those present were Mrs. Engela, Misses P. Bawden, V. Keizer, M. Maloney (Johannesburg), E. Engela, P. Orton, M. Mentz, M. Barnes, S. Moat, H. Ockland, M. Schoondrift, S. Burman, S. Williams, N. Butler, T. Fletcher, B. Brenner, E. Hand, M. Richardson, L. Erasmus, E. Shuman, E. Oliver, E. and R. Gardiner, E. Cocklin, I. Snowball, V. Gonvia, L. Haacke, A. Adamson, M. McLeod, E. Getz, L. Siddle, A. Ivy, P. Harling, H. and A. Altman and J. Goudie.

Messrs. McCulloch (Secy., S.A.D.T.A.) G. Wilson, J. Johnson, A. Graul, E. McKenzie, D. McCurdie, B. van Schalkwyk, J. Brenner, E. Hyman, E. Oates, M. H. Thompson, F. Mitchell, N. Janke, N. McKenzie, L. Poole, R. Schewitz, E. Serfontein, G. Jammine, A. E. Bert-Brown, L. Stewart, L. Cantar, L. Barker, M. Venter, R. and B. Ivy, R. S. Stevens, F. Davis, L. Augustyn, O. Siddle, H. Myers, S. B. Venter, R. Romoff, L. Cohen, E. de Klerk, T. Gardiner, J. Schreuder, H. Rickets, D. McLeod, A. Miessner, V. King, H. J. Coetzee.

At the conclusion of the playing of the National Anthem, the guests formed a circle around Mr. J. Calder singing "For he's a jolly good fellow" and "Auld Lang Syne" on the occasion of Mr. Calder's birthday.

Waltz Variations

By VICTOR SILVESTER.

Figure 1.

"Change of Direction Variation."

Do a Reverse Turn, then—

1. Step forward with L.F.
2. Step diagonally forward with R.F. turning on it to L.
3. Brush L.F. up to R.F. relaxing knees with weight on R.F.
4. Step forward with L.F. still turning to L.
5. Step back on to R.F. still turning.
6. Close L.F. to R.F. (facing wall).
7. Step forward with R.F. outside partner going into the Natural Turn.

Note.—One whole turn should be made on the complete figure. Approximately half a turn on 2 and 3, and another half turn on 4, 5, 6.

The lady's steps are the opposite except on No. 6, where she should step to the side with her R.F. Nos. 2, 3, 4, of this figure are the same as the Change of Direction.

Figure 2.

"Promenade Cross and Open Telemark"

Do a Natural Turn opening into the promenade position on 5, 6. To do this correctly remember that the gentleman should close his R.F. back to his L.F. (heel turn rising at the end of it) on 5, and he should step to the side with his L.F. in promenade position on 6. The lady should take a small step to the side with her L.F., turning, on 5, and she should step to the side with her R.F. in promenade position on 6. After this continue as follows:—

GENTLEMAN.

1. Step forward with R.F. in promenade position.
- 2, 3. Swing L.F. forward and cross it over in front of R.F. keeping weight on R.F.
4. Step forward with L.F. (in front of partner) turning on it to L.
5. Step to side with R.F. still turning.
6. Small step to side with L.F. opening into promenade position.
7. Step forward with R.F. in promenade position.
- 8, 9. Swing L.F. forward and cross it over in front of R.F. keeping weight on R.F.
10. Step forward with L.F. going into the Forward Change or Reverse Turn.

Note.—Three-quarters of a turn should be made on 4, 5, 6. Nos. 7, 8, 9, are simply a repetition of Nos. 1, 2, 3.

LADY.

1. Step forward with L.F. in promenade position.
2. Small step to side with R.F. (turn slightly to face partner).
3. Close L.F. up to R.F.
4. Step back with R.F. turning on it to L.
5. Close L.F. back to R.F. (heel turn) still turning.
6. Step to side with R.F. opening into promenade position.
7. Step forward with L.F. in promenade position.
8. Small step to side with R.F. (turn slightly to face partner).
9. Close L.F. up to R.F.
10. Step back with R.F., etc., etc.

Figure 3.

"Open Telemark Variation."

This variation is a more advanced one, but it is very popular with demonstrators.

It is best used after a Double Reverse Spin, but it can also be used after a Reverse Turn.

GENTLEMAN.

1. Step forward with L.F. turning to L.
2. Step to side with R.F. still turning.
3. Small step to side with L.F. opening into promenade position.
4. Step forward with R.F. in promenade position.
- 5, 6. Turn very slightly to L. (to face L.O.D.) with weight on R.F.
7. Step forward with L.F. outside partner on her left side, and making this last step the first one of a Double Reverse Spin, or a Waltz Telemark.

LADY.

1. Step back with R.F. turning to L.
2. Close L.F. back to R.F. (heel turn) still turning.
3. Step to side with R.F. opening into promenade position.
4. Step forward with L.F. in promenade position.
5. Step forward with R.F. in promenade position.
6. Close L.F. up to R.F.
7. Step back with R.F. (your partner steps outside on your left side), etc., etc.

S.A. DANCE FESTIVAL BALLROOM RESULTS

The following are the events and results of the S.A. Dance Festival.

Nov. (A) Foxtrot :

Mr. D. McKirdy—Miss M. Maloney.

Nov. (A) Waltz :

Mr. D. McKirdy—Miss M. Maloney.

Nov. (A) Quickstep :

Mr. C. Cumber—Miss F. Spykerman.

Nov. (A) Tango :

Mr. M. Lamberti—Miss M. Keene.

Nov. (B) Foxtrot :

Mr. F. Carroll—Miss S. Dare.

Nov. (B) Waltz :

Mr. F. Carroll—Miss S. Dare.

Nov. (B) Quickstep :

Mr. F. Carroll—Miss S. Dare.

Nov. (B) Tango :

Mr. S. Penprase—Miss A. Steenkamp.

Amateur Foxtrot :

Mr. L. Figgins—Miss M. van Rensburg

Amateur Waltz :

Mr. L. Figgins—Miss M. van Rensburg

Amateur Quickstep :

Mr. A. Meissnar—Miss L. Siddell.

Amateur Tango :

Mr. R. Raaff—Miss D. Thomson.

Amat. (Open) Foxtrot :

Mr. A. Graul—Miss V. Kaeser.

Amat. (Open) Waltz :

Mr. A. Cooper—Miss E. Marshall.

Amat. (Open) Quickstep :

Mr. B. Jenks—Miss W. Penrose.

Amat. (Open) Tango :

Mr. A. Cooper—Miss E. Marshall.

Mixed Foxtrot :

Mr. A. Graul—Miss V. Kaeser.

Mixed Waltz :

Mr. E. Gordon—Miss E. Marshall.

Mixed Quickstep :

Mr. J. Marshall—Miss M. Fowles.

Mixed Tango :

Mr. E. Gordon—Miss E. Marshall.

SPORTSMANSHIP IN COMPETITIVE DANCING.

As a keen dancer I have always watched couples competing at competitions with great interest. As an onlooker, one is able to notice the various expressions the different couples display while dancing.

Some couples appear to be perfectly calm and confident, while others are nervous and strained, this nervous appearance seems to prevail mostly among the less experienced couples and is probably due to the lack of competition practise. I would suggest that such couples seek more experience by entering as many competitions as possible, and when competing, do not take dancing too seriously for, it appears that the couple who dance naturally in a competition often come out top.

Being over confident is another bad fault among dancers, perhaps one should call it boasting; such couples who boast about their dancing before a competition, usually appear nervous, naturally fearing defeat, in the eyes of their friends. When the result is announced, and they had not achieved first place, they give vent to their feelings and would most likely proclaim the decision as being unjustified, and condemn the adjudication.

Now when a couple reaches this stage a doctor would most likely prescribe a nerve tonic and recommend a complete rest, as they have lost all trace of good sportsmanship, and under the circumstances should no longer be seen in competitions until they are over the crisis.

The couples who gain distinction are those who show good sportsmanship, and appear as happy and pleasant when they are beaten as they would be if they had won. They do not lose their spirit, but strive all the harder at the next event, until eventually they become victorious.

Best All round Amateur Floating Trophy
Mr. A. Cooper—Miss E. Marshall.

Exhibition Tango :

Mr. B. Jenks—Miss M. Fowles.

Judges :

Miss N. HERBERT, President, Natal Branch, S.A.D.T.A.

Miss A. MILLAR, Durban.

Miss RODNEY, Durban.

FORTHCOMING DANCES.

	Name of Dance.	Where to be held.	Tickets
May 2	Old Odysseyan	City Hall	
4	Parry Leon and Hayhoe	Wanderers	12/6
	British Public Schools	Carlton Hotel	£1/1/-
	Kensington Polytechnical Swimming Club	Kensington Hall	
	Ex Service Men's Legion	Master Builders Hall	2/6
5	Wanderers Rugby Club	Wanderers	5/- 10/-
	Medical Benevolent Society Cornish Association	Langham Hotel	10/6 £1/1/-
	Thrupps Staff	H.O.D. Hall	3/-
9	The Bachelors Club	Langham Hotel	15/-
	German Women's Guild (fancy dress)	Selborne Hlal	£1/1/-
	U.Z.S.P.	City Hall	5/-
11	Jaggers Staff	H.O.D. Hall	3/6 5/-
	Germiston Clothing Football Association	Wanderers	12/6
12	S.A. Red Cross	Hotel Alexander, Germiston Kensington Hall	
	University Rag Ball	Wanderers	5/-
	Pioneers of the Transvaal Goldfields	Grand National Hotel	
18	Children of Mary Union	Langham Hotel	6/- 10/-
19	Bellevue Scouts	Bellevue Scouts Hall	
23	Beckett's Staff	Langham Hotel	7/6 12/6
	Medical Students Association Jazz Maniacs	Carlton Hotel	
26	Architectural Students' Assn. End Street Convent Old Girls	Wanderers	
30	Johannesburg Municipal Waterworks Sports Club	Wanderers	
June 1	Phitwells Staff	Wanderers	
	Rhodes Park Rangers Assn.	Master Builders Hall	
2	Bertrams Judean Tennis Club	Hotel Alexander, Germiston H.O.D. Hall	
	Hospital Staff	Elgin Hotel	
8	V.A.D.	Wanderers	7/6 12/6
22	Hilton-Michaelhouse	Hotel Alexander, Germiston	
	Witwatersrand Technical Col- lege	Wanderers	
29	Police Ball	Hotel Alexander, Germiston	
July 7	Pioneer Memorial	Hotel Alexander, Germiston Selborne Hall	10/6

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	{ Let me give my Happiness to You	Fox Trot	(V.R.) Ray Noble's Orchestra.
B6349	{ Stormy Weather	Fox Trot	(V.R.) Reisman's Orchestra.
	{ You must believe me	Fox Trot	(V.R.) Bestor's Orchestra.
B6359	{ I shall still keep smiling	Fox Trot	(V.R.) Ray Noble's Orchestra.
	{ Hiawatha's Lullaby	Fox Trot	(V.R.) Ray Noble's Orchestra.
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