

South African
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Dancing Times

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Photo by

Miss Joyce Wilkson

L'Atelier

Winner of the Transvaal Professional Operatic Championship

Dancing Times

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EDITORIAL

Dance consciousness among South Africans is being proved more clearly every day by the great interest which is being taken at the present time in the South African Dancing Times cup Competition and by the very great enthusiasm displayed by both entrants and onlookers in the National Eisteddfod which is becoming more popular every year. Another proof of this is the inorguration of the Amateur Dancers' Society, which has been formed in Johannesburg recently.

There is still, however, one important branch of dancing which might perhaps be brought more to the fore in South Africa, namely, Ballet, which we should like to see holding its own with Europe and Russia.

Nine years ago the now famous Ballet Club was started in England by Marie Rambert, Director of the Rambert Ballet, and by her husband Ashley Dukes, the well-known playwright. The Ballet Club, where members

meet every Sunday evening from September to July, has its headquarters at the Mercury Theatre in Ladbroke Road, Notting Hill.

Many of the former British ballerinas and choreographers, including Maud Lloyd, Markova, Pearl Argyle, Ninette de Valois, Frederick Ashton, Antony Tudor and others, who received their training in the Rambert Ballet, appear at the club on Sunday evenings to dance at the Ballet Club performances.

Madame Rambert, herself a famous dancer, is entirely responsible for the Ballet Club performances, and for the company.

At the time when Russian Ballet had reached the pinnacle of its success, Madame Rambert trained and produced English dancers with English names, and forced the public to acknowledge that they were as clever as their Russian counterparts, thus proving that Diaghilev was right when he realised the possibilities of English Ballet.

The early membership of the club was composed largely from the audiences of two successful seasons of the Rambert Dancers with Karsavina at the Lyric Theatre, Hammersmith, which at that time was the only English Ballet to be seen in London. Since then there have been more than a thousand club performances at the Mercury Theatre, and the Rambert Ballet has also given seasons in the West End.

Would it not be possible for Johannesburg to follow in the footsteps of Capetown, which recently formed a Ballet Club of its own. Small beginnings often have great endings so why should not South Africa produce Ballet on as fine a scale as that of European countries? We feel sure the talent is not lacking, if only talent can find its opportunity a little nearer home.

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NEWS OF THE MONTH

Andrew McFarlane in Leading Role.

Success on the West End stage has come quickly to Andrew McFarlane at one time pupil of Miss Nina Bodenham of Johannesburg. About two-and-a-half years ago he went to London to further his studies, he got his first job touring in the chorus of "Darling You." He is now principal male dancer in Ivor Novello's "The Dancing Years" at Drury Lane. It was by a stroke of luck that he made his debut on the West End stage. It happened towards the end of last year. He was understudy to the principal dancer in "Bobby Get Your Gun" at the Adelphi Theatre and was suddenly given a quarter of an hour to take over the part. He continued in it for several weeks—a chance that all understudies hope for, but few get.

Frank Staff in Leading Role.

The young South African dancer Frank Staff, who joined the Sadlers Wells company not long ago, has won praise from the London critics for his performance in the leading role of Cupid in the new ballet, "Cupid and Psyche," which was produced in London recently. Frank Staff is well suited to the classical inspiration behind this character. Technically his dances are not easy and the choreography devised by Frederick Ashton gives him plenty of opportunity to show his considerable ability. His dances with Psyche (which part is taken by Julia Farron) are among the most attractive items in the ballet.

Julia Farron, who is only seventeen, has already risen to the front ranks of the ballerinas at Sadler's Wells. The *Times* said: "They danced, if not with the complete assurance of full experience, with a fresh charm that was very pleasing, and all the more graceful passages were delightful to watch."

The *Daily Telegraph* described Frank Staff as "lithe and accomplished."

The ballet music to "Cupid and Psyche" is by Lord Beners and the costumes and decor by Sir Francis Rose. There are some striking arrangements of grouping and colour in this very charming ballet.

* * * * *

The competition for the amateur and professional operatic championships of South Africa will be held in the Woodstock Town Hall, Capetown, on the 21st of this month when the winners of the amateur and professional operatic championships of Johannesburg, Durban and Capetown will compete for the *South African Dancing Times* trophies, which are held by the winners for twelve months.



Photo by Studio Prager

Wendy Therèsa Jones

Winner of the cup for the best all-round dancer at the recent Eisteddfod

The winners of the competition held each month by Tommy Williams were two of his pupils, and were won last month by Mr. Holford and Miss Maynard, with Mr. and Miss Goldblatt second, and Mr. Poulman and Miss Brent third. The competition has caused much interest in the studio and is keenly looked forward to each month. During last month amateur tests were held in which fifty pupils took part. Mr. Williams and Miss Jean Anderson will give a demonstration of ballroom dancing at the dance given by the S.A. Electrical Workers Union.

* * * * *

The Natal amateur and professional championships in connection with the *S.A. Dancing Times* trophies, will be held on the 2nd of this month in Durban. The winners and runners-up will compete in the finals, which will be held this year in the Woodstock Town Hall, Capetown, on the 21st of this month.

* * * * *

Mr. Elwyn Williams and Miss Jean Mac Lean gave a demonstration at the Youth Lead dance held in the Selborne Hall, while Mr. Williams' his pupils did a formation dance. Both items were appreciated. At Miss Bertha Egnos' show he will be putting on the Yam formation dance.

Embassy Waltz Championship.

Mr. and Mrs. Jack Calder are organising a cabaret, the entire proceeds of which will be in aid of the Association. It will take place on Saturday the 8th July at the Union Hotel Ballroom, Pretoria. A special feature will be the Transvaal "Embassy" Waltz Championship for the "Embassy" trophy presented by Calders' Academy.

Signor and Madame Canale have consented to present a new "Canale" trophy for the slow foxtrot and tango. The entrants must come from the Transvaal. The gentleman to be resident in Pretoria and the lady anywhere in the Transvaal.

The adjudicators will be members of the South African Dance Teachers' Association.

* * * * *

The results of the *Star* Professional Championships which were held at the Empress Hall, Earls Court, recently, were as follows: 1st, Timothy Palmer and Ellis Spowart (Ellis Spowart adjudicated in the South African Ballroom Championships in 1935).

Jimmie Barrell and Elsa Wells, who came second, were in South Africa as adjudicators last year.

* * * * *

Miss Kathleen Rodney adjudicated recently in the dancing events of the South African Eisteddfod, which was held in Capetown last month.

* * * * *

We tender our sincere congratulations to Mr. and Mrs. John Barnes, who were married in Capetown recently. The bride was formally Miss Yvonne Blake, daughter of Mr. and Mrs. F. Blake of De Vrede, Cape Flats, and is a well-known ballet dancer. She made a name for herself overseas with the Ballet Russes, and accompanied them when they toured South Africa three years ago.

Miss Blake, who is busy with the choreography of her ballet "Legends," which she will shortly produce for the Ballet Club, will continue to teach dancing on her return from her honeymoon.

* * * * *

Members of the Capetown Ballet Club are busy rehearsing for the production in July of two other ballets—the "Capriole Suite," which Miss Peggy Morrice is producing and "Carnival," which is being staged by Miss Cecily Robinson.

* * * * *

Miss Elvira Kirsch and her pupils recently presented Spanish and character dances at the Jewish National Fund Cabaret dance which was held at the Rotunda, Camps Bay, on May 30th. There was also a striking exhibition of modern dancing by the Dorothy Dymond studio.

* * * * *

Congratulations to Miss Phyllis Mc Laughlin on her engagement to Mr. Shields Robinson.

In the finals of the All-England stage dancing competition Florence Read was the winner in the operatic section, judged by Madam Judith Espinosa, Mrs. Olive Ripman and Mr. Frederick Ashton. Shirley Cook came second, she also won the National section, the adjudicators being Miss Ruth French, Miss Euphan MacLaren and Mr. Claude Newman. Here, June Robinson came second. In the character class, judged by Miss Ruth French, Miss Euphan MacLaren and Mr. Felix Demery, Florence Read was second to Jean Husband.

* * * * *

Miss Edith Nicoll has left for England on a visit, she expects to be away for about four months.

* * * * *

Renee Solomon, daughter of Mr. and Mrs. H. N. Solomon of Krugersdorp, passed her elementary examination of the R.A.D., Having done so at the age of just over nine, she has the distinction of being the youngest child in South to pass this examination. Renee is a pupil of Miss Dorothy Morrison.

* * * * *

Miss Faith de Villiers sailed for England on the 12th of last month.

* * * * *

Mr. Jack Calder, partnered by Miss Thelma Fairlie, gave a demonstration of the slow foxtrot at the Mayoress' Charity Ball, held in the Benoni Town Hall on the 6th of last month. His formation team also danced. Both items were greatly appreciated by those present.

* * * * *

Mr. Ernest Gordon held a successful dance in his studio on the 6th of last month. During the evening he and Miss Mildred McLaren gave an exhibition of the waltz, quickstep and slow foxtrot, which was appreciated by those present.

* * * * *

The Greek examinations will be held in Johannesburg at the end of this month, when Miss Lesley Hodson will officiate as examiner. Further examinations will be held on October 15th, when Miss Jean Strapp of Capetown will be the examiner.

* * * * *

The I.S.D.T. are holding a congress in Johannesburg commencing on October 9th.

* * * * *

Miss Florence Moorcroft Lamb, who for some time has not been enjoying the best of health, was laid up at her home for some time with bronchial trouble and at the middle of last month entered the Johannesburg Hospital. We trust that by the time these lines are in print she will have recovered sufficiently to have returned to her home.

* * * * *

Mr. Helfer, secretary of the Amateur Dancers Society, accompanied by Mrs. Helfer, spent the latter part of last month on holiday at Mont Aux Sources in Basutoland.

Mr. Jack Stinton arrived back from England last month. In the forthcoming ballroom championships it is understood that he will dance with Miss Cavel Blake.

* * * * *

It is rumoured that Mr. Liebenberg will dance in the championships, partnered by a well-known Johannesburg lady.

* * * * *

Mr. Cornali of the Northcliff Tea Room informs us that this year the Northcliff championships will be danced on a specially imported maple spring floor, and that it will be the largest in the country.

* * * * *

Mr. George Botha spent a few weeks on holiday at Margate last month.

Massine's Ballet Russe de Monte Carlo will add four new ballets to its repertoire for next season. One will be entirely American based on the theme of Mark Twain's gold rush story, "Roughing It," with choreography by Marc Platoff, the young American dancer from Seattle who has made such a name for himself in the past two seasons. The music will be by Richard Rogers of the team Rogers and Hart. Other new ballets will be Massine's fifth Symphonic work done to the Shostakovich First Symphony with decor by Henri Matisse. Massine will do a version of the Venusberg scene from Tannhauser with decor by Salvador Dali, and Frederick Ashton, the English choreographer will do a biographical ballet about Paganini with music by Vincenzo Tommasini after Paganini's own compositions.

It is with deep regret that we have to announce the death of Mr. Pappas, the father of Mr. Basil Pappas and Miss Marika Pappas. To them and their mother, brother and sisters we extend our deepest sympathies.

The death occurred in Durban on the 22nd of last month of Mr. Charles M. Rodney, a well known figure in theatrical circles in South Africa. Before the Boer War Mr. Rodney was resident in Johannesburg when his company was one of the leading attractions, he himself being very popularly known to most of his patrons as "Charlie." Mr. Rodney was the father of Eileen and Kathleen Rodney the well-known teachers of dancing in Durban, to them and their sister and brother we tender our most sincere sympathies.

We regret to announce the death of Mr. Ardler, brother of Pearl Ardler (Mrs. Collins) and of Mrs. Grant Smith, to whom we tender our sincere sympathies.



Photo by

L' Estère

Miss Joan Blake

Runner-up in the Transvaal Amateur Operatic Championship

S.A.D.T.A. BALLROOM FESTIVAL

Photo by

L'Estère

Miss Daphne Arbuckle, Ballroom Committee of the S.A.D.T.A., Winners and Runners-up at the S.A.D.T.A. Ballroom Festival

The Johannesburg Branch of the South African Dancing Teachers Association held their 1939 ballroom festival on the 3rd and 4th of last month in the Wanderers Hall. The attendance on both evenings was quite good.

The committee responsible for the arrangements included Mr. Bob Williams (the Hon. Organising Secretary of the Association), Messrs. Ernest Gordon, Jack Calder, Basil Pappas, Madame and Signor Canale and Mr. George Wilson, Scrutiniser: Miss Daphne Arbuckle of Pietermaritzburg was the adjudicator.

At the conclusion of the festival Madame Canale presented the prizes with the assistance of Miss Arbuckle to whom bouquets were presented.

There were two new sections added to the programme, "Formations," and "Juveniles." Of the latter one was for under thirteen years of age and the other for under sixteen. In this section one would have liked to have seen the competitors doing all four dances. Soon after passing this age, if they are still keen on dancing, and there is no reason why

they should not be, young people are thinking of entering for the Novice Sections, and then again, there is no reason why the seniors should not do the four dances. It cannot be on account of their age. Whenever the middle-aged person takes lessons they are taught the four dances, therefore why not let them also compete in them?

Mr. Jack Calder, besides winning the mixed, trained the winner of the Novices A and B, while the advanced and amateur sections were won by pupils of Mr. Ernest Gordon.

The following were the entrants for the various sections: Novice A, Mr. and Mrs. Visage, Mr. Bannalter, Miss Kettler, Miss Small, Miss Warton, Mr. and Miss du Plooy, Mr. Cummings, Miss Gordon, H. van der Merwe, Miss de Klerk, Mr. Stock, Miss Hammond, Mr. Hotz, Miss Baskin, Mr. Quale, Mrs. Downer, Mr. Fourie, Miss Katz, D. Bower, Miss R. Truter.

Mixed, Mr. Sunderlowitz, Miss Thelma Cripps, Mr. F. Braam, Miss Mina Pilz, Mr. and Mrs. Gordon, Mr. Allan Graul, Miss Pat Tufnell, Mr. Alister Wilson, Miss Molly McLaren, Mr. W. Dyke, Miss Clayton, Mr. Fourie, Miss Snell, Mr. Jack Calder, Miss Thelma Fairlie.

Juveniles, under thirteen, Hazel de Meillon, Irene Souries, Nan Silver, Isobel Owen, (the latter also competed in the under sixteen section against Jane Munro, Marie Grobber, Hazel Calder, and George Karim).

The following studios competed in the formations dances: Ernest Gordon's, Bob Williams', Marjorie Fowles, Jack Calder's and Elwyn Williams'.

The Novice B entrants were: Mr. Flemmer and partner, Mr. Davidson and Miss Edwards, Mr. and Mrs. van der Berg, Mr. Rousseau, Miss Gringer, Mr. du Toit, Miss McGhie, Mr. Lemon, Miss Wlikes, Mr. and Mrs. Manson, Mr. and Mrs. Wilson, Mr. and Mrs. Rowe, S. Pullen, Miss Hewartson, Mr. and Mrs. Cullingworth, Mr. Wilson and Miss Goodman, Mr. Tanner, Miss Beacker, Mr. and Mrs. Harper, Mr. Dickie, Miss Hyde, Mr. Mackaill, Miss Thornton, Mr. D. Bower, Miss R. Truter.

Seniors, Mr. C. McMurray, Miss E. Visage, Mrs. Carrick and partner, Mr. E. Groham, Miss Rom, Mr. B. Loder and Miss P. Hyde.

Advanced, Mr. Sunderlowitz, Miss M. Swartz, Mr. and Miss McLachlan, Mr. H. Findlay, Miss M. Anderson, Mr. G. Botha, Miss A. Diepraam, Mr. H. Payne, Mrs. Gordon, Mr. and Mrs. Rom, J. Mantz, Miss K. Stevens, Mr. L. Beytinhek, Miss T. Fairlie, Mr. F. Braam, Miss Battiscombe, Mr. J. Musset, Miss J. Clayton, Mr. F. Krause, Miss P. Allworth, Mr. Swanepoel, Miss S. Phillips, Mr. S. Mantz, Miss C. Brownbridge.

Amateurs, Mr. W. Rousseau, Miss Gryner, Mr. H. Bentel, Miss V. Battiscombe, Mr. du Toit, Miss McGhie, Mr. and Mrs. Wilson, Mr. S. Pullen, Miss E. Nicoll, Mr. R. Tudhope, Miss D. Buchannan, Mr. C. Rottenberg, Miss W. Pickover, Mr. Steele, Miss Sanders, Mr. L. Walllett, Miss J. Mouton, Mr. Mackrell, Miss Thornton, Mr. Fourie, Miss R. Katz, Mr. J. L. Horak, Miss E. Maughan, Mr. Jonk, and Miss Rousseau.

WALTZ AND QUICKSTEP.

Juveniles under 13: 1, Nan Silver and Isabel Owen; 2, Hazel de Meillon and Irene Souries.

Under 16: 1, Nan Silver and Isabel Owen; 2, George Karim and Hazel Calder.

NOVICES "A"

Slow: 1, D. Bower and R. Truter; 2, H. van der Merwe and M. de Klerk; 3, T. Visagie and E. Visagie.

Quickstep: 1, D. Bower and R. Truter; 2, Mr. Stock and Miss Hammond; 3, H. van der Merwe and Miss de Klerk.

Waltz: 1, H. van der Merwe and M. de Klerk; 2, D. Bower and R. Truter; 3, Mr. Stock and Miss Hammond.

Tango: 1, Mr. and Miss Visagie; 2, D. Bower and R. Truter; 3, J. Bannalter and S. Kettler.

FORMATION.

1, Bob Williams' Studio; 2, Jack Calder's Studio; 3, Ernest Gordon's Studio.

AMATEUR.

Slow: 1, C. Rottenberg and W. Pickover; 2, R. Tudhope and D. Buchanan; 3, S. Pullen and E. Nicol.

Quickstep: 1, S. Pullen and E. Nicol; 2, C. Rottenberg and W. Pickover; 3, R. Tudhope and D. Buchanan.

Waltz: 1, H. van der Merwe and M. de Klerk; 2, C. Rottenberg and W. Pickover; 3, R. Tudhope and D. Buchanan.

Tango: 1, C. Rottenberg and W. Pickover; 2, S. Pullen and E. Nicol; 3, D. Steele and B. Sanders.

ADVANCED.

Slow: 1, H. Payne and Mrs. Gordon; 2, Sundelowitz and M. Swartz; 3, Mr. and Mrs. Rom.

Quickstep: 1, H. Payne and Mrs. Gordon; 2, Mr. and Mrs. Rom; 3, L. Beytenhek and T. Fairly.

Waltz: 1, H. Payne and Mrs. Gordon; 2, L. Beytenhek and T. Fairlie; 3, H. Sundelowitz and M. Swartz.

Tango: 1, Mr. and Mrs. Rom; 2, H. Payne and Mrs. Gordon; 3, F. Braam and V. Battiscombe.

SENIOR.

Waltz: B. Loder and Miss P. Hyde; 2, E. Groham and Mrs. Rom; 3, C. McMurray and E. Visagie.

Quickstep: 1, C. McMurray and E. Visagie; 2, B. Loder and P. Hyde; 3, E. Groham and Mrs. Rom.

CONSOLATION.

Slow: 1, D. Steele and B. Sanders; 2, S. Pullen and E. Nicol; 3, C. Rottenberg and W. Pickover.

Quickstep: 1, S. Pullen and E. Nicol; 2, C. Rottenberg and W. Pickover; 3, H. Findlay and M. Anderson.

Waltz: 1, S. Pullen and E. Nicol; 2, H. Findlay and M. Anderson; 3, C. Tottenberg and W. Pickover.

Tango: 1, C. Rottenberg and W. Pickover; 2, J. Mantz and K. Stevens; 3, G. Hicks and G. Moller.

NOVICE "B"

Slow: D. Bower and R. Truter; 2, H. van der Merwe and M. de Klerk; 3, Mr. and Miss Visagie.

Quickstep: 1, H. van der Merwe and M. de Klerk; 2, H. van der Merwe and M. de Klerk; 3, Mr. and Miss Visagie.

Waltz: 1, H. van der Merwe and M. de Klerk; 2, D. Bower and R. Truter; 3, W. Rousseau and E. Grinyer.

Tango: 1, Mr. and Miss Visagie; 2, D. Bower and R. Truter; 3, W. Rousseau and E. Grinyer.

MIXED.

Waltz, Quickstep, Tango : 1, J. Calder and T. Fairlie ; 2, Mr. and Mrs. Gordon ; 3, A. Graul and P. Tufnell.

Slow : 1, Mr. and Mrs. E. Gordon ; 2, J. Calder and T. Fairlie ; 3, A. Graul and P. Tufnell.

**MISS DAPHNE ARBUCKLE'S
CRITICISMS ON THE BALLROOM
FESTIVAL.**

" I do not approve of children in costume," said Miss Daphne Arbuckle, who came up from Durban to adjudicate in the South African Dance Teachers' Association festival which was held last month in the Wanderers' Hall, Johannesburg.

Miss Arbuckle, whose conscientious work was much appreciated by both teachers and competitors, then pointed out that the festival was not a fancy-dress carnival, but a competition of modern ballroom dancing and appropriate clothing should have been worn.

Miss Arbuckle moreover, considers that stunt steps should never be done by children because they are not capable of performing them correctly, and they only encourage a child to show off for the sake of winning applause.

Apart from these criticisms Miss Arbuckle considered the work was promising.

One of the best sections during the festival was Novice A. A little more attention to the character of the dances would not be amiss. For instance, the quick-step should be more full of life and vivacity.

Very few couples performed the tango correctly, the steps were right, but there was a lamentable lack of rhythm.

Novice B was a somewhat disappointing section. The winning formation team gave a very attractive and well executed formation dance. Team E was original, but unfortunately did not retain ballroom work. If this number had been carried out without exchanging partners, it would have been excellent.

The amateur section was disappointing as a whole, it was difficult to pass an opinion on the Advanced Amateurs, because the actual dancing quality, which was quite good, was spoilt by lack of pattern, carelessness in technical matters, and loss of line. Both this section and the above showed a similar failing in using sways in their C.M.B. steps, particularly in the reverse turn movements, which spoil the effect completely.

Miss Arbuckle said that she would like the couples in this section to remember that basic work amalgamated in such a manner as to create patterns is of far more importance than variations danced continually and indiscriminately. The tango again lacked character and rhythm except in the case of the winning couple.



Photo by Robert E. Siew

Nan Silver and Isobel Owen

Winners of both Juvenile Sections at the S.A.D.T.A. Ballroom Festival

Continued from page 10

Pyrrhics very strong movements of war.

Tragic.—Full relaxed movements into definite lines, very dramatic.

Rituals.—Definite line in varying expressions, but underlying all a sense of spiritual uplift.

Bacchics.—Varying emotions and characteristics of Nature, its wildness, languorousness, sensuality, cruelty, grotesqueness, joy, exhilaration and abandonment, depicted through the various characters and steps of the Bacchaoalia.

Apart from all these pure Greek styles, we have the neo-classic, meaning such things as Nature rhythms, dances depicting the movements of Nature ; musical interpretation, or character dances, or any kind of a dance which can be interpreted through the medium of the revived Greek dance.

And now last but not least, Greek dancing in its natural surroundings was done out of doors, in the sun and pure air of Greece. We unfortunately have to do it in classrooms and theatres with artificial light, but it is that sense of outdoors that needs to be instilled into the students. Try to get the feeling as a dancer, that you are leaping across a Greek theatre, or round a stadium, not round a classroom with enclosing walls.

Create the atmosphere and the spirit of the Greek dance, and the movement will respond.

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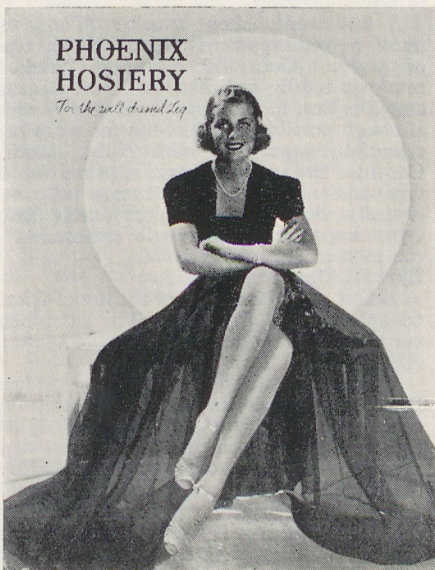
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SOME TIPS ON THE REVISED GREEK DANCE

By Lesley Hodson.

The Leading Teacher and Authority on Greek Dancing in the Transvaal.



Photo by

L' Estère

Now that the interest in this branch of dancing is being so much more developed, I am hoping that some of the following tips may be of some use to exponents and teachers of this art.

The principle criticism that is still given in this country is that the movements are not full enough.

The particular characteristic of Greek dancing is the full *flow* of movement, and in the stronger types of work the full *swing* into the movement.

Not only that, but every single movement should pass *through* each part of the body, or as in a localised movement the whole of the part of the body in use.

Let us take some examples :

If an arm position is to be taken, one of the friezes, angles or triangles, the movement must start in the centre of the back and pass really in three directions ; as the back arches into position and the body turns into opposition, the movement flows down the front arm, through the fingers, down the back arm, and up to the top of the head, all co-ordinating at the end of the phrase or number of musical beats. From that position the whole of the top of the body relaxes, and for the next line the movement restarts from the centre of the back.

The relaxation varies according to the amount of movement required, such as a strong relaxation into a strong movement, but very light relaxation in a lynial movement, as otherwise the lines would become blurred and sentimentalised.

In a movement of poise, either taken in first or on one foot, the flow starts from the toes, passes through the foot up the body, until it finishes through the fingers and the top of the head. As though an impression received from the earth were to be passed up to the sky, in consequence of which the body must deliver the message as far as it can.

Children and students who learn *babet* dancing seem to find the movements of shoulders and head the most difficult ; being used to using a flat back and poised head in bends, they find it very strange to relax the head and round the back completely as we do on any forward bend, before a full poise, or a strong movement. Again a case of relaxation before a stretch.

Then from the point of view of breadth of movement, get the weight of the body as far forward as is possible for good balance, and let the skips and runs be done easily and naturally. Do not worry about finished movement for a while, let the freedom come first. Any child who learns ballet dancing, has plenty of practise in style and finish, but not so much in free movement, let her concentrate on that for a time when she turns to Greek dancing.

A few words about music : That, too, must be on broader rhythms for all types of work. Generally speaking "Ballet" music is totally unsuited to Greek dancing, and it is best to get away from music, which although possibly suitable, has for years been essentially associated with ballet dancing. Consider the type of music required for the type of dancing. Greek dancing is so very dramatic throughout, even its purely lyrical types having some dramatic significance in the movements of line.

Lyrical Dancing.

Is first pure dancing, and the use of friezes, triangles, angles and balls. The latter being very effective to strong rhythms.

Athletics.

With the use of bows, javelins and discuses. Please remember this latter, a discus was thrown by an athlete and it weighed $4\frac{1}{2}$ lbs., therefore the movements of a discus dance must be sufficiently strong to give the illusion of using the implement of that weight. The bow must be as high as the shoulder of the dancer when it is stood upright from the ground, and should be used numerically, and not with impossible balance and head line.

Continued on page 8

BALLROOM NEWS

By Frank Alback.

Next Monday, May 15th, I pay my annual visit to Blackpool for the Dance Festival.

A wonderful place Blackpool; and the people in it. One is received with every hospitality, and one leaves at the end of Festival week with a very real sense of regret. In a nutshell: We English dancers talk about going to Blackpool six months before the event. And afterwards we talk about what happened for six months! Thus, our year goes by pretty quickly.

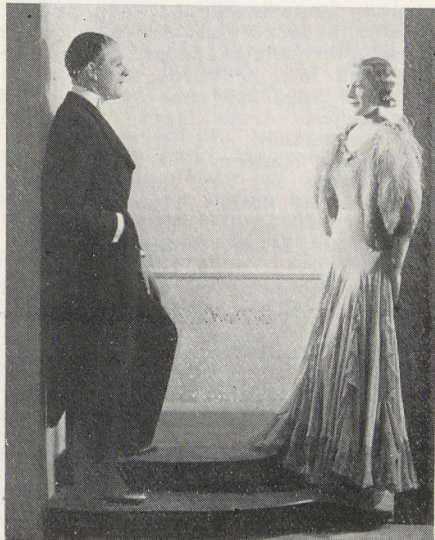
I will now attempt to forecast a few winners, together with certain couples who ought to get places in the various championships.

The North of England Amateur Championship on the first night will probably be won by Bob Stanley and Renee Peat—if they decide to enter. They may, of course, reserve their efforts for the British Amateur on the Thursday night. Chief rivals to them are Syd Perkins and Mrs. Lucy Dixon, the Hanley couple, who came fourth in the *Star*. Fine movers, this couple. The North of England Professional event entry is cloaked with mystery. Juan and Rosita Kaye should, if they dance, start favourites and little Eric Hancox and Hazel Hathaway won't be far off this year. Then there are two couples who are always prominent in this event, Jimmy Quinn and Florence Mills (who tied for second place last year) our old friend Wally Green and Doris Nichols. I watched Wally and Doris dancing at Hammersmith Palais last Sunday afternoon. They were doing some original variations very smartly. Who knows, they are quite capable of springing a surprise on us.

On the Wednesday night there will be a Formation Contest. I do not know the entries, but I shall be surprised if Cyril Bourne, the Rochdale teacher, does not field a team who will be in the first three.

Then the Thursday evening event, the British Amateur Championship. My favourite event. I cannot imagine the *Star* Amateur Champions, Bobbie Israel and Mrs. Irene Browne losing their hard won supremacy. (At Blackpool champions rarely lose their titles. The invigorating air seems to bring out their best form at the time it is most needed.)

The judges will, I fancy, have a difficult task finding a clear runner-up. They will have, barring accidents, Stanley-Peat, Barrett-Taylor, Perkins-Dixon, Harman-Oseman, all doing their hardest to get second. All have had previous Blackpool experience and may be depended upon not to get rattled by the enthusiasm of the six or seven thousand spectators. Honestly, I hate to make a one, two or three forecast on this event, but, taking the bit 'twixt my teeth—here goes: Israel, Stanley, Perkins. In naming Perkins for third, I do so only because of the size of the floor on which the contest is staged. Perkins'



Mr. Bob Stanley and Miss Renée Peat
North of England Amateur Ballroom
Champions

movement will, under these conditions, prove more of an asset than Barrett's style and restraint.—I may be proved wrong, of course.

Friday evening brings another Blackpool to a climax with the British Professional Championship. My fancy for first place is Timothy Palmer and Ella Spowart, the holders of the *Star* title two years in succession. They were second at Blackpool last year when Cyril Farmer and Adela Roscoe were the winners.

On form . . . Several people have a sneaking regard for Sydney Lee and Vera Dunham and think they may cause a surprise. Personally I include them in my list of possibles, together with James Barrell and Elsa Wells. Jimmy and Elsa have never been blessed with fortune at Blackpool, popular as they are. I do hope they get a break this year. I know of no other couple so deserving.

Next month it will be my privilege to send you complete results of the Festival. I hope these do not contrast too strongly with the preceding "tips."

At the North London Amateur affair at Alexandra Palace, Wood Green, on April 13th, two new ballroom events were decided. Both were sponsored by the *North London Recorder*, and were in the form of a junior event (barring firsts, seconds or thirds in any Official Championships), and a senior event for any amateur couple the world over.

The junior event provided a win for George Ford and Edna Killick, a tall couple

with distinct possibilities. They also tied for fourth place in the higher grade contest.

This provided a tie for first place between two of London's most successful amateur couples: Len Scrivener and Nellie Duggan, who won the foxtrot and quickstep, and were second in the waltz and tango; and Freddie Camp and Joyce Stockford, who won the waltz and tango and came second in the other dances. Archie Stevens and Doris Skelsey were third.

The Kent Amateur Championship, held at Maidstone on April 19th, resulted as follows: 1st, Ernest Palmer and Sallie Comyn; 2nd, Mr. B. Mileham and Mrs. Pearce; 3rd, Mr. P. Bentley and Miss L. Chaney.

Strangers to me the second and third, but the winners, old pupils of mine, are a tall, well-matched couple, who should go far.

South African members of the N.A.T.D. will be pleased to hear that John Wells and Renee Sissons have become members of the Association. They passed their examinations with exceptionally high marks. John, in his demonstration, was awarded a record total of marks, 97½ out of a possible 100. Previous best was the 96 given to Sydney Lee a few months ago. (the same examiner took both, strange to relate.) And both were trained by Bob Garganico.

John and Renee are the current box-office attraction over here now. I have seen them dance on more occasions since they have been professionals than I did in their last two years as amateurs, which is very excellent . . .

I am not giving an amalgamation this month. I shall look out for one of the best ones at Blackpool next week and forward it with my next article.

Outside the sun is shining, so I shall spend the next couple of hours with Beverley Nichols' fascinating story of the Theatre *Revue*, in Hyde Parke.

Always providing I can keep my eyes on the pages instead of watching the parade of spring frocks (and their wearers) I don't know a better way of passing the time away Au Revoir until next month . . .

Cheltenham.

The English Amateur Ballroom Championships (not recognised by the Official Board of Ballroom Dancing), was held at the Town Hall, Cheltenham Spa, on March 10th.

An audience of more than seven hundred and fifty witnessed this event, which prove very interesting.

The results were as follows:—

1st.—Mr. and Mrs. F. Victor James.

2nd.—Mr. F. G. Rutherford and Miss D. H. George.

3rd.—Mr. Martin Ward and Miss Viva Henshaw.

The Amateur Board of judges consisted of Major K. M. Beaumont, D.S.O., Flying Officer F. Hughesdon, Mrs. Peggy Allen, Mr. P. Yore and Mr. E. Aubrey (Chairman of Judges).

LETTER FROM NADJA.

Dear South Africans,

I am off on Wednesday for a summer in New York where I am going to attend the American Dancing Masters Convention.

There is very little doing in the dance world here in Paris, as people are too pannicky to plan anything very far ahead.

Ernestine gave a small hall recital and was announced as having danced with the Philadelphia Orchestra.

Lisa Duncan and Julia Marcus danced at a gala Friday.

I hear that the Spanish Refugee children at the Theatre Porte St. Martin are well worth seeing in the show they give every night. However, due to conditions in Europe, theatres are comparatively empty.

Miss Morgan English is giving excellent tap-dancing in Paris. Apart from these odds and ends there doesn't seem to be very much news this month. I hope to be back by winter—depending on Hitler and Mussolini. The rush for boats is heavy. Schools will be closing down soon for the summer holidays—there are so many here and so many foreign teachers come over for the vacations when all the others have left Paris in search of rest and a usually much needed time for recuperation . . . from July to September.

I'll be sending you news from New York soon, and dancers here will keep me posted with anything fresh in the European dancing world.

Best wishes,
Nadja.

P.S.—I forgot to mention that Delis Rohr is giving a recital on June 2nd, and Freddy Wittop scored a big success at Monte Carlo recently.

CASTLE WALK.

Music 4/4 "Too Much Mustard" or "Waiting for Robert E. Lee."

I. Castle Walk.—Swinging legs freely from hips and keeping knees rather straight, rise on toes as you take one long step to each count of the music. The body turns slightly from side, giving a breezy-type of stride. Combine 8 steps with 4 two-step turns.

II. Castle Slide.—Slide close, 4 times to side (1 Meas.) 4 step pivot turn (1 Meas.) Repeat 3 times in all.

While he turns slowly to his L, the lady runs around partner with light tiny steps (1 Meas.).

III. Variation.—Repeat Castle Walk, but this time take three steps and on the 4th count of measure close R foot to L and step quickly on to L. This starts the repeat on the R. foot. After doing this three times (3 Meas.) finish with step skip turn, beginning R. foot, step skip on R., step on L., skip on L., step on R., skip on R., step.

A POPULAR DANCER SOON TO RE-APPEAR ON THE ENGLISH STAGE

London audiences will soon have the pleasure of welcoming Madame Adeline Geneé on her re-entry into the dancing world.

This famous dancer was born at Aarhus in Denmark, and is a happy possessor of the very fair hair, beautiful complexion, and exquisite figure nearly always seen in Danish women.

Adeline was a born dancer almost from the cradle, and at the age of eight she showed such great promise that she was encouraged to begin the first difficult course of training, which alone forms a solid ground-work to the art of dancing.

Her uncle, Alexander Geneé, undertook this branch of his niece's education, and she also profited considerably by the strict supervision of her Aunt, who was a Hungarian by birth. Besides being a most efficient supervisor, her Aunt was also one of her most helpful critics, and when Adeline succeeded in pleasing this exacting connoisseur she felt that the praise had been well merited.

Madame Geneé made her first appearance at the Opera House in Copenhagen, and at the age of eleven she was dancing at the Royal Theatre in Berlin. From Berlin she proceeded to Munich, and while there she received the telegram which determined her subsequent career. This was no less than an invitation to fill the position of Premiere Danseuse for six weeks at the Empire Theatre, London.

In November, 1897, she made her debut among English audiences in "Monte Cristo" and has remained a popular favourite of the English public ever since. She has also become equally popular with audiences in America.

In "Vineland" her dancing first attained its full brilliance and finish. After this followed the "Milliner Duchess" and "High Jinks." The latter included the famous hunting scene in which the grace and spirit of her dancing won all hearts. Finally came Delibe's "Coppelia" an example of the classical ballet at its best. This is Geneé's favourite ballet, but perhaps the triumph she scored in the "Dryad" was even greater. This particular ballet gave her the opportunity to display, not only her marvellous technique, but also her great power of raising and expressing emotion, which up till then had been only half suspected. In fact, this ballet revealed the actress no less than the dancer.

The most important quality of Madame Geneé's dancing, however, is its technical perfection, which she is able to reveal in the simple art of walking across a room, but whereas many dancers rely almost entirely on their natural genius, Geneé has added to this a severe training which in thoroughness and conscientiousness few dancers have

equalled. For years she has spent four hours a day in front of an enormous mirror practising her steps, very often under the exacting supervision of her uncle. As she herself says she has given herself and her life to dancing.

Madame Geneé eats but sparingly, is a teetotaler from choice and avoids dinner and supper parties. When her day's work is finished she drives straight home from the theatre and retires for the night.

To Adeline Geneé England in particular owes a debt almost greater than to any other dancer. To her everlasting credit let it be said that she restored the tradition of the superb dancing of the earlier half of the last century, and she re-awoke enthusiasm for the ballet at a time when it had grown cold. She was also largely instrumental in helping to put an end to the perverted form of dancing which was in existence up till that time.

It is with great interest that English audiences are waiting to welcome Madame Geneé when she makes her greatly longed-for re-appearance in London shortly.



Photo by

L' Estère

Renee Solomon of Krugersdorp

who at the age of nine passed her Royal Academy of Dancing Examination.

Renee is seen here partnered by her brother, they are considered the best juvenile ballroom couple of their age in the Transvaal. Both are pupils of Miss Dorothy Morrison.

THE DANCE IN AMERICAN EDUCATION

By Lucile March, A.B., A.M.

Overseas Representative of the *South African Dancing Times*.

Formerly on the faculties of Columbia University, Smith College, New York University, etc. Author of *The Dance in Education, Syllabus of Dance Appreciation, Textbook of Social Dancing*, etc.

American schools are going in for dancing in a big way, if not an American way. When a survey of the dancing in our school discloses little else but German gymnastik, Russian and Italian Ballet, European folk dance, Swiss rhythm drills, and Oriental percussion accompaniment, it would seem advisable to reaffirm some of the fundamental principles of American educational philosophy, and determine whether or not the dance, as it is being taught to-day in our schools, is qualifying as American education.

It is America's great blessing that the dance cultures of all the nations have been brought here by those who have come from the four corners of the world to find a new home in the United States. This is the great heritage, rich, varied—magnificent, and we should accept it with due reverence and becoming gratitude.

But America exists to-day as a great nation because it has a unique philosophy, a characteristic motive and a highly original ideal. Unless we can assimilate our European dance heritage and use it to enrich our own American philosophy and fulfill our own national destiny, then we have failed, not only our own native Americans, but all those of other nations who have come to the United States because they believe that we can give them a new, a brighter and more complete approach to life.

First and always, we must remember that American education stands for the development of the individual personality. We believe that the strength of a nation lies not in the regimentation of drilled and bullied masses but in the integrity and freedom of well educated, individual citizens. This ideal immediately rules out dance systems that subordinate the development of the individual student in other aims. For instance, there are dance methods being taught in our schools that aim only to perfect students into whirling cogs for professional dance spectacles. There are others that drill children into the expressionless robots of modernistic dance groups, to serve as a background and foil for some dance star. But, the aim of American education is not the production robots, marionettes, or carbon copies of each.

The American concept of personality is threefold. We believe the physical body is the ideal medium by which to express our beliefs and aspirations. There should be no conflict between the mental, spiritual and physical. Dancing should unify the students'

personality into one integrated, harmonious whole. Any dance system, therefore, that is based entirely on a physical gymnastik that develops arbitrary sets of unmotivated movements cannot function as American education. The American dance must spring from the mind and heart, and those thoughts and feelings must flow unimpeded into the whole body.

The American psychology is a wholesome, hopeful, happy one. It isn't natural for it to wallow in despair or wail in self pity. Dance systems should have no part in American education when their vocabulary movement inculcates beating the breasts, tearing the hair, retching the body, and falling prostrate on the floor.

American education is rich in scientific knowledge of the human mind and body. It has discovered, for instance, that ease, grace, expressiveness, and completeness of movement are all characteristics of the normal, wholesome, well endowed personality. Jerky, disconnected and laborious movements, on the other hand, have unhealthful connotations. A set, staring, blank face is usually a psychopathic manifestation. Those of us who are familiar with the characteristics of patients suffering from dementia praecox and manic-depressive insanity are struck with the similarity between them and the attitudes and movements of some of the current dance systems. Obviously, systems that are characterized by such neurotic movements and mannerisms would be extremely dangerous to the health of young students.

American education has also discovered that, movements which follow the normal anatomical structure and function produce strong, symmetrical, and graceful bodies. Any system of dancing that is not based on a scientific knowledge of the human anatomy is in danger of distorting the pupil's body, and therefore, has no place in the public schools. The flat feet, rounded shoulders, heavy thighs, and protruding buttocks of some of the well known dancers to-day should immediately disqualify them as leaders of dancing in the American schools.

American education has proved that students' artistic progress is most rapid when they are first inspired to love an art, and then allowed to experiment with the tools of its creation. Technique is just the best way of doing something. It should never be taught until the student feels the need of it. Therefore, dancers who teach long preliminary systems of arduous, dogmatic tech-

nique before arriving at dancing, cannot hope to teach successfully in American schools. Such esoteric preoccupations as "whether to start from an axial or locomotor movement" would never concern a teacher versed in American educational philosophy.

The democratic educational philosophy believes in equality of opportunity. Therefore, all children must be given an equal chance to enjoy and profit by the dancing instruction. Less than one thousandth of one percent will become dance artists, but each child can be given better habits of movement, joy of participation in dancing, and love of the art which will make him appreciate fine dancing for the rest of his life. A system of dancing, therefore, that is keyed to the exceptional child has no place in our educational system. According to the American educational ideal, those who show exceptional ability in dancing should be given opportunity to develop completely in special classes. Needless to say, these talented ones should not be exploited to advertise the school or dance system.

Our educational ideal is to encourage individual thinking, protect the individual against the evil forces of mob hysteria, and foster more sporting methods of pleading a cause. Therefore, any dance group that hopes to use the American public school system as a means of furthering a cult is violating one of the fundamental principles of American education. The American ideal, moreover, is a democratic one that teaches mutual respect and understanding. Any dance system, therefore, that smacks of race prejudice, class antagonism, religious discrimination, or political dogma is not for our American schools.

To develop an American dance, educational systems should make it possible for the students to become acquainted with the best in dancing, but the best in American dancing should be especially featured. Last but not least, the American dance should celebrate the American scene, the American tradition, the American ideals and character.

Valuable and colourful as the European folk dances are, they should come second to the teaching of American folk dances. Most important, American children should be taught their contemporary folk dance in which they will be called upon to participate in life. The foxtrot, waltz, shag, etc., are the dances of American folk to-day, and they should be cultivated in our school system into a worthy national expression. To learn a minuet is an enrichment to any child's experience, but not to know how to dance the foxtrot is a social handicap that every American child should be spared.

Educators know that example is the most powerful teacher. The personality of the dancing teacher, therefore, is of major importance. Only those who in their personal life measure up to the standards of a leader should be allowed to teach young people. Children are so much more likely

to do as we do, than to do as we say. It is not too much to demand therefore, that all teachers be men and women of education, culture, and refinement, worthy to be imitated by the students in thought, speech, and manners, as well as in physical bearing and movement. If the dance is to help produce fine American citizens in our schools, our dance teachers must be representative American personalities.

Moreover our American concept of sex is simple, wholesome, and clearly defined. We like our girls feminine; our boys, masculine. Dancing for girls and boys must be well differentiated to emphasize beauty and graciousness for the girls, strength and prowess for the boys. Stark, strutting women are as offensive to us as soft, mincing men; and both are unqualified to lead American youth.

It is obvious that fine American dance instruction in any subject can only be given by those who believe in the American ideals, and are sufficiently well trained and practiced in them to pass them on to the children by example as well as precept. Dance teachers, therefore, should be submitted to rigorous written examinations in American education, as well as the physical sciences, dance history, technique, theory and pedagogy. A practical examination should follow in which candidates for the dance teaching position should prove the adequacy of their personalities as well as their own mastery of the dance.

The time is ripe for Universities and Normal schools to set up real dance departments in which future teachers can be trained by properly qualified experts. It is not enough to give student teachers a few courses in dancing by physical education teachers whose dance knowledge and ability are decidedly of amateur quality. Nor is it sufficient to put professional dancers, live wire business men or influential dance journalists in charge of dancing in our schools. Neither glamour nor high pressure salesmanship, neither publicity contacts nor political machinations, can give our American students the health, joy and beauty that a real dance education has to offer. The only solution to the problem is to fill the dance teaching positions in our schools with ideal American dance teachers.

If any board of education is looking for such teachers, we know any number of such young men and women who are seeking positions.

Any other young men or women who can qualify under these standards are cordially invited to send in their names, addresses and qualifications for our files.

If we believe that dancing can contribute to the American educational programme, it behoves the dancing profession to see to it that no inadequate or unrepresentative teaching is allowed to spoil the opportunities that are now being given the dance in America's schools.

With acknowledgements to *Dance Digest*.

HANDS

By Peggy V. Taylor, New York Correspondent, *South African Dancing Times*.



Why do dancers who are naturally graceful deliberately avoid using continuity of hand movement? By this I mean, why do they place or pose their hands in one position or another as they move through a dance?

The placing or posing of the hand gives it a lifeless, wooden look. This is true no matter how carefully we may arrange the fingers. And if you would have expressive hands, avoid affected hand positions.

But first you must have flexible wrists. The hand must be able to move easily on the wrist. Not only up and down but in all directions—for moving the hand from the wrist gives it life.

The physical action of the hand should not begin in the hand proper, but in the shoulder. Although the shoulder may not visibly move at the time the hand action takes place, nevertheless it must lift or lower the hand into one position or another. Learn to feel this full arm action, for it will help you toward convincing hand expression.

Try always to be sincere in your hand movements. *Never pose them.* Part of the secret of expressive hand movement lies in the hollowing and straightening of the palm. This hollowing or flattening of the hand may be developed by the following exercise. This exercise brings into play most of the muscles in the hand and some of the muscles of the forearm as well. Incidentally the exercise will stretch the fingers.

Take a ring that will fit each of your

fingers and thumb;— a separate ring for each finger. Now place all five rings on your hand and then remove them, *one at a time*, with the fingers of the *same hand*. Keep your other hand behind your back so that you will not be tempted to use it. After the rings have been removed put them all back on the fingers again, with the *same hand*.

This exercise is not easy to do but it is excellent to limber the fingers and to strengthen the various muscles of the hand. To affect an airy lightness in the hand begin the action of the hand by turning the wrist in the direction you wish the hand to take. Allow either the front or the back of the hand to lead. *Do not bend the wrist*, simply loosen it. To actually bend the wrist causes the hand to break the line of the arm; too, the shoulder inspiration will be cut off.

Lifting the elbow gives the hand more variety of wrist movement, but the distance the elbow is lifted away from the body has a great deal to do with the type of dance you are doing; though the rule of the shoulder inspiration holds good in any dance. There are any number of good hand exercises, and I suggest that you learn a few and put your hands through a workout every day.

But in the meantime keep these rules in mind:—

1. Keep the hands in profile to your audience.
2. Do not allow the thumb to move under your hand; hold it at a reasonable distance from the first finger.
3. Do not allow the palm of the hand to show unless you have a specific reason for doing so.
4. If you have short arms do not allow your hands to move directly over your head.
5. Do not allow the hand to break at the wrist, either downward or upward. This causes an angle, and will spoil the arm curve.
6. Do not drop the little finger so that it bends at the knuckle; and if you must lower the middle finger, be careful in so doing that you do not stiffen the first and little fingers.
7. *Learn to curve your hand.* You have three separate joints in your fingers, and if the hand is properly limbered it will bend into a lovely curve.
8. Do not play with your skirts as you dance; or, for that matter, any part of your costume. This is a habit that spoils any natural action the hand may have.
9. Unless you have a specific reason for doing so, don't pose your hands around your head.
10. Hold the fingers a short distance apart from each other, but do not spread them.

11. Do not allow the hands to pass directly in front of the face.

12. Do not allow the hand to move from side to side on the wrist; either move it *up and down, or turn it on the wrist.*

Grace is, of course, an inherited virtue, and hand technique is not easily acquired. All hands are constructed differently; no two hands are alike. Therefore, to understand your particular problem you should study the modelling of your own hand. In so doing you will be able to find the action suitable to your hands, and will learn to use them to the best advantage. But in any case if you are a hand poser, stop it, and learn what fun it is to be hand-conscious.

Don't be one of those dancers we hear so much about:—"Oh, her technique is all right, but her arms and hands are awful!"

WHEREIN CELEBRATED DANCERS AND TEACHERS AIR THEIR PET LIKES AND DISLIKES.

Thumbs up and Thumbs down.

MARTHA GRAHAM says:

- ... on a dance form which has its roots in the lives, customs, traditions and interests of one's own people.
- ... on good theatre.
- ... on expert dancing of any type.
- ... on cleanness of line and economy of movement.
- ... on dancers who have an awareness of to-day.
- ... on pretentiousness and artiness.
- ... on any attempt to justify poor dancing by an idea, no matter how good the idea might be.
- ... on those who do not recognize the need of a good technical base for the dancer.
- ... on the dancing of slogans which might be displayed to better effect on banners!
- ... on self-expression.

ARTHUR MURRAY says:

- ... on participation dances such as *Chestnut Tree, Lambeth Walk, Koki-Koki, Shoo-fly* and *Glamour Glide* because they afford fun for all.
- ... on girls and boys who comment to study ballroom when they're very young.
- ... on a graceful standard position that is acceptable at any time in any country.
- ... on the dancer who doesn't sacrifice perfection for variety.
- ... on the girl who learns to lead as well as follow.
- ... on freak fads of position such as extreme cheek to cheek, strangle hold and protruding posterior.
- ... on people who apologize for their dancing and do nothing to correct it.
- ... on women who wear trains on their dresses or corsages while dancing.
- ... on fancy holds. They are as old-fashioned as celluloid collars.
- ... on the girl who can dance with only one partner.

... on the man who swings his left arm like a pump handle or a woman who beats time on her partner's shoulder while dancing.

KEARN CONRAD says:

- ... on my favourite ballet, *Voices of Spring.*
- ... on dancers who take class every day.
- ... on dancers who have adequate training before beginning a stage career.
- ... on a place to spot while doing a set of pirouettes in performance.
- ... on my blue tou-tou.
- ... on small and slippery stages.
- ... on conceit in dancers.
- ... on ballet dancers who appear on the stage without tights.
- ... on catty dancers who are always anxious to belittle!
- ... on posing for pictures.

LEON FOKINE says:

- ... on Pavlova!—the greatest ballerina I have ever seen!
- ... on American dancers—they have just as much talent as Europeans.
- ... on Carnival—my favourite ballet!
- ... on those who recognize the necessity of taking class every day.
- ... on dancers who make it their business to know the history and background of the dance.
- ... on those who think they can dance ballet professionally before studying five years.
- ... on children on *pointe* before they are 11 or 12 years old.
- ... on those who believe *tour de force* is as important as a definite style in ballet.
- ... on American choreography!—except Catherine Littlefield's.
- ... on those who think the Europeans are more appreciative of the dance than Americans.

THE HARTMANS say:

- ... on modern dancing—because it gives us some of our best ideas.
- ... on Radio City Music Hall—one of our favourite spots.
- ... On Trudie Schoop—because she has brains enough not to try to hog the whole show.
- ... on the up-do-hair-trend because it makes Grace look so funny! (*Paul.*)
- ... on audiences of any kind anywhere—they're the customers so they must be right!
- ... (twice) on people who don't like dogs.
- ... on gowns that tear and the guy who invented hoop skirts.
- ... on people who have thumbs down—because they have no sense of humour!
- ... on Paul Haakon's ping-pong playing—because you can't beat him.
- ... on vacations—because our work changes so rapidly it isn't good unless we keep it up.

With acknowledgements to *Dance.*

ROYAL ACADEMY EXAMINATIONS

Asterisk denotes Honours.

JOHANNESBURG.

Advanced: Phyllis Menkin, Maimie Marks, Elizabeth Ritchie, Catherine Scott, Moira Margaret Maudsley, Phyllis Taylor, Joan Blake, Josephine Pattinson, Peggy Ann Morton.

Intermediate: Lillian Doris Oliver, Phyllis Neille, Catherine Swanepoel, Anita Blank, Marie Limm, Pearl Lipman, Anna Nicolas, Maureen Smith, Ella Urdang.

Solo Seal: Joan Blake, Catherine Scott, Rica Black.

Elementary: O. W. Johnson, Nora Slabbert, Pearl Lipman*, Maureen Smith, Jean Sybil Mindelsohn, Doreen Brebner, Renee Solomon, Nora Slabbert.

Grade 5: Doreen Brebner*, Noreen Hern.

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Grade 3: Olive Parks, Valerie Kelly, Isabel Grant MacDonald, Jessie Geddes*, June Meyer*, Maureen Sandos, Dudley Davies*, Esme Harris*, Joan Dodds, Elaine Raaff*, Margaret Muir, Fay Maserow*.

Grade 4: Mare Hamman, Judith van Biljoen, Joyce Jones*, Madagalena Toerien, Phyllis Kapp*, Maureen Holtshausen, Lilian Isaacs, Hilary Greenberg*, Gwendoline Kamp*.

Grade 5: Mary Francis Lucas, Beryl Dawn Sturgeon*, Charmian Nicholl.

Elementary: Beryl Dawn Sturgeon, Mary Frances Lucas.

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Mackay, Leonie Ross*, Lorna Fuller Haupt*, Shirley Agnes Wood*, Margaret Warburton*, Margaret Denise van Druten*.

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NOTES BY ROAMER.

Many happy returns of the day to Peggy, Daphne, M., Daphne, B., Phyllis, M., Joyce, Marjorie, Phyllis, K., Ann Kelly, Millicent, Victor, Eileen, Barbara and Natalie.

* * * * *

These Thelma and Jack partnerships have proved very successful, with a winning way about them.

* * * * *

Bunny is equally at home on a motor bike or dance floor.

* * * * *

Congratulations to Renee for being the youngest dancer in South Africa to pass the elementary examination, a compliment to Dorothy.

* * * * *

The wise man and his wife were bucked when they heard the result.

* * * * *

If Steve got mother to go to the festival by telling her that he was going to get a trophy, he was not pulling (Pullen) her leg.

* * * * *

Pat and Alan did very well to finish where they did, seeing that they had very little practice together.

* * * * *

She said WHAT a difference.

* * * * *

Some amateur should ask Vi to tell her an alarm clock joke.

* * * * *

The amateur lads and lassies look quite smart with their badges.

* * * * *

I hear that the meeting between the amateurs and pros. went off very well, everybody satisfied, and so it should be always.

* * * * *

I should not be at all surprised if his *ernest* desire is to become a big game hunter.

* * * * *

Gwen's party at Northcliff was an enjoyable one.

* * * * *

It looks to me as if those badges are going to be the means of saving the amateurs a bob or two.

* * * * *

A nursery rhyme tells us that the birds were singing and sighin. When dirk and Jock are about with their 12-bore they don't sing.

* * * * *

Milly was very pleased with her first attempt with Alister.

* * * * *

Special concessions are made to members of the Amateur Society on visiting Northcliff, provided they are wearing their badges.

THE PROGRESS OF THE AMATEUR.

The ever increasing membership of the National Society of Amateur Dancers must reflect great credit on the Committee and those responsible for the organisation.

Now that the official badges are available there will be many more dancers who will avail themselves to the opportunity of joining a Society that in time to come must and will be to the benefit of all dancers and to dancing in general.

A deputation from the professional body have discussed the objects and constitution of the Society with Mr. G. K. Anderson and Mr. W. Helfer and there seems to be no difficulty in the way of a complete understanding between the professionals and amateurs. We all appreciate the fact that the advancement of dancing in South Africa would not be so far ahead if it were not for the professional body, but we must also appreciate the fact that the continued support of the amateur dancer has also played its part towards making ballroom dancing a success in this country. Some are inclined to disagree with this view, in fact, it has been said that if it wasn't for the professionals there would be no amateurs, but it reads just the same the other way. In any case, it is a futile argument when one realises that the real object and aim of any dancing association or society should be for the benefit of the advancement of ballroom dancing.

The little misunderstandings that have occurred in the past among the amateurs would have been quickly cleared away if they had been organised as they are to-day. It should be quite clear to all amateurs that now they have their own representative body there is no need to harbour grievances. Any differences of opinion or complaints should be reported without any further delay to the Society so that they can be cleared up mutually and agreeably.

On the 10th June, there will be a competition for all amateurs at the Maxim Ballroom of the Waverley Hotel, at a dance that is being held under the auspices of the National Association of Teachers of Dancing. It is hoped that now the Ballroom Festivals are over there will be a good number of Amateurs taking part and a large display of the Amateur Society's badges.

Later in the month we hope to see another monthly social when many more amateurs will avail themselves of the opportunity of becoming members. All dancers, whether competitive amateurs or professionals will be welcome. The music supplied will be of strict dancing tempo and everyone is assured of a pleasant evening and the opportunity of meeting their fellow members, which after all, is one of the principal aims of the National Society of Amateur Dancers.

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100 YEARS OF TAP

By Elsie A. Little

PART ONE

Vaudeville and Travelling.

Vaudeville and Travelling musical shows started it. The screen has been finishing it for years.

But if it started as an epidemic, it is now a chronic disease. And the way things look now, there'll probably never be an end to it.

Two-and-a-half-year-old toddlers are given the "advantage" of it by hopeful mamas and doting daddies. School children, high school and college students slave to master its intricacies with one eye on a Glamorous Career.

School teachers and business girls, when asked, "Why do you take it?" reply with a coy, "The doctor ordered it for exercise!"

Fat society ladies take it to reduce. And even, in some hidden corner, you can find a Tired Business Man taking it for "recreation."

America is tap-dancing!

From the Great Stars of the Stage, to Two-Year-Old Tommy, America has found itself following the unte of the saxophone in place of the well-known pipe of a certain fellow from Hamelin.

Where it all came from, nobody knows. But I'm going to try to figure it out how we got it.

Most people think the terms "clog" and "tap" carry the same meaning. But there is a difference between the clog dance and the tap dance.

The clog dance usually interprets a mood, idea or character, and its rhythm is generally even, while the tap dance offers a wide, or perhaps endless range of rhythm and a greater variety of steps.

The first professional dancers in the United States were Irish clog dancers. They danced in wooden-soled shoes. The complicated rhythmic music of the feet has been developed to an extreme fineness in the dances of Ireland, which trace their origins to pre-Christian Ireland.

Perhaps the most difficult and complex clog dances are found among the Irish jigs, reels and hornpipes. In some of these, the feet tap the floor seventy-five times in one-fourth of a minute. In the Irish dances, no thought is given to line or facial expres-

sion. In order to keep complete concentration on the music of the feet, the dancer keeps his upper body and arms almost motionless.

That these dances reflect the deep intellectual wit of the Irish, is pointed out in Troy Kimmey's comprehensive book, *The Dance*.

"Irish dances," states Mr. Kinney "are a series of subtle epigrams directed to the eye. And, like the epigrams that proceed from true wit, they are expressed so modestly that their significance may be quite lost on an intelligence not in sympathy with the manner of thought which lies back of them."

That the Irish dancers found whole-hearted welcome in the United States is no more surprising than the realization that the Irish clogs have suffered near oblivion in this country because of their inevitable fusion with the clog and shuffle dances of the American Negro. In 1840, the great Barney Williams sang, danced and cavorted on the American minstrel stages. He was born Bernard Flaherty, in Cork.

England has made small but important contributions to the modern tap dance. The Lancashire clog is a dance of rhythmical foot work performed in wooden-soled shoes. George H. Primrose, of the famous minstrel team, Primrose and West, adapted his tyle from the Lancashire clog, eliminating the wooden-soles of the English dance. In minstrel days, this form was called song-and-dance, and is now referred to as soft-shoe.

Perhaps something of the English sailors' hornpipe has blown also into the tap dance. This is primarily a character dance of elaborate pantomime portraying the numerous duties of shipmen with an accompaniment of tuneful, pattering footwork.

With acknowledgments to "Dance"

(To be continued)

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Miss Olive Jacobs

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WINTER IS HERE—WHAT SHALL WE DO ABOUT IT ?

By Gertie Weiss.

The days of hot sunshine are over, and our thoughts have to be directed towards winter weather, which, these last few days, has prevailed already.

Winter in this country, be it in the town or in the country, is very trying to the complexion, and it is advisable to be well prepared for it. Your new winter outfit and accompanying accessories have been carefully considered, I am sure, now you must consider a new winter outfit for your face and protection for the skin. It may sound ridiculous to suggest choosing this. But why not improve your personality through subtle changes in your make up? As a new person, you will face the world with fresh confidence.

Winter protection for the face must be seriously considered, for if you neglect this, the penalty will be a chapped face with dry, cracked lips. Turn your attention to your hands as well, nothing is more unsightly than seeing a well turned out ensemble accompanied by rough red hands. To avoid all this, use a face cream regularly every night—an oily, nourishing fat cream—in other words a “skin food.” Apply some of it to the lips also, which will prevent them from getting dry and sore; never forget to rub some hand cream or lotion on the hands each time you wash them. Why not include in your monthly budget a small sum, say, 15s. to £1 for the necessary luxury of keeping your skin in good condition? Get an expert to suggest the suitable cream and lotions for your particular type of skin, and go to a beauty specialist once a month, who will give you a proper facial treatment and thorough clean-up. You will soon realise how marvellously your skin responds to this sympathetic treatment and how much better groomed you appear. If you have enough patience and the right guide, your skin will soon be lovely.

An important factor in the cold weather is to use a good nourishing cream which keeps the tissues of the skin well greased. Use one which is made of vegetable oils and which does not encourage hairgrowth on the face.

Have a good face massage once a month, which keeps the blood circulation in order, and is as necessary for the face, as physical culture is for the body. After the massage, get the beauty specialist to give you a good hot oil pack, which leaves you with a delightfully refreshed sensation. Use a powder-base which does not dry the skin and is at the

same time a good protection against wind and cold weather.

Another very important thing is not to neglect your hands. Do not allow them to become chapped and hard. In the daytime, after washing use a cream which is not greasy, but is absorbed by the skin. At night, when retiring, use a good oily cream which should be well massaged into the hands. Leave some on over night, allowing it to penetrate below the surface of the skin.

Creams and lotions are not so very expensive considering the wonderful results obtained by their use, and if they are applied wisely they will repay you for your labour. Your appearance is so important in social and business life that every care must be taken of it. If you follow my advice you will be able to maintain it, withstanding the not trying conditions of the winter climate and high altitude. If you have any questions about the care of the skin, come to see me, or write to me and I shall be to help you. (Gertie Weiss, 1102 Africa House, Johannesburg.).

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	V.A.D.	New Waverley Hotel	
	Civic Health Dept.	Union Hotel, Pretoria	
	7 Catholic Federation	Wanderers	
	8 Combined Patriotic Societies	City Hall	15/- double
	9 United Party	Town Hall, Benoni	
	Die Vaderland	Langham	
	Prison Officials Orphans Fund	City Hall, Pretoria... ..	21/- double
	10 Wanderers Cabaret	Wanderers	2/6
	N.A.T.D.	New Waverley Hotel	15/- double
	14 Suzmans Staff	Wanderers	
	16 Parkwood Lawn Tennis	Wanderers	
	17 Wanderers Soccer	Wanderers	
	Dr. Herzl Lodge	H.O.D.	
	23 S.A. Reduction Workers Assoc.	Wanderers	
	24 Wanderers Cabaret	Wanderers	2/6
28 Medical Students	Wanderers		
30 Rand Motor Club	Hotel Victoria		
Old Diocesians	Wanderers		
July	1 Accountants Students	Wanderers	
	7 Austral Iron Works	Hotel Victoria	
	Hubert Davies Social Club	Wanderers	
	8 Wanderers Cabaret	Wanderers	2/6
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