

Volume 1 (1-45 Days)

This year, the Royal Academy of Dance celebrates its 90th anniversary. To mark this occasion, from 1 October 2010, and every day for the 90 days, a new article, image or interview will populate this e- book recalling the most important milestones in the history of the Academy.

Photographs and other archived material from the RAD's Philip Richardson Library will be published in many cases for the first time.

Join us in our celebration!

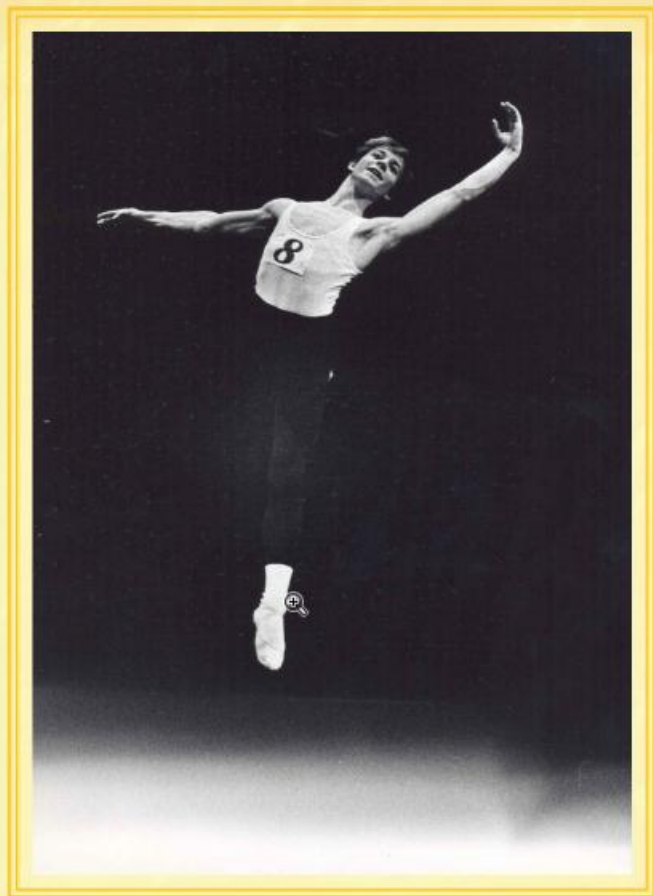
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Genée International Ballet
Competition 1982

Following the advent of the Phyllis Bedells bursary - for younger students - it was agreed that the Genée should return to its prior-1973 format.

From 1982, entry qualifications had to be the Advanced Executant Examination with Highly Commended or Honours, or Solo Seal, and the age limit had to be under 19 years of age by 1 December of the year preceeding the competition. Two new variations were introduced: the Girls Variations by Julia Farron and the Boys Variations by Alan Hooper. No gold medal was awarded that year.

The judges panel comprised of Phyllis Bedells, Dame Beryl Grey and Kenneth Macmillan.



Timothy Rushton, Bronze Medallist, 1982.
Photo: RAD Archive

The Genée International Ballet
Competition revised in 1973

The Genée, as it is now affectionately known, has been held since 1931 - even the World Wars did not prevent the Academy from producing this exciting competition.

However, for reasons explained in the *dance gazette* article published overleaf, 1972 saw a suspension of this event for one year.

The main reason was the revision of the nature of the Gold Medal Award; as a forward thinking organisation, the RAD wanted to keep up with times: "if times are changing, The Royal Academy of Dancing must change with them".



Genée International Ballet Competition 1973.
Left to right: Anthony Dowell, Angailika
MacArthur (Silver Medal), Sheila Styles
(Bronze Medal), Phyllis Bedells, Jane Devine
(Gold Medal), Merle Park.
Photo: Jennie Walton

The Adeline Genée Gold Medal Award (Revised 1973)

Photograph by Jennie Walton



The Adeline Genée Gold Medal.

Members will be aware that there has been no Adeline Genée Gold Medal Award in 1972.

The reasons are various, but high on the list has been the feeling among the Executive Committee of The Royal Academy of Dancing and other committees that in the changing circumstances of the general educational structure of the country and the structure of dance schools it seemed desirable to review the nature of the Gold Medal Award. If times were changing, The Royal Academy of Dancing must change with them.

Dame Adeline herself instituted the Gold Medal Award and presented the Gold Medal and in our extensive study of various plans

we have striven to adhere to her main objectives as far as possible. For instance, Dame Adeline was particularly anxious that the Award should be a means of seeking out potential talent of a high order.

Briefly, the revised (1973) Gold Medal Award does just that. However, instead of looking for this talent among students aged about 17 or over we have decided to search for it among students at an earlier stage in their careers.

Thus, the revised (1973) Gold Medal Award will be open only to students who have passed The Royal Academy of Dancing Intermediate Examination with Honours or Highly Commended. The Rules and the

Conditions of Entry of the revised Award are given below.

It is hoped that this revised Award will attract many students of professional potential and that teachers who prepare these students—among whom will be Gold Medallists—will get their proper recognition.

Please note that for the next few years the title of the Award will be THE ADELINE GENE GOLD MEDAL AWARD (Revised 1973).

Rules

Under these revised Rules, the Adeline Genée Gold Medal Award will occupy up to an entire day at the annual Royal Academy of Dancing Assembly in January of each year. It will consist of two parts: a morning Award Class, followed in the afternoon by the performance of solos. This part of the Award will be called the Adeline Genée Award Performance.

The Award Class will be given in the presence of the Judging Panel only. The Award Performance will take place before the Judging Panel, an audience of Royal Academy of Dancing teachers, members of the general public and representatives of the Press.

Prizes

The prizes for the Adeline Genée Gold Medal Award (Revised 1973) are as follows:

Girls	Boys
Gold Medal and £100	As for girls
Silver Medal	"
Bronze Medal	"

In addition, the Royal Ballet School will accept both Gold Medallists, subject to a satisfactory physiotherapy examination.

N.B. The £100 prizes are to be spent under the jurisdiction of The Royal Academy of Dancing.

Judging Panel

The Judging Panel will consist of a Major Examiner, the Ballet Principal of the Royal Ballet School, not less than one professional dancer (of Senior Principal rank) and/or a choreographer of international reputation.

Conditions of Entry

1. Candidates must fulfil the following qualifications at the date of performance:

- Be Members of The Royal Academy of Dancing.
- Have passed the Intermediate Examination of the Royal Academy of Dancing with Honours or Highly Commended. If, after passing the Intermediate Examination at the requisite level, a candidate also takes the Advanced Examination, he or she may enter subject to (c) below.

(c) Candidates should not be older than 16 on the 31st December immediately preceding the date of the Award.

(d) Candidates must have been pupils of their current teacher for at least 6 months prior to the Award. (This does not apply to overseas pupils who have been in the UK for less than 6 months.)

2. The morning Award Class will last not longer than 1½ hours. The purpose of the Award Class is to assess the candidates' technical abilities and also their standard of achievement in various styles of work which will be set by the teacher. It will include "unseen" enchainements. (The teacher will not be a member of the Judging Panel.)

3. The afternoon Adeline Genée Award Performance shall consist of classical solos chosen by candidates from those set by The Royal Academy of Dancing specially for the Gold Medal Award.

4. The following must be forwarded with the Entry Form:

(a) The candidate's full name, age, date of Intermediate Examination and where held. Whether Honours or Highly Commended were obtained.

(b) The name and address of teacher and school.

(c) An Entry Fee of £3.00.

5. The Entry Form plus any enclosures must be forwarded to: The Royal Academy of Dancing, not later than Saturday, 2nd December, 1972.

Set Dances

6. There will be two set dances for girls and two for boys. Candidates will choose one of their respective set dances. No set dance will last longer than 1½ minutes.

Dress

7. For the morning Award Class girls and boys must wear Examination dress. For the afternoon Adeline Genée Medal Award Performance tutus can be worn or a costume appropriate to the solo.

8. The Royal Academy of Dancing reserves the right to withhold medals and prizes if the required standard is not achieved.

9. The Academy reserves the right to refuse entries and to alter any rule as it may think fit from time to time.

Information for Teachers

1. The Royal Academy of Dancing will set two dances for girls and two for boys.

2. These dances will be taught to interested teachers in London at the end of October. (Date to be announced.)

3. Application to attend this session must reach The Royal Academy of Dancing not later than Saturday, 7th October, 1972.

4. The fee for the teaching session will be announced shortly.

The Genée International Ballet Competition

The first "Genée" was held in 1931 and was called 'The Adeline Genée Award'. The competition was, and still is, dedicated to promote and reward standards of excellence in young dancers. As you can read from the *dance gazette* extract on the next page, the number of candidates who entered was 4.

The Genée International Ballet Competition 2010 starts today (12 November 2010). 71 candidates are entering the competition making it almost 18 bigger since the start!

Three medals may be awarded - gold, silver and bronze - in a male and female category. Candidates are coming from all

THE OPERATIC ASSOCIATION GAZETTE

The Official Organ of the Association of Operatic Dancing of Great Britain

No. 4

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AUGUST, 1931

Free to
Members

COMMUNICATIONS

All communications, except in special cases mentioned in the following pages, should be addressed "The Secretary, The Association of Operatic Dancing of Great Britain, 154 Holland Park Avenue, London, W.11," and not to any member of the Council by name. The telephone number is Park 7197.

THE ASSOCIATION OF OPERATIC DANCING OF GREAT BRITAIN

Patroness:

HER MAJESTY THE QUEEN.

President:

Madame ADELINE GENÉE, I. et A.

Vice-Presidents:

Madame LUCIA CORMAN.
Madame YVONNE DAUNT-STEIN.

Council:

Miss PHYLLIS BEDELLS.
Madame TAMAR KARSAVINA.
Mr. D. G. MACLENNAN.
Mr. FELIX DEMERY.
Madame JUDITH ESPINOSA.
Mr. P. J. S. RICHARDSON.
Miss KATHLEEN DANETREE.

Sub-Committee:

(Children's Examinations)

Miss GRACIE CONE Miss LORRAINE NORTON.
Mrs. FRED A. GRANT, Madame SMURTHWAITE.
Miss IRENE HAMMOND, Miss LILLIE CONE
(Secretary).

Secretary:

Mr. PHILIP J. S. RICHARDSON.

Premises:

154 HOLLAND PARK AVENUE, W.

THE "ADELINE GENÉE" GOLD MEDAL

A very handsome Gold Medal has been presented to the Association by Mr. Frank S. N. Isitt to be competed for each year by holders of the Solo Seal Certificate, but only to be awarded in the event of conspicuous merit being shown.

The medal will be held by the winner for one year, at the end of which period he or she will receive a small replica to keep. The winner of the medal in any year will not be eligible to compete again for it.

This year's competition was held at Headquarters on July 25th, and four candidates were required to do a demi-character dance of their own arrangement and also a dance of which the enchainment had been set by the Council.

The Council awarded the Medal to Felicity Gairtatt.

THE PAVLOVA CASKET

In 1913 Madame Pavlova had seven regular pupils to whom she gave lessons at Ivy House. These seven presented her with a handsome "Jewel Casket," on which their names were inscribed.

At the recent sale of Madame Pavlova's effects at Ivy House, this casket was purchased by Mr. P. J. S. Richardson, who is presenting it to the Association, to be competed for annually in a "Group Competition."

It is tentatively suggested that the "Casket" should be held for one year by the School which presents the best group, but exact details of the Competition have not yet been arranged.

It is hoped to be able to announce these in the October GAZETTE.

as far as Australia, Canada, Indonesia, Israel, Japan, Mexico, New Zealand, South Africa, Taiwan, and, of course, UK and Europe.

We wish good luck to all candidates!



One of the Genée medals.
Photo: Rekha Kotecha

HISTORY OF THE MEDAL AWARDS

In 1950 Dame Adeline Genée, Founder-President of the Royal Academy of Dancing, proposed the institution of a medal as a means of seeking out the talented dancer of real potential. The first Adeline Genée Gold Medal for Girls was presented by her husband, Frank N. Isitt in 1931 to be competed for each year by holders of the 'Solo Seal', but only to be awarded in the event of conspicuous merit being shown.

In 1934 Mr Isitt also presented a Silver Medal for Girls, and later Miss Phyllis Bedells presented the Bronze Medal for Girls.

The Adeline Genée Gold Medal for Boys was presented by Miss Gillian Scaife in 1938, also to be competed for each year by holders of the Solo Seal. The Silver Medal for Boys was presented in 1942.

In April 1962 it was decided the Adeline Genée Medal Awards and the Solo Seal should be combined and held in public and this was put into effect on January 11, 1963. Judges and theatres were as follows:

- 1963: Phyllis Bedells, Julia Farron, Michael
Somes — City Temple Hall.
- 1964: Phyllis Bedells, Beryl Grey, Stanislas
Idzikowski — City Temple Hall.
- 1965: Phyllis Bedells, Ruth French, Stanislas
Idzikowski — City Temple Hall.
- 1966: Phyllis Bedells, John Gilpin, Claude
Newman — City Temple Hall.
- 1967: Phyllis Bedells, Ruth French, Donald
McLeary, Merle Park — City Temple Hall
- 1968: Irina Baronova, Phyllis Bedells, Anton
Dolin — City Temple Hall.
- 1969: Phyllis Bedells, Anton Dolin, Annette
Page, Sybil Spencer — Collegiate Theatre.
- 1970: Phyllis Bedells, Alexander Bennett,
Galina Samsova, Valerie Taylor —
Cripplegate Theatre.
- 1971: Phyllis Bedells, Beryl Grey, André
Prokovsky — Collegiate Theatre.

With the progression of standards over the years it was agreed that it was desirable to seek out potential talent at an earlier age. So, in 1972 the Executive Committee invited Miss Phyllis Bedells, a Founder-Member and Vice-President of the Academy and a distinguished ballerina, to chair a committee consisting of Mr David Blair, Miss Pamela May and Mrs Jean Tovey, who together would devise a new approach. This Committee decided it would be more appropriate to invite entries from those who had been awarded the Intermediate or subsequently the Advanced Examination with Highly Commended or Honours and were under 17 years of age on December 1 of the year preceeding the Awards performance. The Medal Awards became known as 'The Adeline Genée Medal Awards (revised 1973)'. At the Awards,

subject to the requisite standard being achieved, a Gold, Silver and Bronze Medal is awarded and the winner of the Gold Medal will, in addition to £150, receive direct entry to The Royal Ballet School without further audition, subject to a satisfactory orthopaedic examination. Winners of Silver Medals will receive an award of £100, kindly donated by Stella Mann, and winners of Bronze Medals will receive an award of £75.

The judges and theatres were as follows:

- 1973: Phyllis Bedells, Anthony Dowell, Merle
Park — Sadler's Wells Theatre.
- 1974: Phyllis Bedells, Alexander Grant, Alicia
Markova, Peter Schaufuss — Sadler's
Wells Theatre
- 1975: Phyllis Bedells, Paul Clarke, Doreen
Wells — Sadler's Wells Theatre.



1960s: RAD Summer School

In 1965, the RAD hosted the first summer school. Unfortunately we have no material from that occasion, but we published the booklet from the second summer school, held in 1966, with pictures from the previous year.

The production was by Jean Bedells - daughter of Phyllis Bedells - and teachers included Tamara Karsavina, Marie Rambert, Maria Fay, Lucette Aldous, Anton Dolin, Michael Somes and John Gilpin, among others.



under the distinguished patronage of
DAME MARGOT FONTEYN de ARIAS D.B.E.

SUMMER SCHOOL *of* BALLET

at

Camberley, Surrey

ENGLAND

August 1966

THE ROYAL ACADEMY OF DANCING
INCORPORATED BY ROYAL CHARTER

A RESIDENTIAL SUMMER SCHOOL for BALLET STUDENTS

From 3rd to 24th August, 1966

Under the direction of
THE ROYAL ACADEMY OF DANCING,
15 Holland Park Gardens, London, W.14,
ENGLAND

at

Elmhurst School, Camberley, Surrey, England



The second R.A.D. Summer School will be held at Elmhurst School in Camberley, a delightful house one hour's train journey from London. It will be open to students and teachers over the age of 16 who have studied Ballet for at least three years.

Miss Louise Browne will again direct the Summer School and classes will include Classical Ballet, Character, Pas de Deux, National and Modern. Instruction on lighting, stagecraft and costume, as well as seeing a producer at work, will enable those taking part to gain some practical experience of production, culminating in two public performances by the students of the Summer School in the Elmhurst Theatre. The production will be by Jean Bedells, who was a Ballet Mistress with the Royal Ballet. During the School teachers attending will be brought to London to stay at The Royal Academy of Dancing hostel at Fairfield Lodge, 6 Addison Road, W.14, for a concentrated course on Academy Syllabuses.



It is hoped that lecturers and teachers will include Madame Tamara Karsavina, Dame Marie Rambert, Madame Maria Fay, Lucette Aldous, Anton Dolin, Michael Somes and John Gilpin, among others.

Sight-seeing tours planned include visits to Stratford-on-Avon, Oxford, Windsor, Chichester and London.

The President of The Royal Academy of Dancing, Dame Margot Fonteyn, is taking a keen interest in the plans and preparations and will visit the School if her professional engagements permit.



The inclusive fee is £150 sterling and includes tuition, board and sight-seeing trips from the time of arrival at Elmhurst School to the time of departure; also the visit of the teachers to London.

Application forms for Canadians can be obtained from Miss Doreen Scouler, 125 Snowdon Avenue, Toronto 12; for U.S.A. applicants from Mrs. Blanche Marvin, 215 East 12 Street, New York 3; and for anyone else wishing to attend from the General Secretary, The Royal Academy of Dancing, 15 Holland Park Gardens, London, W.14, England.

Application forms, plus a registration fee of £10 sterling, must be returned to the appropriate address above to arrive not later than **31st May, 1966**. Applications will be dealt with in strict rotation and the balance of payment must be received by **21st June, 1966**.



Where the total fee is received by **21st June, 1966**, the registration fee will be offset against this, otherwise it will be forfeited. After the above date, no part of the monies paid will be refunded except in extenuating circumstances, in which case the costs involved will be deducted and the balance refunded.

The Royal Academy of Dancing reserves the right to amend, alter or otherwise change the programme or to cancel the Summer School should unforeseen conditions warrant this. In the latter circumstances there would be a refund of the full, or of an equitable amount.

R.A.D. SUMMER SCHOOL, 1965



A class being given
by
MISS LOUISE BROWNE

A group of Students from Overseas
at one of the parties



NOTES FOR PARENTS



Supervision Mrs. John Mortimer, the Principal of Elmhurst, will be in residence during the Summer School. The Elmhurst Medical Officer will also be available if required.

Documents A valid passport and a vaccination certificate will be required for those travelling from overseas.

Clothing Students should bring their usual practice dress or leotards or tunics, tights and shoes. A raincoat and sweater should be included.

Registration Early reservations are strongly recommended as the School accommodation is limited. An application form accompanies this leaflet and should be returned to:

Miss Doreen Scouler,
125 Snowdon Avenue,
Toronto 12,
CANADA.

or:

Mrs. Blanche Marvin,
215 East 12 Street,
New York 3,
U.S.A.

or:

The General Secretary,
The Royal Academy of Dancing,
15 Holland Park Gardens,
London, W.14,
ENGLAND.

This form, plus a registration fee of £10 sterling, must be received by **31st May, 1966**, and applications will be dealt with in strict rotation. The balance of payment of £140 sterling must be received by **21st June, 1966**.

ELMHURST SCHOOL, CAMBERLEY, SURREY



Elmhurst School is composed of two main houses on large properties conveniently close to each other and to Camberley Station. It has a studio theatre which was opened by Michael Somes in 1960, which provides a magnificent studio, assembly hall and fully-equipped theatre.

Queen Elizabeth Award 2010

This year's QE II Award was held today - 10 November 2010 - at the Royal Opera House, London. The Queen Elizabeth Award is the Academy's most prestigious award and it is given to figures from the dance world for outstanding services to the art of dance (see Day 40).

Dame Antoinette Sibley presented the award to Rachel Cameron, to mark her lifetime contribution to dance. Guests came from as far as Australia, Israel and Japan to attend the ceremony.



Rachel Cameron with Wayne Sleep OBE at the QE II Award 2010. Photo: Mark Lees

The institution of the Queen Elizabeth II Award

In order to thank Her Majesty Queen Elizabeth II to have extended her Patronage to the RAD, the Academy instituted the Queen Elizabeth II Award (QE II Award), an award to be given annually to someone who has rendered outstanding services to the art of ballet.

The first recipient was Dame Ninette de Valois, and many others followed including Alexander Grant CBE, Gillian Lynne CBE, Sir Peter Wright, and most recently Victor and Lilian Hochhauser (2009).

The QE II Award 2010 will be given tomorrow 9/11/2010.

ROYAL ACADEMY OF DANCING QUEEN ELIZABETH II CORONATION AWARD

At the Special General Meeting held at Claridge's Hotel, Brook Street, W.1, on Friday, July 16th, Mr. Chamberlain drew the attention of the members to the framed plaque which was on display. He said that Dame Adeline Genée had asked him to give those present some particulars concerning this.

The Award had been instituted with the idea that it should be given annually to someone who, in the view of a Committee, had rendered outstanding services during the year to the Art of Ballet. The recipient only held it for one year, at the end of which it would be handed back to the Academy and a Scroll, signed by the Selection Panel, would be presented as a permanent reminder.

The Selection Panel for the First Award had been Sir Gerald Kelly, President of the Royal Academy of Arts; Sir Reginald Thatcher, Principal of the Royal Academy of Music; Sir Kenneth Barnes, Principal of the Royal Academy of Dramatic Art;

Madame Tamara Karsavina and Dame Adeline Genée, President of the Royal Academy of Dancing, the donor.

Dame Adeline Genée then rose and announced that the Selection Panel had unanimously agreed that the first recipient of the Award should be Dame Ninette de Valois, to whom she handed the Plaque amid acclamation.

Mr. Chamberlain said that Dame Adeline Genée had given this Award to the Academy and it was a most delightful token of her Presidency. Dame Adeline Genée replied that it had given her very great pleasure to inaugurate this Award, and she would like to mention that the idea had come to her from a suggestion made by Mr. Idzikowski that there might be formed in London something comparable to the Société des Beaux Arts in France. Dame Adeline Genée said she would like to thank Sir Frederick Browning who had helped her in this matter and introduced her to Mr. Gilbert Ledward,

The announcement of the institution of the QE II in *dance gazette*



Dame Adeline presenting the Award to Anton Dolin

Dame Adeline Genée presenting the award to Anton Dolin



Dame Margot Fonteyn, Dame Adeline
Genée and Anton Dolin.
Photo: RAD Archive



Dame Margot Fonteyn, Dame Adeline
Genée and Dame Ninette de Valois.
Photo: RAD Archive

Day 39

1953: Queen Elizabeth II becomes
Patron of the Royal Academy of
Dance

HER MAJESTY THE QUEEN
HAS BEEN
GRACIOUSLY PLEASED TO EXTEND
HER PATRONAGE TO
THE ROYAL ACADEMY OF DANCING



Photo by]

Her Majesty The Queen

[Daron

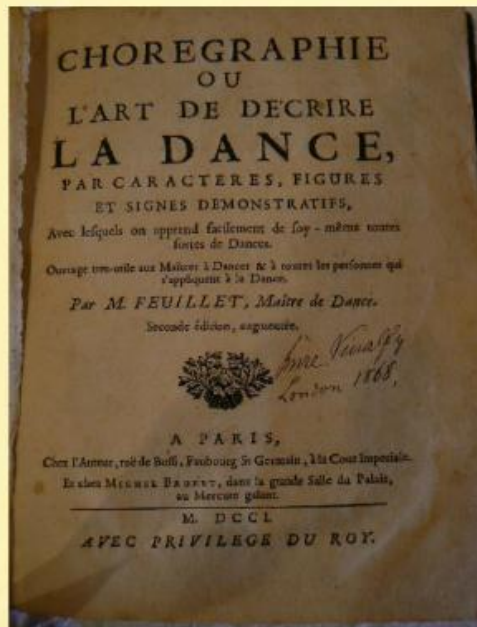
Development of the Library

The 1960s signalled a significant period of development for the Academy's library book collections.

Although there had been many gifts and donations prior to this time - the earliest recorded being a bequest in 1925 from the Reverend Stewart Headlam which included several important texts by Blasis - in 1960 Miss Audrey Lloyd from Manchester donated over 230 book on ballet and the theatre to go to Fairfield Lodge.

There were also donations from Iris Lorraine, Ivor Guest and Phyllis Bedells, and a formal inventory of the collections was carried out by Ifan Kyrle Fletcher who also proposed a classification scheme for the students library at Fairfield Lodge.

In 1963, Philip Richardson bequeathed the majority of his personal book collections to the Royal Academy of Dancing, the most significant of which had been described in a 1954 publication by Ifan Kyrle Fletcher called '*Bibliographical Descriptions of Forty Rare Books, relating to, The Art of Dancing, in the collection of P.J.S. Richardson, O.B.E.*'



*Choregraphie ou
L'Art de
De'crire LA
DANCE - Feuillet,
dated 1701.*

Stewart Headlam

Bequest 1925

Author	Book
1 A. Bourmonville	"Don. Danse. Ballet"
2 J. Berchou ^{musicien (Poème)} ^{Blais (1820)}	"La Danse" ou "Les Deux de l'Opéra"
3 C. Blasis (1828 Ed.)	"Code of Tapsichore"
4 C. Blasis (1830 -)	" " " X SL
5 C. Blasis	"Studi sulle arti imitative"
6 C. Blasis (1847 -)	"Notes upon Dancing, Historical + Practical"
7 C. Blasis (1847 -)	" " " " "
8 M. Blasis (1830 -)	"Manuel Complet de la Danse"
9 M. Blasis (1830)	" " " " "
10 C. W. Beaumont + S. Dzizkowski	"A manual of the Theory + Practising Classical Theatrical Dancing (with French)"
11 Castil-Blanc	"La Danse et les Ballets"
12 M. de Cahusac	"La Danse ancienne et moderne" ou "Traité Historique de la Danse"
13 G. Desrat	"Dictionnaire de la Danse"
14 M. Emmanuel (French)	"La Danse Grecque Antiqué"
15 M. Emmanuel (English)	"The Antiqué Greek Dance."
16 M. Emmanuel	" " " " "
17 M. Emmanuel (Latin)	"De Saltationis Disciplinæ apud Græcos"
18 F. Ferriault	"Historie de la Danse"
19 B-A. Gallini	"A Treatise on the art of Dancing"
20 Mrs Lilly Grows + others	"Dancing"
21 G. Heath	"Beauties of the Opera + Ballet"
22 Stewart Headlam, Editor	"The Theory of Theatrical Dancing"
23 Troy + Marquet West-Kimney	"The Dance - its Place in art + life"
24 M. Noverre	"Lettres sur la Danse et sur les Ballets"

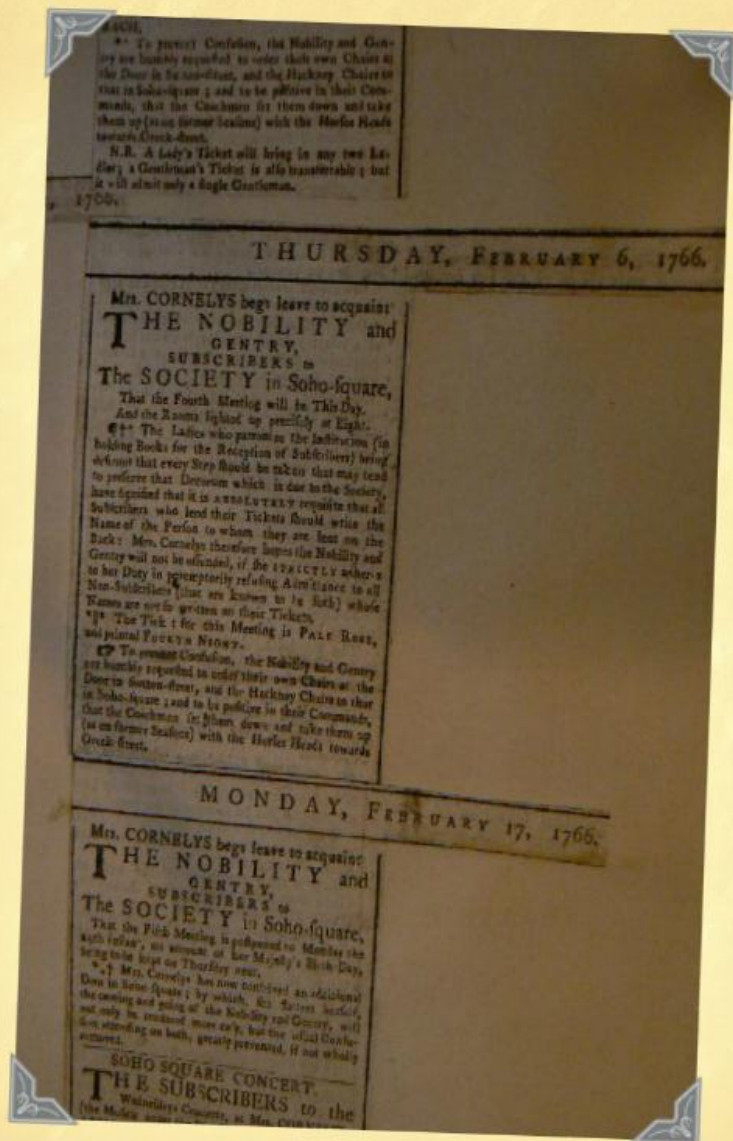
Author	Book
25 M. Noverre	"Lettres sur la Danse et sur les Ballets"
26 B. Neade	"Private and Stage Dancing"
27 F. de Niville	"Historie de la Danse" (2 copies vol 53)
28 de Sion Romeau	"Le Maître à Danser"
29 Encyclopédie-Roret (Blais. et Lemaire)	"Danse"
30 " "	" "
31 E. Scott	"Dancing in all Ages"
32 E. Scott	"Dancing"
33 E. Scott	"Grace + Folly" or "Dancing + Dancers"
34 G. Sharp	"The Morris Book"
35 C. Sharp	"The Country Dance Book" P.I
36 G. Sharp	"The Morris Book" Part III
37 G. Sharp	"Folk Dancing in Schools"
38 Thelen	"Lettres on Dancing"
39 C. Voisart	"Essai sur la Danse"
40 G. Vuellin	"A History of Dancing"
41 F. A. Zorn	"Grammatik der Tanzkunst."
42 F. A. Zorn	"Atlas zu der Grammatik Tanzkunst."
43 F. A. Zorn	"Notenheft zu der Grammatik Tanzkunst"
44 T. Wilson	"Analysis of Country Dancing"
45 T. Wilson	"The Complete System of Country Dancing"
46 T. Wilson	"The Correct Method of German + French "Waltzing"
47	"Analysis of the London Ball room."
48 anon. minister	"Des Ballets anciens et modernes."
49	"Traité Contre les Danseurs et les Mauvaises chansons"
50 Schmpa (3)	"Schönung - Enchaînement + Technique"
51 Haskell Amos	"Studies in Ballet"
52 anon	"La Danse à travers les Ages"
53 collected by Christine	"Theory of Theatrical Dancing"

Please
turn
over..

The collection was preserved on microfilm in the 1970s and the Library still houses some of the original texts including Caroso's Il Ballarino (1581); Menestrier's Des Ballets Anciens et Modernes (1682); Feuillet's Chorégraphie (1701); and Noverre's Lettres Sur La Danse (1760).

Richardson's bequest also included a fascinating scrapbook containing original press cuttings relating to 'Assemblies' given by Mrs Therese Cornely at Carlisle House, Soho Square, between 1763-1780 and a notebook containing his handwritten notes for four chapters of 'The Autobiography of a Dancer'.

Some of the original press cuttings relating to 'Assemblies' given by Mrs Therese Cornely at Carlisle House, Soho Square, between 1763-1780.



Day 37

RAD Gala Matinées

A series of gala matinées took place between 1958 and 1969 to raise funds for the Academy. They were usually held at Drury Lane. The galas attracted a cast of renowned dancers from across the world including Roland Petit, Eric Bruhn, Maria Tallchief, Jean Babilée, Carla Fracci amongst many others. The first gala took place at the Coliseum in 1958, organised by Anton Dolin and Dame Ninette and amongst the dancers were Fonteyn, Marakova and John Gilpin.

In the later years Fonteyn took over the organisation of the galas and in 1961 Dame Margot invited Rudolph Nureyev to perform. The RAD gala matinée was to be the Russian's English premiere performance and the legendary partnership of Nureyev and Fonteyn developed shortly after.

RAD gala matinée programme cover (1961),
Rudolph Nureyev's English premiere at
Drury Lane.

THE ROYAL ACADEMY OF DANCING

INCORPORATED BY ROYAL CHARTER

Patron: H.M. The Queen



GALA MATINEE OF



in the presence of

HER ROYAL HIGHNESS, THE PRINCESS MARINA, DUCHESS OF KENT

THEATRE ROYAL · DRURY LANE

THURSDAY NOVEMBER 2nd 1961

Whips and Carrots: Exercises for Athletes

In 1960, the booklet "Ballet Exercises for Athletes" was published by the RAD in collaboration with the Amateur Athletics Association, and devised by Andrew Hardie: it was illustrated by the popular Punch artist Fougasse.



Photo: RAD Archive



Photo: RAD Archive

View a clip showing Andrew Hardie teaching a class of athletes:
[http:// www.britishpathe.com/ record.php? id=738](http://www.britishpathe.com/record.php?id=738)

Please turn over to view the booklet...



Fougasse

BALLET EXERCISES FOR ATHLETES



Devised by Andrew Hardie

Illustrated by Fougasse

AMATEUR ATHLETIC ASSOCIATION
in collaboration with
THE ROYAL ACADEMY OF DANCING

PRICE: 2/6 STERLING

JOINT COMMITTEE OF REPRESENTATIVES
OF THE SPECIALISTS CLUBS COMMITTEE
AND THE ROYAL ACADEMY OF DANCING

Chairman: R. ST. G. T. HARPER

PETER BRINSON

Appointed January, 1960

ARTHUR GOLD

ANDREW HARDIE

STANISLAS IDZIKOWSKI

Resigned January, 1960

RONALD MURRAY, D.S.C.

CLAUDE NEWMAN

MICHAEL SOMES, C.B.E.

Enquiries to

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or

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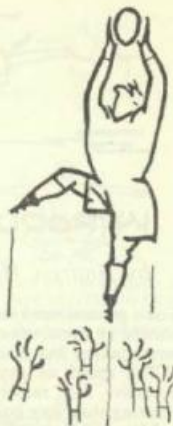
FOREWORD

by

*The President of the
Royal Academy of Dancing*

and

*The Chairman of the
A.A.A. Coaching Committee*



This is the story of a marriage between art and science. The ballet dancer is a professional theatre artist whose method of daily training has evolved over the centuries.

The athlete is an amateur scientist who goes into a special period of training, trying to analyse and improve the technique, for one particular event.

It was high jumpers who first thought they might gain something from ballet training. They approached the Royal Academy of Dancing initially in 1956 and this was the beginning of an experiment which has proved rewarding and stimulating to both parties.

We believe this union will continue to develop and provide an increasing contribution to our knowledge of efficient human movement.

Nargis Fenton & Aris.
Roland Harper





INTRODUCTION

by Andrew Hardie and A. A. Gold

For a general work-out at least six of the following exercises should be done, *always beginning* with exercises 1 and 2, and never taking less than fifteen minutes for a work-out.

The speed or rhythm of the exercises should not be excessive. Aim rather for a slow and deliberate tensing and relaxing than any quick jerks.

Most of the exercises are done with one hand holding some fixed support—a rail or fence outdoors, a strong ledge or gymnasium bar indoors.

At the beginning of each exercise stand firmly on both feet as shown opposite, sideways to the support.

Perform each exercise with alternate legs, starting with the leg furthest away from the support, then face the other direction to repeat with the other leg. Throughout each exercise the free arm should be extended sideways parallel to the ground, muscles slightly tensed, unless otherwise stated.



The Committee expresses its appreciation to Fougasse for generously contributing the illustrations

Exercise No. 1



1. Keeping back upright and abdominal muscles contracted, bend knees as far as possible while keeping both heels on the ground.



2. When no further progress is possible, raise heels slightly from floor and increase the bend until the thighs are horizontal.



3. Lower heels to floor, keeping as much knee bending as possible.



4. With heels on floor, straighten knees.



5. Raise heels and try to keep balance on both feet.



6. Return to starting position.

To be repeated at least four times on each side in a very slow and deliberate manner.

Whips and Carrots

In 1954, a new series of work emerged following an approach made to the Academy by the Whip and Carrot Club - an association of high jumpers who were also members of the Amateur Athletics Association (AAA).

The athletes had heard, from experimentation in the USA, that athletes had benefited from ballet classes - in particular high jumpers, hurdlers, divers and skaters - as it was thought to give greater elevation and control.

There were several meetings held between the AAA and Academy officials and a series of experimental ballet classes were given.

One such meeting was a 'Demonstration and Discussion between Members of the Whip and Carrot Club and The Royal Academy of Dancing', held on Thursday 27 January 1955, in which there was a demonstration of exercises to compare the different jumping and leaping techniques available.

Please find the full Whip and Carrot Club Report (1955) over the page...

Demonstration and Discussion between Members of the Whip and Carrot Club and The Royal Academy of Dancing, held at Fairfield Lodge on Thursday, 27th January, 1955.

The Meeting was opened by Mr. R. J. Murray, Honorary Secretary of the Whip and Carrot Club, who introduced Mr. Trevor Simmons to conduct the discussion.

Mr. Simmons began by explaining that The Whip and Carrot Club, which is a club of high-jumpers, is looking for ways and methods of improving jumping and to attain the mythical 7' jump, and someone had suggested that the Ballet had something from which they could benefit. He then introduced Mr. Arthur Gold, a former international high jumper, and the President of the Whip and Carrot Club, to open the discussion.

Mr. Gold showed two short films of high jumpers, the first showing 'straddle' jumps and the second the 'western roll' - the latter ^{by a Russian} done ~~done~~ ^{by a Russian} when he was over here recently. Mr. Gold explained that their one aim was to increase their height - the present world record being 6' 11 5/8". They wanted to compare their methods of training for high jumping with the dancers' training for increased elevation. Their training included running, hurdling and an exercise which entailed throwing the leg up to kick a bar down. Their problem was to get up in the air and to make the best use of the spring, also the matter of co-ordination. The run before the jump was to give the spring up and not forward, the take-off was with the body leaning backward, one heel pressed downwards and the other leg and both arms thrown up in the air to get extra lift. What they wanted to know was the type of training the ^{Ballet} had for elevation, and what was its effect - did training result in greater elevation or greater control, and would overtraining tend to lessen elevation?

Two further short films were shown, one of them showing Mrs. Dorothy Tyler, who later demonstrated on behalf of the Club.

Mr. Claude Newman then explained that the Ballet training was extremely slow. Elevation is a question of strength, and it is increased with practice. Height is gained with strength and the aim is to make it look easy. Exercises to strengthen the foot are good, as the foot gives the spring and acts as a cushion for landing. In Ballet the landing must be controlled, and must be light.

Mr. Stanislaus Idzikowski said that it was all a matter of breath control and this was agreed to by all the dancers present. If a breath was taken, and held, at the moment of take-off a greater height was reached. Considerable discussion was held on this point, as one or two of the athletic coaches felt that, considering the laws of body mechanics, this could not have any effect on the height of the jump.

Mr. Harry Burn then demonstrated some of the exercises which help to strengthen the foot and leg muscles.

Mr. Evelyn Ashbridge told the meeting that at the age of sixteen, having trained for the Ballet since he was a child, he set up a new New Zealand school record high jump of 5' 8 1/2" after only a fortnight's coaching. It was generally agreed by the coaches and athletes present that all Ballet exercises are excellent training for all athletes.

A demonstration of certain of the high jumpers' exercises was given by Dorothy Tyler and Charles Van Dyck, after which all three demonstrators performed some leaps and jumps to compare the different techniques. It was agreed that elevation is a gift, but it can be improved by training, and it was unanimously agreed by the dancers that consistent training, far from lessening elevation, helped to increase it.

Mr. Harper, the Director of Physical Education at the University of Manchester, said that he felt these exercises should be learnt in order to prepare the body, rather than just to concentrate on jumping movements.

Mr. Ellis, Headmaster of Orley Park School, said that there is no doubt that the boys at his school reap a general benefit from these exercises in their general lightness and in their deportment.

Jack Crump, Chairman of the British Athletic Board, suggested that an experiment should be carried out to see if a course of Ballet exercises would, in fact, help high jumpers to increase their height.

Geoffrey Dyson, Chief National Coach in this country, said that he would like, if it could be arranged, for the champions and coaches to attend a course in Ballet exercises.

Ernest Clynes, Honorary Secretary of the Amateur Athletic Association, proposed a Vote of Thanks on behalf of the Amateur Athletic Association and the Whip and Carrot Club, and hoped that more meetings would be possible.

Arnold Haskell, a Vice President of the Royal Academy of Dancing, proposed a Vote of Thanks on behalf of the Academy and said that he hoped that this was only the first of many such evenings.

The RAD Production Club

In the 1950's the RAD Production Club introduced a course on Ballet Production, with the aim of encouraging choreographic talent and to provide RAD members with knowledge of the techniques of Production.

On July 21 1956 and in conjunction with the Genée Gold Medal Tests at Wyndham's Theatre, there were performances given by Production Club members of the 'Course on the Theory and Practice of Ballet Production' across the UK, showcasing what had been learnt throughout the courses.

Liverpool's Sheila Roberts emerged as the winner, with her 'Spring in the Breeze' number, and received the Harlequin Trophy, donated to the Production Club by Stanislas Idzikowski. In addition to members' own work, John Cranko's two 'Choreographic Studies', arranged on members of the Production Club were presented.

Please see the Chairman's Report from the Gazette (1956) and turn over the page to see the programme...

Ballet School in Camberley. In 1953 she joined the Teachers' Training Course. During the three years she gained her Advanced R.A.D., Combined Syllabus and A.I.S.T.D. (B.B.) Commended. She received her Licentiatehip of The Royal Academy of Dancing in 1956. She will be returning to Northern Rhodesia to a school of her own.

LETTER OF THANKS

THE COTTAGE,
6 ADDISON ROAD,
W.14.

Mr. and Mrs. Barber wish to thank Miss Stella Swinglehurst and all Third Year students for their charming and useful gift. We wish you all good luck in the future.

R.A.D. PRODUCTION CLUB

Chairman: URSULA MORETON.

Vice-Chairman: G. B. L. WILSON.

Committee:

Donald Alberty, Kathleen Constable, Winifred Edwards, Felicity Gray, Antony Hopkins, Marian Knight, Marjory Middleton, Kathleen Oliver, Grace Seppings, Wilma Vanne.

Hon. Treasurer: KENNETH CONSTABLE.

Organising Secretary: DOROTHY WATKINS.

CHAIRMAN'S REPORT

The Course on the Theory and Practice of Ballet Production has now been running in London for three years and one year in the Northern Area. Its aim has been to encourage choreographic talent and to provide an opportunity for members to gain knowledge of the technique of Production. It has been planned on post-graduate lines and has been designed to promote the desire to seek and pursue individual knowledge and study—to give Teachers, Students of the Dance, members of Ballet Clubs and anyone interested in the Arts and the Theatre in either an active or passive capacity a planned series of Lectures and Classes to cover a specific period in the history of Art (Fashion, Architecture, Style), Music, Ballet (Dance and Allied Technical subjects), Literature (Manners, Modes, Folklore, Poetry and Prose).

On July 21st, in conjunction with the Adeline Genée Gold Medal Tests at Wyndham's Theatre, members gave a short performance of their own works, based on the knowledge they had gained during the Courses. Two numbers were presented by London members, one by Liverpool members, and one by York members; these were open to competition for the Harlequin Trophy. Members appreciated the great honour bestowed upon them by Dame Margot Fonteyn, our President, and Mr. Idzikowski (the donor of the Harlequin Trophy) consenting to judge their efforts. The judges expressed themselves extremely interested in the aims of the Club and pleased with the results as shown by the studies presented. After much deliberation they decided that the award should go to

Liverpool, for the number arranged by Sheila Roberts, "Spring in the Breeze"; this number was musically and choreographically very satisfying. I personally, was especially delighted that the award went to a Northern Group as it confirms my belief that the Production Club has something to offer outside as well as within the London Area.

In addition to members own work, Mr. John Cranko's two "Choreographic Studies" arranged on members of the Production Club, were presented. The first year Study danced by members of the York Group demonstrated group construction and shapes which can be made by certain numbers of dancers. An explanatory commentary was read by Mr. David Poole, in the unavoidable absence of Mr. Cranko. The second year Study, danced by students of the Sadler's Wells School (by kind permission of the Director) showed the use of these technical "effects" to a more expressive or interpretive end.

The performance was under the direction of Mr. Harold Arnel—a staunch ally—who has helped us on so many occasions and who has been responsible for lectures on Stagecraft, Lighting and General Presentation during the Course.

Mr. David Poole was responsible for the production side, his wide experience and untiring work both at rehearsals and during the Course when he taught John Cranko's study in the Northern Area, have been invaluable, to both these friends I extend my grateful thanks. I would like also to express my deep appreciation of the co-operation and support given me by my Panel of Lecturers and Teachers, whose untiring

The Programme for "Choreographic Studies"
presented by the RAD Production Club

"CHOREOGRAPHIC STUDIES"

Presented by the R.A.D. Production Club

Chairman..... Ursula Moreton

The two studies arranged by John Cranko are intended as exercises demonstrating technical aspects of choreography. The First Year Study demonstrates geometric group construction and the shapes which can be made by certain numbers of dancers. The Second Year Study demonstrates the use of these technical "effects" to a more expressive or interpretive end. They are not finished theatrical performances to entertain.

Groups numbers 2, 3, 4 and 6, shown by Student Members of the Production Club, are the result of the knowledge they have assimilated from the Course on "The Theory and Practice of Ballet Production", and will be judged for the "Harlequin". This trophy was presented to the Production Club by Stanislas Idzikowski and will be awarded to the Member's group which, in the opinion of the Judges show the best choreographic arrangement.

P R O G R A M M E

GROUP No. 1

FIRST YEAR STUDY

Music: "The Age of Chivalry". Martin Trey

Arranged by JOHN CRANKO
Introduction by JOHN CRANKO

Danced by members of the York Centre.

GROUP No. 2
LONDON

HUNGARIAN

Music: Max Regar

Arranged by Gwyneth Hodger, Shirley Saul
Jacqueline Ward, Susan Channer.

GROUP No. 3
LIVERPOOL

SPRING IN THE PHEASANT

Music: Ballet music from the Opera "Adriana Lecouvreur"
Arranged by Sheila Roberts. by Cilda

GROUP No. 4
YORK

STUDY

Music: Prelude from Le Tombeau de Couperin, Maurice Ravel
Arranged by Faith Worth.

GROUP No. 5

SECOND YEAR STUDY

Music: Mendelssohn

Arranged by JOHN CRANKO
Introduction by JOHN CRANKO

Danced by students of Sadlers Wells School, by kind
permission of the Ballet Principal.

GROUP No. 6
LONDON

SAUVAGES de BRAZIL

Music: Darius Milhaud

Arranged by Jill Hunt and Mary Hockney

AT THE PIANO	-	MARGARET QUIBLE
PRODUCTION	-	DAVID POOLE
STAGE DIRECTION	-	HAROLD ARBIL
STAGE MANAGER	-	DENIS BEDFORD

Instructional Film Strips

In 1956 the Academy issued a set of instructional film strips along with an explanatory leaflet, under the direction of Miss Ursula Moreton. The series explored the training of a dancer and the Art of Ballet. Strip No.1 and Strip No. 2 were on sale from the Royal Academy of Dancing, priced 8/6 each.



The original film strips (1956). Photo: RAD

Please find the full original article as published in the 1956 Gazette.

for next year's Special Week Students Classes. She asked for suggestions from the students themselves.

There were two suggestions (1) Could they have a different teacher for each class; (2) Could they have a class from "Madame President".

The Chairman replied that she had only given one class in her life but was willing to repeat the experiment if it was really wanted.

THE DIRECTOR read a notice stating that in the new premises it was intended to extend the wardrobe considerably, especially the hiring facilities, and she gave various details concerning costumes available.

The Chairman then thanked the members for coming and expressed her good wishes to them all. A note of thanks to the Chairman was proposed by Miss K. Oliver and carried with acclamation.

FILM STRIPS

For a considerable time suggestions have been received from the U.K., and from Overseas, that the Academy should issue instructional film strips. To date it has not been possible to undertake such a project, mainly for financial reasons.

Mr. F. C. Hooper, of Messrs. Schweppes Ltd., believes that Industry must take the place of the private individual as Patron of the Arts. He has put belief into practical form by giving the Academy a grant from his firm to sponsor this project.

They will be under the direction of Miss Ursula Moreton.

A number of these film strips will be ready for sale during the coming year. The series, which will deal with the training of a dancer and the Art of Ballet, has been devised as a whole, though each strip will be complete in itself. An explanatory leaflet will be issued with each strip.

Strip No. 1 will be "The Fundamentals of Correct Posture". Correct posture is the very beginning of all Ballet Technique and is essential for the correct execution of all ballet movements, whether the pupil learns

entirely for recreation or whether she hopes to make ballet her career.

Strip No. 2 will show "The Physique of a Dancer". Whilst all children can derive great pleasure and benefit from a general training in dancing, only certain types of physique are suited to the more specialised training of Ballet. The varying types of physique found amongst children will be looked at through the eyes of the person selecting children for vocational training. The ideal physique of the purely Classical dancer will be compared with that of the Demi-Character and Character type of dancer.

In subsequent strips a physiotherapist will discuss some of the physical variations which need special care and attention during training.

The aim of these film strips is not only to provide an illustrated and explanatory reference for the teacher of dancing but, as far as possible, to guide and help parents and those concerned with the general as well as physical education of the child.

Strip No. 1 and Strip No. 2 are obtainable from the Royal Academy of Dancing. Price 8/6 each.

'Film Strips' from dance gazette (1956)

First Examinations in the Caribbean

In 1954, examinations were held in the Caribbean for the first time, organised by Normandelle 'Punkie' Facey. The children were observed by the examiners as charming, inventive and uninhibited.

At one examination session, a little girl, instead of gracefully leaving the room with the others, ran to the examiner, put her elbows on the table and said "Now how did I do?"

Examination Howlers

Examiner: Where do you look in an exercise for head movement?

Student: (after much deliberation)
Well, you always look where your face is.

Examiner: (unsure of pronunciation):
And what is your name, dear?

Student: Have a guess!

Examiner: What is a *rond de jambe*?

Student: Circulation of the leg.

Student(after examination): Wasn't the examiner clever? - she knew it all by heart!

Appeal for archive material

In 1955 Arnold Haskell offered to donate his personal collection of photographs and programmes to the Academy as a wedding present to the President Margot Fonteyn.

The offer was accepted and, in August 1955, Fonteyn expressed her wish for a new building to accommodate, among other things, a small museum and library.

The following year Haskell's editorial patronised the development of the 'Margot Fonteyn Archives' and appealed to readers to donate any material of interest.

Haskell's own donation included a large collection of photographs of the ballerina Tamara Toumanova, many of which are inscribed to him

personally, and items received as a direct result of his appeal include documents relating to the business affairs of Anna Pavlova and Serge Diaghilev, presented by Major Rudolph Mayer, son of Daniel Mayer J.P., in 1957.



Arnold Haskell and Tamara Toumanova,
1952. RAD Archive

Please turn over...

EDITORIAL

The Margot Fonteyn Archives

One of the most interesting museums I have ever seen was housed in an unpretentious shack in a small provincial town. Its collection consisted of odds and ends originally assembled by a private collector at a negligible cost. There were 'bus and tram tickets, 1914-1918 War ration books, advertising leaflets and all the bits and pieces that illustrated the social life of the town since the turn of the century. Trivial originally but now of priceless value.

The famous Gabrielle Enthoven collection of programmes was started in a similar way; to-day it is invaluable to students of the theatre.

The Royal Academy of Dancing needs archives and a museum of the dance. It should become a centre of study and research. It has started with a sizeable collection of photographs, posters and programmes which are now being mounted and filed. This collection is to be known as *The Margot Fonteyn Archives*.

Many of our readers will have tucked away in some drawer programmes of the Empire and Alhambra period, of Pavlova seasons,

Diaghileff, de Basil, Festival, Rambert, Wells, International, Metropolitan and so on. They may have photographs, drawings, sketches of scenery, romantic lithographs and the like. It would surely be possible to gather the nucleus of a collection worthy of the Academy in a comparatively short time.

If any reader has any items that she thinks are of interest, would she drop a line to the office marked "Archives" on the envelope. It is safer than sending the item immediately as naturally with limited space we wish to avoid too much duplication.

From time to time the *Gazette* will publish lists of items received so that members can watch the collection grow. Now especially is the time to record in such a fashion the exciting history of the rapid development of ballet in the Dominions. In a short time these early records will be completely dispersed. It should be possible to have a complete record now of Ballet in Australia and Canada.

Large collections that the owner does not wish to part with at present may be left to the Academy.

MRS. FREDA GRANT

It is with great regret that the Executive Committee has received the resignation of Mrs. Grant from the various Academy Committees of which she was such a valued member.

Mrs. Grant was one of the first candidates to enter for the examinations and since then has worked unceasingly for the Academy. A member of the first Children's Examinations Committee and one of the original Children's Examiners, Mrs. Grant travelled many miles in this country and overseas examining and teaching.

Mrs. Grant, just prior to the war, was elected to the Technical Committee and be-

came a Major Examiner, and in this sphere she has continued her most successful work throughout the Commonwealth. There are many dancers who will remember with gratitude their classes with Mrs. Grant, she was one of the rare "born" teachers and had a gift for conveying knowledge.

Mrs. Grant is going to live at Eastbourne but is retaining her membership of the Academy, and the Committee is sure that the members will join with them in wishing her a peaceful retirement, and assuring her of a warm welcome whenever she comes to Academy functions.

ATHLETICS AND BALLET

"Pilot Experiment"

The Specialist Clubs Committee have now approached The Royal Academy of Dancing and it has been agreed to set up a small Committee of Technical Advisers from both bodies to devise a system of training by means of those Exercises used by the student of ballet which may be thought beneficial to athletes—especially "High Jumpers" and "Hurdlers".

A guide as to the requirements of Hurdlers

and High Jumpers has been given to the Academy by the Specialist Clubs Committee and was considered at the Joint Committee Meeting held on Thursday, July 26th.

The Committee consisted of:

Specialist Clubs Committee: Mr. Rowley Harper, Mr. Arthur Gold, Mr. Ronald Murray.

R.A.D.: Mr. Stanislas Idzikowski, Mr. Claude Newman, Mr. Andrew Hardie.

18th March, 1957.


Major Rudolph Mayer,
13, Duke Street,
St. James,
London, S.W.1.

My dear

I cannot thank you enough for the extremely interesting items that you have given to the Margot Fonteyn Archives of The Royal Academy of Dancing.

These Archives have only just been started and I have given all my personal collection to set them off, so that yours is the first big outside gift. They will be acknowledged in the way that you desire and I am also deeply grateful for your intention to leave the watch to The Royal Academy of Dancing in your Will. I very much hope that the delay will be very long indeed.

It will be a great pleasure to meet you and to talk of many common interests. I am so sorry I have not acknowledged these before, but I had to go over to the South of France very suddenly and have only just returned.



LINGUAPHONE

Ballet Terms

Produced by
THE LINGUAPHONE INSTITUTE
in collaboration with
THE ROYAL ACADEMY OF DANCING

Correct pronunciation (2)

The Linguaphone vinyl published on Day 29 - which recorded the correct pronunciation of French ballet terms - was accompanied by this booklet.

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FOREWORD

Voltaire called ballet both an art and a science. A science demands a precise and an international language. Ballet is fortunate in this respect since its mother tongue is French. Yet all these advantages are lost if the French is mispronounced beyond recognition, which, alas, it usually is. I say nothing of the distortion of a very beautiful language, as painful to the ear as a badly turned *pointe* is to the eye. To follow the pronunciation laid down on this record is an important part of the dancer's education; it is an essential part of the teacher's equipment.

Let us banish those cacophonous "cooroos" from the class-room and substitute words that are as expressive and poetical as the movements they describe.

ARNOLD L. HASKELL, M.A.
Chairman, Education Committee,
Royal Academy of Dancing.
Director and Principal,
Sadler's Wells School.

GENERAL REMARKS AND INSTRUCTIONS

The ballet terms spoken on the record that accompanies this leaflet are those that have been adopted in this country, but it does not follow, of course, that all of them have been accepted by all schools of ballet, in some of which slightly different expressions may be used. We would also point out that it is impossible to satisfy everyone regarding the form and spelling of these terms, since they depend upon custom rather than grammar. They have, moreover, travelled round the world.

The Education Committee of the Royal Academy of Dancing is very grateful to Madame Zambelli and Monsieur Aveline of the Paris Opera, and to Monsieur Pierre Tugal of the Archives Internationales de la Danse, Paris, for having taken so much trouble to verify the terms used here. They must not, however, be held responsible for any variations that may still persist.

As Mr. Haskell has implied in his Foreword, the aim of the Linguaphone record is to establish uniformity of pronunciation among teachers and students of ballet who may not otherwise have much occasion to use the French language and whose ears have consequently become less sensitive to the differences between French and English, especially in the matter of the vowel-sounds.

The record starts off with a list of examples of French sounds, and these should be practised before passing on to the complete list of ballet terms from which these isolated words have been taken. For the purpose of the present record, this preliminary practice does not deal with all the French sounds, but only with those exemplified in the ballet terms that follow. The stress is on the vowels and nasals, but the consonants are dealt with indirectly. For instance, while *seconde* ostensibly illustrates the neutral *e* sound, it also indicates that *e* is here pronounced as hard *g*. Similarly, hard and soft *g* appear, as in *dégagé*. Also included are words that might easily be mispronounced owing to their similarity to English words: e.g., *attitude*, *position*. Note, too, in (9), *courru* is given to show the distinction between *ou* and *u*.

PLAN OF STUDY

Do not attempt to study the whole record at once, but listen to it section by section according to the following plan :

Exercise 1.

Play over the portion you are studying several times, *without looking at the printed text*, just getting your ear attuned to the sounds.

Exercise 2.

Play over the portion several times more, but now look at the printed text while listening to the record.

Exercise 3.

Finally, taking a few words at a time, listen first to the record and then repeat the words aloud.

See that your pronunciation is modelled as closely as possible on the speaker's, and that it has the proper inflections and intonation. Persevere with this until you feel that your pronunciation is exactly the same as that on the record.

Having now achieved your aim, do not fall into the error of thinking that the record is of no further use to you. You will find it a good plan to listen to it *regularly* in order to maintain the purity of your accent.

TECHNIQUE FOR STOPPING AND RESTARTING
THE RECORD

It is useful to acquire the simple technique of stopping the record at any given place and starting it again where it left off. While the record is playing, put the index finger of the left hand firmly on the record. This causes it to come to a stop. Do not apply the brake nor lift the needle. To restart the record, give it a firm push forward with the same finger. There is no need to lift the needle. To repeat a phrase, proceed as above, but while the record is stationary, lift the sound-box with the right hand and put the needle back into the preceding groove. Then restart the record as before. The whole action should be done deliberately and firmly.

TEXT OF RECORD—SIDE 1

Exemples de sons français

- (1) demi petit
- (2) plié dégagé brisé chassé
- (3) derrière terre exercice troisième
- (4) manège arabesque balancé
- (5) bas pas
- (6) cabriole développé robe
- (7) côté posé sauté
- (8) sou-sou dessous coupé gargouillade
- (9) tutu dessus attitude courru
- (10) deux danseuse
- (11) seconde retiré relevé
- (12) pointe cinq
- (13) avant devant battement temps jambe
- (14) rond rotation position contretemps
- (15) trois croix croisé voyagé poisson

EXERCICES À LA BARRE

Pliés	Les cinq positions—première, se-
Battements en rond	conde, troisième, quatrième,
Battements glissés en croix	cinquième
Battements sur le cou-de-pied	Assemblés soutenus
Battements tendus relevés	Retirés
Battements tendus	Fouettés ronds de jambe en tour-
Battements frappés	nant
Battements frappés sur le cou-de-	Demi-pointe
	Ronds de jambe à terre
Petits battements serrés	Ronds de jambe en l'air
Développé battements en croix	Développés
Grands battements	Exercices sur la demi-pointe
Demi battement fouetté	Ballottés

TEXT OF RECORD—SIDE 2

ADAGE

Dégagé	Pirouette en dedans
Coupé	Grand rond de jambe
Coupé dessus	Arabesques — allongée, voyagée,
Coupé dessous	penchée
Attitude	Arabesque à deux bras
Attitude ordinaire à terre	Chassé
Attitude ordinaire en l'air	Chassé passé
Détourné	Posé
Relevé	Assemblé soutenu en tournant
Rotation	Fouetté
Pirouette sur le cou-de-pied	Demi-fouetté
Pirouette en dehors sur le cou-de-	Bras bas
	Bras croisée

PAS

Pas marché	Gargouillade
Pas de chat	Coupé sauté
Pas de basque	Sissonne
Pas de cheval	Sissonne doublée
Pas de bourrée	Glissade
Retiré sauté	Jeté
Assemblé	Petit jeté
Échappé	Grand jeté
Temps levé	Jeté en tournant
Temps de flèche	Ballonné
Temps-de-cuisse	Déboité
Fouetté-sauté	Soubresaut
Temps de poisson	Tours en l'air
Pas de Valse	Courru
Cabriolet	Contretemps
Déboulés	Balancé
Emboité	

BATTERIE

Royale fermée	Brisé Télémaque
Royale simple	Petit brisé en tournant
Changement	Entrechat trois
Changement battu	Entrechat quatre
Jeté battu	Entrechat cinq ramassé
Brisé	Entrechat cinq de volée
Coupé brisé	Entrechat six

DIRECTIONS

Ouverte en arrière	Croisée en avant
Croisée en arrière	Ouverte en avant
En avant	Derrière ouverte
De côté	Derrière croisée
Derrière	En face
Devant croisée	Devant
Devant ouverte	En ouverte
En diagonal	En croisée
En arrière	Manège

La robe de la danseuse : Tutu

Enchaînement

Correct pronunciation (1)

In August 1950, Arnold Haskell, editor of *dance gazette*, wrote:

"The correct pronunciation of the French ballet terms is not a luxury, but a necessity. [...] Many ballet companies are completely international in composition and babel will result without a standardised pronunciation. [...] These words are the tools of the trade and the fine artisan takes good care of his tools".

The Academy produced, in association with Linguaphone, a gramophone record. You can listen to it, by clicking on the audio file on the next page.

LINGUAPHONE

LANGUAGE COURSES

LINGUAPHONE CONVERSATIONAL COURSES IN:
 FRENCH SWEDISH CZECH HEBREW
 GERMAN RUSSIAN TURKISH HINDUSTANI
 SPANISH POLISH IRISH ITALIAN
 JAPANESE DUTCH ENGLISH CHINESE
 PORTUGUESE ARUKAANS ESPERANTO ARABIC (Egyptian)
 Japanese, Bengali, Malay, Sans, Syriac, Hebrew, Latin, Greek

LINGUAPHONE FRENCH, ENGLISH, IRISH & FOLK SONGS
 A charming series of beautiful songs, old and new, in which the singer gives personal interpretation to the meaning of the words. Each series is supplied in an attractive edition, together with a beautifully illustrated book of words.



LINGUAPHONE MORSE CODE COURSE

This will prove invaluable to anyone interested in signalling as well as to wireless enthusiasts who want "to pick up" messages radiated in Morse.

THE LINGUAPHONE GRAMOPHONE. This beautiful instrument is primarily designed for the perfect reproduction of every shade and cadence of human speech. It also reproduces music with unrivalled accuracy and beauty of tone. Fitted with Subphone and Automatic Repeater. Two unique features found in no other Gramophone.

THE LINGUAPHONE SOLOPHONE (which is incorporated free in the Linguaphone Gramophone) is a unique accessory and conducts the sounds of the record direct to the ears of the listener so that where he is seated he is not disturbed. It reproduces very clearly and distinctly, and enables the listener to use the gramophone at any time. It can also be supplied for use with most makes of gramophones.

THE LINGUAPHONE ADJUSTABLE REPEATER (which is incorporated free in the Linguaphone Gramophone) is an ingenious device enabling the listener to repeat at will any word or passage without having to handle the Selector. It is entirely automatic and very simple to operate. It can be fitted only to the Linguaphone Gramophone.

MADE IN ENGLAND

LINGUAPHONE TRAVEL COURSES IN:
 FRENCH ITALIAN ENGLISH

These are rather more advanced courses, most suitable for a man and a woman. The course consists of 16 lessons, each about 10 minutes long. Each lesson is a complete lesson, and you learn about things which interest you and which are useful.

LINGUAPHONE SHAKESPEAREAN SERIES

by John Gielgud

Shakespeare wrote his plays before the time of wireless scenery. He got away the rest of the modern world. The Linguaphone Shakespearean Series is a series of 16 lessons, each about 10 minutes long. Each lesson is a complete lesson, and you learn about things which interest you and which are useful. The series is a complete series, and you learn about things which interest you and which are useful.



Linguaphone_1950

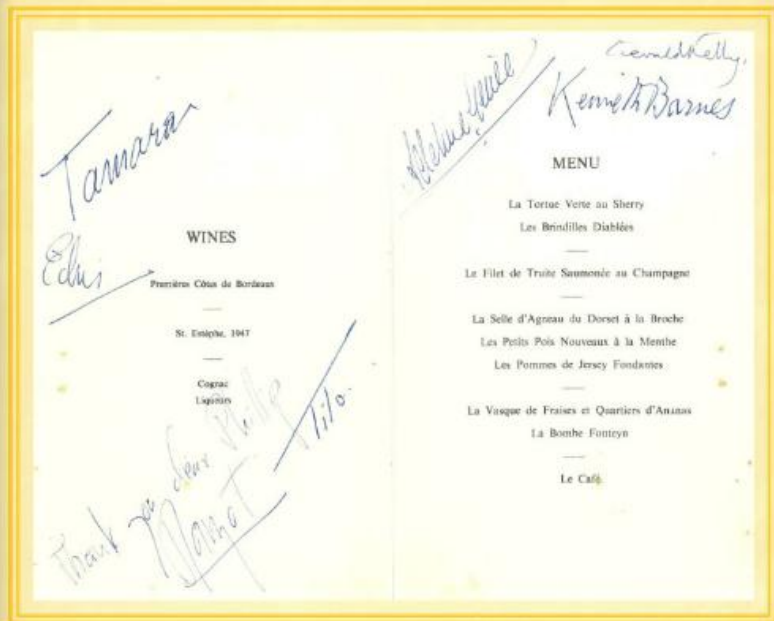
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Party for new President

In January 1955, the Academy celebrated its new President, Margot Fonteyn, with a party at Fairfield Lodge.

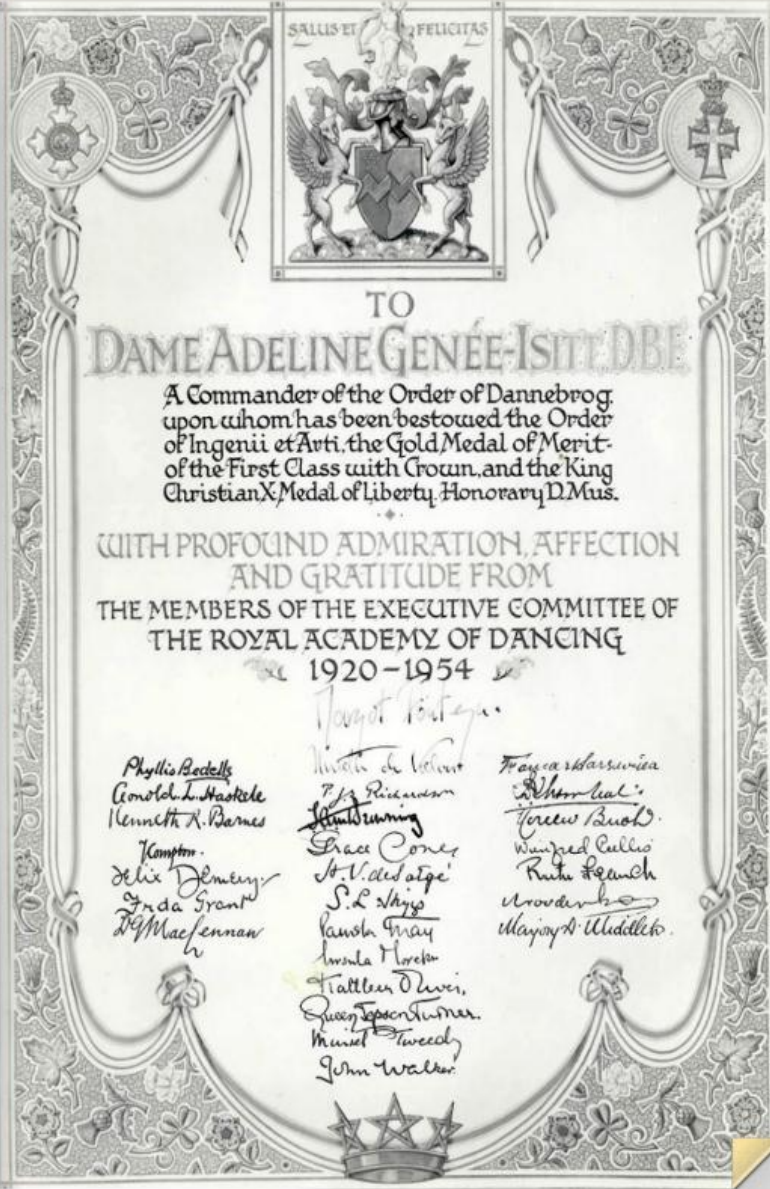
The menu, which is still kept on the Academy's premises, bears signatures of Adeline Genée and Tamara Karsavina, among others, and a special thank you to Philip Richardson by Margot Fonteyn.



1954: Dame Genée retires and Dame Margot Fonteyn becomes the President of the RAD

Dame Adeline Genée was, as Kathleen Gordon, Director of the RAD at the time, recalled "prejudiced and intolerant, with a streak of ruthlessness that is part of the make-up of most great men and women; but malice, meanness of soul and dishonesty of mind were unknown to her. She had her visions and dreamed her dreams - the Academy was one of them".

Dame Fonteyn wrote in the Foreward of the November issue of dance gazette, 1954: "She [Dame Genée] has proposed me as her successor and I can think of no greater honour, nor of any overwhelming task than to be called upon to succeed such a very great Founder-President".



The RAD in Malta (part 2)

by Ingrid Desira Buttigieg, MA,
B.Phil (Hons), RAD Teaching
Diploma

This was to be the first of an uninterrupted 38 years during which Lilian Attard presented students for their classical ballet and teaching examinations with the RAD. With Malta being a British colony, her students were mostly children of military personnel or colonial officials. This proved to be somewhat frustrating in the fact that she was unable to see her students through to the higher grades and complete their training under her tuition, as girls generally left the island when their fathers received new postings.

However, this association with the British forces did have its benefits: Lilian was assisted by

those army wives who were trained teachers, a help that was much appreciated as an inexperienced teacher. She recollects that she had been assisted by Ms Cherry Good, Ms Betty Towers, Ms Hartgrieves and Ms Deirdre Parton, amongst others. These women complemented Lilian's teaching, adding to the technical component of the classes. In 1966, Lilian appointed a full-time foreign professional ballet teacher, Ms Jennifer Lynam, from the UK.

A mile stone in her career was when in 1965 she was granted permission to use the Manoel Theatre for her ballet show *Sleeping Beauty*. It was the first time that young students studying the RAD system were to perform on a national stage.

The assistance that Lilian Attard received from the Forces stationed on the island cannot be left untold. In 1966 she was putting up *Cinderella* at the Manoel Island Theatre in Gzira, and was busy collecting the funds for the costumes when the wife of the rear Admiral Walwyn approached her and

offered to help. Mrs Walwyn managed to get together a group of officers who were able to play musical instruments. In no time at all these officers managed to compile a musical script for this production. Instruments ranging from violas, violins, drums, flute to trombones, were borrowed from the many band clubs situated on the island and an orchestra was born for this production. Parents helped with the actual design and production of the scenery. Mothers took charge of the students back stage ensuring that they were entertained and 'ready' to appear on stage. This production was a great success and went on showing for a whole week as many parents were ever so thrilled to watch their children dance on stage.

In 1966 Lilian was invited by the Academy to the headquarters in London to watch the college students being trained as teachers. During this trip, and at the various events organized, she met with Margot Fonteyn, Adeline Genée, Madame Karsavina, Ninette

de Valois, Ruth French, Arnold Haskell and Noel Coward. It was at this time that she was asked to become the local RAD representative, a post which she held for 29 years, as she retired in 1995.

In 1993 Lilian was awarded the President Award for her dedicated service to the Academy. Throughout these years she has striven to give the art of ballet the status it deserves. In 1998 she was awarded the "medalja Gih ir - Reubblika" (medal for services rendered to the Republic) for her dedication towards the development of the art of ballet on the island.

Since the introduction of the RAD to Malta way back in the 1950s, the RAD has grown extensively and presently lays claim to 9 ballet schools. This year, a remarkable number of 682 Maltese students were entered for examinations at Graded and Vocational Graded levels. A rather significant increase from the mere 8 presented in 1958!

The RAD in Malta (part 1)

by Ingrid Desira Buttigieg, MA,
B.Phil (Hons), RAD Teaching Diploma

The idyllic island of Malta, situated in the middle of the Mediterranean Sea, has an enormous cultural and historical legacy. This is mainly due to the strategic position which it enjoys. It was a British colony for 164 years during which time an affinity for 'all things British' penetrated all aspects of the social and cultural life.

The British Forces were stationed with their families in various parts of the island and sought to organize social and theatrical events. A few of the theatrical and social clubs that were initiated during their stay are still thriving to this day, a British legacy which is still apparent on the island.

Activities for British children were also provided and these ranged from a ballet club, which was setup in 1950/51, under the direction of Ms. Rowe, to drama, athletics, swimming and music. These clubs were held at the Verdala or Tal Handaq barracks on a twice-a-week basis. As Miss Rowe, the person responsible for teaching the Royal Academy of Dancing syllabus to the young students, states in her article in the Tal Handaq School Magazine: "Classes appear to grow larger and larger as time goes on! Despite the continual leaving for UK there is always a waiting list, and the Hall, where classes are held, is practically bursting at the seams!"

In 1957 Miss Peggy Whitley was on the island conducting a series of Ballet in Education examinations. Realising that there was a significant demand for dancing classes, she placed an advert in the newspaper asking for 'any

teacher interested in learning the grades examinations of the RAD to contact a Miss Isabel Monroe'. Miss Whitely was searching for more venues for the RAD to be taught on the island.

Spurred on by curiosity and her enormous love for the theatre, Lilian Attard applied. This was to be the start of her long and distinguished association with the RAD. In 1957, when Malta had finally started to emerge from the devastation wrecked by the Second World War, Lilian Attard opened a ballet school out of her mother's apartment in St. Julian's. In those early days, Lilian's knowledge of dance was very limited and for the first ten years she was wholly dependent upon and supported by the RAD in London. In her younger days Lilian Attard had danced, although not ballet. Each year, specific teachers, such as Ms. Whitley, were sent over to Malta to help and guide her, teaching her one grade at a time. She was taught not only the syllabus but also the

technique. She had much to learn and did so very quickly as she was very interested. Miss Kathleen Gordon, the Director of the Academy, visited Malta specifically to 'sit in and watch the examinations in progress to ensure that a good standard was being achieved. On the 14 July 1958 Lilian Attard was the first Maltese teacher to present 8 Maltese candidates for their 'Ballet in Education Examinations' which were conducted by Miss Kathleen Oliver.

To be continued...

Ballet in Education

In 1947 the Academy published the "Children's Revised Syllabus" (*dance gazette*, 1946) with the aim to give children a basic vocabulary of steps and allowing them to make use of what they learnt in simple dances. The revised syllabus also focussed strongly on the importance of the relationship between music and drama.

Regarding this last aspect, Arnold Haskell commented: "The Royal Academy of Dancing does not wish to encourage a 'stage child', but the true artist with a sound cultural back- ground".

THE ROYAL ACADEMY OF DANCING
(INCORPORATED BY ROYAL CHARTER)

Patroness : HER MAJESTY QUEEN MARY

President : MADAME ADELINE GENEE, M.I. et A., D.MUS.

CHILDREN'S EXAMINATIONS

BALLET IN EDUCATION SYLLABUS

together with

THE
GREEK DANCE ASSOCIATION
(RUBY GINER METHOD)
SYLLABUS

Adeline Genée's 50th anniversary

On 22 December 1947, Dame Adeline Genée celebrated the 50th anniversary of her first professional appearance in England. On that occasion she was presented with an eighteen-century patch box, previously owed by Anna Pavlova.

The box is made out of tortoiseshell with a narrow gold rim, in the inside of which is inscribed "1897. To Adeline Genée from the RAD, 1947".

The patch box is still on the Academy's premises.



New home!

In 1947, the Academy purchased Fairfield Lodge to house the three- year Teachers' Training Course.

Dame Adeline Genée was photographed by G. B. L. Wilson while playing quoits at the inauguration party.



dance gazette is 80!

The first edition of *dance gazette* appeared in 1930: it was six pages long and no pictures were featured in it (see Day 11). In 1946 Arnold Haskell was appointed new editor. Under his guidance, our members' publication assumed a new direction looking more like a modern magazine, with an appealing cover and images. "Letter to the Editor" became one of the new features: one example is on the next page, praising the publication's "wider scope" for its coverage of "items of general interest to us all".

Since then *gazette* has changed a lot and it is still changing! You can have an idea of how the magazine looked like through the years opening page 24 of the current issue of *dance gazette*!



LETTER TO THE EDITOR

Dear Sir,

I was delighted to see that *The Royal Academy of Dancing Gazette* is to widen its scope and cover items of general interest to us all.

Although through the war, and owing to the fact that I have developed tuberculosis, I have been unable to take an active part in The Academy's doings for some years, the *Gazette* is always a source of great interest to me.

I have been ill since August, 1944 and have been in bed most of the time or only getting up for a few hours each day. You may therefore be surprised to learn what a lot of pleasure I have derived during this time from my interest in ballet.

Through dancing myself, and later from visits to the ballet, I first learned to appreciate music—not forgetting the help of a very excellent teacher in this respect. Now, with a radio beside my bed I sometimes hear portions of well-loved ballet music and memories of the dancing give me a special pleasure in listening to the music.

Similarly, although I had always been interested in colour and painting it was really through ballet I began to appreciate good pictures, and that is something else from which I can gain any amount of pleasure to-day.

I was very interested in your article on Ballet in Education, as I realise that had it not been for parents who first had the idea that I should learn dancing and allowed me to continue until I reached intermediate standard I should probably be without many of my present forms of enjoyment. I can remember even when I was at school finding how nice it was to know how to control and move one's body and limbs and it is amazing when the self-discipline, which you mentioned, comes quite unexpectedly into force. I will explain to you what I mean.

During some medical treatment I had quite recently it was necessary that while it was in progress I should bend slowly forward and then back, to the side and, in fact, into any position which might help the doctor. I took it for granted that I should move as he told me and remain in one position as long as he wanted and it was not until the Sister passed a certain comment one day that I suddenly realised that in these most unusual circumstances my dancing training had come so automatically into play. It was not only a help to me, but I was able to help those who were trying to make me well.

So, you see, I am greatly in favour of dancing being linked with general education and being taught correctly in schools, so that every child may have the benefit of learning through dancing, and it is not just the privilege of the lucky few whose parents allow them to attend a separate dancing school.

I wanted you to know how heartily I agreed with your article and the new project of The Royal Academy, also to say how much active help and pleasure I have gained in my small way through dancing and the ballet, especially in these past months when time might have hung heavily on my hands.

Yours Sincerely,

SYBIL J. JEFFERY.

ANNUAL GENERAL MEETING

The Annual General Meeting of The Royal Academy of Dancing was held at Claridges Hotel, Brook Street, on Friday, July 19th.

There were present the following members of the Grand Council: Madame Genée in the Chair, Miss Phyllis Bedells, Dr. and Mrs. Brincker, Miss Grace Cone, Mr. and Mrs. Chamberlain, Professor Winifred Cullis, Miss Kathleen Danetree, Mr. Felix Demery, Lady Ebbisham, Madame Judith Espinosa, Lady Flaggate, Miss Ruth French, Mr. Anner Hall, Mr. Arnold Haskell, Mr. Fred Isitt, Mr. Goodwyn Isitt, Madame Karsavina, Mr. D. G. MacLennan, Reverend C. B. Mortlock, Mr. P. J. S. Richardson, the Viscountess Snowden, Mrs. Jepson Turner, Miss Ninette de Valois and about 106 members.

The Chairman said that as the Balance Sheet and Report had been circulated to all the members, she would not recapitulate its contents, but would take it as read. There were, however, one or two items to which she would like to call attention.

The members would have noticed that the Balance Sheet again showed a profit, which amounted to £1,285. Though not as high as in the previous year, the decrease had been foreshadowed at the meeting in 1945. One reason for this was to be found in the raising of the value of Overseas Scholarships from £100 to £200 sterling, which had been done to enable scholars to come to England to study. The rule had been made retrospective to cover the war years, which had necessitated creating a reserve of some £700 in the accounts for the year.

The Winnipeg Tribune

WINNIPEG, THURSDAY, MAY 16, 1946

First RAD examinations held in Canada

In 1941 Dame Adeline Genée went to Canada to hold the first RAD examinations.

Five years later, Phyllis Bedells followed her steps landing in Winnipeg in 1946. The event was reported by the Winnipeg Tribune on 16 May 1946, although the newspaper spelt Miss Bedells's surname incorrectly.



BALLERINA: Former Londoners will remember **MISS PHYLLIS BIDEELS**, England's great ballerina, who first danced at the Empire Theatre in 1907. She arrived in Winnipeg this morning to examine ballet students for the Royal Academy of Dancing. Miss Bidells retired from public dancing in 1935 and since that time has conducted examinations for the Royal Academy. This will be the second time such examinations have been held in Winnipeg. Mme. Adeline Genée was here in 1941.

The importance of teachers' training
courses

The RAD was founded in order to set standards of teachers' training in the UK.

In January 1939 Miss E. R. Gwatkin produced a lecture on the need of training courses for dance teachers. Unfortunately, because of the World War, this new proposal was put aside and implemented only in 1946.

Following Miss Gwatkin's lecture, a "Very Important" notice was also issued announcing the importance of a training programme for girls "who hope ultimately to obtain posts as teachers".

Please turn over...

Patroness : HER MAJESTY QUEEN MARY.

THE ROYAL ACADEMY OF DANCING

Incorporated by Royal Charter.

LONDON

President : Madame ADELINE GENÉE, M.I. et A.



LECTURE

GIVEN BY

MISS E. R. GWATKIN, M.A.,

ON A

SUGGESTED TRAINING COURSE
FOR TEACHERS OF DANCING

AT THE ROYAL ACADEMY OF DANCING,

ON 8TH JANUARY, 1939.

VERY IMPORTANT.

Special Training Course for Teachers of Dancing

In addition to providing a training course for teachers of Executants, The Royal Academy of Dancing is, in the Autumn, instituting a course for training girls who hope ultimately to obtain posts as teachers on the regular staff of Educational Schools.

Those who have studied the lecture given by Miss Gwatkin in January last and circularised to all Members will realise the need for special training, also the essential difference in the aims of the teacher of the professional and the teacher of the child who is learning dancing as part of her general education.

It is generally recognised that girls who wish to be teachers of any subject should remain at school until the age of 18, continuing their general education and giving special attention to their chosen subject. These girls should have a knowledge of the sciences on which their art is based, and also make a study of the principles and method of education. In the case of would-be teachers of dancing, however, there is real difficulty as they must give a good deal of time to their special subject while they are still young and their muscles supple. Also under present conditions it is difficult to obtain sufficient training in dancing inside the curriculum of the ordinary secondary school.

This Training Course has been designed to meet these difficulties as far as possible, and to fit the young teacher for the time when dancing takes its place as an art in the regular curriculum of the Educational School.

The Course will be of three years duration, consisting of

three terms of ten weeks per year. The classes and lectures will be held on Saturday mornings and afternoons, the student being under instruction in her dancing school for the rest of the week.

The syllabi for Anatomy, Physiology, and Music have been compiled in consultation with Teachers of the University of London.

The conditions of entry for this Course are as follows :—

1. The candidate must be 17 years of age or older.
2. The candidate must have passed the Elementary Examination of The Royal Academy of Dancing.
3. The candidate must have passed the School Certificate or an equivalent examination or produce a letter from her Head Mistress stating that she has reached this standard in her general education.
4. The candidate's parent or guardian must give a written undertaking that she will attend the full course.

Entrance for the Course can be made by the candidate herself, by the parent or guardian if the girl is a minor, or by the Dancing School which she attends; if the latter course is adopted, however, The Royal Academy of Dancing gives no undertaking to bind the candidate to attend the same Dancing School for the duration of the Course.

The candidate must attend an interview with the representatives of The Royal Academy of Dancing before she can be accepted as a student.

The fee will be 45 guineas for the three years inclusive of examinations, 15 guineas being payable at the beginning of the first year.

Full details of the syllabus for the first year, together with entry forms, can be obtained from the Secretary, The Royal Academy of Dancing, 154 Holland Park Avenue, London, W.11.

War time efforts

During the war, the Academy held knitting parties and sent regular supplies of woollen garments, books, sweets, cigarettes and fruits to the crew of a minesweeper on the East Coast. In 1944, the RAD received a 'vase' made out of a shell as a thank you from the officers and crew.

The crew used to keep regular contact with Kathleen Gordon, Director of the Royal Academy of Dancing, by letter one of which is published overleaf.



The engraving reads: "To the Members of the RAD with appreciation from the Ship's Company, HMS Floreat III, 1944"

H.M.S. FLOREAT III

% G.P.O.

20th December 1942.

Dear Miss Gordon,

Thank you very much for your letter and extra large cheque. The men very much appreciate this very generous Christmas present, and ask me to thank you on their behalf.

I am sorry to hear you are still so busy, but expect you are getting used to this state of affairs by now!!

Things are still going along as usual with us, and we

gets somewhat 'fed up' with the dull monotony of life, but we never know when something will turn up to break the spell.

We shall be at sea on Christmas Day, and will remember our kind friends when we have a wee 'spot' and will wish you all the best and a happy and lets hope a peaceful New Year.

I will write again after Christmas giving you an account of our 'doings'.

With all best wishes to you and the Academy.
Yours sincerely,
Mrs Radthorn.

Happy 90th Birthday Ivor Guest

As part of our 90th Anniversary celebration we want to acknowledge and celebrate key individuals, members and friends who are also turning 90 this year and share in their memories of the RAD.



Dame Antoinette Sibley, Ivor Guest & RAD dance school students at Ivor's 90th Brithday Party at the RAD. Photo: Mark Lees

Ivor Guest's RAD Memories...

My first contact, so to speak, with the Royal Academy of Dancing was through Dame Adeline Genée. During the time that I was preparing her biography, we met almost weekly to delve into her past experiences. She was delightful, if rather formal, it was always Dame Adeline, of course, but it was also always Mr. Guest, even though I was so much younger than she.

She would go over the chapters with me as they progressed, making comments and minor corrections. While the focus was not on the Academy, I became aware of it and what the organisation was planning to achieve. This was in the late 1950s.

I enjoyed very much my 23 years as Chairman of the R.A.D, although there were a few 'hairy' moments (I've never understood how hair became associated with serious problems) but, with wonderful colleagues, we pulled through. My next little story relates to my retirement. On that occasion there were wonderful tributes and gifts given to me. The most unusual

gift was the stay at the Headland Hotel at Newquay in Cornwall where I was able to enjoy a balloon ride, a new experience. And what an experience! Being part of the breeze that blows you along, seeing the cows, the trees, the houses gradually become more distant, it was magic. But the cows were the problem, for, when it came time to land, there seemed few fields in that part of the country without such inhabitants, and we must not scare them for that would offend the farmers. Although carefully instructed NOT to put our limbs outside the basket, the rather hasty landing caused the basket to tip over and out shot my right arm. Drat! It took on the shape of a banana.



Ivor Guest in hospital with a broken arm.
Photo: RAD archive

We landed at the edge of a field, next to a large collection of white buildings. Lady Luck was with us - it was a modern hospital! A shaft of metal with eight screws now became part of me, to go "Beep beep" at airport security. "Is your wife a sensible lady?" asked the doctor when he considered renewing the cast. I assured him that she was, and so I was able to start our summer holiday with only a 'stocking' protection.



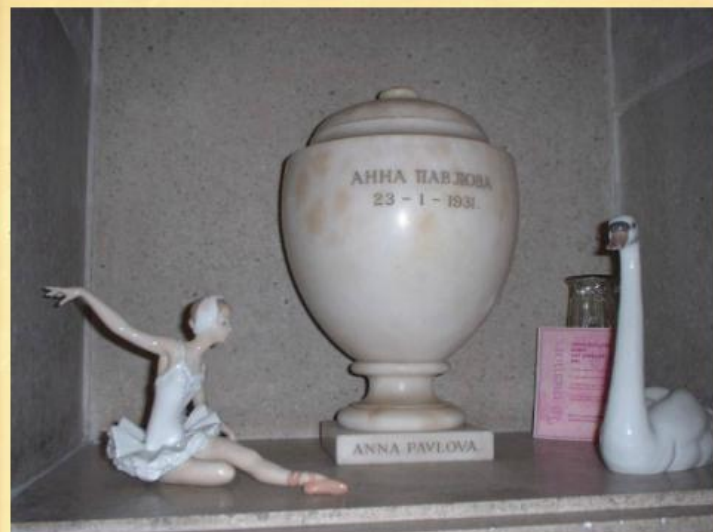
Ann and Ivor Guest, still dancing.
Photo: Mark Lees

Memories from Ivy House - Part Two by
Patricia Storelli RAD RTS

The property used to belong to Turner the painter and Pavlova had often said she was glad to be living in a house that had belonged to an artist. Ivy House was big enough to accommodate a rehearsal hall, her St. Petersburg furniture, all of her company's costumes and settings and children's classes. I went downstairs and paid a visit to the old stone cellars - even there some "renovation" was going on - which ran under the whole extent of the house. That area looked a little scary and labyrinth-like. There Pavlova, as I have already mentioned, used to store all her company's sceneries, costumes, wigs and theatrical properties. But the part of the house I really longed to see was the famous garden and Anna's beloved pond, where she used to keep swans, flamingoes and pigeons. It was next to that pond that Anna spent most of her time, whenever she was at Ivy House, generally during the summer months. There, lying in her hammock, she would observe her birds, feed them

Soon after Pavlova and Dandre' moved to Ivy House, Anna was given two swans as a present. Jack, the male, was a beautiful bird but bad tempered and only with time and the help of an "expert in swans" (the used to call him the "swan professor") she could tame it and have him even pose with her for pictures. Next to the little pond - that she later enlarged - there used to be a tent in which she liked to have tea with her friends. I stood by the pond, of course now deserted by any kind of bird or swan, and then I took a walk in the garden and sat down. I was there, sitting in the grass, where Anna had sat so many times chatting with her husband or her friends, with Maestro Cecchetti, or entertaining guests. My visit to Ivy House had come to an end, it was almost five in the afternoon and the keepers were getting ready to close the gate. I thought my pilgrimage would not have been complete without a visit to Pavlova's resting place, the Golder's Green Crematorium. After Pavlova's sudden death in The Hague, Dandre' decided to bring her body back to England and have her cremated. The cemetery he chose is called

"The Garden of Rest" or "The Gardens of Remembrance" and belongs to the Golders Green Crematorium. It is situated within walking distance from Ivy House, maybe twenty minutes' walk. The address is: 62 Hoop Lane, Golders Green. Following instructions kindly given by a passer-by, I really enjoyed the beautiful walk through gardens and mansions leading to the Crematorium. Closing time was approaching so I had to be quick. It might sound funny or creepy but "The Garden of Rest" is a really wonderful place, with thousands of flowers, especially roses, everywhere. To me it looked like a vision from another world, a window opened onto some kind of magic land. The keeper kindly asked us if we were looking for someone in particular and when we said "Anna Pavlova" he guided us to the "Anna Pavlova Rose Bed", a bed of roses dedicated to her - other beds were named after other famous people - where a few graves were scattered. I told the keeper I wanted to see Pavlova's urn, but I didn't know exactly where it was, so he advised to ask the main office. The manager, an old - probably Jewish - charming lady, received us very kindly



Anna Pavlova's Urn photo: Patricia Storelli and showed us an album full of Pavlova's pictures and newspaper articles of the time. They were all visibly much honored to have her in their cemetery. She handed us a map of the place - that I still keep - and said she would call the pardon in charge of that area, the East Columbarium, to guide us to Pavlova's urn. I asked her if Dandrea, was also resting there, but she didn't seem to remember, she just said we should hurry because it was almost closing time. The keeper came and took me to

Pavlova's urn. He was a very kind and eloquent fellow who gave us a whole wealth of information. He told me that she has very few visits during the year, except for the anniversary of her birth; he also said there used to be a pair of her pointe shoes next to the urn, but they were stolen afterwards. Pavlova's and Dandre's ashes had to be flown to Moscow for reburial on 14 March, 2001, but at the last moment permission was withdrawn by the Russian authorities and we will now remain at Golders Green Crematorium. The keeper showed me the cases that would have transported Pavlova and my Dandre's ashes to Moscow. Their names were engraved on top of the cases, on a golden metal plaque, both in English and in Russian. They were very happy - he said - that Pavlova is still with them. They had been the guardians of her ashes since her death, in 1931. I stood for a moment in front of Anna's little curtain.. It contained so much history, grace and beauty. A little porcelain swan and a ballerina were on each side of the urn, along with a poem left by some unknown admirer.

Underneath Anna's was was Dandre's urn, an artificial rose lying and a little white swan in front of it. There was so much tenderness in these two urns, especially looking at Dandre's, lying beneath the one of his beloved Anoushka, whom he had worshipped as a woman and as an artist, faithfully following her even after death. This is the image that I took with me leaving the cemetery: the one of a great woman who, in spite of her glamorous success could never find happiness and the one of a man who followed his idol and his ideal for more than twenty two years, always in the shadow, faithfully, reaching very close but never being able to penetrate her real feelings. My "pilgrimage" had come to an end and I promised myself to be back to the Golders green crematorium on my next trip to London. I wish all people involved in ballet visiting London would stop by Ivy House and Pavlova's resting place. It would be a fair tribute to one of the greatest ballerinas ever existed, such an example of beauty, strength and ethereal grace.

Memories from Ivy House - Part One
by Patricia Storelli RAD RTS

During one of my trips to London, March 2005, I decided to visit Anna Pavlova's beloved "Ivy House". This wonderful mansion had been purchased by the Russian ballerina and her husband Victor Dandre, back in 1912. Many societies and associations owned the property after Pavlova's death and recently Ivy House was purchased by the London Jewish Cultural Center (LJCC), and not yet re-opened to the public. To be more precise, King Alfred School has bought the freehold of the whole site and leased the main house to LJCC. The school would retain the other buildings and the grounds to use for the benefits of its pupils. After a few phone calls I finally obtained authorization to visit the house and the surrounding property. I was shocked by the indifference of LJCC's employees when I mentioned my desire to visit the place where Pavlova had lived her last years. They almost seemed bothered by the fact that someone remembered her...

It was a beautiful and sunny day, unusually warm for that time of year. I set off early in the afternoon, took a train to Golders Green and from there started to look for North End Road. Ivy House is actually situated in between Golders Green and Hampstead, and from both underground stations the visitor has to walk for about a mile. It is a pleasant walk, on a road lined by parks, beautiful trees and prestigious houses.



"Ivy House", photo: Patricia Storelli

From the Golders Green station we climbed the little hill leading to Golders Hill Park, which borders Ivy House. Golders Green is a very nice suburb, mostly inhabited by Jewish, and it must have looked like a quiet countryside village at the time Pavlova was alive. I walked for bout twenty minutes an all of a sudden I saw Ivy House, proudly dominating the little hill of Hampstead Heath, enclosed by a high wall covered in ivy, beautiful example of a British mansion. A blue plaque was indicating that Pavlova had lived there from 1912 to 1931.

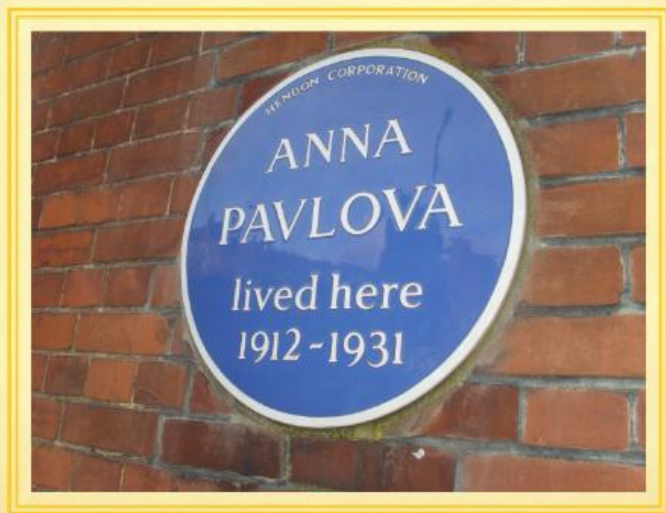


Photo: Patricia Storelli

It was a bitter surprise that the whole place had been turned into a construction site, with workers going to and forth with bags of cement and other building materials, adding a wall or a door, destroying something else. Did they know about Pavlova? They surely didn't care...

I knocked the door of the construction office and told the responsible that I had previously called and was there to visit the house. "Okay, go ahead..." was the answer, and I really did not need more from him, all I wanted was to visit Ivy House and Anna's famous garden and pond. The entrance door immediately captured my attention: a heavy, dark wooden door still bearing the old locks of the time. I touched the handle, a gesture that Pavlova had surely repeated so many times... In the house everything was being rebuilt or altered: walls, windows, floors, everything was being "restored". I would rather say "changed".

I felt this was a profanation: that place should have been a "Pavlova Museum" (like the one John and Roberta

Lazzarini tried to create) and every single part of it kept as original as it was, but unfortunately it did not happen. A few workers were inside the house, busy in their tasks, curiously glancing at me from time to time. Ivy House is huge, like a labyrinth, you can get lost in it... I climbed the old dusty stairs to the upper floor and found myself into Anna's bedroom. Next to it was her practice room. I opened the big window overlooking the garden and stood there, leaning on the balcony, enjoying the view of Golders Green below, like Anna had surely done so many times over the years. I could feel Pavlova's presence, very strong everywhere, in the house that saw her happy, the place she surely loved the most after her grandmother's house in Ligovo, where she spent her childhood.

When Pavlova came to London, she started by renting a small house in Golders Green - not far from Ivy House - but soon it became too small for her. By chance she saw a sign on the wall of Ivy House, indicating it was for sale.

As soon as she visited the property she just fell in love with it; she particularly liked the huge descending garden flanked by the municipal park and, of course, the famous pond at the end of the property. Pavlova was immediately attracted to Ivy House. This is what Victor Dandre' - Pavlova's husband - wrote in his book "Anna Pavlova in Art and Life".

"At first we rented it and then, after having lived there for one summer, she resolved to buy it and began to settle into it, bringing over her furniture from St. Petersburg." "I take the house" - she exclaimed, and looking at the pond she said: "There I will have swans!"

to be continued...

The First RAD Ball, 1939

In the first edition of *dance gazette* (1920) the Association revealed their ambition to 'build for itself premises worthy of the Art of the Dance'. For this purpose a special "Building Fund" was opened. In aid of this the Royal Academy of Dancing, as it was then known, organised the first RAD ball.

The ball was a great social occasion, which took place at Grosvenor House on June 8, 1939. Princess Marie Louise chaired the organising Committee, and



Programme Cover for *Grand Fête de Ballet*, 1939

Ninette de Valois devised the entertainment - a *Grand Fête de Ballet* based on the foundation by Louis XIV of the Académie Royal de Danse.

continues over page

Preliminary Notice.

PATRONESS:

HER MAJESTY QUEEN MARY

THE ROYAL ACADEMY OF DANCING

(Incorporated by Royal Charter)

President: Madame ADELINE GENÉE, M.L. et A.

The First R.A.D. BALL

IN AID OF THE

BUILDING FUND of The Royal Academy of Dancing
will be held

at Grosvenor House, Park Lane
on Thursday, 8th June, 1939, at 10 p.m.

President and Chairman of the Committee:

HER HIGHNESS PRINCESS MARIE LOUISE

The BALL will include a
GRAND FÊTE de BALLET

Louis XIV, founder of the first Académie Royale de la Danse,
views the famous Dancers from 1661 to 1845.

Arranged by NINETTE de VALOIS.

Tickets: TWO GUINEAS
(including Supper)

For particulars, please apply to:
The General Organiser,
154 Holland Park Avenue, W.11

Preliminary Notice of the First RAD Ball, 1939

Genée opened the ball partnered by Philip Richardson. Eight hundred guests attended the event and they all danced until dawn. The ball was a triumphant success and raised £1200 for the building fund. It was immediately decided that it should become an annual event, sadly England was at war within four months, and all focus was devoted to the war effort.



First RAD Ball, Bedells and Genée, 1939

THE FIRST R.A.D. BALL

AT
GROSVENOR HOUSE, PARK LANE, W.1, on THURSDAY, JUNE 8th, 1939
IN AID OF THE BUILDING FUND OF
THE ROYAL ACADEMY OF DANCING

President and Chairman:
HER HIGHNESS PRINCESS MARIE LOUISE

Deputy Chairman:
MRS. KINNELL

Hon. Treasurer:
EDMUND HESCH, Esq.

Secretary:
Miss O'Connor

OFFICE:
ROOM 22, CLARIDGE'S HOTEL
BROOK STREET, W.1
Telephone: Mayfair 5728

Vice-Chairmen:
MADAME ADELINÉ GENÉE, M.I.A.A.
MRS. GEORGE HOLDSWORTH
MRS. NORMAN LASEI
LADY WADDLOVE

Organiser:
Mrs. FRANK BRADAN

June 30th 1939
My dear Miss Bedells:

I should like to thank you, on behalf of The Royal Academy of Dancing, for your kindness in becoming a Member of the Committee for The First R.A.D. Ball, and for your very valuable support.

I know you will be pleased to learn that, with all expenses paid, we shall have made approximately £1,200.

May I also express the grateful thanks of our Chairman - Her Highness Princess Marie Louise - to you, and her appreciation of your interest which helped to make the Ball a really great success.

Yours sincerely,

Marie Louise
With many thanks for all your help.

Thank you letter from Genée to Phyllis Bedells for the First RAD Ball, 1939.

Day 13

Pamela May

Pamela May was one of England's earliest ballerinas, second only to her close friend Margot Fonteyn. Born Doris May in San Fernando, Trinidad, where her father worked as an oil engineer, she was brought to England at the tender age of four and studied dance with Freda Grant. Pamela made her debut in 1932, aged 15, while still a scholar of the Royal Academy of Dancing.

Pamela then went on to perform as a principal dancer with the Royal Ballet until 1952 and continued performing with the company until she retired from the stage completely in 1982. After her retirement as a principal dancer, de Valois invited May to become a teacher at the Royal Ballet School, a position which she held from 1954 until 1977. Pamela May greatly influenced the future of ballet in Britain and served as a Vice- President of the Royal Academy of Dance.

Please turn over the page to read
Clement Crips' article on Pamela May,
as see in dance gazette, Issue 3, 2005



Pamela May with Haskell,
photo: Brian Worth



Pamela May, photo:
Felix Fonteyn



Pamela May with
Students, photo:
Brain Worth

Clement Crisp pays tribute to an enchanting ballerina

Flawless style, grace of means

Remembering Pamela May, two immediate images of her dancing spring to my mind. The first is of her *Aurora* at that significant moment when the Sadler's Wells ballet moved to Covent Garden in February 1946. The opening night had, of course, shown us Fonteyn's *Aurora*, but the second performance (and as I recall it was a matinee) brought Pamela May to the role. And wonderfully clear in my memory is her radiant beauty – blonde, serene – and the unassuming grandeur of her style. Here was an *Aurora* who was truly an aristocrat, with noble line, most satisfying musicality (how the dancers of that Fonteyn/May/Shostakovich generation listened to their scores! Constant Lambert's influence ran throughout their interpretations) and blessed with a ravishing arabesque. Pamela May's *Aurora* was marked by dignity of style, and a technical ease which illuminated the role. It was a memorably fine interpretation (how clearly I recall it after 60 years!).

Grace of means touched everything Pamela May danced – we have but to recall her created role in *Symphonic Variations* – but my second memory of her comes from 1948. Alexandra Danilova and Frederick Franklin were guests of the Sadler's Wells Ballet, and Danilova's magic, her wit, her Petersburg authority, her impeccable legs, and the glamour of her presence were intoxicating. Alas, injury struck her final performance as Swanilda in *Coppélia*. Who could possibly replace her? Pamela May danced in her place and gave one of the most enchanting readings of this difficult, beautiful role that I have ever seen. No sense of disappointment! May danced radiantly, with sunniest humour, a delicious sauciness and flawless style. She remains, with Danilova, the most adorable interpreter of the role I have seen.

There were many other roles she illuminated. She was moonlight in *Le Sylphide*, and beautiful in all things her creation of Mlle Théodore in *The Prospect Before Us* was utterly fetching, and when injury curtailed her dancing, mime roles were taken (and wittily so: her Mother in Granilo's *Bonne*

Here was an *Aurora* who was truly an aristocrat, blessed with a ravishing arabesque

Bouche was sublimely mondaine). And then came her work for the Royal Ballet School, for the Royal Academy of Dance, for good causes. All brought the involvement of someone who wore her gifts, her achievement, her vast knowledge, with graceful dignity. I knew her slightly, admired her warmly, rejoiced in moments when we could talk. The last time I saw her was in Birmingham at a matinee by the Birmingham Royal Ballet a year ago. I was with Mary Clarke (as much a fan as I), and we met Pamela May in the aisle as we left. With one voice we started to recall her artistry as *Aurora* and Swanilda, and again paid our tributes to this grandly eloquent artist. It was a last happy memory of her presence, and I shall treasure it, as I do her performances, as testimony to a performer crucial to the great development and attainments of our national ballet.

Pamela May and the RAD

Pamela May had a long and illustrious association with the RAD. At 12 she became one of the first scholars of the then Association of Operatic Dancing (RAD) and held the scholarship for three years. As an advanced member of the RAD she was chosen to go with the English Ballet Company to Copenhagen, dancing for the Danish king and queen at 15. In 1947, she was elected first President of the RAD Old Scholars Club. She was also elected to the Executive Committee and took on the role of teacher to the London Scholars, providing a wonderful opportunity for all who trained under her. In 1953 she began RAD Scholarship classes at the Royal Ballet School, held twice a week for four years. In 1972 she became chair of the Technical Committee and in 1976 received the Queen Elizabeth II Coronation Award. She was elected Vice President in 1982 and was a key member of the panel that created the RAD Major Syllabus (1986). The RAD owes her a huge debt of gratitude for her tireless work, enthusiasm and the inspiration that she has been to us all.

Pamela May as *Aurora* in *The Sleeping Beauty*
Photo: Gordon Anthony
(RAD Archive)

A celebration of Pamela May

I just danced



Pamela May in *Dante's Sonata*
Photo: Baron (RAD Archive)

Pamela May, who died on 6 June 2005, enjoyed a long association with the RAD. She joined the Vic-Wells Ballet in 1934, shining in the classics and creating key roles in *Chockout* and *The Prospect Before Us* by de Valois, and as Ashton's *Les Patineurs*, *Symphonic Variations* and *Chimère*. May recalls career milestones in previously unpublished interviews with Janet Gillis.

Born in Trinidad (1907)
My father was a civil engineer and he was sent to Trinidad to work the oil fields. I can remember as a child, the flames of the fires when they caught. Our home was a bungalow on stilts. It was also on the edge of a sugar forest. We used to eat the raw sugar. I came home [to England] finally when I was four.

Made by the RAD

The RAD produced me. I was completely taught the RAD syllabus from about the age of seven. By the time I was 15, I had taken the final examination – and that was the year when Ninette de Valois first saw me dance, when I auditioned to join the Sadler's Wells Ballet. She wrote in her first book that I was the best-trained child she had ever seen, and I was pure RAD trained. I was very fortunate to have such a teacher, Mrs Freda Grant.

I said: 'I can't bear the "e" on May, I shall look like a hat shop'

Doris inside Pamela

Dame Ninette didn't like Doris [May's real name]. We thought of a few names, and she came to me one night before the performance to tell me that I was in the programme as Pamela May, dancing the Prologue in *Sylphides*. I said, 'No Madam. I can't bear the "e" on May, I shall look like a hat shop.' She agreed and took it off.

Ninette de Valois

Dame Ninette knew to every note of the music what she was going to give you to do with your whole body, your hands, your feet, your head, your eyes, right down to the little finger, and you had to get every moment exactly right. But it was so close that it was very easy to learn.

Ashton and *Les Patineurs* (1937)

I danced with Ashton very early on in a ballet called *Duane*. It took place at a Customs, we were the flappers. I had to dance with Ashton in this little pas de deux which was all high kicks. He was lovely to dance with, he had such wonderful rhythm. Ashton has the music, and he knows the music, and he plays the music to you and he moves around the studio. [For *Les Patineurs*], he [was] sort of skating and you'd skate behind him. And until he saw in your body what he had in his mind – and he didn't mind if you thought up movements yourself and showed him... and it was fascinating to work that way. And of course underneath it all Ashton knew exactly what he wanted. You really had to try and make yourself feel that you were dancing on ice.

Touring to Paris (1945)

We had many friends in the army who would give parties for us, and a lot of generals and brigadier generals who were interested in the ballet would invite us for supper after the performance. We discovered that all the hotels they lived in had hot running water. We didn't, so of course to have a bath was very difficult. When we arrived at these parties, the first thing we used to say to them was, 'Have you got any hot water, may we have a bath?' They were absolutely marvellous. Two by two we would rush off to the bathroom and have a hot bath.

Symphonic Variations (1946)

I was one of the three girls. That was the most exciting ballet to be in. We were on tour and Ashton had the record with him and we had this music [by Franck] – old-fashioned wind-up gramophone – we used to sit in the dressing room and listen to this music for hours. I think [Ashton] spent longer on the choreography of that ballet than any other. We had to cancel the first night because of Michael Somes hurting his knee and it was really one of the best things that could have happened, because we had so much time to change things. I think that's why it is such a perfect piece, because it was given time to get it absolutely right.

It was better to be blonde – I have a more blonde personality

Going blonde

[In *Symphonic Variations*], the second girl was Margaret Fonteyn, and she has very dark black hair, and the girl on the right was Moira Shearer, who has red hair, and me on the left – mouse. At the dress rehearsal, Sophie Fedorovich [the designer] and Ashton came up to me and said, 'Pamela you have got to go blonde.' So I got a bottle of peroxide, washed my hair, bleached it, dried it, went downstairs – and I was blonde, absolutely blonde. And I stayed blonde. [It was better to be blonde, because I danced *Aurora* in *The Sleeping Beauty*] at that time, and it was better to be a completely different *Aurora* [to Fonteyn], because I have a more blonde personality.

One night of *Coppélia* (1948)

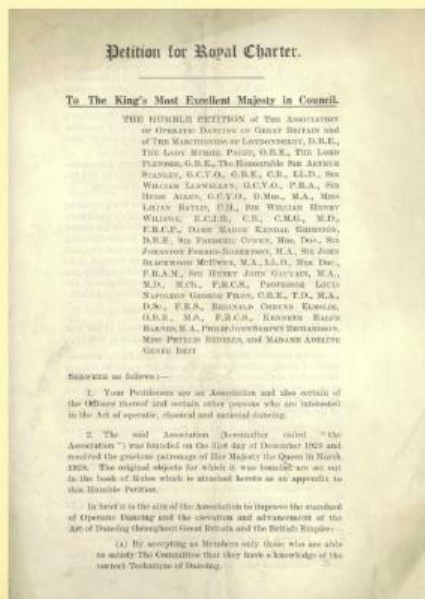
At Covent Garden I had to stand in for [Alexandra Danilova] because she had an injury. I had only been told the midnight before that her foot was too bad, and I had got flu. I didn't dare tell anybody. I didn't even dare tell myself. I somehow got quietly through the day... and went on the stage. Even Ninette wrote to me afterwards and she said, 'Pamela, I wish you always had flu, you gave the most superb performance.' Everything came off – I held my balances for longer than I've ever held them in my life. I did single double turns. I've never dared do so on the stage before, all because I felt I had got to do this as I was standing in for Danilova. It was as if I was in a dream. I had no nerves, I didn't care. I just danced.

*Everything came off in *Coppélia* – it was as if I was in a dream*



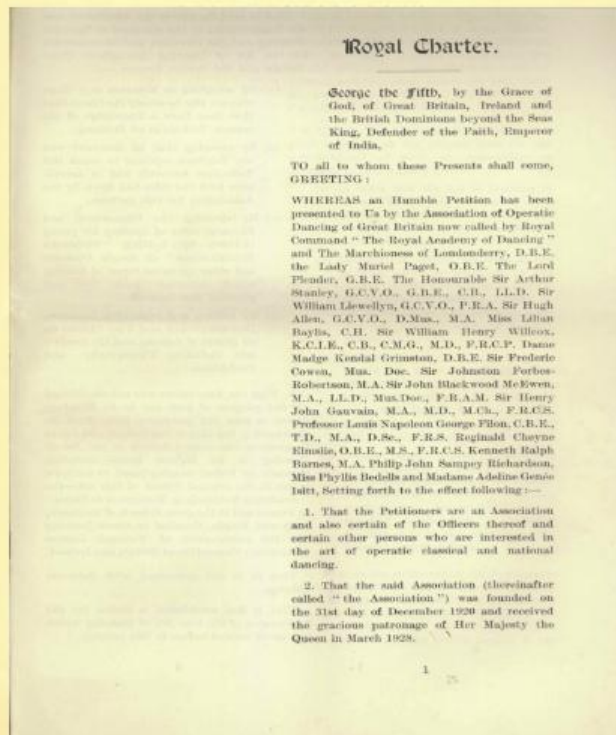
The Royal Charter

In June 1933, Sir William Llewellyn, President of the Royal Academy, suggested that the Association now needed and deserved a Royal Charter. Genée set to work immediately and put a petition together for the Royal Charter. However, the first application was refused.



Petition for Royal Charter

Some years later a second application was submitted and in August 1935, HM King George V, at the last Privy Council of his reign, approved the Royal Charter for the Association of Operative Dancing. The charter was



The Royal Charter, granted in 1935.

THE ARMORIAL BEARINGS OF
THE ROYAL ACADEMY
:: OF DANCING ::

PATRONESS: HER MAJESTY THE QUEEN.

*The Association of Operatic Dancing
of Great Britain.*

PRESIDENT:
Madame Adelaide Gordon, M.Sc.A.

EXECUTIVE COMMITTEE:

CHAIRMAN - THE PRESIDENT

VICE-PRESIDENTS:

*W. A. MacLennan, Esq. Charles Harley, Esq.
Madame Gordon. J. J. Richardson, Esq.
J. J. Gordon. J. J. Gordon. J. J. Gordon.*

154, HOLLAND PARK AVENUE,
LONDON, W.11.

15th August, 1935.

Miss Phyllis Bedells,
28, Quex Road,
London, N.W.6.

Notice to the Grand Council

Dear Miss Bedells:

I have the honour to inform you that His Majesty the King has been graciously pleased to command that the Association of Operatic Dancing of Great Britain shall in future have the privilege of being known as the Royal Academy of Dancing.

Yours faithfully,

William MacLennan

President.

Letter from Genée to Phyllis Bedells relaying the news that the Royal Charter had been granted, 15 August 1935.

The first dance gazette

The very first *dance gazette*, The Operatic Association 'GAZETTE', as it was then known appeared in November 1930. The publication was free to members and consisted of six pages and no pictures. The main story was 'The Story of the Association'. The GAZETTE stated that the public must disabuse themselves of the impression that the technique of Operatic Dancing only leads to the grand ballet and that it must be studied only by one who wishes to become a prima ballerina.

The Operatic Association GAZETTE,
November 1930. Turn the page to
view the first ever issue in full.

THE
OPERATIC ASSOCIATION
GAZETTE

THE OFFICIAL ORGAN OF THE
ASSOCIATION OF OPERATIC
DANCING OF GREAT BRITAIN

NOVEMBER, 1930

LONDON:
154 HOLLAND PARK AVENUE, W.11

THE OPERATIC ASSOCIATION GAZETTE

The Official Organ of the Association of Operatic Dancing of Great Britain

No. 1

NOVEMBER, 1930

Free to
Members

COMMUNICATIONS

All communications, except in special cases mentioned in the following pages, should be addressed "The Secretary, The Association of Operatic Dancing of Great Britain, 154 Holland Park Avenue, London, W.11," and not to any member of the Council by name. The telephone number is Park 7197.

THE ASSOCIATION OF OPERATIC DANCING OF GREAT BRITAIN

Patroness:

HER MAJESTY THE QUEEN.

President:

MADAME ADELINÉ GENÉE, I. et A.

Vice-Presidents:

MADAME LUCIA CORMANI.
MADAME YVONNE DAUNT-STEIN.

Council:

MISS PHYLIS BEDDELS,
MADAME TAMAR KARSAVINA.
MR. D. G. MACLENNAN.
MR. FELIX DEMERY.
MADAME JUDITH ESPINOSA.
(There are two vacancies to be filled.)

Sub-Committee:

(Children's Examinations)

MISS GRACIE CONE MISS LORRAINE NORTON.
MRS. FREDA GRANT. MADAME SMURTHWAITE.
MISS IRENE HAMMOND. MISS LILLIE CONE
(Secretary).

Secretary:

MR. PHILIP J. S. RICHARDSON.

Premises:

154 HOLLAND PARK AVENUE, W.

THE STORY OF THE ASSOCIATION

In the second quarter of the nineteenth century, when those great Continental dancers, Taglioni, Grahn, Cerito, Grisi and the two Elissers, then at the height of their fame, were frequently appearing at Her Majesty's Opera House in London, the ballets then presented proved of greater attraction to the Opera goers than the Operas themselves and, possibly on account of this very intimate association with Opera that form of dancing which is popularly referred to as "ballet" dancing, became known in this country as "Operatic" dancing.

"Operatic" or "ballet" dancing began to take a definite shape in the third quarter of the seventeenth century when Louis XIV. of France ("Le Roi Soleil") founded the "Académie Royale de Danse" with the primary object of correcting the many errors which were creeping into the dance of that day owing to the absence of any controlling body into whose care could be entrusted the preservation of the correct and traditional technique.

Ten years later this body became the "Académie Royale de Musique et de Danse" and, except that the word "Royale" has become "Nationale," its title may be read over the portico of the present Opera House in Paris, its modern headquarters.

At different times and in other countries similar institutions were created either by Governments or Kings—in Milan, in Copenhagen, in Petrograd and in Moscow, and it may be said that owing to the existence of these Schools where the true technique of the dance was preserved, the wonderful dancing of Camargo, of Prevost, of the Vestris, of Marie Taglioni and, in more recent days, of Genée, of Pavlova, of Zambelli, and of the stars of the Diaghileff Ballet was made possible.

The public must disabuse themselves of the impression that the technique of Operatic

Dancing only leads to the grand ballet and that it must be studied only by one who wishes to become a prima ballerina.

It is the basis of two-thirds of the dancing that is seen in the theatre, the music-hall or the cabaret, and it helps in one hundred per cent. of all dancing, except modern ballroom.

But the technique of operatic dancing has something more than an aesthetic value: it has a wonderful physical development value.

It is essential that the dancer should have a body as perfect as is possible, and by this is meant, not the abnormal development of any particular set of muscles, but the normal development of every part of the body, including the lungs and all other organs.

A very large part of the operatic training is devoted to exercises which encourage this normal development and help to give the brain complete and instantaneous control over all muscles and movements. The other part of the training is devoted to the learning of the correct way to do those movements.

Now perfect bodies are desired not only by dancers: every growing child desires one, and so part of the operatic training could, with advantage, be given to every schoolboy and schoolgirl in this country.

The above short introduction will help to make it clear how very essential it is, not only from a health point of view, but also from a health point of view, that operatic dancing should be taught correctly in this country.

Owing to the absence of any State or Royal School which could be turned to as a criterion, teaching in England only a few years ago was at a very low ebb. Students were being taught not only bad dancing, but were permitted to do harmful exercises. "Toe work," before the legs had been prepared for it, was permitted, and individual parts of the bodies were developed at the expense of others.

Recognising that little or no help could be expected from the authorities, who have so far failed to recognise either the educational or the aesthetic value of dancing, a few far thinking members of the dancing profession decided to take matters in their own hands. A tentative attempt to do this during the War had failed largely owing to lack of confidence in each other.

This lack of confidence was probably removed when the "Dancers Circle Dinners" were instituted in 1920, and teachers and artists were enabled to meet one another and exchange ideas. The immediate result of this exchange of ideas was the founding on December 31st, 1920, of the "Association of Operatic Dancing of Great Britain," with Madame Adeline Genée as President and a Committee consisting of

Madame Thamar Karsavina, Madame Lucia Cormani, Miss Phyllis Bedells and Mr. Espinosa, with Mr. P. J. S. Richardson, Editor of *The Dancing Times*, which paper had instituted the "Dinners," as Secretary.

Broadly, the aims and objects of this Association are the improvement of the standard of Operatic Dancing and the elevation and advancement of the Art of Dancing generally in the British Empire, in particular:—

- (a) By accepting as Members only those who are able to satisfy the Council that they have a knowledge of the correct Elementary Technique of Operatic Dancing.
- (b) By insisting that all Members who are Teachers teach the Operatic technique correctly.
- (c) By undertaking from time to time any activities such as lectures, demonstrations and classes which may help to bring about the aforementioned objects.
- (d) By stressing the Educational and Physical value of dancing for young children by the holding of "Children's Examinations" in simple Operatic and other approved forms of dancing which encourage poise, line and physical development.

How far the Association has succeeded in carrying out these ideals may to some extent be gathered from the fact that in March, 1928, the Association was honoured by Her Majesty the Queen, who graciously consented to become its Patroness, and from figures given by the President at the last Annual General Meeting:

The Association now numbers 1150 members, all of whom have passed its Elementary Examinations and many its more advanced ones.

The number of candidates attempting the Elementary, Intermediate, Advanced and Solo Examinations during 1929 was 901, an increase of 109 over the preceding year. Of these 339 were successful.

During 1929 thirty-six special classes were given to members by the Council, nine of these being held in the provinces.

No fewer than 225 classes were given for "Scholars of the Association" in London, Birmingham and Nottingham.

The entries for the "Children's Examinations" totalled 3,086, being an increase of 261 for the year.

In the ten years of its existence it must be admitted that a great deal has been done. For a long time its work was purely curative: the evils that had grown up on all sides had to be eradicated, and so, to many, its progress may

seem to have been slow. From the beginning, however, it was recognised that to attempt creative work until a sound foundation had been secured would be to court ultimate disaster. To-day the foundations are nearing completion, and the object of this brief notice is to draw attention, firstly, to the work that has been done and, secondly, to the importance of good dancing not only as a spectacle but as an instrument which can play an important part in the education and physical development of Young England.

JANUARY EXAMINATIONS

The January Examinations will be held at 154 Holland Park Avenue as follows:

Monday, Jan. 12—Elementary	(Teachers' Day).
Tuesday, „ 13—Elementary	(Students and Pupils).
Wednesday „ 14—Elementary	(Students and Pupils).
Thursday, „ 15—Intermediate	(Teachers' Day).
Friday, „ 16—Intermediate	(Students and Pupils).
Monday, „ 19—Advanced.	

The closing date for Entries for the above Examinations is Wednesday, December 31st. Entry forms may be obtained of the Secretary.

PROVINCIAL EXAMINATIONS

In response to many enquiries and requests, the Council has decided to hold Elementary and Intermediate Examinations in certain provincial centres in order to save candidates the expense of a long journey to London. These Examinations will be conducted on lines exactly similar to those pursued in London. A commencement will be made in January with the following:

SHEFFIELD: Friday, January 23rd.—Elementary in the morning. In the afternoon there will be a "Free Class" given by a member of the Council open to all members, including those who have passed the Elementary Examination in the morning.

LIVERPOOL: Saturday, January 24th.—Elementary at 10 a.m. Intermediate at 2 p.m., at Crane Hall.

The closing date for entries for these Examinations at Liverpool and Sheffield is Wednesday, December 31st. The entries

should be made on a special form (obtainable of the Secretary in London).

FREE CLASSES

LONDON

The following "Free Classes" have been arranged. Each class is open to all members of the Grade specified. They are held at 154 Holland Park Avenue.

Wed., Oct. 8 (3 p.m.).	Elem. and Inter. .	Mme. Judith Espinosa.
Tues., Oct. 21 (4 p.m.).	Inter. . .	Miss Bedells.
Fri., Oct. 31 (3 p.m.).	Advanced .	Mme. Genée.
Wed., Nov. 5 (3 p.m.).	Elem. and Inter. .	Mme. Judith Espinosa.
Fri., Nov. 14 (4 p.m.).	Inter. . .	Miss Bedells.
Fri., Nov. 21 (2.30 p.m.).	Elem. and Inter. . .	Mr. Demery.
Fri., Dec. 3 (4 p.m.).	Inter. . .	Miss Bedells.
Fri., Dec. 12 (2.30 p.m.).	Elem. and Inter. . .	Mr. Demery.
Thurs., Dec. 18 (3 p.m.).	Advanced .	Mme. Genée.
Thurs., Jan. 15 (8 p.m.).	all members	Mr. MacLennan.

PROVINCIAL

(In every case open to all members.)

BIRMINGHAM—

Sat., Oct. 25 (2 p.m.).	. . .	Mr. Demery.
Please apply to Mme Lehmiski, 61 Station Street, Birmingham.		

LIVERPOOL—

Sat., Nov. 15 (2.15 p.m.).	at Cranes	Mme. Karsavina.
Please apply to Miss Butterworth, Cranes Buildings, Liverpool.		

MANCHESTER—

Sat. Nov. 15 (10 a.m.)	at 602	Stretford Road	Mme. Karsavina.
Please apply to Miss Suffield, 259 Deansgate, Manchester, before November 12th.			

DERBY—

Sat., Dec. 6th (4.30 p.m.)	at 19 St. Peter St. . .	Mme. Judith Espinosa.
Please apply to Miss Nancy Clarke, 9 Western Terrace, The Park, Nottingham, before December 3rd.		

SHEFFIELD—

Fri., Jan. 23. (3.15 p.m.)	at the Builders' Exchange, Cross Burgess St.,	
Please apply Miss Estelle King, 159 Burngreave Road, Sheffield.		

BRADFORD—

Sat., Jan. 10 (4.30 p.m.)	at 32 Keighley Road .	Mr. MacLennan.
Please apply to Miss Braybrooke, 32 Keighley Road, Bradford, before January 7th.		

HULL—

Sat., Jan. 17 (2.45 p.m.)	at the Salisbury Hall .	Mr. MacLennan.
Please apply to the Secretary, 154 Holland Park Avenue, London, W.11, before January 14th.		

SEPTEMBER EXAMINATIONS

The following passed the Elementary Examination:—

Adeline Mary Andrews, Joyce Bradbury, Doreen Breyer, Susan Brown, Winifred Bruce, Joan Davison, Sheila Drake, Lorna Drews, Norah East, Betty Ellsdon, Lulu Featherstone, Marion Fletcher, Viola Frymann, Olga Gjukitch-Gilman, Ninette Gold, Rosie Hale, Kathleen Howard, Olga Jackson, Barbara Stewart Kent, Helen Killick, Mollie Kilner, Theo Langley-Jones, Betty Joan Lockier, Annie Arthur Love, Vera Mail, Mary Meekings, Barbara Miles, Florence Newbegin, Kathleen Howard Newbery, Andrewina Ovenstone, Rhoda Esmond Parks, Dorothy Pitt, Betty Powell, Alma Purkiss, Doris Margaret Russell, Molly Simpson, Pamela Standish, Phyllis Stanley, Marion Swingler, Elsie Walker, Ruth Ward, Fie West, Mabel Wilford, Beryl White, Doreen Whitfield.

The following members passed the Intermediate Examination:—

Ruby Bokenham Abbott, Meryl Marjorie Baker, Margot Bassett-Smith, Daphne Bettyts,

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Peggy Bullia, Rosalind Melville Copley, Daphne Joyce Corbett, Doreen Corral, Margaret Isobel Daniels, Susan Edmondson, Barbara Ellis, Joyce Fiske, Bronwen Grove, Margaret Hoare, Joyce Holloway, Margaret Annie Jones, Doris May, Doris Mortlock, Barbara Moseley, Audrey Simmons, Fanny Spicer, Mollie Wainwright, Phyllis Williams, Barbara Wood, Alice Woodward.

SCHOLARSHIP CLASSES

An Audition is held in the Spring of each year for pupils of members who wish to benefit by these classes. The children must be between the ages of nine and thirteen at the time of the audition, and those who are chosen benefit to the extent of two free classes a week, given by an Advanced Member of the Association.

Children who are accepted for these classes must guarantee to continue to take their usual number of lessons with their regular teacher.

The centres where these classes are at present held are:—

LONDON.	Teacher, Miss Noreen Bush. (Miss Dorothy Chaplin is acting as deputy during Miss Bush's indisposition.)
NOTTINGHAM.	Teacher, Miss Nora Fearn.
BIRMINGHAM.	Teacher, Miss Kathleen Danetree.

All classes will be suspended from December 20th until January 1st for the Christmas holiday.

SPECIAL NOTICE

The *Operatic Association Gazette* will be posted free to all Members of the "Association of Operatic Dancing of Great Britain" four times a year. The dates of publication will be approximately the first of November, February, May and August.

THE LIBRARY

A number of exceedingly valuable old books on dancing are contained in the Association's Library. The majority of these were bequeathed to the Association by the late Rev. Stewart Headlam. Members may consult these books, but may not remove them from the Association's premises. Application should be made to the Assistant Secretary.

THE TAGLIONI WINDOW

The stained-glass window at 154 Holland Park Avenue, between the entrance hall and the office, in which Marie Taglioni is depicted, was

originally in the "Empire Theatre," London. On the demolition of that building this window and also many costume designs by the late C. Wilhelm were purchased by Madame Gené and presented to the Association.

A SOLO DANCE

The following is a description of the Solo Dance arranged by Miss Bedells and shown by her to the members last July.

Music: "Passe pied" from "Le Roi s'Amuse" by Delibes.

1. Enter from up stage L. Two Gavotte steps forward R. and L. Four little jetés devant and two dainty walks. Repeat the whole—which finishes down stage centre.
2. Posé en avant: coupé dessous and pas de bourrée dessous. Repeat to other side: glissade en arrière and psé en arrière en arabesque de face once each side then embottes to L. front corner.
3. The next step travels towards the R. across the front and round in a semi-circle to up stage centre. Four glissades alternately dessous and dessus—one sissone doublé—posé R. à la Seconde and one assomblé soutenu en tournant en dedans, then repeat the whole.
4. Six pas de bourrée devant with the back foot and one pas de bourrée dessous—then six derrière with the front foot and one dessous; the fondu and extension is accented before the first of each group of pas de bourrées.
5. Sissone passé en avant—posé en avant and close 5th sissone derrière, posé en arrière and close 5th—then four pas de bourrées alternately en avant and en arrière. Repeat the whole.
6. Four sissones fermé en avant, one demi contre temps one coupé dessous and pas de bourrée renversé. Repeat the whole to the other side.
7. Four coupés fondués raccourci; then coupé dessous and dégaqué L. in fourth ouverte—petite battements in front of the instep and dégaqué 4th then four Retirés upstage.
8. Entrechat quatre and relevé passé en avant eight times travelling forward; then step to R. and dégaqué L.—then step to the L. and dégaqué R. Finish with two turns sur place in 5th and cursey.

THE END.

This dance may be done sur les pointes or in heels. Costume 18th Century.

CHILDREN'S EXAMINATIONS

THEIR OBJECT

As it is now becoming generally recognised that Dancing, properly taught, provides one of the best forms of physical and artistic culture, the "Association of Operatic Dancing of Great Britain" has formulated this series of Examinations in Dancing for Children with the intention of providing

- (a) a carefully graduated course of artistic and technical study in dancing based upon the soundest principle and suitable for the amateur pupil who has, perhaps, only one lesson per week, and
- (b) a means of obtaining expert testimony from time to time as to the progress which the young student is making.

This series of Examinations is absolutely non-competitive, and must in no way be confused with the Membership Examinations of the "Operatic Association," which require a far higher standard of knowledge, and are formulated for the student who is about to take up dancing as a career.

Examinations are held both in the Operatic and Greek styles, and are divided into four Grades.

The Syllabus for the Four Examinations (Operatic) has been drawn up by a Committee of Teachers who have had experience with children of all ages.

The Syllabus for the Four Examinations (Greek) has been drawn up by the "Association of Teachers of the Revived Greek Dance," with whom the Committee of the Operatic Association will consult on all matters appertaining to the Greek Dance.

The Examiners are appointed by the Committee of the "Operatic Association." Anyone who is required to examine the Greek portion of the Syllabus has been approved by the "Association of Teachers of the Revived Greek Dance."

A uniform system of marking is followed by the Examiners at all Examinations. Candidates who obtain 65 per cent. of the possible marks shall be entitled to receive a Certificate; those who obtain 85 per cent. shall receive an "Honours Certificate."

These Certificates entitle the holder to no privileges at all above the satisfaction of knowing that they have successfully reached a certain stage in their work.

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Entries must be made on a special form which can be obtained from the Secretary.

The Examination Fees, which must be sent at the time of making the entry, are as follows:

Grade.	Operatic.	Greek.
1	7s. 6d.	7s. 6d.
2	10s. 6d.	10s. 6d.
3	15s. 0d.	15s. 0d.
4	21s. 0d.	21s. 0d.

Candidates are examined separately. No one shall be present in the room during the Examination except the Examiner, an officer of the "Operatic Association" and the accompanist. The latter shall be in the room only whilst actually accompanying.

All accompanying must be arranged for by the Candidate. The Candidate will be given due notice of the date and time of the Examination.

There is no age limit for Candidates. A commencement may be made with any Grade. There is no necessity to pass Grade I. before Grade II. be attempted, and so on.

DATES OF

WINTER EXAMINATIONS

Approximate dates—December 1st to 20th.

Closing date of Entries—From the Provinces, November 8th; from London, November 10th. No Entries will be accepted after these dates under any circumstances. Whenever possible, entry forms and fees should be sent in to a Local Organiser.

LOCAL SECRETARIES AND ORGANISERS.

Birmingham—Madame Lehmiski, Shaftesbury Buildings, Station Street.

Bournemouth and Southampton—Miss Woodward, Norman and Saxon Studio, Gervis Place, Bournemouth.

Bradford—Miss Braybrooks, M.A.T.R.G.D. (Miss M. Bassett-Smith, Inter-Cert.), 32 Keighley Road, Manningham.

Brighton—Miss Grey, Regency Hall.

Bristol—The Misses Parnall (Miss Peggy King, Elem.), Studio of Dancing, 20 West Park, Clifton.

Chester—Miss Hammond, Grosvenor Hotel.

Hastings—Miss Edith Carlyn, 29 Magdalene Road, St. Leonards-on-Sea.

Liverpool—Miss Butterworth, Cranes Building, Hanover Street.

Manchester—Miss Mollie Suffield, 259 Deansgate.

Newcastle-on-Tyne—Miss Lazenby, 10 Osborne Terrace, Jesmond.

Northampton—Miss Mary Deverson, Phyllis James School of Dancing, 81 Abington Street.

Nottingham—Miss Nancy Clarke, 9 Western Terrace, The Park.

Sheffield—Miss Estelle King, 159 Burngreave Road.

Southsea and Portsmouth—Miss P. Whitely, 29 Palmerston Road, Southsea.

Westcliffe and Southend—Miss Heaven, 153 Hamlet Court Road, Westcliffe-on-Sea.

Weston-super-Mare—Miss Blott, 68 Walliscote Road.

EXAMINERS

The following ladies have been appointed "Children's Examiners." The letters O. and G. after their names signify "Operatic" and "Greek" respectively.

Miss Chamier (G.).
Miss Grace Cone (O. and G.).
Miss D. Cope (O. and G.).
Miss Kathleen Danetree (O.).
Mrs. Freda Grant (O. and G.).
Miss Irene Hammond (O.).
Miss Olive Handley (O.).
Mrs. Hay (G.).
Miss Theresa Heyman (O. and G.).
Miss Estelle King (O.).
Miss Doris Idle (G.).
Miss Moreen Lawrence (O.).
Miss McBride (G.).
Miss Lorraine Norton (O.).
Miss K. Oliver (O.).
Mme. Smurthwaite (O. and G.).
Miss Sybil Spencer (O.).
Mrs. Van Dusen (O.).

BUILDING FUND

It is the ambition of the Association to build for itself premises worthy of the Art of the Dance. For this purpose a special "Building Fund" has been opened. Already the President has received a number of donations from those who approve of the work the Association is doing.

Members are invited to contribute towards this fund to the best of their ability. Already several have devoted either the whole or a part of the net proceeds of Entertainments which they and their pupils have given. It is hoped that many more will follow their example.

Focus on a RAD Life Member

Patricia Adams (Née Beadle) ARAD, FISTD

Patricia Adams (stage name Patricia Barry), a life member of the RAD, has had a long and memorable career as a professional dancer, teacher and choreographer. Studying under the tutelage of Madam Judith Espinosa, Patricia was one of the few to be selected to perform with the RAD's Production Club "*Grand Fete de Ballet*", arranged by Dame Ninette de Valois and Dame Alicia Markova. The performance was held at Claridges Hotel, attended by H.M. Queen Mary.

In 1940, Patricia received the Solo Seal Award and worked with Ivor Novello for five years. Patricia then opened a School of Dancing at Plumstead Common, London where all her pupils entered RAD grades and later major exams. She has also choreographed for TV and theatre all over the country.

Please turn over...



Patricia Beadle, 9 years old in scholarship ballet dress 1937 (N.B. hair down but only for the photo, for in class in a tight bun!)



Patricia Barry,
Duke of York Theatre

From Patricia Beadle, BARRY Stage name. ADAMS ^{stage name}
R.A.D. FISTD.

one of → Pupils of Madam Judith Espinosa. Obtained the RND
ing highly with the RND. → Scholarship in 1937 age 9. The extra two classes a
week at Holland Park were great fun. The uniform
was a most beautiful Ballet dress, boned bodice
laced down the back, with the 3" lace fill round
our shoulders. The standard was high and our teachers firm
but inspiring. The thrill of having Madam Genée walk into
class to see our progress from time to time. Taken to the ballet,
selected to dance in the RAD, Production Club Grand Fete de Ballet
arranged by Dame Ninette de Valois with Dame Alicia Markova,
and the excitement of performing in front of Her Majesty
Queen Mary at Chridges Hotel. The floor was like ice and
and everyone was sitting very near us eating cakes and
sipping tea, but HM Queen Mary sat upright and gave us
the most charming smile. Later Miss Gordon who was in
charge of us said Queen Mary had a great love of the Ballet
and as a young girl had been taught by Taglione.

In 1940 I was awarded my Solo Seal and
when it auditioned for Ivor Novello's Musical Play
"The Dancing Years" at the Adelphi Theatre. Was
delighted to be taken into his company & worked for
him for five years. A most kind and brilliant man. With
bombs falling round us we played to packed houses.
"Perchance to Dream". "Lute Song" with Yul Brynner. Three
Arts Ballet Co. "The Du Barry" 1966 & All That Open Air Theatre
Regents Park. Early T.V. at Alexandra Palace. Films and The
London Palladium, Antonines Variety with the
amazing Judy Garland, Gracie Fields and every star
appearing month by month. Due to bomb blast many
years before my eyes had been affected and after
operations. Opened a school of dancing at Plumstead
Common London. All the children entered the R.A.D.

2.

GRADES, AND Later Major Exams, married and had
my dear daughter Lydia.

At the 1970s AND 1980s Returned to
the Theatre working as a choreographer on "Happy
as a Sandbag" Ambassadors and "Leave him to Heaven"
at The New London Theatre. Many Musical Plays
round The Country Summer Seasons, Antonines,
B.B.C. & I.T.V. Television. Now Retired and live
near my family. Recently Lydia put a letter in "The
Dancing Times" re past students of the school in
Plumstead, and it was lovely to hear from so many
old pupils.

Thank you R.A.D For The past and
CONTINUED Success For The next ninety years.

Pat Adams.

LIFE MEMBER R.A.D. FISTD.

You may use any of the photos enclosed.
R.A.

Letter from Patricia Adams (Stage name Patricia
Barry), RAD Life Member, ARAD, FISTD, outlining her
career and memories at the RAD.



Patricia Adams with Anita Dobson & Brian May

Day 9

The First Public Matinée

In October 1923, the RAD, still the Association of Operatic Dancing moved into its own premises at 154 Holland Park, London. In November of the same year, it also produced its very first and extremely successful matinée performance at the Gaiety Theatre. Genée herself danced in public for the first time in seven years, partnered by Phyllis Bedells, *en travesti*.

Programme for the Association of Operatic Dancing of Great Britain's *First Annual Matinée*, held at the Gaiety Theatre on November 8 1923.

Please turn over...

ASSOCIATION OF
OPERATIC DANCING
OF GREAT BRITAIN.

... FIRST ANNUAL ...
MATINEE

Under the Gracious Patronage of
HER MAJESTY QUEEN ALEXANDRA.

Gaiety Theatre

(Kindly lent by ROBERT EVETT, Esq.)

NOVEMBER 8th, 1923,
2.45 p.m.

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Programme.

- 1 OVERTURE ... "Excelsior" ... MARESCO
THE ORCHESTRA.
(Conductor—Mr. MERLIN MORGAN.)

- 2 "NO ENGLISH NEED APPLY."
A Divertissement with Words. Written by P. J. S. RICHARDSON.
Music selected. Produced by ESPINOSA.
Scene—The Office of a Super-Agent.

The Super-Agent ... STEPHEN HALL
Miss Smith, his typist ... LENA KING
Duffles, his office boy ... BETTY ARMSTRONG
The Super-Producer ... W. CARLYLE ATKINSON

Dutch Dancers: JOYCE CAFFYN, KATHLEEN MEFFAN, PHYLLIS SAXON,
EILEEN TAPERELL, NOREEN RICHARDS, MOLLIE JEFFERSON, EDNA
MOYNIHAN, DAPHNE SAXON.

Russian Dancers: PHYLLIS NEAL, HELENA LEHMISKI, PEGGY BEATY,
MARJORIE PONCIA, KATHLEEN LAW, DOROTHY LAWSON.

Danceuses Grotesques: VIOLET MINIFIE, VIOLET FORTESCUE, YVONNE VAN
DER ELST, ELFREDA PARKER, KATHLEEN HEWITSON, MARGARET
HEMERY, LOUIE EDWARDS.

- 3 Authentic SCOTCH DANCES.
Arranged by D. G. MACLENNAN.

BAGPIPE MARCH ... "The Road to the Isles." ... DONALD R. MACLENNAN
OLD HIGHLAND DANCE ... "Seann Truibhas" ... D. G. MACLENNAN
SCOTTISH LILT OR JIG ... JEAN G. LAWSON
SWORD DANCE ... ALEX. MCINTOSH
STRATHSPEY AND KEEL O' TULLOCH ... D. G. MACLENNAN, ALEX. MCINTOSH
MOREEN LAWRENCE, JEAN G. LAWSON

- 4 Genuine ITALIAN TARANTELLA.
Arranged by LUCIA CORMANI. Music from *La Danza* by ROSSINI.

Boys: DAISY DALZIEL, JOYCE BURY, EDNA MOYNIHAN, VERA SUTTON,
IRIS MONTGOMERY.

Girls: DOROTHY CHAPLIN, PHYLLIS SAXON, KATHLEEN MEFFAN, ELFREDA
PARKER, VERA MILLICAN.

- 5 "LE CABARET."
Synopsis by EVE KELLAND. Music selected.
Arranged by ESPINOSA.

The Girl ... ETTIE LANDAU
The Boy ... ESPINOSA, JUN.
The Waiter ... H. WHITESIDE

- 6 A SUITE OF 18TH CENTURY DANCES ... ADELINE GENE
Accompanied by the CHAPLIN TRIO (*Harpsichord*, Nellie Chaplin;
Viola d'Amore, Kate Chaplin; *Viola da Gamba*, Mabel Chaplin).

(a) Musette ... Rameau
(b) Tambourin ... Rameau
(c) Colinette a la Cour ... Gretry
(d) Solo Harpsichord—Sonata No. 5, Poco Largo ... Dr. Arne
(e) Gavotte ...
(f) Instrumental Entr'acte—Courante from Playford's "Dancing Master."
(g) Victorian Menuet—"Le Celebre Menuet d'Exaudet" ...

In this dance ADELINE GENE will have PHYLLIS BEDELLS as partner.

INTERVAL.

- 7 SELECTION ... "Coppelia" ... DELIBES
THE ORCHESTRA.
(Conductor—Mr. MERLIN MORGAN.)

- 8 A Revival of the famous Empire Ballet—
"THE DANCING MASTER."

A Ballet-Divertissement by C. WILHELM. Music by CUTHBERT CLARKE.
Produced by ESPINOSA.

Scene—A Practice Room attached to an Opera House.

A Violinist ... GRACE CONE
Coulisse, a call boy ... MOLLY SETON
Lutine, a mischievous pupil ... BABS ESPINOSA
Armand, son of M. Pirouette ... HENRY WHITESIDE
Celestine, Madame Pirouette ... THERESA HEYMAN
Raphael, a dandy, son of the Baron ... EUNICE WESTON
Monsieur Pirouette (*his original part*) ... ESPINOSA
Mimi Lafleur, a debutante (*her original part*) ... PHYLLIS BEDELLS
Madame Lafleur, her mother ... JEANIE SMURTHWAITE
The Baron ... STEPHEN HALL
Rosita, premiere danseuse of the Opera ... ETTIE LANDAU
A Scenic Artist ... W. CARLYLE ATKINSON

Coryphees: MOREEN LAWRENCE, THERESA MAHER, HELENA LEHMISKI,
PEGGY BEATY, MARJORIE PONCIA, KATHLEEN LAW, NOREEN BUSH,
MURIEL CARPENTER, BETTY SKINNER, NOREEN RICHARDS, PHYLLIS
NEAL, DOROTHY LAWSON, FRED A CLARKE, PHYLLIS SAXON.

Dancers: EDNA MOYNIHAN, PHYLLIS POTTER, BRENDA DUMMETT, JOYCE
BURY, VERA SUTTON, IRIS MONTGOMERY, JEAN BOGGOON.

Pupils: VERA MILLICAN, BERYL PAUL, BRENDA BURNETT, BILLIE
STEWART, DAPHNE SAXON, GLADYS HARRISON, DAISY DALZIEL,
DOROTHY CHAPLIN, KATHLEEN HEWITSON, VIOLET FORTESCUE,
ELFREDA PARKER, KATHLEEN HALLIER, EILEEN TAPERELL, JOYCE
CAFFYN, JESSIE PICQUART, KATHLEEN MEFFAN, DOROTHY WILLIAMS,
VERA ANSTEE, BARBARA WILLIAMS, MOLLIE JEFFERSON, BELLE DAVEY,
YVONNE VAN DER ELST, MARGARET HEMERY, BETTY ARMSTRONG.

Miss Ettie Landau appears by kind permission of Messrs. R. H. Gillespie and Julian Wylie.
The Misses Beatty, Kathleen Law, Poncia, Neal, Lehmski, Lawson, and Messrs. Hall, Atkinson, and
Espinosa, jun., appear by kind permission of Mr. Robert Evert.

Extract from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every playbill.
2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a firework

Please turn over...

The second public matinée, also at the Gaiety Theatre was in 1929. It marked the last public performance by Espinosa but also featured Karsarvina, Anton Dolin and Phyllis Bedells, dancing Swanhilda and Ninette de Valois, now a member of the Association (RAD).

Programme for the Association of Operatic Dancing of Great Britain's Second *Special Matinée*, held at the Gaiety Theatre on July 4 1929.

please turn over...

ASSOCIATION OF
OPERATIC DANCING
OF GREAT BRITAIN

SPECIAL
MATINEE

Gaiety Theatre

(Kindly lent by LADDIE CLIFF, Esq.)

JULY 4TH, 1929

AT 2.45 P.M.

PROGRAMME

1. OVERTURE - - - "The Shoe" - - - Ansell
Conducted by THE COMPOSER.
2. MENUET - - - Boccherini
Danced by 'Scholars' of the Association.
BARBARA ELLIS BETTY ENGLAND DENISE HUNT
MARGERY DUNHILL KATHLEEN PEARCE GWYNETH MATTHEWS
Arranged by Madame GENEE.
3. "HOMMAGE AUX BELLES VIENNOISES" Schubert
(a) Pas de Trois - EILEEN BAKER, SHEILA MCCARTHY, WALTER GORIE
(b) Pas de Quatre - MABEL RODGER, EILEEN STEWART, MARY BUTTERWORTH, JEAN HOGNIE
(c) Pas de Huit - DOROTHY WHITAKER, JESSIE WILSON, JANET ROGERS, ANNE STEVENS, BETTY WEDGWOOD, MOYA KENNEDY, NESSIE BROOKING, GWYNETH MATTHEWS
(d) Pas de Deux - NINETTE DE VALOIS, STANLEY JUDSON
Choreography by NINETTE DE VALOIS
4. DOT RICKINSON
"The Broken Rendezvous" - - - Cyril Scott
Arranged by Miss GRACIE CONE
5. THE TRUE STORY OF KING ALFRED
(An anachronistic ballet by MOLLIE SUFFIELD, set to the music of Haydn)
King Alfred - KATHLEEN OMEROD The Scallion - PAT GREY
Queen Alfreda - EMILY HUNBLE The Royal Cook - RUTH DEWYON
The King's Fool - PAULINE CLARKSHAW The Variety and Ladies of the Court
6. 'EN FAMILLE—A daily occurrence'
'One Touch of Humour makes the family grin'
Ballet Music by T. E. ATKINSON Conducted by T. E. ATKINSON
Eddie - E. KELLAND ESPINOSA Babe - VYETTE ESPINOSA Dad - ESPINOSA
Records from THE COLUMBIA GRAMOPHONE CO. Choreography by ESPINOSA
7. LUCIENNE LAMALLE
(Première Danseuse Etoile from the Opera, Paris)
(a) Pizzicato - - - - - Glasounow
(b) Polichinelle - - - - - Rachmaninoff
Choreography by Madame EGOROVA Mlle. LAMALLE appears by permission of M. Rocchi
8. BRITISH DANCES
arranged by MR. D. G. MACLENNAN
IRISH—(a) Four Hand Reel and Solo Reel Steps
DOROTHY CHAPLIN, EILEEN BAKER, MOLLY BERLANDINA
DOROTHY REED, DOROTHY GREENHILL
(b) Irish Hornpipe
SHEILA GARRIE, PHYLLIS WALLERS, MAVIS BITHIEL
ENGLISH—Salon Hornpipe
ELSIE MAGDIN, OLIVE KILLINGBACK
SCOTTISH—Two old Highland Dances now revived for the first time by
MR. MACLENNAN
(a) Highland Lullie - - - NANCY MUNRO
(b) Blue Bonnets - - - ELSIE MAGDIN
First Performance of a New Eightsome Reel arranged by
MR. MACLENNAN
NANCY MUNRO MOLLY BERLANDINA DOROTHY CHAPLIN
NESSIE BROOKING ELSIE MAGDIN DOROTHY GREENHILL
EILEEN BAKER DOROTHY REED
followed by a Modern Step Dance E. KELLAND ESPINOSA
evolved from the steps of the above National Dances
FINALE ENSEMBLE THE CHICKEN REEL

A SHORT INTERVAL

9. SELECTION - - - "Coppelia" - - - Delibes
10. An excerpt from the Ballet
"COPPELIA"
Produced by Mr. ALEXANDER GENEE
Svanilda - PHYLLIS BIDELETS Franz - FELIX DEMERY The Doll - NANCY MUNRO
Friends of Svanilda - NORIEEN BUSH, EILEEN BAKER, DOROTHY CHAPLIN, JOAN COWLEY, EILEEN REED, IRIS STEWART, SINISIE SMITH, WILMA VAN DUSEN
Conducted by Mr. JOHN ANSELL
Mr. ANSELL appears by permission of the B.B.C.
11. DANCE Russe - - - VERA SAVINA - - - Tchaikowsky
Arranged by M. MASSINE
12. ANTON DOLIN
"ESPAGNOL" - - - - - Albeniz
13. THAMAR KARSAVINA
VIENNESE WALTZ - - - - - Lanner
Madame KARSAVINA appears by permission of M. DIAGHILEFF
14. ANTON DOLIN AND VERA SAVINA
PAS DE DEUX - - - - - Revul
Arranged by Mr. DOLIN
Costumes by Miss PHYLLIS DOLTON
Mr. DOLIN appears by permission of M. DIAGHILEFF
15. DIVERTISSEMENT CLASSIQUE
Arranged by ESPINOSA. Music by T. E. ATKINSON. Introducing
LUCIENNE LAMALLE
Supported by
BETTY ROVLANCE, D. REED, D. GREENHILL, M. DUSHILL, H. FISHER,
P. NOBLE, M. DEACON, G. SIDES, M. DEACON, M. IRWIN, E. COLLIS,
B. MORGAN, P. PORTER, E. REED, I. STEWART, M. BERLANDINA, G.
HEAVEN, J. BARTLETT, B. BETH, C. AMBROSE, C. V. AMBROSE, J. WATKINS,
P. FROST, D. HOUSELY, D. HOLMAN, M. BARTON, Q. SMITH, K. O'DRISCOLL,
J. LARRINGTON, P. HOOD, E. DUCKINFIELD, B. CLELLAND, M. TURNER,
E. THIELWELL, P. BROOKS, RUTH BERNIEY.

THE BABIES:

BETTY ENGLAND, KATHLEEN PEARCE, JOAN MCCARTHY, with NORIEEN BUSH
Mlle. LAMALLE's 'Caprice' de Tcherépén arranged by Madame EGOROVA
The Divertissement conducted by the Composer

Grand Piano kindly lent by CHAPPELL & Co.

GOD SAVE THE KING

Extracts from the Rules made by the Lord Chamberlain.—1. The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2.—The Public can leave the Theatre at the end of the performance by all the exits and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the procession opening it must be lowered at least once during every performance to ensure its being in proper working order. 4.—Smoking is permitted in the auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Membership & Exams in 1921

In 1921, the annual subscription for membership of the Association of Operatic Dancing of Great Britain, as the RAD was then known, was £1.11, which in today's terms would be approximately £31.84.

By 1924 the first Children's (Amateur) Examinations were held. The syllabus was designed for the amateur student (one lesson a week) and was open to any child of any age for a small fee of 7s and sixpence (£16.67 in today's money).

In 1928 there were over 2,000 candidates for each of the two Children's examinations and

21 Nassau Street
W. 1

May 3rd
1921

Dear Mr Richardson

In answer to your notice of April 29th. I am enclosing my first Annual Subscription of £1-1/- And would like to attend the examination on Monday 9th

yours truly

S. Sutherland

Letter from S. Sutherland, dated May 3 1921, enclosing £1.11 for her annual subscription in order to enter her ballet examination.

as a result, the Committee decided to create a 'solo examination' so that a candidate who had already achieved the Association's (RAD) advanced certificate, would only have to dance an 'operatic solo arranged by themselves to music of their own selection'; a character or demi- caractère dance, and an impromptu variation set by the judges. This was to become the Solo Seal examination, today known as the Solo Seal Award.

Certificate of membership for 'The Association of Operatic Dancing of Great Britain', presented to Miss Dina Campanini and signed by Adeline Genée, Tamara Karsavina, Phyllis Bedells, Lucia Cormani and Édouard Espinosa, 9 May 1921.

The Association of
Operatic Dancing
of Great Britain.
CERTIFICATE OF MEMBERSHIP

*This is to Certify that
Miss Dina Campanini
is a Member of the above Association
having satisfied the Committee as to her
knowledge of Elementary Technique.*

Adeline Genée

PRESIDENT.

*Tamara Karsavina
Phyllis Bedells*

MEMBERS
OF
COMMITTEE.

Examined

*9th May 1921. Lucia Cormani
Espinosa*

Édouard Espinosa

Born in Moscow in 1872, the son of Leon Espinosa who rose to fame at the Imperial Maryinsky Theatre in Russia, Edouard Espinosa was famed as a teacher and choreographer, rather than a dancer. He was a maître de ballet who had founded a school in South West London in 1908, which was the first school to hold examinations and issue certificates. In 1920 he became a member of The Association of Operatic Dancing of Great Britain.

Espinosa's book *The Elementary Technique of Operatic Dancing* was published in 1928 and was originally called the 'Syllabus of elementary technique as explained by Espinosa'. He described five positions "in which the weight of the body is evenly distributed on both feet. The fourth position may be ouverte or croisée."

In 1930, Espinosa resigned as Chief Examiner at the Association and went on to co- found the British Ballet Organisation.



Woolborough House, London SW13

Read Jane Pritchard's article on Espinosa as it appeared in *dance gazette*, Issue 3, 2005.

He failed as a dentist, but transformed ballet teaching.
Jane Pritchard uncovers the RAD's French founder

Espy sets out



Photo: Yvonne (RAD Archive)

Edouard Espinosa (1871–1950), known to his friends as 'Espy', was one of the key figures when it came to placing ballet training in Britain on a sound basis. He was instrumental in the establishment of the Association of Teachers of Operatic Dancing of Great Britain, now the Royal Academy of Dance. Indeed it can be argued that at the outset he was the most significant of the five founders, for it was Espinosa, with Philip Richardson (the editor of *The Dancing Times*), who began the campaign before the 1914–18 war to 'establish a tribunal to judge the merits of dancing teachers and to issue certificates'. Although he played a crucial role in launching the Association, evidence suggests that Edouard, like his father, was always prepared to speak his own mind and not the best collaborator, so it was hardly surprising that within a decade he had broken with the other founders. Espinosa had a successful career as a performer and as the predominant choreographer of musical theatre for the London stage for his day. More importantly, however, he was recognised as one of the leading teachers of his generation – Ninette de Valois noted that 'his mark on the

English School is to be reckoned with'.

Edouard was born in Moscow where his father, the virtuoso danseur and choreographer Léon, was performing. Léon had been born in the Netherlands, of Spanish/Jewish extraction, the name 'Espinosa' was apparently taken from the town Espinosa de los Monteros, on the coast in the Spanish province of Leon. Léon's peripatetic career made him a star in Paris, Moscow and London, and he was very much a paterfamilias who liked to be surrounded by members of his family at all times. Edouard grew up surrounded by dancers but he was not pushed into a career in dance and attempted several others in the theatre and elsewhere before beginning his training. In his memoir, *And then he danced* (1946), Espinosa is highly entertaining about his far from successful apprenticeship as a dentist! It was not until about the age of 16 that he began to train and very quickly became assistant to his father, whose performing career had been curtailed after a serious leg injury.

As a dancer Edouard made his debut at the Aquarium, Westminster, in 1889 and

undertook a wide range of roles, mostly in variety, but he also worked with his father for the great actor Henry Irving which helped to establish his reputation. He danced in popular theatres, where his act would combine a range of dance styles including academic ballet and significant acrobatic double-work in which he often partnered one of his sisters. Edouard was lucky with all the contacts his family had in the theatre but he was also a hard worker (often juggling several projects at once) and was prepared to gamble with risky situations. His own career really took off in the 1890s when he began staging

Espy condemned 'teaching that was actually injurious to the limbs of young pupils'

musicals. Espinosa claimed it was with *Monte Carlo* (1896) that 'the vogue for "Espinosa style" of ensembles in musical plays began'. *Monte Carlo* was staged at the Avenue Theatre, London, and then toured the regions. As Espinosa said, 'it was my first attempt at musical comedy production, and ...I decided to arrange the ensembles on the basis of the recognised ballet formations: also the evolutions and steps contained a fair amount of choreography... It was the very first production of dance ensembles with set figures and formation effects ever done in musical comedy'. In his memoir Espinosa may be overstating his originality, but in the first decades of the 20th century he certainly became the most successful arranger of dances in musicals with some 300 West End productions, including the long-running *Chu Chin Chow* and *The Maid of the Moormans*, to his credit: a true successor to John D'Auban, the leading arranger of musical productions in the late 19th century. In addition, Espinosa arranged the dances in several pantomimes each Christmas. He also arranged his own and other dancers' acts in variety, served as ballet master at Covent Garden in 1913 and choreographed a number of independent ballets including *Les Idolâtres* (1910) set in India, and the topical *Espinoza* (1914) for the Empire Theatre (and on tour) where earlier that year he had reworked *The Dancing Master*.

In spite of all his other activities it was as a teacher that Edouard Espinosa was most influential. As Richardson recalled in a *Dancing Times* obituary of his friend, 'Espy'



Photo: Yvonne (RAD Archive)

was steeped 'in the traditional technique of the classical ballet and horrified at the lack of knowledge which resulted in not only faulty teaching but frequently teaching that was actually injurious to the limbs of young pupils'. Richardson met Espinosa in 1912 at an 'Arabian Nights' Ball at Covent Garden and Espinosa allowed the writer to attend his classes to understand what was required of a theatre dancer as his own background was the ballroom. As a result of their relationship *The Dancing Times* published the first edition of Espinosa's *Technical Dictionary of Dancing*, subtitled 'What the teacher must know: what the dancer should know' (1913). During the war years Espinosa and Richardson were particularly alarmed by poor teaching but in the later 1910s Espinosa was abroad a great deal and Richardson felt it better to wait for an opportunity to bring together the leaders of the dance profession in Britain to work for the establishment of a proposed examining body. It was therefore not until 1920 that Richardson arranged the first Dancers' Circle Dinner which brought together the founders of the RAD and their supporters. Initially it was Espinosa's examination syllabus that was the basis of the RAD's work but by 1929 irreconcilable differences had arisen and Espinosa preferred to break away and establish the British Ballet Organisation

under his total control in 1930. The BBO still survives based at Woolborough House, Barnes, which Espinosa had bought as his home in 1913.

Espinosa had opened his first school, the Court School of Dancing, at the King's Hall, Holborn, in September 1896, just after his success with *Monte Carlo*. His school moved premises on a number of occasions being based in the City, in Chelsea, in Piccadilly and in the West End, taking the name the British Normal School of Dancing before it settled at Barnes. The 1932 publication, *Who's Who in Dancing* emphasised that his success as a teacher came as a result of his 'remarkable ability to analyse movement'. In *Step by Step* (1977) Ninette de Valois gave a useful summary of the strengths of her teachers including Espinosa, whom she felt took an analytical approach to dance because he had begun late. She recorded that he codified his father's teachings which combined the best elements of the French and Russian schools, to form the basis of his own syllabus. De Valois took class with Espinosa three times a week (two half-hour private lessons and one class) during the years 1914–17, noting that 'Reasoning and clarification played an all-important role in the proceedings'. She remembered that his lessons were 'very quick, with much *terre à terre* work. He excelled in

the old French school of *petit batterie* and *pirouettes*. His footwork was extremely strengthening, but *adage*, *port de bras* and big steps of elevation played a smaller part in the lesson.' De Valois found it helpful to make notes after each of his classes and work alone on the material given at a slower pace. She was critical of the stance he favoured, 'not helped by the fact that we had to wear small, foreshortened corsets' which 'gave an exaggerated curve to the spine'. Nevertheless, she acknowledged that he had been able to correct the damage that had been done to her feet having been put on *pointe* by Lila Field to dance *The Swan* without proper training. Espinosa always encouraged his dancers to care for their feet, recommending that after class they wore little laced or buttoned boots to support the ankles.

Espinosa's outside personality and eccentricities (Trader Faulkner, actor/ playwright who, at the age of 12, met Espinosa described him as 'a Dickensian

He was described as 'a Dickensian figure, Pan 60 years on, a goblin'

figure... Pan 60 years on... a goblin') made him something of a lone voice. He always spoke his own mind and his view of the development of ballet in western Europe is, perhaps, a useful corrective to the usual perspective dominated by the impact of the Russian ballet. In his work Espinosa crossed many theatrical frontiers and worked assiduously for the development of ballet and its teaching, particularly in Britain. His own contributions are now often unfairly overlooked (in the latest *Oxford Dictionary of Dance* [2000–4] he is only given seven lines within a short general entry on the whole family) but it is clear that without his campaign for improved standards, for which he gained the support of Richardson, the RAD would not have been launched in 1920.



Espinosa with his friend, Philip Richardson. Photo: Yvonne (RAD Archive)

Lucia Cormani

Lucia Cormani was an Italian ballerina; her life is not well documented, in part because she was never to dance in the most famous female roles. In fact her tall muscular frame led her to be cast as *en travesti* (a woman dressed as a man) on more than one occasion. Perhaps her greatest achievement outside of her collaboration with the other founders of the RAD was as a choreographer. In 1903 she choreographed a production of *Carmen* for the Alhambra Theatre in London.

The first ever RAD examinations were held at Madame Cormani's studio in Fitzroy Street, London and she herself was an examiner.

Read Jane Pritchard's report on Lucia Cormani as it appeared in *dance gazette*, 2005.



Scene from the ballet *Carmen*, produced on 7 May 1903 at the Alhambra Theatre, London, with Rosario Guerrero in the title role and M. Volbert as Don José. Music by Georges Bizet and George W. Byng, the piece was choreographed by Lucia Cormani.

(Photo: Unknown, London, 1903)

Jane Pritchard goes in search of the Academy's forgotten founder, Lucia Cormani

Out of the shadows

A dramatic dancer with an international career; one of the leading ballet teachers of her day in London; a choreographer at London's leading theatre for ballet; one of the five founders of the Royal Academy of Dance; with credentials like these it might be expected that Lucia Cormani's career would be well documented. But 'google' Lucia Cormani on the internet, look in ballet dictionaries, and it quickly becomes evident that little is documented about her successful career. Only two facts are constantly repeated: that she was the representative of the 'Italian school' among the RAD's founders and that she choreographed the ballet *Carmen* for the Alhambra in 1903. While not pretending to have unearthed the full picture this article presents considerably more information on Cormani than is currently available.

Advertisements for Lucia Cormani's independent ballet school in Covent Garden in the 1910s proclaim that she had been a pupil at La Scala, Milan, for ten years (some accounts say eight) where her teachers included M. Corbetta, Madam Vago and Giovanni Casati. Casati (1811–95), teacher of the classes of perfection, was a member of the celebrated family of dancers and a choreographer of international repute. He had been ballet master for the Royal Italian Opera at Covent Garden from 1847–49, during the brief period in the 19th century when ballet flourished there. His nephew, Eugenio, would create roles for Cormani at the Alhambra. Having graduated in 1874, Cormani, like most Italian ballerinas of the 19th century, began a peripatetic career that took her to Berlin, Brussels, St Petersburg (where she presumably danced in popular theatre rather than with the Imperial Ballet) and the Americas. Across the Atlantic she danced in Guatemala, appeared in the spectacular ballet *Imma* in Boston (1883) and was one of three leading dancers for the 1884–85 winter season at the Metropolitan Opera, New York.

Cormani's name tends to be listed second on announcements for productions and in reviews which suggests that she took the role of the leading man at many performances. According to Edouard Espinosa it was his

father, Léon, who encouraged the tall, muscular Cormani to undertake leading roles en travestie (ie dressed as a man), to play the hero or villain of the ballet. Cormani was performing at a time when male performers (outside Italy and Russia) were relegated to character or demi-caractère virtuoso roles added to the ballet for effect rather than being integrated into the plot. It was certainly as a principal travesty dancer that Cormani arrived in London.

Cormani was invited to dance at the Alhambra, Leicester Square, in 1886 as the hero in *Dresdina* (a ballet featuring a dream of porcelain and crystal) and as a 'stately raven' in the winter scene of *The Seasons* both choreographed by Joseph Hansen. Here Cormani's elevation was admired and she was regarded as both graceful and powerful. In 1886, the *Entr'acte* noted, in hardly flattering terms, that the Alhambra 'should never be hard up for a "chucker out" ... while this muscular and clever danseuse is on the premises'. Cormani quickly became one of a nucleus of dancers around whom the influential ballet master, Hansen, built his productions, using the dancer known simply as Marie as hero and Cormani as villain, often with Emma Palladino as ballerina/berone. Cormani's appearances quickly became noted for her eloquent mime and

The Alhambra should never be hard up for a 'chucker out' while this muscular and clever danseuse is on the premises

'spirited activity'. The critic of the *Entr'acte* described Cormani as the pirate chief in *Algeria* (1887). She is not 'in possession of those personal charms which lend enchantment to trapeze acrobats, but she is a marvellously good pantomimist and a very clever dancer. It seems a matter for regret that she is not permitted a greater share of dancing. Mlle Cormani is the best pantomime that has been seen here since the days of Mlle Gilleri.'

Cormani should indeed be acknowledged as one of the half dozen leading travesty dancers in London in the late 19th century. She was often perceived as successor to Theodora de Faria (the 'hero' of Aime



Bertrand's ballets at the first Alhambra before its destruction by fire in 1882) who had moved on to work in the USA. She was a member of an elite group that included the Italians Malvina Cavallazzi and Francesca Zanfretta, and two British dancers: Marie, and Julia Seale.

Cormani arrived at the Alhambra when ballet as an independent art (rather than as a feature of opera-style productions) had just come back into focus. With its return to operating as a music hall under a music and dancing licence the Alhambra could not legally present narrative ballets (ballet d'action) but choreographers tried constantly to push the boundaries from dances on a

theme to those that really told a story. Ballets choreographed by Hansen's successor, Eugenio Casati, seem to fly in the face of the law with narratives of impossible complexity. Nevertheless his ballets offered considerable opportunities to Cormani. In *Enchantment*, for example, she was admired as a Mephistophelean sorcerer boiling 'snakes, skulls and other pleasant ingredients' in a magic cauldron. During this first phase at the Alhambra it should also be noted that Cormani supported three of the greatest ballerinas of the era, Emma Palladino, Emma Besone and Pierina Legnani.

What caused Cormani to take a break from the Alhambra is not clear, but in 1889

she performed with Mlle Prioris in *Cinderella* at Her Majesty's Theatre. In 1891 she played Antony in Katti Lanner's *Cleopatra* which opened the Palace Theatre in Manchester. In 1893 Cormani again performed at the Alhambra, as Tartini in Gréville's farmland-based *Fidella*, and from then on made occasional

She was admired as a sorcerer boiling 'snakes, skulls and other pleasant ingredients' in a cauldron

appearances in mime roles including in the Virginian scene of her own celebration of tobacco, *My Lady Nicotine* (1905). However her principal role at the Alhambra had become teacher of the apprentice dancers of the Alhambra's ballet school.

As a teacher the Alhambra employed Cormani until 1910 when the school was closed and in this capacity she made a lasting contribution to the developing dance scene in Britain. Neither the Alhambra's school nor her own in Covent Garden attracted the publicity that was granted to Katti Lanner's National Training School and while at the Alhambra she was frustrated at not having a studio dedicated to training so classes had to be held on the stage. Information on Cormani as a teacher is found in her correspondence (now in London's Theatre Museum) with the Alhambra's manager, Alfred Moss, in 1910–11 when he first closed the school and then considered re-opening it. Clearly she respected the teaching of the traditional academics of Paris, St Petersburg and Milan and insisted 'I make dancers and pantomimists, I do not profess to teach acrobatics'.

Cormani's ability to arrange dances resulted in the Alhambra's management using her to choreograph productions, several of

which could be regarded as musical theatre rather than academic ballets. By the time Cormani was choreographing, the theatre's management dictated very precisely the subject matter, structure and effects they wished their ballet master or mistress to achieve and Cormani is sometimes simply

credited with arranging the dances for the corps de ballet. Several of the ballets Cormani contributed to were revue-style productions on a theme; scenes from Parisian life in *The Gay City* (1900) and the months of the Year in *All the Year Round* (1904). For the latter, which was to prove hugely successful and on which Cormani collaborated with Fred Farnen and Signor Rossi, the producers fell back on their local team when they failed to find a more original talent. 1903 was the year in which Cormani achieved her greatest successes as a choreographer. She was responsible for the dances in the ballet inspired by German legends, *The Devil's Forge*, and in *Carmen*, inspired by Merime's novel and Bizet's opera. This narrative work did run into problems with the licensing authorities but with modifications was allowed to continue.

Cormani does not appear to have undertaken a significant career as a choreographer away from the Alhambra. In 1910–11 she was ballet mistress for the winter opera season at Covent Garden and arranged dances for groups of her pupils for performance. One of the last references to Cormani working in London comes prior to her retirement when the *Dancing Times* in 1923 described an authentic tarantella she arranged for ten dancers. This matinee (in aid of the Association of Operatic Dancing (as the Academy was originally known) had been a nostalgic performance for it also included a revival of one of the Empire Theatre's old ballets, Espinosa's *The Dancing Master*. It appears that with her retirement in 1924 Cormani returned to Italy and ceased to play an active role for the Academy although she remained listed as a Vice-President in dance gazette until 1934.

It is reasonable to claim that Cormani's career has been overshadowed by that of dancer-teacher-choreographer, Katti Lanner at the Empire Theatre, the rival to the Alhambra. She did not create roles for dancers of lasting fame but she did create whole generations of competent corps de ballet dancers. The art of dancing en travestie, of which she was a supreme exponent, has attracted little serious study. Although it cannot be claimed that Cormani was an original choreographer she served her managers well and needs to be recognised as one of a substantial group of women working in this field at the start of the 20th century.



Top: portrait of Lucia Cormani (RAD Archives)
Above: Cormani (with bundle) in *Dresdina* at the Alhambra. Illustrations: Lucien Besche (author's collection)

Jane Pritchard can't find a place or date of death for Lucia Cormani. Can you help? Do you have any other details of this elusive but significant figure? Please let us know.

Please send your letters to:
dance gazette
Royal Academy of Dance
16 Battersea Square
London SW8 9RA
UK
or email: gazette@rad.org.uk



Programme for *Dresdina* at the Alhambra, illustrated by Lucien Besche, designer of the costumes (author's collection)

Copperplate page: Cormani playing *Dresdina* in *Naïve* at the Alhambra – a detail from the pre-premiere, illustrated by Lucien Besche (author's collection)

Phyllis Bedells

Phyllis Bedells was born in Bristol and was taught most notably by Enrico Cecchetti, by Adeline Genée herself and Anna Pavlova. Bedells, like Genée was well-known due to her performances at the Empire, Leicester Square where she had become the first English prima ballerina.

Bedells told the story of the founding of the RAD in her autobiography *My Dancing Days*.

Today, the Bedells Studio at Academy headquarters is a permanent tribute to her and each year young dancers from all over the world compete for the Phyllis Bedells Bursary, which was set up 1986 by her daughter Miss Jean Bedells, in her honour.

Read Jane Pritchard account as appeared in *dance gazette*, 2006.



Phyllis Bedells in the Blue Bird Pas de Deux, 1927, RAD Archive.

Jane Pritchard investigates the youngest of the Academy's founders

The British ballerina

Phyllis Bedells was the youngest of the quintet of founders of the Association of Operatic Dancing of Great Britain (now the Royal Academy of Dance) and the one who actively served the organisation, of which she became Vice-President in 1946, for the longest period of time. Bedells had the advantage over her co-founders having trained in all four 'schools' of ballet that the other founders represented – the French, Italian, Russian and Danish schools – and it is surely because she was recognised as having this remarkable heritage, as well as being the best established British ballerina in 1920, that led Philip Richardson to enlist her support. It was, of course, appropriate that the English representative should have such a richly varied background, for it was the coming together of so many traditions that made 20th-century British ballet the satisfying art form it became. It was also appropriate that Bedells represented the British school for, as Anton Dolin wrote in a tribute in *Dance and Dancers* (December 1956), her 'art as a dancer was as British, as strong and loyal to this country as the words of Sir Winston Churchill'.

Anton Dolin: Bedells 'was as British, as strong and loyal to this country as the words of Winston Churchill'

Early in her career Bedells worked closely with two of the other founders of the Academy, Adeline Genée and Edouard Espinosa. Bedells adored Genée, having been captivated by the dancer since seeing her as Swanilda in *Coppélia* at the Empire Theatre, London, in the summer of 1906. For Bedells, Genée was not only a great ballerina but also an inspiring example of a conscientious and hard-working woman. It must have been satisfying that Genée recognised Bedells's qualities in many fields, requesting that Bedells succeed her as the presiding judge for the Adeline Genée Awards. Bedells's relationship with Espinosa was not as smooth but in his revised production of *The Dancing Master* in 1914 (a ballet of which she was particularly fond), Bedells danced the ballerina role. She was particularly touched by the basket of orchids and violets he sent to her on her retirement from the stage in November 1935. Although Espinosa liked to claim her as one of his pupils, she had taken few classes from him and they had fallen out



Bedells in *Clair de Lune* Photo: Dolson Studios, Liverpool

when he left the Association of Operatic Dancing to establish his rival British Ballet Organisation.

Bedells was born near Bristol in 1893, so parents who loved music. Her father established the Bristol Amateur Operatic Society and her mother appeared in musical comedy for the impresario George Edwardes (who also played a significant role in productions at the Empire). Recognising that their daughter shared their interest in musical

theatre, Bedells's parents encouraged her to study dancing with Edna Stacey (who was apparently a pupil of Alexander Genée), whose training focused on deportment and simple dances. Subsequently, in Nottingham, Bedells trained with Theodore Gilmer (whose own training was in French ballet). With this foundation she joined her mother in Paul Mills Concert Party at Lowestoft in 1906, dancing at matinees in different popular styles. Illustrations in her autobiography, *My*

Dancing Days (Phoenix House, 1954), show her performing an Irish jig and 'Coon', skirt and sunshade dances. This gave her valuable stage experience even before her first London appearances in *Alice in Wonderland* (1906). The confidence these smaller-scale productions gave her surely enabled her to take to the large Empire stage as a child star – she was only 13 when she made her debut in a major ballet.

Bedells's career was launched at the time of the death of the Empire's influential ballet mistress, Katti Lanner. This resulted in Bedells receiving more varied teaching than previous British aspirants to the role of ballerina at the Empire. For her first year at the Empire, Bedells was taught by the former Italian ballerina and mime Malvina Cavallazzi in a basement in Henrietta Street. When it was felt that her dancing was losing its spontaneity and becoming set in the Italian style she was sent to Alexander Genée. Later she took advantage of the visit by Russian dancers to train and during the three seasons that Diaghilev's company came to London she had private lessons with Maestro Cecchetti at 9am each morning. Her Russian-style training continued when Anna Pavlova invited Bedells to join her classes at Ivy House. Pavlova so admired Bedells that in 1913 she asked her to join her company as second ballerina – an honour Bedells could not accept as she was firmly contracted to the Empire, who soon promoted her to be their premiere danseuse. Even before she became the Empire's ballerina she was described by *The Times* (in her created role of a Ray of Sun in *The Roper's Dream*, February 1913) as having 'a touch of the merriment of Genée about her; and ... she communicates her joy'. Apart from this joie de vivre Bedells was noted throughout her dancing career for her lightness and the quality of her *porri de bras*.

Although Bedells began her career as a child star – essentially a novelty for the Empire – she quickly filled an important niche in the company. Originally engaged for ten weeks she remained at the Empire for nine years, through a period of change from a theatre at which the focus of the programme was meticulously prepared ballets to one in which the ballets were reduced in scale to become part of revues. Much of Bedells's career was spent in the commercial sector but towards its close she made a significant contribution as dancer and committee member to the Camargo Society and she took part in the 1932 trip to Copenhagen arranged by Genée and the Association of Operatic Dancing to showcase the emerging British ballet. Anton Dolin, who partnered Bedells in 1926-7, wrote in his tribute that he considered their work together contributed to laying 'the foundation of English ballet'.

Bedells had made other excursions into the realms of ballet as 'high art' – for example when she danced at Covent Garden – but she



Bedells and Adeline Genée at the RAD Ball in 1939
Photo by 'Dagbladet'

found the whole experience disillusioning. Productions were simply thrown together. In desperation she created her own costume for *Pierrot of the Minute* (1919) choreographed by Alexandre Gavrilov for a Thomas Beecham season, as the one with which she was supplied was so inappropriate. Indeed, Bedells's dancing career was remarkably varied. In 1916 she danced in the film, *A Baby Boy's Dream in Fairyland* (now apparently lost) in which, according to *The Dancing Times* (January 1919) 'the grace and beauty shone through in spite of having to dance on heavy, wet turf'.

The Academy became a focus of the family's life – her mother wrote music to accompany the syllabus

Phyllis Bedells was only 27 when she became one of the founders of the Association of Operatic Dancing, a generation younger than her colleagues, and she remained committed to the Academy until her death in 1985. As she noted in *My Dancing Days*, 'the aims for which the Association had striven had always been near to my heart'. Bedells was involved with the development of the original syllabus, a far more systematic and satisfactory approach to teaching the ballet than she had experienced. She was also recognised as one of the Academy's leading examiners, constantly alert through the long early exams and travelling extensively on behalf of the Academy. The Academy became a focus of the family's life and Bedells's mother (who had chaperoned the child star) now assisted her with its development; selecting, clearing copyright for and even, where necessary, writing the music to accompany the Academy's syllabus.

Bedells's career encapsulated the



Phyllis Bedells with her parents and Prince the dog at Golden Green in 1913

development of ballet in Britain in the 20th century both as performer and teacher. She combined being a ballerina with being a wife (she married Major Ian Maclean in 1918), mother (her two children, David and Jean, were born in 1923 and 1924), teacher (she opened her first school in 1923) and producer of ballets. From the outset of her career Bedells had arranged many of her own dances for inclusion in the Empire ballets and she continued to arrange ballets for herself in revues and for her pupils. For 50 years, from her retirement from the stage until her death in 1985, Bedells worked tirelessly to improve the quality of dancers and their teachers. Such a rich career deserves to be remembered.



Bedells with Philip Richardson

Tamara Karsavina

Tamara Karsavina was arguably the most prestigious of the RAD's founders and also renowned for her beauty. She was born in St Petersburg in 1885 and studied at Imperial Ballet School under some of the most famous Russian teachers including Enrico Cecchetti. In 1909 she left St Petersburg to join Sergei Diaghilev's company, the Ballets Russes, where she became a leading ballerina and formed a legendary partnership with Nijinski.

Karsavina was a Vice- President of the RAD for more than 30 years and such she became a major influence in British ballet.

Read Jane Pritchard's article on Tamara Karsavina as published in *dance gazette* in 2006.



Tamara Karsavina, G. B. L. Wilson collection,
RAD Archive.

Tamara Karsavina escaped the Revolution and danced for Diaghilev – and also co-founded the RAD. **Jane Pritchard** concludes her series on the architects of the Academy

The first modern ballerina



Karsavina coaching Margot Forsteyn in *The Firebird* in 1924 (RAD Archive)

The final dancer/teacher in this series on the founders of the Association of Operatic Dancing of Great Britain (now the Royal Academy of Dance) is Tamara Karsavina, a ballerina of great beauty whose career encompasses the last phase of the Imperial Russian Ballet in St Petersburg and the foundation of 20th-century British ballet, but who is most widely remembered for her work with Serge Diaghilev's Ballets Russes. At the time of the Academy's foundation Karsavina was recognised as prima ballerina of Diaghilev's company and in 1917 she had married Henry J Bruce, an English diplomat

who worked at the British Embassy in St Petersburg. Karsavina therefore made London her principal home in the years after the Russian Revolution. She was well-placed to be the representative of the Russian school among Philip Richardson's hand-picked team. Karsavina's career united the traditions of Russian academic ballet with the artistic revolution of the 20th century and Arnold Haskell, in his obituary for *dance gazette* (October 1978), described her as 'the first modern ballerina'. This modernity included being an artist who handled her own career, for she also worked extensively as a freelance



Karsavina in *Le Fille Mal Gardée* (1914)
Photo: Dorothy Wilding (RAD Archive)

artist. From 1909 she appeared at the London Coliseum, a major venue for ballet in the early 20th century, becoming popular in Britain before Diaghilev's company arrived. As an independent ballerina her repertoire combined new miniature ballets with variations from the Imperial Ballet's repertoire. She employed young dancers to form small corps de ballets to support herself and a carefully chosen partner, most of whom were Russian – though she also invited British danseurs Anton Dolin and Keith Lester to work with her. After the war she appeared as guest ballerina with the Ballets Russes on her own terms, and she was passionate about passing on the traditions of ballet which she had inherited. In 'On the Interpretation of Great Parts' in *the Adelphi* (November 1952) she acknowledged her fortune 'to have been on stage at the time when great parts abounded', including a number inherited from the Romantic era, 'and to have been the interpreter of [Michel] Fokine's conception of new dramatised ballet'.

Karsavina (1885–1978) belonged to the third generation of performers. Her father was a dancer, mime and teacher at the Maryinsky who overcame his reluctance for his daughter to train for so hard a profession when his wife noted Tamara's excitement at seeing *La Sylphide*. He began to teach her himself before she was accepted at the Imperial Russian Ballet School. Karsavina was thrilled at performing in the crowd in *Coppélia* and as a page in *The Sleeping Beauty* and even as a child was fascinated by all aspects of stagecraft. Her recollections of the



Karsavina in *Petrushka* in 1911 (RAD Archive)

productions on the Maryinsky stage are some of the most illuminating that survive. Alongside her greatness as a ballerina she became an important writer on dance. Her own training is singularly well documented in a series of articles for *Dancing Times* (1964–65), describing the qualities acquired from a range of teachers. Among them Pavel Gerdt (her godfather) developed her style and all-round artistry; Eugenia Skolova strengthened her poise, work, speed and precision of movement; while the Italian Caterina Beretta, with whom Karsavina studied for three months in 1907, developed her virtuosity and stamina. After graduating in 1902, Karsavina joined the 'class of perfection'. Initially this was taught by Christian Johanson, whose classes she found traditional and challenging although when Nicolai Legat succeeded him they became more forward-looking and experimental, with new Italian steps added to the syllabus. Nevertheless Karsavina claimed that the teacher she admired most was Johanson's daughter, Anna, who could help dancers analyse their weaknesses as well as add 'virtuosity and artistic finish' (*Dancing Times* January 1965).

Karsavina made her official debut in the 'Pearl and Fisherman' opéra de deux added to *Javotte* in 1902 and five years later undertook her first leading role in a full-evening ballet, *Medora* in Petipa's *Le Corsaire*. Among later leading roles were *Raymonda* (1909), *Aurora* (1911), *Paquita* (1912) and *Lise* (1915). Her position as ballerina at the Maryinsky was central to her life until May 1918 when, after last performance as Nikiya in *La Bayadère*, she escaped from Petrograd with her husband and son travelling by boat, by horse-drawn cart through dense forest and, finally, on a coal ship which docked at Middlesbrough.

Fokine was a major influence on Karsavina's career. She supported him during the dancers' campaign to improve their

conditions at the time of the 1905 October Revolution and enhanced his productions which aimed at dramatic truth and coherence. It was to dance in Fokine's ballets that Karsavina was invited to join Diaghilev's Ballets Russes. After the success of the first season in Paris, Diaghilev bullied her with unending telegrams asking her to return to the company, as promoters throughout Europe demanded her presence as a condition of the engagement. However, it was their mutual respect and affection, as well as her ability to work with Nijinsky, which enabled her to return regularly to the Ballets Russes. Although she created roles for Nijinsky, Massine and Nijinska, she appears to have been happiest dancing the roles Fokine created for her, in which she was never simply typecast. For Fokine she became an ethereal sylph dancing the Mazurka in *Les Sylphides* (1909); an exotic bird of prey in *The Firebird* (1910); a maturing young girl in *Le Spectre de la rose*; a thoughtless doll in *Petrushka* (both 1911); a despot in *Tamara* and the gentle Queen of Shechem in *Le Coq d'or* (1914).

She escaped from Petrograd by boat, horse-drawn cart and a coal ship

Karsavina's support for the developing ballet in Britain was evident from the 1920s to the 1960s. She danced with the Marie Rambert's Dancers in London and Manchester (1930–31) helping to stage three of Fokine's creations; she served on the committee of, and danced with, the influential Camargo Ballet Society; she was one of the very first dancers to appear on British television. In 1933 at the request of Adeline Genie and Philip Richardson, who had arranged that the Academy should be responsible for the ballets during the opera season at Covent Garden, Karsavina produced the dances in *Atida*, taking the lead herself.

Even after her retirement in the mid-1930s she continued to coach dancers in roles she had made her own, including Fosteyn in *The Firebird*, Moira Shearer in *Giselle*, and Western Theatre Ballet in *Le Carnaval*. Frederick Ashton would turn to her for advice and encouragement, consulting her about dancers' potential, getting her blessing for his new interpretation of *Daphnis and Chloé* and incorporating her recollections of earlier productions (most notably the mime into his own version of *Le Fille mal gardée*).

The beautiful ballerina with dark hair and liquid eyes is unmistakable

Karsavina remained a Vice-President of the RAD for more than three decades and became Technical Adviser to the RAD's Teacher Training course in 1945. Her lessons were formalised as the Karsavina Syllabus in 1953, launched the following year, and are still taught by her successors. Through this syllabus, which drew on her own training in pre-Revolutionary Russia, incorporating enchainment first danced half a century earlier, and her demonstrations of 19th-century ballet mime and as a coach of leading dancers, Karsavina became a unique link in the passing on of the traditions and styles of ballet. She continues to exert a fascination on those interested in the history of ballet. The image of the beautiful ballerina with dark hair and big, liquid eyes is unmistakable, and her writing in her autobiography, *Theatre Street* (1930) and many articles is vivid. Probably more than any other ballerina of the early 20th century she links the past to the present. In her the Academy truly found a keeper of the flame.

Jane Pritchard would like to thank Eleanor Luck of the Philip Richardson Library for her help with material and pictures researched during this series of articles.

Karsavina coaching RAD TPC students in mime technique in 1952 Photo copyright Central Office of Information



The RAD's First President

Adeline Genée became the first president of the Royal Academy of Dance - or Association of the Teachers of Operatic Dancing of Great Britain to give it its original title - a position she held for 34 years. Although her name is perhaps less familiar to the general public now, then she was as well-known in England as Karsarvina. She was Danish and by the age of 15, she already had 5 years experience on the stage in Europe and she often appeared at the Empire Theatre, Leicester Square, between 1897 and 1907.

As a ballerina Genée was a perfectionist and she became a staunch advocate for improved dance teaching thoroughly committed to improving the quality of teachers, dancers and their working conditions.



Adeline Genée in *The Dancing Doll*, 1905,
RAD Archive



Adeline Genée, early RAD years, ©Photopress,
RAD Archive

As President of the RAD, Genée was actively involved in launching and developing syllabi and examinations, travelling extensively in Britain overseeing examinations and raising the profile of the newly developing British ballet. She also secured the Academy's royal charter and patronage.

Today she is remembered at the RAD with a dance studio named in her honour and one of the most prestigious ballet competitions, the Genée International Ballet Competition, which continues her legacy celebrating both quality teaching and coaching and the art of performing.

Read Jane Pritchard's account of Adeline Genée as published in *dance gazette*, 2006.

The RAD's first president brought Danish finesse to the London stage, finds Jane Pritchard

'Her feet twinkled, so did her mind'



Adeline Genée with RAD scholars Photo: Photogress

Philip Richardson, editor of *The Dancing Times* and campaigner for the improved status of dance and dancers, knew exactly what he was doing when in 1920, encouraged by Edouard Espinosa, he brought together distinguished representatives of the great continental schools of dancing to realise his plans to raise the standard of the teaching in Britain. As a result, Adeline Genée became the first president of the Royal Academy of Dance – or Association of the Teachers of Operatic Dancing of Great Britain to give it its first, somewhat cumbersome, title – a position she held for 34 years. By the end of the First World War Genée had essentially retired from the stage, but her second career was only about to begin. As a ballerina Genée strove for perfection in performance; as an advocate for improved teaching she was committed to the quality of teachers, dancers and their working conditions. On her own initiative she secured the Academy's royal charter and patronage as well as being actively involved in launching and developing syllabi and examinations. As President, Genée travelled extensively in

Britain (and in Canada in 1940) superintending the Academy's examinations and making contact with those working in the field, and boosted the newly developing British ballet.

Born in Jutland in 1878, Genée was the survivor of female twins born to the Danish farmer, Peter Jensen, and his wife, Kirsten. She was baptised Anina Margarete Kristina Petra and her family's delight in music was reflected in her love of dancing. This encouraged her uncle, Alexander (who took his stage name from the composer Richard Genée) and his wife and partner, the Hungarian ballerina, Antonia Zimmermann, to adopt her in 1886. She was given the name Adeline, after the great opera star Adeline Patti, for whom Alexander Genée had once arranged dances in *Carmen*. Adeline's formal training and upbringing was supervised by her uncle and aunt as they toured with a small company in Scandinavia and she made her debut aged ten in a demi-caractère solo, *Polla à la Picardie*, at Christiansia (Oslo), Norway. Alexander subsequently accepted a position as ballet master and manager of the

Centralhallen Theatre, Stettin (Szczecin), where Genée learnt a wide range of corps de ballet and solo roles in a repertory that included *Giselle* and *Sylvia*, and opera ballets such as *La Favorite* and *Robert le Diable*.

A clear indication of Genée's potential was shown when in 1896, aged 18, she was invited to replace Antonietta Dell'Era, the Berlin Opera's powerful Italian ballerina, in *Die Rose von Schiras* during Dell'Era's summer vacation. Genée's performance was well received but she realised that if she remained in Berlin she would be in the prima ballerina's shadow. Nevertheless, one variation from *Die Rose von Schiras* became a signature dance. She inserted it into the jewel scene from *Monte Cristo* when she made her debut in London in November 1897, and frequently added it into ballets when she continued to make a strong impression (this was common practice in the late 19th century).

The offer of a six-week contract at the Empire Theatre, London, resulted in her remaining there for the next decade. A 'palace of varieties' was a demanding place in which to work. At the Empire Genée usually had to dance six nights a week all year round – whilst at opera houses ballerinas would perform only occasionally, and in a more varied repertoire. Genée's decision to remain at the Empire certainly limited the development of her career, but enabled her to become London's best-loved ballerina. In turn her fame and impeccable standards in both her professional and private life enabled her to enhance the position of dancers in the public's estimation and raise the quality of dance teaching in her adopted country.

The Empire put ballet at the core of its programme. Usually two ballets were performed with a wide range of other visual acts preceding and between them, the programme finishing with a selection from the bioscope. Sometimes, however, there would be just one longer work and supporting programme. The theatre's ballet mistress, Katti Lanner quickly recognised the strengths of the new star and gradually her roles developed to show more of her versatility as a soubrette actress as well as a classical ballerina. Initially, Genée just danced classical variations as the ballerina took little part in the action of the work. It was as the



Genée in *Round the Town Again* Photo: Hans Studios

charming French maid, Lizette, in *Round the Town Again* (1899), that Genée first had the opportunity to play a more rounded character.

A petite, pretty, blonde ballerina of great charm, Genée was noted for light, precise footwork; for pirouettes, jumps, brisées and bourrées; also for her characterisation through mime. She performed in both classical and demi-caractère work drawing on her Franco-Danish training, which, unlike the rival Italian school, did not place an emphasis on obvious virtuosity. Later, after the companies of Pavlova and Diaghilev had become well-known in Britain, it was noted that her dancing was less exotic and sensual than that of the Russians. Many critics tried to compare Genée with Pavlova or Karsavina but, noted DG MacLennan, 'they waste their time; they were never comparable. Pavlova was poetry, Karsavina the artist of the ballet, but Genée was prose – vivid, precise, brilliant

prose. Her feet twinkled, so did her mind. Her tragedy was she was never "stretched"'. [REFERENCE TO FOLLOW]

Genée was, nevertheless, admired by informed audiences. In 1902 she was invited to appear as a guest with the Royal Danish Ballet in *Coppélia* and Bournonville's *Flower Festival in Genzano*. Ballet Master, Hans Beck, was so impressed by Genée's technique that he insisted all the company be present at a rehearsal to see her entrechats six (which Danish dancers did not then attempt) and double pirouettes. She also worked hard to adopt the Bournonville style for *Flower Festival*. A decade later Diaghilev tried, without success, to persuade her to join his company.

Although for much of her career Genée remained under her uncle's domination, she revealed a strong will of her own. She had a sense of her own status and was determined that roles would be worthy of her talent. In



Genée receiving her Fellowship of the RAD from Margot Forthay Photo: Barriatt's Photo Press

1906 she refused to renew her contract until the management agreed to allow her time to mount *Coppélia* for her. In many respects Genée's productions looked back to 19th-century creations. Both *Coppélia* and the ballet from *Robert the Devil* (produced for her at the Empire by Alexander), were already heritage works. Her own creations (often collaborations with the designer Wilhelm and composer Dora Bright) derived from Romantic traditions. These included the pastoral, *The Dryad*, in which a wood-nymph fails to find the human love needed to release her, and a series of ballet-minutiers including *La Camargo* and *La Danse* which took the history of dance as their subject. These were on a much smaller scale than the huge Empire productions and were convenient for tours and short seasons at the London Coliseum, which became a second home for the ballerina after 1911. From 1908 Genée interspersed her performances in London with six tours in the United States; initially in musical productions rather than ballets. In 1913 she toured to Australia and New Zealand, Genée (advertised as 'The World's greatest Dancer') was partnered by the Russian danseur noble, Alexandre Volinine.

Genée's performing career spanned from Queen Victoria's Diamond Jubilee to BBC television

Although her stage appearances after 1917 were rare, Genée sought opportunities to encourage the development of 20th-century British ballet. She took a troupe of dancers to Copenhagen during the British Industries Fair in 1932 and the following year, with Richardson, arranged for the RAD (or AOD as it still was) to be responsible for the opera-ballet at Covent Garden. As a ballerina, Genée's performing career spanned from Queen Victoria's Diamond Jubilee to one of the earliest transmissions of dance on BBC television (*Love Songs*, with Anton Dolin, was transmitted in 1933). As an advocate for dance she worked assiduously, guiding the development of the RAD until she retired from its presidency in 1954 and remained involved with the art form whose status she had seen elevated until her death in 1970.

Philip Richardson

Philip Richardson was in effect the founding father of the Royal Academy of Dance; organising the dancers' circle dinners that led to the formation of 'The Operatic Association' in 1920 (now the Royal Academy of Dance).

Richardson was a keen ballroom dancer and his early interest in social dance is evident from the many articles he contributed to various books and periodicals.

In 1951 Richardson received an OBE for his services to dancing from the late King George VI and in 1962 was made an honorary 'Fellow' of the Royal Academy of Dance (FRAD).

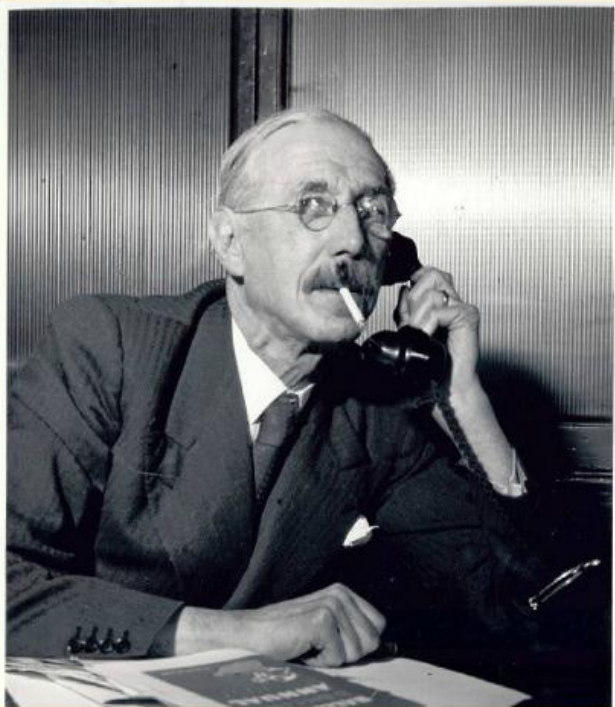
His interest in the history of dancing led him to become an avid collector of rare books on the subject and his personal library

collection was bequeathed to the Royal Academy of Dance after his death in 1963.

Interesting fact:

Philip Richardson, [then] editor of *Dancing Times*, complained that excessive freedom on the dance floor amounted to "artistic bolshevism". In 1920-1921 he called a series of conferences of teachers to settle upon standardised steps. He founded the Committee of Ballroom Dancing, which sanctioned only four official dances - the waltz, foxtrot, quickstep and tango - and banned "illegal steps" such as side kicks and lifts.

Turn over to see images of Philip Richardson.



Philip Richardson, photographed by Paul Wilson, in the office of *Dancing Times*, 1950.



Philip Richardson, his wife and Dame Margot Fonteyn at the RAD's Queen Elizabeth II Award, 1956. (Brian Worth)

How it all began

The Royal Academy of Dance was established in 1920 in London, by a small group of eminent dance professionals. Brought together by Philip Richardson, former editor of the Dancing Times, the group represented the leading European schools of ballet: Adeline Genée (the Danish School), Tamara Karsavina (the Russian School), Lucia Cormani (the Italian School), Edouard Espinosa (the French School) and Phyllis Bedells (the English School).



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