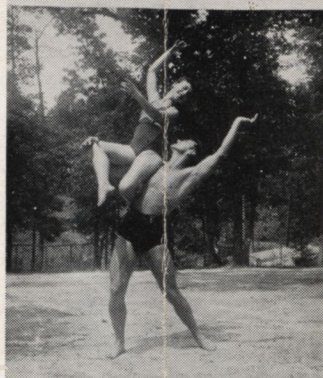


## SPRING TOUR

Last spring as director of National Dance Week, our editor was scheduled for a week's tour, lecturing, judging contests, teaching master courses and being guest of honor at National Dance Week celebrations. The week's tour lengthened into a month and finally, into three months. On this page are snap shots taken by Miss Marsh of dance-conscious North Carolina. From top to bottom (1) Olive Johnston, pupil of the Kerenoff School of Greensboro, N. C. (2) Alexis Kerenoff, Director of the Greensboro Civic Ballet demonstrating artistic adagio with his student Eloise Blackwelder, (3) Sally Ann Borthwick, pupil of the Dorminy Studios, Winston-Salem in a Polish Mazurka. (4) Juliet Steele and Clyde Linville practicing a dance called, "Book Ends" at Camp Dor Ker. (5) Three graces from the school of Ellen Douglas Norwood, Salisbury, N. C. are Laura Frances Peck with Polly and Eloise Martin.



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To those joining National Dance League before Nov. 15 this ballet is free, plus the other National Dance League features including a year's subscription to Dance Digest, a complimentary copy of, "Successful Parties," and regular seasonal releases keeping you up-to-date, before the public, and a leader in your town.

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## OTHER BIG APPLE STEPS

**Shag Promenade**—Starting on left foot run L. R. L. (1) (2) (3) hop on L (4) 1 meas. Repeat starting on R foot. (1 meas.) Repeat starting L foot. (1 meas.) Step on L, hop to L (1), Step on R, hop to R (2). Step on L, hop to L (2). Step on R, hop to R (4). (1 meas.)

**Double Quick**—Leap on L foot point R foot forward (1). Leap onto R foot point L forward (2). Repeat in double time (3). Repeat in double time (4).

**Turn**—On turn do shuffle step 3 times. (3 measures.) Jump onto L foot and slip R back into a lunge (like a lunge in fencing) (1-2). Draw R foot back up to L (3-4). (1 meas.)

**Truckin'**—In conversational position, step forward on L foot toeing in slightly (1). Kick the R foot slightly back in a prancing movement (2) at the same time give the L foot a little twist outward, (and) step on R foot (2), then L foot (3) bringing R foot to L foot. Turn both heels to left (4) back to place. Repeat starting R foot.

**Skating Step**—In closed position raise L back of R, (and) slide, skating fashion, to L on L foot (1) R shoulders a little higher than left. Draw R foot L (2), change weight to R (and) back to L (3) again R (4). On counts (3), (4), twist heel to R and L. Repeat movement again to L.

**The Susie Q**—The basic step is similar to the ballet tortiller. Standing on the heels, move both toes to right, now move heels to right, repeat. In regular waltz position both moving in the same direction, toes (1), heels (and), toes (2), heels (and), point to side (3), replace (4). This step should also be done with boy and girl moving in opposite directions.

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## THE VICTORIAN NUMBER

OCT. 1937

The Official Publication of NATIONAL DANCE LEAGUE

Price 15 Cents

VOL. I, No. 4

## THE DANCE CONTEST DRAWS THE CROWD

AGAIN this year 45,000 sophisticated New Yorkers vied with each other to secure the 25,000 tickets for the Harvest Moon Ball conducted by the New York Daily News. The winners of the dance contest were featured later at Loew's State Theatre on Broadway at Forty-Fifth Street and proceeded to draw the crowds so fast they were given a return engagement. It's about time that the dancing profession began to realize that the Dance Contest is the finest dance promotion the profession can have. Dance organizations, themselves, should take hold of this gold mine of dance publicity.

The finest step in this direction that has been taken by any dance organization was the National Dance Week Dance Contest conducted by the Dancing Masters of North Carolina last May. Promoting a contest that included ballet, toe, interpretative, folk, character, tap, acrobatic, and ballroom dancing for dance students from 6 — 18 years, the Dancing Masters of North Carolina were able to bring contestants from all over the state, some coming 200 miles to enter.

Three important contributions to dance promotion were definitely accomplished by this contest by the Dancing Masters of North Carolina.

First, it gave state-wide, favorable publicity to the dance as an art, then to the Dancing Masters of North Carolina in particular, and even more specifically, to the local members in each community who took the lead in organizing the contest in these towns.

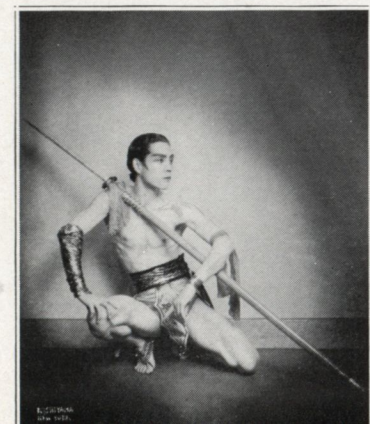
Second, it set higher standards of dancing not only for the student contestants but for the teachers, and most important of all, for the general public that watched the contest and learned more about what constituted good dancing in one day than it had in many years previous.

Third, it established the dance contest as a non-political, educational community activity with well organized promotion, distinguished out of the state judges, and a fair, efficient and satisfying technique of conducting the contest.

National Dance League wishes to aid dance organizations all over the country to follow this splendid example set by the D. M. of A. of North Carolina. We are, therefore, offering complete plans and directions for organizing and conducting a dance contest (including complete descriptions of 30 dance classics to be used as the standard material for competition). These dance masterpieces include compositions from the repertoires of outstanding choreographers.

Each contest folder includes, how to organize a dance contest; registration blank; rules and regulations; publicity before and after contest; conducting contest; scoring chart; etc.

Those interested in conducting such contests address National Dance League, 505 Fifth Avenue, New York City.



Yeichi Nimura in one of his virile oriental warrior dances which he will repeat by special request in his repertoire of new dances for his coast to coast tour beginning January 1938. Photo by Nisbiyama  
Carola Goya, after a very successful South American tour returns to America for her yearly tour of the States, Photo by Elzin

Dance Digest is published by National Dance League as its official organ. All material is copyrighted by National Dance League 1937 and may not be reproduced without permission. Address all editorial correspondence to Lucile Marsh, editor; all art inquiries to Bernice Oehler, art editor; and all advertising matter to H. M. Schultz, advertising representative. National Dance League, Lucile Marsh, Director, 505 Fifth Ave., New York, N. Y. Suite 900. Dorothy Alexander, Atlanta representative, 9 Ansley Rd., Atlanta, Georgia. Mrs. Henry Sweeney, Washington, D. C. representative.

## DANCE ATTRACTIONS FOR YOUR HOME TOWN

MANAGERS of Community Concerts are finally discovering that the Dance is one of their biggest attractions in a season's series. Most civic concert series are, therefore, including at least one dance recital during the season. This means that some of the finest dance attractions which hitherto only went to a few large cities outside of New York are going on extended tours. You can now have the best dance artists in your home town if you want them.

If they are not being booked in your town, here are some of the things you can do about it.

1. Get a group of dance enthusiasts in your community together and form yourself into a local dance committee. Call on the manager of your civic concerts, or the local theatre manager who books your city's concerts. Tell him that managers in other cities are drawing big crowds with dance attractions.

2. Get up a petition and have it signed by all your pupils and their friends, local woman's clubs, etc., asking for a good dance attraction.

3. Approach your most influential woman's club, civic art committee, or even your local patrons of the arts. Ask them to bring a dance event to your town and organize a committee to help make it a success.

If your community is having dance concerts be sure you are getting the best attractions. Don't be content with second rate dance features. Only the best can sell your community on dancing. It is also best to choose dance attractions of general appeal rather than those of too narrow a style.

Here is a guide to take to your local manager.

### The Joos Ballet

A large, beautifully trained company with a varied repertoire ranging from Renaissance to ultra modern, that assures an evening of wide appeal. Their "Green Table," is a fascinating and timely dance sermon against War.

### Wigman Dancers

Under the direction of Hanya Holm, the American expression of the Wigman method gives probably the most varied and wholesome group expression of the modernistic dance.

### Nimura & Kaye

Something different in the dance, that layman and expert both, will enjoy. Nimura is a dynamic male virtuoso of the dance. His partner, Lisan Kaye is an exquisite feminine balance. Their program is varied, exotic, colorful, an unforgettable highlight to your concert season.

### Carola Goya

One of the few soloists who can really carry a whole evening's program. Gorgeous costumes, fine Spanish music, a varied, dramatic presentation of the glamorous dance of romantic Spain.

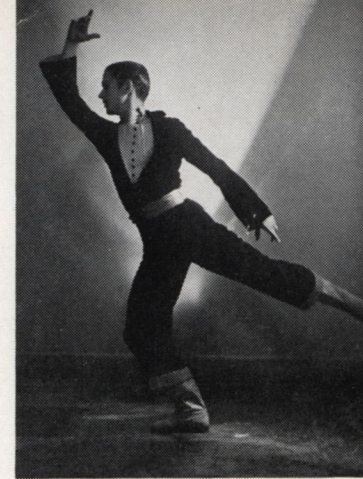


## MODERNIZING THE TEACHING OF BALLET

by  
Lucile Marsh

Patricia Bowman, popular American ballerina demonstrates the plumb line between toe and hip. Photo by Nisbiyama.

Paul Haakon, much on demand premier dancer who will appear soon in Schubert's "Hurrab For W'bat." Photo by Nisbiyama.



THE teaching of ballet today stands betwixt and between. The past era is dead, the present not yet born.

Lost and gone forever are the days of the European Ballet school subsidized by the government, an institution that chose its talent from the best that offered itself, and then housed, fed, clothed and educated it into finished dancers. Nor was that all, it provided a theatre, an audience and a well organized ballet company for each graduate to join with an assured living wage.

It is silly to try to turn back the hands of the dance clock. It can't be done. Government subsidy of the dance in this country has failed spectacularly. Furthermore, American parents will never hand over their talented youngsters to an institution. American students are too individualistic to conform to the European system. They can't and won't work with systematic drudgery and blind devotion.

The only chance of the ballet to survive in this day and generation is to make use of today's advantages to make up what we have lost by the passing of the old regime.

The greatest contribution this age can give to the making of a ballet dancer is the knowledge of body development which modern research and experience in the study of human anatomy have accomplished. If ballet teachers set themselves to mastering this knowledge, they could cut the training period of the ballet dancer in half, maybe even to a third.

There is nothing magical in the five positions. They are merely a 17th Century, European ballet master's idea of systematising dance training. To teach them to beginners today proves a teacher just about two centuries behind modern scientific knowledge of human anatomy.

Much of the arduous bar work that discourages half the ballet students and physically injures another quarter, aims to "turn out" the student. But there are quicker, surer and less painful methods of turning out for those who know their anatomy. Even the Yogi exercises solved the problem of turning out the legs without putting the strain on the longitudinal arch that the ballet system universally does.

One of the most disastrous results of the unscientific "turning out" methods in use today is the exaggerated lumbar curve in the spine causing the pelvis to tilt back. Besides enlarging the hips, this throws off the plumb line of the body, making balance, elevation and turns, more difficult.

Students in the European ballet schools of the last century survived the unscientific treatment of the body chiefly because only the strong and talented were chosen for the ballet. Then, too, small daily practice classes insured the best and most complete supervision and slowly, surely, if painfully, built up resistance to the unnecessary strain on the dancers' bodies.

The problem of turning out the leg is solved by a scientific stretching of one set of thigh and pelvic muscles and a complimentary strengthening of the opposing set. Neither the foot nor the knee has anything to do with the problem, yet ballet teachers universally give such a false direction as, "push the heel forward". This only twists the ankle and puts the weight

on the astragalus bone, thereby weakening both ankle and longitudinal arch.

Another purpose of the agonizing bar work is the stretching of the back of the leg muscles. Repetitions of grand battements, developés and cloches, however, also develop the front thigh and sometimes to undesirable proportions. The scientific approach is quite different. It consists first in thoroughly warming the muscles to be stretched, an essential preliminary step that few teachers observe today. The position of stretch may be arrived at by other means than contracting the opposing muscles. For instance, supporting the leg on the bar enables the front thigh muscles to relax and prevents an overdevelopment of thighs while stretching the back of the leg. Turning the foot up toward the knee aids considerably in stretching the gastrocnemius (calf) muscle, whereas most ballet teachers take this leg stretch with a pointed toe.

But probably the most tragic of all the hangovers of the old school is the unscientific attitude toward the human foot. Knowledge of the structure and formation of the foot has increased a hundred-fold in even the last ten years. But the dance profession today remains almost totally ignorant of this very foundation of their art. It is a matter of record that dancers' feet instead of being the strongest and most shapely, are for the most part the ugliest and most distorted of pedal extremities.

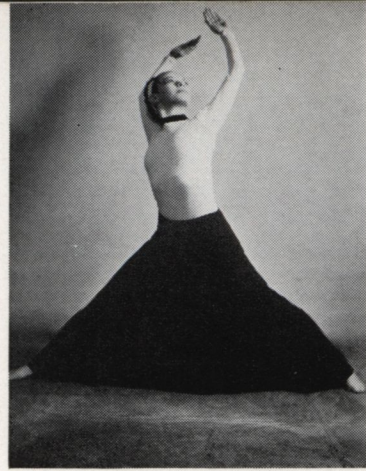
But it is in the teaching of the toe point that today's ballet teaching falls to a new low. In the old ballet schools the arches were prepared at least, with plenty of élèves and petits battements tendus and foot massage was part of the weekly routine. Then, too, the pupils were taught to stand on their toes with very little support from their shoes. But, today, children and even adults are shod with steel braced toe shoes and allowed to wobble along on their toes. What they do is not toe dancing but toe shoe dancing.

The toes themselves, are allowed to turn, twist, overlap or curl up, as they will, in their hard little boxes; and lambs wool is supposed to soften the most painful points of pressure. Too short a toe shoe is often resorted to in order to give false tightness and support, but the result is usually only a bunion and eventually a fallen arch.

The feet are potential structures of resilient steel capable of the most amazing endurance and adjustment. They carry the entire weight of the body and permit it to land without shock or even sound from amazing height. Yet many of our ballet dancers thud to the floor after each and every grand jete'. The toes, themselves, properly strengthened can actually support the weight of the body without assistance, yet most toe dancers have nothing but knobs of bruised flesh where strong vital toes should be.

The quintessence of the toe position is the alignment of toe, ankle, knee and hip. All great toe dancers have hit upon this secret. Pavlowa reared her arabesque on an alignment as perfect as that of the supporting steel girders of a sky

(Continued on page 9)



## DANCING DIALOGUES

by The Dancing Dictaphone

Four Recordings made at a Modernistic Recital

Esther Junger retains an individual style and a kinesis-  
thetic flair. Photo by Nishiyama.

Don Begenau puts dramatic feeling into modern forms and rhythms. Photo by Nishiyama.



### Recording I — Tired Business Man Talks to his Wife

T. B. Man—So this is the "Modern Dance."

Wife—Isn't it remarkable?

T. B. Man—Very, and my remark is "The Devil take it!"

Wife—Sh-h. Don't broadcast what a low-brow you are.

T. B. Man—Well, I see enough of these homely, badly dressed women all week at the factory, without spending Sunday looking at this gloomy woman and her chorus of flat chested sob sisters.

Wife—Your dance appreciation doesn't function above the level of a Ziegfeld chorus!

T. B. Man—Right! And if the Woman's Culture Club hadn't started reading somebody or rutha's dancing column you'd still enjoy a good Broadway show yourself. Come on, let's go.

Wife—You forget, I understand and enjoy dance art. Furthermore, I don't intend to waste six dollars worth of tickets.

T. B. Man—All right, sit in both of them yourself. I'll be back for you when the crying's over.

Wife—Well, at least, have the decency to pretend you're ill or something.

T. B. Man—Don't worry. I am. That last number has given me the Heebie Gees for some time to come.

Wife—There! You have acknowledged its great powers. If you weren't afraid it would get you, you wouldn't run away.

T. B. Man—Those who come and run away may live to enjoy a good show another day.

### Recording II — A Youthful Expert and Novice Discuss the Fine Art of The Dance

Novice—Did you understand the second number?

Expert—Of course not—but that shows how marvelous she is, you know, deep like Einstein or Houdini, or any of those great people.

Novice—Yes, I know she must be good, she gets so much publicity. I wonder how she can look so sad when she's such a success.

Expert—My dear, she's all soul. They say she eats only bread and water, and sleeps in a coffin when she is composing a dance.

Novice—When she isn't composing, does she live all right?

Expert—Oh, I guess she's always composing. She's a genius you know.

Novice—Well, maybe I'm just nervous, but honestly that Dirge made me want to giggle. Isn't that dreadful?

Expert—You're just not used to your emotions. A great artist can move you so, you don't know whether to laugh or cry. She knows all about emotions. She can be as tragic as a Chopin's hour, or as funny as a crutch.

Novice—When was she as funny as a crutch?

Expert—Why in that third number. Didn't you hear the audience laughing?

Novice—Oh, were they laughing at the dance? I thought they were laughing because she split her dress under the arm.

Expert—My dear, that's the way the modern dance dress is always made. Didn't you know that?

Novice—I suppose it relieves the dancer's mind to have it split from the start. Then if it splits more it isn't so noticeable.

Expert—My dear, don't be silly. It's symbolic.

### Recording III — A Blond and Long Haired Youth Argues with a Very Dark, Short Haired Girl

Youth—She is to the dance, what Cezanne is to painting.

Girl—You mean what the nose was to Cyrano.

Youth—Clever, you are! Perhaps we can agree on what the gold dust twins were to dress reform!

Girl—Quite as revolutionary, yes, but infinitely more sophisticated.

Youth—You mean you think she is a poseur.

Girl—Aren't we all?

Youth—Isn't it more a case of 'As You Desire Me'?

Girl—Her public does seem to crave depression. But personally I think she is a hang-over from post war.

Youth—Then I believe in war.

## QUEEN VICTORIA DID THE QUADRILLE

WE DO THE BIG APPLE

THE return of the square dance in the country-wide popularity of "The Big Apple" is the final proof that our 1937 dance floor has gone Victorian in a big way.

This makes the appearance of the RKO Radio release, "Victoria, The Great" of special importance to dance teachers. In this extraordinary picture of Queen Victoria's illustrious reign, we see the immediate ancestors of most of the popular dances of today. So striking is the resemblance between the dress and dancing of that era and this, that the beautiful young Queen, played by Anna Neagle in "Victoria, The Great" might be a charming young debutante of today, dancing at her coming out party.

In the first place, the queen does the quadrille and reel, "The Big Apple" of the nineteenth century. Here we have many a gay figure and partner change, and all the contagious sociability of today's country-wide craze.

Later on in the picture we see the waltz in all its pristine glory, the same dance that still holds first place as the most romantic rhythm of the evening. It is of special interest that the newest and most popular waltz step of the season is a revival of the old nineteenth century Knickerbocker waltz in which two slides are taken instead of one.

As for the present day shag, it is a combination of the erstwhile schottische and polka, youthful dances of the Victorian era that threatened to disrupt the social kingdom almost a hundred years ago.

"Do you polk?" was the exciting question asked with bated breath behind the lace fans of Queen Victoria's court. At first, only the daring ones practiced the new dance, and then only in the privacy of their boudoirs. But soon it was discovered that everybody could polk so the joyous little dance burst on the sedate English public almost overnight. After a few frowns from the dowagers, a sermon or two from the clergy, the polka was accepted as the dance of the day. The same furor was caused by the schottische in this country when it came forth as the barn dance.

This is just what is happening with the Shag today. From the Charleston debutante to the New England College girls, youth is shagging. It, too, is a four count rhythm dance full of little hops and turns like the polka, while the shag promenade is nothing but the schottische, three runs and a hop, followed by step, hop, step, hop. Indeed, Queen Victoria

would feel quite at home on the ballroom floors of today, and with her knowledge of the nimble footed polka and schottische could shag with the best of us.

Dance teachers will welcome this fine authentic picture of an era that has such important dance significance. Released as it is in October when the dance studios are having their openings, it will no doubt play an important part in your publicity of the new season's dances which, after all, are so thoroughly Victorian in spirit and rhythm.

We also suggest that dance schools and ballrooms use the Victorian Ball as a promotion idea for their opening dance. Motion picture exhibitors have been notified that you have been sent these authoritative descriptions of the dances in the RKO Radio Release, "Victoria, The Great", and their modern counterparts. No doubt you can cooperate with your local theatre in a publicity stunt that will be of mutual advantage. Phone them and mention the Dance Digest.

In sponsoring The Big Apple and its steps, The National Dance League wishes to emphasize that teachers must teach it in the style and manner with which the square dance is done in our best communities in the south, east and west.

A number of commercially minded dance promoters have introduced this new fad in its most riotous and uncouth form, using boys and girls from the least fortunate cultural group to demonstrate. This is most unfortunate and will tend to hurt this splendid back to group dancing fashion.

But if the established dance teachers will take hold of this new square dance movement and guide it into happy sociable channels, The Big Apple rage can prove of great benefit to the dance profession.

The Big Apple rage that is now sweeping the country proclaims the return of the square dance. The name comes from the Big Apple Barn just outside of Columbus, South Carolina where this particular variety of the 1937 square dance was first observed and publicized. A survey of the dance throughout the United States, however, shows that almost every community has produced a "dance apple" of its own.

When depression threw us back on the simple, genuine things of life and forced us to create our own amusement instead of paying someone to do it for us, the dance took first place as a wholesome, satisfying gloom-dispersing recreation. The social people spent their summers at the summer camps to economize and did their dancing with the simple folk at the Saturday night dances, in the meeting house, tobacco barn or on the village green as the case might be. The old time gayety of the group dances won over the young people, and now with the return of prosperity, they are celebrating with their own versions of the old square dances. *National Dance League Survey.*

The Quadrille and Scottish Reel as done in RKO Radio release, "Victoria the Great" starring Anna Neagle as Queen Victoria. Descriptions of these dances will be found on next page.



## VICTORIAN REEL and Quadrille

Four couples in square formation. See photos page 5.  
Reel Music—Any Scotch reel; reel rhythm is 6/8.

Intro—All bow to partners, then to person on the other side. (8 meas.)  
Figure One: Facing center with hands joined forming a circle, all move to left with eight slides, to right with eight slides. (8 meas.) Lady of first couple goes to center of circle. She dances up to gentleman of number three couple. They bow. Lady dances back to center. Now she and gentleman of number three meet and give each other right hands and turn around—8 meas. Lady repeats this with every gentleman in set. (16 meas.)

Figure Two: Ladies go to center—join right hands. In this star formation they walk half way round circle. Now each lady goes to the man nearest and they turn. Ladies return to star formation in center, continue to progress around circle until they reach their partners. Then they turn with partners. (8 meas.) Now men go to center, join left hands and repeat the figure the ladies have just done. (8 meas.) Now ladies take their partner's arm and couples move to center where ladies join right hands as before. In double star formation all progress around circle until partners return to their original places. Here partners make a double turn in place. (8 meas.) Again all move to the center. Gentlemen now joining left hands making the star formation. Repeat the figure as before. (8 meas.)

Figure Three: Grand right hand and left. All face partners giving right hand. Progress to next person and give left hand. Continue until each person meets his original partner in their original starting place. Turn partners, bow and promenade to seats. (16 meas.)

Quadrille Music: Any quadrille to 6/8 time. Intro. as above (8 meas.)

Figure One: First and third couples advance to center. Ladies passing to center, gentleman outside ladies, couples progress to opposite side. Now gentleman takes partner's left hand with his left and they turn until they face center of square. Repeat same procedure as couples return to original places. (8 meas.) Figure one is repeated by couples two and four. (8 meas.)

Figure Two: First and third couples meet in center and bow, the first gentleman returns to place while the first lady crosses over to opposite couple and takes the gentleman's left arm (his partner has his right arm). (4 meas.) The three cross over and salute first gentleman and return. (4 meas.) The three make a circle and turn in place. (4 meas.) The three meet the first gentleman in the center. He takes both ladies and returns to place. Third gentleman returns to his place. (4 meas.) The three again now cross over to third gentleman and return to place. (4 meas.) The three now make circle, turn in place. (4 meas.) The three now meet third gentleman in center, partners rejoin each other and return to their own places. (4 meas.) Partners turn each other in place. (4 meas.) Figure is repeated by couples two and four. (32 meas.)

Figure Three: Alemande to right and left as follows. Each gentleman turns the lady on his left, returns to turn his own partner again. Then swinging the girl of the couple on his right, returns to turn his original partner again in place. (4 meas.) Repeat. (4 meas.)

Figure Four: First couple promenades around inside of square ending in place but facing out. (4 meas.) Side couples fall in line in back of them. (4 meas.) With four slides all move to the right, and there balance forward and back. (4 meas.) Repeat to left. (4 meas.) Head lady leads ladies line to right, gentleman leads gentlemen to left around square, meet partners and return to place in square. (8 meas.) All join hands and form circle, eight slides to left, eight slides to right. (8 meas.) Four steps forward to center of square, four steps back. (4 meas.) Turn partners. (4 meas.) All promenade to seats.

# VICTORIAN DANCES 1837 — 1937

as done in RKO Radio Release, "Victoria the Great" and by today's all around dance champions

## THE VICTORIA WALTZ

Gentleman's part described. Lady's opposite unless otherwise indicated.

Single Promenade—Step forward on left, hold (1 meas.) 3 running steps forward R, L, R. (1 meas.)

Double Promenade and Turn—Step forward on left, hold (1 meas.) forward on R, hold (1 meas.) 3 runs forward, 3 runs turning (1 meas.)

Open and Closed—Turning into conversational position both step forward on outside foot (1 meas.) (see Photo 5) turning into closed position pivot turn on the three steps. (1 meas.) Repeat twice more. (4 meas.) Finish with 3 steps forward, 3 steps back in line of direction.

Conversational Step—In conversational position, step on outside foot, swing inside foot (see Photo 1). (1 meas.) 1 waltz step forward (1 meas.), continue for 6 meas. Finish with 6 tiny runs forward.

Knickerbocker Step—This is the modern version of the old Knickerbocker. Step on left (1) slide right to right side, close left foot to right (2), repeat slide close to right (3). See Photo 6. Repeat starting with right foot. (1 meas.) This can be done forward, side and on the turn. The Knickerbocker Step is sometimes called the Double Quick, Double Glide, or Syncopated Waltz.

Victorian Turn—Pivot turn stepping on counts 1 and 3 of first measure, counts 1, 2, 3 of second measure. See Photo 7.

Variation—In closed position step forward, hold. (1 meas.) Open position and dip on right. (1 meas.) See Photo 4. Run forward 3 steps. Closed position run forward 3 steps.

The Victorian Sequence—In waltz position, 2 single waltz promenades, 4 waltz turns. (8 meas.) Repeat (8 meas.), 3 conversational steps and run finish. (8 meas.) Single promenade step on turn. (4 meas.) 8 waltz steps forward around room, lady weaving from the gentleman's right to his left every two waltz steps. (8 meas.) (See Photo 2). Lady and gentleman run forward around each other with 6 small steps. (2 meas.) See Photo 5. Man does a paddle turn in one spot while girl moves backward around him with 6 small steps. (2 meas.) See Photo 3. Double Promenade and Turn (4 meas.) variation (4 meas.) See Photo 4. Repeat Double Promenade and Turn. (4 meas.) Balance to right, to left, to right, to left. (4 meas.) Viennese Waltz around room with two waltz steps forward. (2 meas.) 2 waltz steps on turn to right. (2 meas.) Repeat making turn to left. (4 meas.) Repeat entire Viennese Waltz step. (8 meas.) Waltz promenade forward in closed position, raising the free foot off the floor on each first long step. Continue waltz promenade with leg lifted and do the Open and Closed. (8 meas.) Making a quarter turn to right on first step do one waltz step. (1 meas.) Beginning with R crossed over L do one Knickerbocker step. (1 meas.) Now turning 1/2 turn to left repeat Knickerbocker step (1 meas.), then 1 waltz step crossing R over L. (1 meas.) Repeat this combination changing from right to left direction. (4 meas.) See Photo 6. Victorian Turn for 6 measures. See Photo 7. Finish with a 2 measure run forward in open position. (8 meas.)

## THE BIG APPLE

The Big Apple is done with a leader or caller, giving the figure changes. The best callers give their directions in the forms of amusing jingles.

CALLER—"Gentlemen take partners and we'll all make a ring for the 'Big Apple' you know, is quite the thing."

Couples join hands with couples at each side of them until a continuous circle is made around the room.

CALLER—"Stamp right thrice and start the shag, for now we're off on our apple jag."

Everyone stamps right foot 3 times and starts to shag.

CALLER—"All to the center with three steps and swing, again moving back to outside of ring."

Starting with left foot, all move forward toward center of circle with 3 steps, hop forward on left foot and kick right foot back. (1 measure). Repeat moving to center (1 measure). Repeat twice more moving backwards to the outside of room. (2 measures).

CALLER—"Move to your right with your best truckin' step, strut it with style and plenty of pep."

All turn a quarter turn to right and place hands on the shoulder of the one in front of you. Move around the circle with the truckin'.

CALLER—"Turn all around and a half turn more, we're off to the left. Now burn up the floor."

Turn once and a half around to left and repeat truckin' to left.

CALLER—"Ladies to center with their merriest shag, now all the way back and don't tarry nor lag."

Ladies leave partners and shag to center of circle, turn half way around and shag back to partners.

CALLER—"Gentlemen to center with a hot Susie Q, home again, home again, she's waiting for you."

Gentlemen move to center with Susie Q step and return to places. CALLER—"This Ginger Rogers will shine as the fem, this Fred Astaire will do likewise for men."

Leader chooses a girl and then a boy and leads them to the center where they demonstrate the trickiest step they know. They each dance separately, not as partners.

CALLER—"Everybody do it and keep up to time, that's pretty good but make it sublime."

All try to imitate the steps of the leaders.

CALLER—"London Bridges falling down, build them up around the town."

Leading couple make London Bridge, next couple goes under and makes another London Bridge the other side of first couple. Other couples follow suit until there are London Bridges all around the circle.

CALLER—"Everybody shag but when the music stops, you pose, make it a nice statue up on your toes."

When the music stops everybody stops in whatever position they are and holds it without moving until music starts up again. Music usually holds two or three measures.

CALLER—"To circle and swing your partner 'round and in singing Halleluiab, Halleluiab forgive my sin, out she comes to swing you 'round and to the center with a joyful sound."

Taking partner's right hand boys swing girls around and into center of circle, girls raising arms and singing Halleluiab, Halleluiab. Girls return to partners, to swing with left hands and then boys go into center with a, "Hurrah."

CALLER—"W'boa! now take a breath and next your partner sweet, all dance the shag, but on your own feet!"

All take partners and do the shag.

CALLER—"That's enough for now so all promenade, sit down and cool off in your own back yard."

Girl takes partner's arm and everybody promenades around the room until the music stops. Then gentlemen escort ladies to seats.

## CAROLINA SHAG

by Floretta Baylin, Dorminy Studios, Winston Salem, N. C.

Gentleman's part described. Lady dances the counterpart unless otherwise designated.

L. O. D.—Means line of direction. Numbers in brackets represent counts in the measure. Music: Fast, broken rhythm fox trot.

Cuban Step—(Done turning to left). Forward L (and) Back R (1), Back L (2), Back R (3), Hold (4). Forward L (1), forward R (2). Forward L (3), Hold (4).

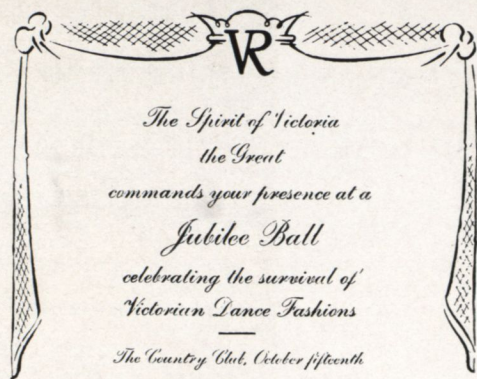
Shuffle—Forward L (1), kick R to front (no weight) (2), Step back R (3), Ball change L-R (and 4). This step is always done in groups of three. After doing three shuffles to the front, turn in open position to face L. O. D. and repeat the shuffle three times. The gentleman's part is the same, the lady steps out on R facing L. O. D. (1), Kick L to front (2), Step back on L (3), Ball change R-L (and 4). To come out of the above step cross L over R between self and partner using toe-heel movement (1-2) step back on R (3) Hold (4) Lady crosses with R foot. Now you are in closed position. Repeat the Cuban.

Twinkle—Step directly to side with L foot, knee flexed (1-2). Bring R to L with ball change R-L, R-L. (and 3 and 4). This step is done from the shuffle. Do three shuffles step side L etc., finish by stepping back R (1-2). Then into the Cuban.

Variation—Open position both facing L. O. D. Forward L (1), Kick R (2), Back R (3) Close L to R (4). Forward R (1), Kick L (2), Cross L over R between self and partner using toe-heel movement (3-4). Step back on R foot (1-2), forward L (3), forward R (4). To finish step to side on L into the Twinkle and come back into the Cuban step after Twinkle. For other Big Apple Steps see page 12.

Victorian Waltz inspired by RKO Radio Release "Victoria the Great" interpreted here by Agnes Melcoll and Walter Cosden all around champions of the New York Daily News' Harvest Moon Ball, who will be seen in RKO Radio's coming release, "Having Wonderful Time," starring Ginger Rogers.





## VICTORIA'S JUBILEE BALL

The first part of the evening is conducted in the grand manner of the nineteenth century with compliment, quadrille and cotillion. The latter half of the evening turns into a Big Apple Party with Paul Jones, Lucky Apple Dance and Hill Billy refreshments. To mark the change in the century, it is amusing for the hostess to retire and change into a 1937 mountaineer costume. In this garb she leads the Big Apple.

### COMPLIMENT PROMENADE

All stand with partners in promenade formation around the room. Each girl is given a little mesh bag of chocolate filled silver coins. She will give each gentleman a so-called "quarter", if she likes the compliment he pays her as they promenade.

All promenade around room while the gentlemen pay their compliments. Music plays eight measures of music, finishes with a climax and stops for two measures. Gentlemen bid goodbye to their partners, walk ahead to the next girl and all promenade again when the music starts. Continue for 2 choruses of music. The ten men who have now the least quarters must come to the center and receive cards with compliments written on them. They must then say these compliments to each girl around the circle until some girl agrees to accept. The ten men who have the most quarters next come to the center. They may choose partners next, and then the remaining men take partners.

Suggestions for the ten compliments to be written on the cards:  
 "I like champagne. It's so sparkling, so tasty and intoxicating, and you remind me of champagne."  
 "I bet the Duchess of Windsor is glad King Edward VIII didn't see you first."  
 "You may think Ginger Rogers is a swell dancer but you should see yourself."  
 "You know how popular the Big Apple is. Well you're the Big Apple of my eye."  
 "What helium is to a dirigible, that's what you are to me."  
 "May I have your autograph. I'm sure you must be a movie star."  
 "If I had a choice of a billion or you, the billion wouldn't stand a chance."  
 "I wish you were Queen Elizabeth, so I could be your Sir Walter Raleigh."  
 "If Major Bowes saw you, he'd throw away his gong."  
 "Girls may come and girls may go, but you'll stay in my heart forever."

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### BIG APPLE PARTY PLANS

**Fortune Apples**—There are two barrels of fortune apples, one for the ladies, the other for the men. These apples have been prepared in the following way. With an apple corer remove the core. In any five and ten cent store you can buy envelopes of tiny fortune favors (15 for 10c) with a printed list of interpretations. In green cellophane wrap up each favor and stick one in each of the ladies' apples like a stem. In the gentlemen's apples stick the printed interpretation also done up in green cellophane. The ladies must dance with the gentleman holding the fortune interpretation of their favor.

**Apple Rings**—Leading couple dances, at signal they invite new partners. At second signal all again invite new partners. At third signal girls form a ring at one end of hall, boys at the other. Leading girl goes into boys' circle with a basket of candy apples, leading boy goes into girls' circle with a basket of candy apples. Circles skip around leading figures. Every four measures, center figures pass the candy to someone in their circle. These people take a candy, leave circles and dance together. Continue until there is only one left in each circle. The leading figures dance with this one.

**Overall and Sun Bonnet Dance**—Ten couples dance. At signal boys go to one end of room, girls to the other, near the favor table. Boys are given paper overalls all rolled up. At signal, they unroll them and put them on without tearing them and the first one dressed goes to favor table and is given a beautiful sun bonnet to put on the girl he chooses to dance. The others follow in turn.

**Lucky Apple Dance**—One couple starts to dance. At signal they favor each other and then each invites a new partner and presents a favor to the other partner. Continue until all are dancing.

Souvenir calendars or blotters in the shape of apples are used as the cotillion favors. On each apple is written the name of a kind of apple, e.g., Russet, Lady, Northern Spy, Greening, Mackintosh, Sheep's Nose, Pound Sweet, Crab, Baldwin, Snow, Delicious, Jonathan, Spitz, American Beauty.

One table holds the girls' souvenirs, the other the boys' so finally there will be a girl and a boy holding each of the apple names.

After each eight bars of music the leader calls out a few apples. Dancers holding these names must sit down. Their partners pair off. The last couple on the floor wins the prize. Other couples are given paper apple blossom petals to throw on the winning couple.

**Apple Finale**—Blow up balloons of the apple shades (red, yellow, green). Tie green crepe paper stems and leaves on top of each one. Drop them down onto guests as they dance.

**Refreshments**—An outdoor barbecue is most fitting for the latter half of this party, but if the time of the year and place are not auspicious, some hostesses have a punch and serving table where sweet cider is served from the mountaineer's earthen corn liquor jug, with beaten biscuit and cheese, doughnuts, grapes, nuts, corn muffin, sandwiches filled with sausage meat, dark bread spread with honey and butter paste, and sugar cane.

PROGRAMME	
1837	1937
Compliment Promenade	Big Apple
Waltz	Waltz
Algaruba	Foxtrot
Quadrille	Big Apple Strips
Tarasienne	Travis
Algaruba	Foxtrot
Polka	Overall Contest
Waltz	Victoria Waltz
Scottish Reel	Little Apple
Daisy Cotillion	Apple Cotillion
Refreshments	Finale

## MODERNIZING THE BALLET

(Continued from page 3)

scraper. Baronova does the same. The result is always the same breath-taking lightness and fragility that are the "sine qua non" of the point. Without this scientific ramrod of alignment the toe point becomes soggy, hard, and quite obviously painful.

Scientifically, the toe point is a specific skill that should be trained quite apart from any dance position until it reaches a certain point of strength. In other words, no dancing on toes until a fine strong position on toes is accomplished. Under no circumstances should a student be permitted to do a step on toe point until the step is absolutely perfected on half toe. Yet, everyday one can observe classes where students get up on their toes the best they can, and attempt to do difficult steps that they can't begin to do in half toe.

The other great contribution to the making of a dancer which the twentieth century has to offer is, psychological knowledge. We now know how the human mind learns. We know, that progression from simple to difficult must be properly graded to defeat those two great enemies of learning, "discouragement" and "error". We learn not thru our failures, according to modern psychology, but by our successes. The wise teacher enables her students to avoid mistakes. It is the poor teacher who must continually correct her students because she has failed to explain clearly or has advanced her students too quickly, or has created an emotional atmosphere of fear and tension that retards and confuses the students' reactions.

Modern pedagogy has discovered that example is the finest teacher. Yet how many ballet teachers today conduct classes sitting down. Every step should be demonstrated in full style and technique by the instructor, at least, once every period so the image of that step is always vivid in the student's mind. Demonstrating foot movements with the hands or fingers is a breach of teaching etiquette.

Study of the mind at work has disclosed all sorts of amazing reactions. In the first place, it takes a little time for the mind to get worked up, then it progresses rapidly, but soon it reaches what is known as a plateau of learning and no longer progresses. It is not long before errors begin to creep in. The wise teacher works long enough on a step to reach the plateau but stops before errors appear. Practice in itself does not make perfect; only perfect practice gets results.

Psychologically wise teachers make a definite distinction in the various steps of teaching. First, the demonstration which should inspire as well as inform; then the analysis; third, the slow, thoughtful repetition by the students until the step is accurately done; fourth, the expressive dancing of the step with proper style and feeling. Last of all, speed.

At no time is there any excuse for absent-minded repetition of exercises or steps. The student should either be practicing with a definite problem in mind or dancing with his whole heart and soul. Dull practicing only makes dull dancing.

Directions to students should be positive, not negative, and they should be given pleasantly. It a teacher feels like having a tantrum she should stage it in the privacy of her own boudoir. A fit of temper merely interrupts class, upsets its emotional equilibrium and exhausts the teacher.

Until ballet teachers make up their minds to stop dramatizing the times that are no more, and set themselves resolutely to living up to the great scientific knowledge of the dancer's mind and body which we possess today, the ballet will remain betwixt and between, the past dead, the present not yet born.

## DUNCAN MEMORIAL



Isadora Duncan, a study, by Arnold Genthe, from the private collection of Mary Fanton Roberts.

This month marks the centennial of the death of one of America's greatest artists, Isadora Duncan.

Rarely does a dancer achieve such personal greatness that professional jealousy, individual systems and theories are all forgotten, and an universal acknowledgment is achieved.

Michel Fokine, leader of the Russian Ballet Renaissance, never fails to give credit to Isadora Duncan for crystallizing his inspiration for reforming the ballet.

Martha Graham, leading prophetess of the modernistic schools, writes of Isadora Duncan, "as the greatest individual stimulus to the dance of modern times."

Physical Education books on dancing, whether from Columbia University, University of Wisconsin, or the far Coast, all credit Duncan with the rebirth of dance as an education.

National Dance League wishes to make a concrete expression of this universal gratitude of the dancing profession to Isadora Duncan. We feel sure that every dance artist, teacher and student will want to contribute something to this memorial. In fact, our plan is to make this a memorial from the dancers, teachers, and students of America.

From contributions we will publish an artistic brochure of drawings, photographs, history, and opinion of the great dance leader. This will be ready by December 10 and will be suitable as a Xmas gift.

Those who contribute to the memorial will receive copies according to the plan below. The remaining copies will be put in museums, dance libraries and such places of historic record. The names of all those contributing will be printed in brochure as the subscribers to the project.

Contributions must be in by Nov. 1, 1937, in order to complete brochure for Xmas.

Students' subscription .....	\$ 1.00
This entitles student to one copy of brochure	
Teachers' subscription .....	5.00
This entitles a teacher to 6 copies of brochure	
School or organization subscription.....	50.00
This entitles the organization to 65 copies of brochure	
Sustaining Patron .....	100.00
This entitles patron to 150 copies of brochure	

### ORDER BLANK

Enclosed find my contribution .....  
 to the ISADORA MEMORIAL BROCHURE for which I will  
 receive ..... copies.

Name.....  
 (As you wish it in Brochure)

Address.....

## DANCING DIALOGUES

(Continued from page 4)

*Dancer*—But what has ballet to do with the great problems of today?

*Professor*—"The Green Table", produced by the Joos Ballet Company still remains the greatest sermon against war that has ever been danced.

*Dancer*—But a technique that was developed by decadent European aristocracy can hardly be the medium that young progressives of today could use.

*Professor*—It is true that each new generation must discover new forms with which to express its new thoughts and feelings. But remember each new generation has always rebelled against established forms. That is nothing new. Real progress in everything, art, science, politics, comes only by adding the new truth to the old.

*Dancer*—But the young moderns feel there is nothing true in the ballet.

*Professor*—Then why did a theatre full of young progressives at the first New York "Recital of All Men Dancers" give the greatest ovation of the evening to William Dollar, for his pure, classic ballet number?

*Dancer*—I was there, too, and I heard plenty of hisses from the radical group.

*Professor*—It's a great pity to let politics raise barriers to art. That is one mistake that the very important and vital modernistic dance movement is making. The local economic struggles and social problems of the big cities, important as they are, can only be expressed universally by those who keep their artistic perspective and integrity. Political propaganda for personal profit, petty class antagonism and malicious, destructive gestures have never been used by great artists or great leaders.

*Dancer*—But the colleges are teaching the modern dance; they certainly don't represent political radicalism.

*Professor*—Another great misfortune for the modern dance. The physical education teachers, are apt to be athletes by nature rather than artists. The overt stylized movement of the modernistic dance attracts them because they can interpret it athletically. Twenty years ago they espoused Duncan dancing because it looked easy, but they missed the essentials and brought the disrepute of the cheese cloth waving era on the Duncan School. The generation before that they did the same to ballet. Reducing it to five inaccurate positions, week-kneed plies, and one or two uninspired arabesques, they brought the disrepute of flat feet and sterility on the ballet. Already the new dance impetus has gone caelesthenic under the heavy foot and uninspired leadership of many muscle bound physical education teachers. I, who feel the importance of the new modernistic dance in the evaluation of the dance, would free it from both politicians and gym teachers.

*Dancer*—But Professor, why do you insist on using modernistic instead of modern as its leaders call it?

*Professor*—Modern is a nebulous term that fits itself to each new form as it comes along. I want a word of more distinct personality to designate this present phase of the dance. Since it is parallel and comparable to the movements in the other arts known as modernistic it is clearer to general public what the essentials of the new dance are if we use the accepted artistic term, modernistic.

*Dancer*—But the other arts, music, painting, literature, sculpture are less modern now than the dance.

*Professor*—Yes, the dance is always behind the arts in evolution. The dance today has had some particularly unfortunate factors retarding its development, lack of organization, political intrigue, jealousy within the profession, unqualified critics.

*Dancer*—You certainly don't call John Martin an unqualified critic, do you?

*Professor*—In my opinion John Martin has allowed himself to become too personally affiliated and financially involved with the modern dance enterprises to remain a valuable critic of the dance. His writings sound more like those of a press agent for one faction of the art. This is as unfortunate for the modernistic group as it is for the others. Too much limelight plus uncritical praise is the perfect formula for spoiling anything, whether it is a child or a dance movement.

*Dancer*—Oh, there's the buzz for the curtain. Well, good-bye, Professor. . . . What an old bore! He just doesn't know what it's all about, does he?

*Sculptor*—On the contrary. The trouble with you is, you think everyone who doesn't agree with you is an old bore.

*Dancer*—No, dear, not all of them. Some of them are young bores!

## BOOK OF THE MONTH

With square dancing staging a country-wide comeback from coast to coast, "The Country Dance Book," by Beth Tolman and Ralph Page becomes an important and timely addition to the dance book shelf.

Although giving essential text book information, "The Country Dance Book" remains highly readable by reason of the breezy style with which it incorporates in the step descriptions, amusing anecdotes of the origins, personalities, and local color of New England's native dances.

"If ever a people were given a chance to be born and bred in the purple of their dances, the Yanks were those people. As babies they were often lulled to rest to the measures of Speed The Plow or Smash The Window; and often they were carried to an assembly or junket where they were cradled in communal beds made from benches, seat to seat arrangement. Way before they were out of their swaddling clouts, then, these kids must have understood what was what on the dance floor. Then at an early age they began doing the dances themselves; later the stern dancing masters polished their steps and taught them how to "make manners" on the dance floor. What a foundation!

\* \* \*

"Some of the larger farmhouses had dance rooms built right in along the back of the second story (you can identify them often today). But most of the modest farmhouses made no special provision for a dance. So they just used the kitchen! Everything got cleared away for the affair . . . even the stove if the kitchen was small! Into the sink the fiddler-prompter would swing, and sitting there in state, he'd scrape and call an evening's fun.

"Invitations to these junkets (sometimes known as heel burners) were casual and individual as the affairs themselves. The way they used to do it in Munsonville, New Hampshire, was like this: someone would get up on the steps of the General Store and bellow JUNKET! JUNKET! to the east, west north and south.

"Later, it became the custom to print junket invitations on the backs of playing cards (in the days when cards were blank on one side). So, had you lived at that particular time, you might well have found an ace of spades under your door, backed with, 'Eben Sawyer requests the favor of your company at a dance at his house on Sawyer Hill, Friday evening next, seven o'clock, January 14, 1819.'"

After this sprightly introduction, a chapter on calls and conduct explains the standard calls and the figure responses they are meant to inspire in the dancer.

In the following chapters the dances are grouped according to their ancestry. For instance, "Hats Off to France", "Thanks to the Irish", "A Gift from the Scots".

"Polka Mania" and "Freaks and Furbelows" report the youthful hotcha dances of other days, which now survive as "old standbys". Incidentally, the description of the Military Schottische, also known as the Barn Dance, is an exact duplicate of the present day shag step.

A final chapter on "Who's Who, Now and Then", includes the famous fiddlers and callers as well as the local dance celebrities, an interview with Wallace Dunn, a fiddler of no mean proportion, brings forth this new perspective on our present day dance orchestras.

"A few years ago we had dances here in Munsonville. Had an orchestra up from Massachusetts, pretty good too, except I thought they played Irish Washerwoman too much. Well, their prompter wanted to dance a quadrille and asked me to call it for him. Got along all right enough 'til all of a sudden there was an awful crash-bang right behind me. Lord, I thought the stovepipe had fell down, but it was only the drummer with some of his clip-trap. WE never needed that stuff to keep time to music, but maybe they do now 'days."

In keeping with the quaint home spun charm of the book, the illustrations of the dancers sketched from a ceiling viewpoint give an amusingly clear picture of the floor patterns of the dance.

All in all, "The Country Dance Book" by Beth Tolman and Ralph Page, published by Farrar & Rhinehart is by timeliness and intrinsic merit, the dance book of the month. A book not only to read but to buy and place on our bookcase for constant reference.



Mrs. Chas. Beckwith and partner demonstrating the Trocadero in New York. Photo by Nishiyama.

## SUMMER IN PARIS

PERFECT weather made the trip across on the Queen Mary particularly thrilling, and the presence of such charming movie stars as May Wong, Melvin Douglas, and Patricia Ellis added the necessary glamour.

As soon as we were settled in Paris we set out to find the famous studio of Princess Kschesinska. It was hard to believe this young vivacious woman who still dances beautifully could have had such a long and arduous career. As the favorite dancer of the late Czar she was the toast of all Russia, and later as the brilliant star of Diaghieff Ballet, the darling of all Europe. Small, dark, with a mischievous sense of humor she still charms and fascinates all who come into her presence. In her classes are the dance stars of the best European Ballet companies. Watching one of her classes is not unlike attending a monster all-star benefit performance.

We were fortunate in having the English Vic Wells Company in Paris while we were there. Its young star, Harold Turner is an especially fine dancer. Very English with his golden hair and blue eyes his dancing had a thrilling lightness and precision. In our lessons with him he stressed being "Neat" in our movements and urged us to do at least "a spot of practice" between lessons. Incidentally, he is eager to come to New York, and without doubt, would be a sensation here.

An American cannot be long in Paris without hearing about Nadya, who is famous for her cordial, helpful interest in all American dancers who come to Paris. With unusual patience and understanding she tries to help each one to find what he really came to seek. It was Nadya who sent us to Mila Cirul.

Besides being one of the finest performers in Europe, Mlle. Cirul is probably the most satisfying combination of modern technique and classical spirit. Here is another dancer that should be brought to America.

One of the most powerful dance personalities we met during our entire stay was Madame Cil de Watteville, whose career started as a dancer, penetrated into the teaching of dancing for health, and finally, has culminated in spiritual healing. Madame Watteville's book on the art of movement should be read by every dancer.

One of the real highlights of our Paris season was the "Gala de la Dance" at the Exposition. Dancers from seven leading European opera companies appeared on the program, but it was our own gay little Rockettes from Radio City who stopped the show.

Les Ballets Gunther from Germany, on the same program,

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## BOOKS FOR PROGRESSIVE TEACHERS

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showed a new and freer style of the German dance that was both compelling and inspiring.

Shankar gave a performance while we were in Paris. He is very popular, and especially wins the respect of men for dance art. We had an occasion to chat with him during an intermission of Trudi Schoop's ballet. He was, by the way, very much amused at her take-off of his snake dance. His great absorption now is his new school which will soon be established in India. In our conversation it was brought out that his Hindu orchestra never has any notes, it always improvises under the leadership of the dancers.

The opening night of Sergi Lifar's new ballets "Alexander the Great" and "David Triumphant", was indeed a gala occasion. Lifar is idolized in Paris. His choreography is highly original with fascinating mass movement. Costumes, and lighting are amazingly harmonized with the dance movement.

In the realm of ballroom dancing Paris is a revelation. Everybody dances beautifully, with fine posture, rhythm and variety of step.

We met the champion Tango Couple, Georges & Rossi, and had great fun exchanging American Swing steps for their fascinating tangos. By the way, they called our swing steps the "hot fox".

The Trocadero, the new official Exposition dance, was created by M. Charles and is a delightful three-quarter rhythm that combines features of rumba, tango, and Boston. In southern France it is already universally popular.

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Note: For information about Social Security Act for Dancing Teachers, See New York Society Columns, Sept. 1937, published by New York Society of Teachers of Dancing, Inc., Editor William Hecht, 44 Lamark Ave., Newark, N. J.