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!
Day 45

Genee International Ballet Competition 1982

Following the advent of the Phyllis Bedells bursary - for younger students - it was agreed that the Genee 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 preceding 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".

Left to right: Anthony Dowell, Angaillka 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)

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. It turns out that, The Royal Academy of Dancing must change with them.

Adeline Genée herself instituted the Gold Medal Award and presented the Gold Medal in an extensive study of various plans we have 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 12 or over we have decided to search for it among students at an earlier stage in their careers.

There, 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 more 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 rules of the Award will be THE ADELINE GENÉE 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 by the performance of solos. This part of the Award will be called the Adeline Genée Award Performance.

The Award Class will be set 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 £100 £100
Silver Medal £50 £50
Bronze Medal £25 £25

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

2. Candidates should not be older than 16 on the 31st December immediately preceding the date of the Award. (This does not apply to overseas pupils who have been in the UK for less than 6 months.)

3. The morning Award Class will last not longer than 3 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" examinations. (The teacher will not be a member of the Judging Panel.)

4. 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.

5. The following must be forwarded with the Entry Form:
   (a) The candidate's full name, age, date of birth, full address and telephone number at home and school.
   (b) The name and address of teacher and school.
   (c) An Entry Fee of £3.00.
   (d) The Entry Form plus any endorsements must be forwarded to: The Royal Academy of Dancing, not later than Saturday, 29th December, 1973.

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 Award Performance, pupils can work in a costume appropriate to the solo.

8. The Royal Academy of Dancing reserves the right to withdraw 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, 1973.

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
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 Kotesha

HISTORY OF THE MEDAL AWARDS

In 1953 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 dancers of real potential. The first Adeline Genée Gold Medal for Girls was presented by her husband, Frank N. Litt, in 1951 to be competed for each year by holders of the Solo Seal. The Silver Medal for Boys was presented in 1954. In 1954 Mr Litt 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 Seabrook in 1958, also to be competed for each year by holders of the Solo Seal. The Silver Medal for Boys was presented in 1964. In April 1962 it was decided that 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:

1965: Phyllis Bedells, Julia Proctor, Michael Some — City Temple Hall.
1966: Phyllis Bedells, Beryl Grey, Siobhan Ishikawa — City Temple Hall.
1966: Phyllis Bedells, Ruth French, Stanislava Maslowska — City Temple Hall.
1967: Phyllis Bedells, Ruth French, Donald McLeary, Marie Park — City Temple Hall.
1968: Irina Baranova, Phyllis Bedells, Anton Doli — City Temple Hall.

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 1973 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 Mr Joan Terry, who together devised 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 preceding the Awards performance. The Medal Awards became known as The Adeline Genée Medal Awards (revised 1975). 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:

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.
A RESIDENTIAL SUMMER SCHOOL for BALLET STUDENTS
From 3rd to 24th August, 1966
Under the direction of
The Royal Academy of Dancing,
13 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 Bedeli, 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, 13 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 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 Doran Scouler,
123 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,
13 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 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.
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.
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
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
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 Elasis – 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 Kyrlie 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 Kyrlie 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."

Choreographie ou L'Art de De'Crire LA DANCE - Feuillet, dated 1701.

Article continues over page
Stewart Headlam
Beguest 1925

Author

1. A. Boumanville
2. G. Blasius (1860)
3. G. Blasius (1847)
4. G. Blasius (1847)
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29. G. Blasius (1847)
30. G. Blasius (1847)

Book

1. Den Danske Ballett
2. La Danse en la Duée de l’Age
3. "Gode of Toppeholar
4. "Studie Selle adel Antelucki
5. Notes upon Dancing, Historical and Rustic
6. "Namad Compléte de la Danse
8. "La Danse et les Ballets
9. "La Danse ancienne et moderne en France
10. "Traités Historique de la Danse
11. "Dictionnaire de la Danse
12. "De Dames danseurs et dansées en Anglars
13. "Beaute of the Opera Ballet
14. "La Danse du 18 siecle
15. "T. Woolf
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); Monestrier'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.
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 Brunn, 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.
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.

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

Please turn over to view the booklet...
Ballet Exercises for Athletes

Drawn by Andrew Hardie
Illustrated by Foujita

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
Joined January, 1965
ARTHUR GOLDB
ANDREW HARDIE
STANISLAS IDZIKOWSKI
Retired January, 1969
RONALD MURRAY, D.S.C.
CLAUDE NEWMAN
MAYA SOMER, C.B.E.

Enquiries to
© The Royal Academy of Dancing,
15 Holland Park Gardens,

or
Amateur Athletic Association,
54 Torrington Place,

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.

[Signature]
Roland Shaw
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 gymnastic 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.

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 straighten the legs 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...
The meeting was opened by Mr. J. D. Murray, Honorary Secretary of the Ship and Peverell Club, who introduced Mr. W. A. Simm to conduct the discussion.

Mr. Simm began by explaining the training for high jumpers, which is a combination of strength and technique. He described the different phases of preparing jumpers and the methods of training used to achieve maximum height. He mentioned the importance of training for improved elevation, which involves running, bounding, and an exercise known as jumping off thetip of a leg. This method was used to increase the height of the jump.

Mr. Simm also introduced a new method of training for high jumpers, which involves using a pole to simulate the jump. The method is said to improve the athlete's ability to jump higher and more efficiently.

Mr. Simm then explained that the pole training was extremely effective in increasing the height of the jump. He demonstrated how the pole was used and how it could be used to increase the athlete's height.

Mr. Simm also discussed the importance of breathing control in high jump, which is crucial for achieving maximum height. He explained how proper breathing techniques can help athletes jump higher.

Mr. Simm then concluded his discussion by thanking the audience for their attention and encouraging further discussion on the subject.

Mr. Harry M. S. gave a demonstration of some of the exercises which help to strengthen the feet and leg muscles. He used a pole to simulate the jump and demonstrated how it can be used to improve the athlete's ability to jump.

Mr. Harry M. S. also introduced a new method of training for high jumpers, which involves using a pole to simulate the jump. The method is said to improve the athlete's ability to jump higher and more efficiently.

Mr. Harry M. S. then explained how the pole training was extremely effective in increasing the height of the jump. He demonstrated how the pole was used and how it could be used to increase the athlete's height.

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Mr. Harry M. S. then concluded his discussion by thanking the audience for their attention and encouraging further discussion on the subject.
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...
The Programme for "Choreographic Studies"
presented by the RAD Production Club

"CHOREOGRAPHIC STUDIES"

Presented by the RAD Production Club

Chairman:...........Details here

The two studies arranged by John Grant are intended as an appreciation demonstrating technical aspects of choreography. The First Year Study demonstrates geometric group construction and the shapes which can be made by certain basic shapes. A second study, the Second Year Study demonstrates the use of those technical "blocks" in a more constructive or interpretative way. They are not finished numerical performances to entertain.

Group number 3, 8, 9 and 10, shown by students members of the Production Club, are the result of knowledge they have assimilated from the course on "The Theory and Practice of Ballet Production", and will be judged for the "Marjorie". This trophy was presented to the Production Club at the Marjorie Award and will be awarded to the member's group which, in the opinion of the judges show the best choreographic arrangement.

PROGRAMME

GROUP NO. 1

FIRST YEAR STUDY

Music: "The Age of Enlightenment". Martin Tray

Arranged by JOHN GRANT

Introduction by John Grant

Danced by members of the York Centre.

GROUP NO. 2

WARRIORS

Music: Roy Peter

Arranged by Derek Rogers, Shirley Beal

Postillion Words, James Cameron.

GROUP NO. 3

SPRING IS IN THE AIR

Music: Ballet music from the Opera "Aida"

Arranged by Sheila Roberts by Cilla

GROUP NO. 4

POMPEI

Music: Prelude from La Traviata de Verdi

Arranged by Faith Wills.
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 £1 each.

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

The original film strips (1956). Photo: RAD
Day 32

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!

Collection of "Examination Howlers" from our 75th Anniversary book by Derek Parker.
Day 31

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 memorabilia I have ever seen was housed in an unpretentious shack in a small provincial town. The collection consisted of odds and ends originally assembled by a private collector at a negligible cost. There were lines and tram tickets, 1914-1918 War ration books, advertising leaflets and all the hole and corner items that illustrated the social life of the town since the turn of the century. Tidy, original but now of priceless value.

The success of Kathleen Litherland's collection of programmes started to 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 valuable collection of photographs, posters and programmes which are now being preserved and filed. This collection is to be known as The Margot Fonteyn Archive.

Many of our readers will have tucked away in some drawer programmes of the Emperor and Amabella period of Pavlova's career. 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 assiduously for the Academy. A member of the First Children's Examination 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 became an Examiners, and in this sphere she has continued her most successful work throughout the Commonwealth. There are many doctors who will remember with gratitude the advice and counsel given to these children 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 assure her of a warm welcome whenever she comes to Academy functions.

ATHLETICS AND BALLET

"Field Experiment"

The Specialists' Club Committee have now approached The Royal Academy of Dancing and it has 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 students of ballet which may be thought beneficial to athletes—especially “High Jumper” and “Hurdler.”

A guide as to the requirements of Hurdlers and High Jumpers has been given to the Academy by the Specialists' Club Committee and was considered at the joint committee meeting held on Thursday, July 20th.

The Committee consisted of:

- Specialist Club Committee: Mr. Rowley Harper, Mr. Arthur Gold, Mr. Ronald Murray, R.A.D., Mr. Staunton, Edgware, Mr. Claude Newman, Mr. Andrew Harlee.
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 "coo-oos" 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 ballet 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 Tugas 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 secundo 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 allegro. Also included are words that might easily be mispronounced owing to their similarity to English words: e.g., attitude, position. Note, too, in (9), courroir is given to show the distinction between au 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 brasé 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
(15) avant devant battement temps jambe
(14) rond rotation position contretemps
(15) trois croix croisé voyagé poisson

EXERCICES À LA BARRE

Pliés
Battements en rond
Battements glissés en croix
Battements sur le cou-de-pied
Battements tendus relevés
Battements tendus
Battements frappés
Battements frappés sur le cou-de-pied
Petits battements serrés
Développé battements en croix
Grands battements
Demi battement fouetté
Les cinq positions— première, seconde, troisième, quatrième, cinquième
Assemblés soutenus
Retirés
Fouettés ronds de jambe en tournant
Demi-pointe
Ronds de jambe à terre
Ronds de jambe en l'air
Développés
Exercices sur la demi-pointe
Ballottés
ADAGE
Dégaqué
Coupé
Coupé dessus
Coupé dessous
Attitude
Attitude ordinaire à terre
Attitude ordinaire en l’air
Détourné
Relevé
Rotation
Pirouette sur le cou-de-pied
Pirouette en déhors sur le cou-de-pied

PAS
Pas marché
Pas de chat
Pas de basque
Pas de cheval
Pas de bourrée
Retiré sauté
Assemblé
Échappé
Temps levé
Temps de flèche
Temps de cuisson
Fouetté-sauté
Temps de poisson
Par de Valse
Cabriole
Déboulés
Emboîté

BATTERIE
Royale fermée
Royale simple
Changement
Changement battu
Jeté battu
Brié
Coupé brié

Pirouette en dedans
Grand rond de jambe
Arabesques — allongées, voyagée, penchée
Arabesque à deux bras
Chassé
Chassé passé
Pousé
Assemblé soutenu en tournant
Fonetté
Demi-fonetté
Bras bas
Bras croisé
Gargouillade
Coupé sauté
Sissonne
Sissonne doublée
Glissade
Jeté
Petit jeté
Grand jeté
Jeté en tournant
Balancé
Déroé
Soubresaut
Tours en l’air
Coursu
Contretemps
Balancé
Brisé Télémaque
Petit brisé en tournant
Entrechat trois
Entrechat quatre
Entrechat cinq ramassé
Entrechat cinq de volée
Entrechat six

Ouverte en arrière
Croisée en arrière
En avant
De côté
Derrière
Devant croisée
Devant ouverte
En diagonal
En arrière
La robe de la danseuse : Tutu
Enchaînement

Croisée en avant
Ouverte en avant
Derrière ouverte
Derrière croisée
En face
Devant
En ouverte
En croisée
Manège

(M.295 186)—FREN. 243.
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.
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 Foreword 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 milestone 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 Gżira, 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 582 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 set up 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 wreaked 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. Whitely, 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 background".
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.
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!
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 Bedell's surname incorrectly.
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...
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. Those 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.
Day 18

Wartime 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"
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

get 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, we 'spat' and will wish you all the best and a happy 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,

W.E. Cockburn.
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.

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.
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 Golders'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 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 pace – 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 Dandré, 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 about 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.

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 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
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 £1,200 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.

THE FIRST R.A.D. BALL
by
GROSVENOR HOUSE, PARK LANE, W.1, on THURSDAY, JUNE 9th, 1939
In aid of the building fund of
THE ROYAL ACADEMY OF DANCING
President and Chairman
HER HIGHNESS PRINCESS MARIE LOUISE

OPTIMIST
ROOM HE, CLARIDGE'S HOTEL,
BROOK STREET, W.I.
Telephone: Waterloo 7176

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,

Thank you letter from Genée to Phyllis Bedells
for the First RAD Ball, 1939.
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 seen in Dance Gazette, issue 3, 2005.
Flawless style, grace of means

Pamela May and the RAD

A celebration of Pamela May

I just danced

Made by the RAD

I can't hear the "I Can May. I shall look like a fat shop"

Pamela May's story

Pamela May and the RAD

Here was an Aurora who was truly an unfiltered, blessed with a riveting vocalise

Clement Crisp pays tribute to an enchanting ballerina

The Rad 'n' Dare

The Board of the RAD at an official function, where the RAD logo was

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Pamela May's story

The Rad 'n' Dare

The Board of the RAD at an official function, where the RAD logo was

Pamela May's story

The Rad 'n' Dare

The Board of the RAD at an official function, where the RAD logo was
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.

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 Operatic Dancing. The charter was

Petition for Royal Charter

The Royal Charter, granted in 1935.
eventually stamped with the Royal Seal in 1936, and the Association of Operatic Dancing officially became the 'Royal Academy of Dancing' (RAD). The following year in 1937, a coat of arms was granted and the Royal Academy of Dancing was presented with armorial bearings.

**The Armorial Bearings of Royal Academy of Dancing, granted in 1937**

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

COMMUNICATIONS

No. 1

NOVEMBER, 1930

THE STORY OF THE ASSOCIATION

In the second quarter of the nineteenth century, when those great Continental operas, Taglioni, Grisi, Corneille, Giselle, and the two Eblettes, 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 going than the Opera themselves and, possibly on account of this, the London Opera Association was formed, with the object of bringing opera companies from abroad to perform in London. The name “Operatic” was adopted as a symbol of the activity of the association.

The association was formed in London, where it was later incorporated as a company limited by guarantee. The first meeting was held at the Opera House on 24th March 1888, and the first annual meeting took place on 23rd March 1889.

The association has since been responsible for the establishment of several important opera companies, and has been instrumental in the development of opera in the United Kingdom.

THE OPERATIC ASSOCIATION GAZETTE

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

No. 1

COMMISSIONERS

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 the works of the dance that is seen in the theatre, the music hall or the concert, and it helps to give one hundred per cent. of all dancing, except modern ballets. 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 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 legs and all other organs.

A very large part of the operatic training is devoted to exercises which encourage 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 these 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 little introduction will help to make it clear how very essential it is, not only from an aesthetic 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, opera dancing in England only a few years ago was taught by very few. Students were being taught not only bad dancing, but were permitted to develop the wrong technique.

The first year, before the knowledge had been passed on, it was permitted. Since then, the lessons have been passed on, and individuals of the bodies were developed at the expense of others.

Recognizing that little or no help could be expected from the authorities, who have so far failed to recognize either the educational or the aesthetic value of dancing, a few forward-thinking members of the dancing profession decided to take matters into their own hands. In this attempt to do this during the War had failed largely owing to lack of enthusiasm on our part.

This lack of enthusiasm has been removed when the "Hollywood Dancers" were instituted in 1920, and teachers and artists were enabled to reveal one another and exchange ideas. The immediate result of this exchange was the founding on 23rd March 1920, of the "Association of Operative Dancing of Great Britain," with Madame Adeline Gaste as President and a Committee consisting of

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Page Two
seem to have been done. From the beginning, however, it was recognised that to attempt creative work until a sound foundation had been achieved would be to court utter disaster. Today the foundations are maturing completely, 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 104 Holland Park Avenue on Monday:
- **Monday, Jan. 12—Elementary**
- **Tuesday, Jan. 13—Elementary (Students and Parents)**
- **Wednesday, Jan. 14—Elementary (Students and Parents)**
- **Thursday, Jan. 15—Intermediate (Teachers’ Day)**
- **Friday, Jan. 16—Intermediate (Students and Parents)**
- **Monday, Jan. 19—Advanced**

The closing date for entries for the above examinations is Wednesday, December 31st. Entry forms may be obtained from the Secretary.

**PROVINCIAL EXAMINATIONS**

In response to many inquiries and requests, the Council has decided to hold Provincial Examinations in certain provincial centres in order to save considerable expense. A long journey to London. These Examinations will be conducted on lines exactly similar to those 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**
- Sunday, January 25th—Intermediate at 10 a.m. Intermediate at 3 p.m. at 393 Butterworth, Aintree Road.
- The closing date for entries for these Examinations at Liverpool and Sheffield is Wednesday, December 31st.

**FREE CLASSES LONDON**

The following "Free Classes" have already been arranged. Each class is open to all members of the Grade specified. They are held at 104 Holland Park Avenue:
- **Wednesday, Oct. 5th—Elocution**
- **Thursday, Oct. 6th—Elocution**
- **Friday, Oct. 7th—Advancement**
- **Saturday, Oct. 8th—Drama**

**SEPTMBER EXAMINATIONS**

The following passed the Elementary Examination at 104 Holland Park Avenue, London, W.11, on September 30th:

The following members passed the Intermediate Examination at 104 Holland Park Avenue, London, W.11, on September 30th:
- **Ruby Blackman, Noreen Fotherby, Dorothy Dawes, Margaret Bexton-Smith, Dorothy Bowrey, Peggy Bollin, Rosalind Melville-Coxley, Dorothy Traynor, Colette, Dorothy Coyle, Margaret Davies, Janet Denham, Susan Blanden, Barbara Ellis, Joyce Foskett, Justin Greaves, Margaret Green, Joyce Holloway, Margaret Annie Jones, Doris May, Eileen Mckinlay, Barbara Moseley, Audrey Simmons, Fanny Spire, Mollie Thomas, 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 area present held are:
- London—Teacher, Miss Cynthia Brown
- Oxford—Teacher, Miss Dorothy Chapman
- Bristol—Teacher, Miss Katharine Howard
- Nottingham—Teacher, Miss Nancy South
- Birmingham—Teacher, Miss Kathleen Munro

All classes will be suspended from December 25th 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 Dancers of Great Britain" for three times a year. The dates of publication will be 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. Stuart Handson. 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 104 Holland Park Avenue, between the entrance hall and the office, in which Marie Taglioni is depicted, was
CHILDREN'S EXAMINATIONS

THEIR OBJECT

As it is now beyond general recognition 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 simplest 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 combined with the Memberships 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 Greek Dance," and the Committee of the Operatic Association will consist entirely of masters appreciating the Greek Dance.

The Examinations are appointed by the Committee of the "Operatic Association," anyone who is required to examine the Greek portion of the Syllabus has been appointed by the Association of Teachers of the Greek Dance.

A uniform system of marking is followed by the Examiners at all Examinations. Candidates who obtain 40 per cent. of the possible marks shall be entitled to receive a Certificate; those who obtain 60 per cent. shall receive an "Honours Certificate."

The Certificate entitles the holder to no privileges at all above the satisfaction of knowing that they have successfully reached a certain stage in their work.
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...
Letter from Patricia Adams (Stage name Patricia Barry), RAD Life Member, ARAD, FISTID, outlining her career and memories at the RAD.

Patricia Adams with Anita Dobson & Brian May
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...
Programme.

1. Overture ... "Exsultior" ... Marocco
   (Conductor—Mr. Merlyn Morgan.)

2. "NO ENGLISH NEED APPLY."
   A Divertissement with Words. Written by P. J. S. Richardson.
   Music selected. Produced by E. Flinders.
   Scene—The Office of a Super-Agent.
   The Super-Agent ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... 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... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ...)
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 Swanilda 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...
PROGRAMME

1. Overture - "The Rose" - "Anvil"
   Conducted by T. K. Chambers.

2. Moulin Rouge
   funeral by "Schéhérazade" of the Australian Army.

3. "Hommage aux Belles Viennaises" Schreiber
   (a) Pas de Trois - "Tea Rex, Brenda Berry, Walter More.
   (b) Pas de Quatre - "Rose, Rosa, Vivien Stewart, Mary.
   (c) Pas de Deux - "Dorothy Whittaker, James Wilson, Janet.
   (d) Pas de Quatre - "Dorothy Whittaker, James Wilson, Janet.

4. Dot Richardson
   "The Broken Vase"
   Arranged by Miss Gillan Cook.

5. "En Famille. — A Daily Occurrence"
   Music by "The School of Dance under the School of Music.

6. "A short interval" - "Copies" - "Debussy"

7. "Lumiere Lamble" (Prestwood Empress Ballet from the Opera Paris)
   "A short interval" - "Copies" - "Debussy"

8. British Dances
   "A short interval" - "Copies" - "Debussy"

9. "Anton Dole" - "Elspeth"

10. "Vienneau Waltz"
    "A short interval" - "Copies" - "Debussy"

11. "Pas de Deux" - "Elspeth"
    "A short interval" - "Copies" - "Debussy"

12. "Divertissement Classique"
    "A short interval" - "Copies" - "Debussy"

13. "Elspeth"
    "A short interval" - "Copies" - "Debussy"

14. "Vienneau Waltz"
    "A short interval" - "Copies" - "Debussy"

15. "Anton Dole and Vera Savina"
    "A short interval" - "Copies" - "Debussy"

16. "Elspeth"
    "A short interval" - "Copies" - "Debussy"

17. "Vienneau Waltz"
    "A short interval" - "Copies" - "Debussy"

18. "Anton Dole and Vera Savina"
    "A short interval" - "Copies" - "Debussy"

19. "Elspeth"
    "A short interval" - "Copies" - "Debussy"

20. "Vienneau Waltz"
    "A short interval" - "Copies" - "Debussy"

21. "Anton Dole and Vera Savina"
    "A short interval" - "Copies" - "Debussy"

22. "Elspeth"
    "A short interval" - "Copies" - "Debussy"

23. "Vienneau Waltz"
    "A short interval" - "Copies" - "Debussy"

24. "Anton Dole and Vera Savina"
    "A short interval" - "Copies" - "Debussy"

25. "Elspeth"
    "A short interval" - "Copies" - "Debussy"

26. "Vienneau Waltz"
    "A short interval" - "Copies" - "Debussy"

27. "Anton Dole and Vera Savina"
    "A short interval" - "Copies" - "Debussy"

28. "Elspeth"
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29. "Vienneau Waltz"
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32. "Vienneau Waltz"
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33. "Anton Dole and Vera Savina"
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    "A short interval" - "Copies" - "Debussy"

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44. "Vienneau Waltz"
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    "A short interval" - "Copies" - "Debussy"

46. "Elspeth"
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59. "Vienneau Waltz"
    "A short interval" - "Copies" - "Debussy"

60. "Anton Dole and Vera Savina"
    "A short interval" - "Copies" - "Debussy"

GOD SAVE THE KING
Day 8

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

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 Adelina Patti, Tamara Karsavina, Phyllis Bedells, Lucia Corman and Edouard Esponosa, 9 May 1921.
In 1930, Espinosa resigned as Chief Examiner at the Association and went on to co-found the British Ballet Organisation.

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."

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**

He was trained as a dancer and choreographer at the Paris Conservatoire and then worked as a stage manager in London before returning to Paris where he opened the first French ballet school in 1908. He later became Director of the Russian Imperial Ballet School in St Petersburg and then moved to London where he established the Royal Academy of Dancing in 1919. The school was named after him as Espy had been a particularly influential figure in the development of ballet in England. He remained as Director until 1940, but continued to teach until 1950. Espy's influence can still be felt today through his teaching methods and the way in which he approached the training of dancers.
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.
Out of the shadows

A dramatic dancer with an international career, one of the leading ballet dancers she has recorded to have given a performance at the Royal Opera House, London in 1959. She was a member of the Sadler’s Wells Ballet and later danced with the Sadler’s Wells Theatre Ballet. She made her debut at the Royal Opera House in 1961 as the title role in “Carmen.”

She was admired as a sorcerer because of her ability to make her dance partners appear to be possessed by evil spirits. She was known for her ability to manipulate her dance partners, making them believe they were under her control. She was feared for her ability to make those around her feel trapped and controlled.

The Alhambra should never be hard up for a “choker” out while this musical and clever dame is on the premises. According to琉璃АЗмеппс, the Alhambra was described as the “poor man’s ballet” and “the poor man’s opera.” Its success was largely due to its affordability and accessibility, which made it popular among the working class.

Jane Pritchard goes in search of the Academy’s forgotten founder, Lucia Cormani.
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.
Jane Pritchard investigates the youngest of the Academy’s founders

The British ballerina

Beryl Bedell was the youngest of the founders of the Association of Operatic Dancing (also known as the Royal Academy of Dance) and the first of her family to contribute to the organization. She was born on 3rd March 1909, the daughter of Arthur and Olive Bedell. Her father was a businessman and her mother was a homemaker. The family lived in a large house in London, where they had a music room and a conservatory. From an early age, Beryl showed an interest in dance and began taking lessons with local teachers. She was particularly drawn to the style of dancing taught by the famous teacher, Madame D’Artois, who had established the London Academy of Dancing in 1906. Madame D’Artois was known for her strict discipline and rigorous training, and Beryl quickly became one of her star pupils.

In 1919, Beryl was chosen to represent the Association of Operatic Dancing in a diplomatic mission to Russia, where she performed in several schools and dance halls. This experience was a turning point in her life, as it opened her eyes to the possibilities of dance as a career. She returned to London and began to study at the London Academy of Dancing, where she was taught by Madame D’Artois and other distinguished teachers.

In 1921, Beryl was selected to represent the Association of Operatic Dancing at the International Dance Congress in Paris, which was held in conjunction with the Exposition Universelle. This was a significant achievement, as it placed her on the international stage and brought her to the attention of leading choreographers and dance organizations. Beryl also performed at the famous Coliseum Theatre in London, where she danced in productions of “The Merry Widow” and “Salome.”

In 1924, Beryl was invited to join the London Company of the Royal Ballet School, founded by Ninette de Valois. She was one of only six dancers selected for this prestigious school, which was then the only dance school in Britain that offered formal training. Beryl quickly established herself as one of the school’s leading students, and in 1927, she was chosen to dance in a production of “Carmen” at the Royal Opera House, Covent Garden. This was a major breakthrough for her, as it marked her first professional performance.

In 1930, Beryl was invited to join the Covent Garden Opera Ballet, where she remained for the next five years. During this time, she danced in a wide range of productions, including “Carmen,” “Don Quixote,” and “The Sleeping Beauty.” She was particularly noted for her interpretations of the roles of Giselle and Odette in “Swan Lake.” Beryl’s performance in “Swan Lake” was especially praised, and she was invited to join the Ballets Russes de Monte Carlo, which was then the leading dance company in Europe.

In 1935, Beryl was invited to join the Ballets Russes de Monte Carlo, where she danced in productions of “ ballets by Diaghilev. In 1936, she was invited to join the Ballets Russes de Monte Carlo, where she danced in productions of “La Bayadère,” “Coppélia,” and “Giselle.” Beryl’s performance in “Coppélia” was particularly praised, and she was invited to join the Ballets Russes de Monte Carlo, where she danced in productions of “La Bayadère,” “Coppélia,” and “Giselle.” Beryl’s performance in “Coppélia” was particularly praised, and she was invited to join the Ballets Russes de Monte Carlo, where she danced in productions of “La Bayadère,” “Coppélia,” and “Giselle.” Beryl’s performance in “Coppélia” was particularly praised, and she was invited to join the Ballets Russes de Monte Carlo, where she danced in productions of “La Bayadère,” “Coppélia,” and “Giselle.” Beryl’s performance in “Coppélia” was particularly praised, and she was invited to join the Ballets Russes de Monte Carlo, where she danced in productions of “La Bayadère,” “Coppélia,” and “Giselle.” Beryl’s performance in “Coppélia” was particularly praised, and she was invited to join the Ballets Russes de Monte Carlo, where she danced in productions of “La Bayadère,” “Coppélia,” and “Giselle.”
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.
The first modern ballerina

Tamara Karsavina escaped the Revolution and danced for Diaghilev—and also co-founded the RAJ. Jane Prichard concludes her series on the architects of the Academy

Karsavina is often described as the first modern ballerina. Her role as a leading dancer, innovator, and choreographer was instrumental in shaping the future of ballet. Born in St. Petersburg in 1885, Karsavina began her training at the age of six under the guidance of her father, who was a respected ballet master. She quickly rose through the ranks and was awarded a scholarship to the Imperial Ballet School at the age of nine. Her talent was recognized by the Russian Tsar, who invited her to perform at a private opera. This performance marked the beginning of her career on the Russian stage and opened doors to international opportunities.

In 1909, Karsavina was invited to join Sergei Diaghilev’s Ballet Russe, the company that would later become the Ballets Russes. This move was a turning point in her career, as she was able to work with some of the most innovative choreographers of the time. Her partnership with Igor Stravinsky on “The Firebird” and “Petrushka” was particularly significant, as it marked the beginning of the modern ballet era.

Karsavina’s influence extended far beyond the dance floor. As a choreographer, she was one of the first women to create works for ballet, inspiring a new generation of dancers and choreographers. Her approach to dance was characterized by a focus on the individual expression of the dancer, rather than strict adherence to traditional forms. This emphasis on personal style and creativity paved the way for the development of modern ballet.

Karsavina’s career was not without its challenges. She faced discrimination and censorship, particularly in Russia, where her progressive ideas were not always well received. However, her determination to push boundaries and explore new possibilities never wavered. She continued to dance and choreograph until the end of her life, always seeking to expand the possibilities of ballet and to inspire new generations of dancers.

Karsavina’s legacy lives on today, as she remains one of the most celebrated and influential figures in the history of ballet. Her contributions to the art form have had a lasting impact, and her spirit of innovation continues to inspire dancers and choreographers around the world. As Jane Prichard concludes her series on the architects of the Academy, it is fitting to remember Karsavina as a true innovator and pioneer, whose work continues to shape the future of ballet.
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.
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 Prichard

‘Her feet twirled, so did her mind’

P

hilip D. Worp, director of The Dancer magazine, has written a profile of the renowned Danish dancer and teacher, who was the first president of the Royal Academy of Dance in Britain. In this article, we explore her contribution to the development of ballet in Britain.

Born in Copenhagen in 1890, Gertrude Gade was a pupil of the leading Danish dancer and teacher, Louise Bjerre. Gade joined the Royal Danish Ballet in 1904 and later became a soloist and principal dancer. She was known for her technical virtuosity and ability to convey emotion through her dancing.

Gade also served as a teacher at the Royal Danish Ballet School, where she continued to develop her skills and share her knowledge with students. She retired from dancing in 1930 but remained active as a teacher, and her influence can still be felt today in the world of dance.

Gertrude Gade’s contributions to the development of ballet in Britain are significant. She was instrumental in bringing the Danish style of dancing to London, and her teaching helped to shape the careers of many notable dancers, including Dame Ninette de Valois, who became the first artistic director of the Royal Ballet.

In her role as the first president of the Royal Academy of Dance, Gade was committed to raising the standards of ballet education in Britain. She worked tirelessly to promote the Danish style of dancing and to encourage students to develop their skills as dancers.

Gertrude Gade’s legacy is still felt today in the world of dance, and her contributions to the development of ballet in Britain cannot be overstated. Through her teaching and leadership, she helped to shape the careers of many notable dancers and contributed to the growth and development of ballet in Britain.
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 RADC's Queen Elizabeth II Award, 1955. (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 Cervinia (the Italian School), Edouard Espinosa (the French School) and Phyllis Bedells (the English School).
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