ROYAL ACADEMY OF DANCE

KEEP CALM AND BALLET ON

THE RAD AT 90
Volume 2 (46-90 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!
Reflections by... Andrew McBirnie

As someone who is, as I write this, about to complete my first year as an employee of the Academy, I read the 'RAD at 90' e-book with particular interest, as it gave a fascinating flavour of the history, heritage and culture of this unique organisation - something which I am still very much assimilating. What was particularly interesting - and surprising - to me, as Director of Examinations, was how much of the description of the 'Children's Examinations' contained in the 'Operatic Association Gazette' of November 1930 could be applied to RAD examinations today - highlighting the point I made in my article for last year's Annual Review that the Graded Examination model has remained a consistently viable, useful and successful method for the assessment of the performing arts for many decades.
Reflections by... Lynn Wallis

"Over the decades the world has seen a multiplicity of changes as has the Royal Academy of Dance in its ninety years history. The opening up of boundaries and channels of communication has given opportunities for everyone, no matter how widespread, to engage in our glorious art form. This has been the past and is where the future lies - to be motivated and stimulated, to study and achieve but above all to dance and enjoy."

Lynn Wallis, Artistic Director

Lynn Wallis, Artistic Director, RAD.
Photo: Brian Slater
Reflections by... Luke Rittner

As the end of the year, and the end of the e-book are approaching, the RAD directors would like to share with you their vision for the future.

"I believe the Academy has become a much more outward looking organisation in the last ten years. It has also become less "anglocentric" and much more willing to embrace change. Financially the Academy is more secure now than it has been for a long time.

All this means the RAD has a real possibility of attaining one of our most cherished long term objectives namely to become the preferred professional body for dance teachers all over the world."

Luke Rittner - Chief Executive

The NEW Intermediate Foundation & Intermediate syllabus have been designed to challenge and inspire students to create, technically, practically, musically and creatively and help these to become ‘thinking dancers’ alongside a strong technical base. Students will develop a greater sense of theatre, movement, dynamics and musical interpretation.

Don’t miss out on this opportunity to watch the unveiling of the new syllabus in a historical setting experience a coaching session and develop your knowledge to lead your students into the future.

**Dates, Times & Venues**

Date: Tuesday 14 January 2011
Registration: 12:30
Event: 14:00-20:00
Venue: The Mermaid Conference and Events Centre, Puddle Dock, Blackfriars, London ECAV 0DB
www.themermaid.co.uk
Nearer underground stations are Mansion House, Temple and St Paul’s.

**Launch Cost & Booking Deadline**

Launch date: Friday 19 November 2010
To book, please complete and return the booking form enclosed within this issue of Dance Teacher.

**Teachers’ Courses**

Intermediate Foundation: Wednesday 5 & Thursday 6 January 2011
Intermediate: Thursday 6 January & Friday 7 January 2011
Royal Academy of Dance, 36 Beauchamp Place, London, SW1X 3RA
Nearest stations are Sloane Square (District and Circle Lines), St James Park (Circle Line), Knightsbridge (Circle Line) and Sloane Square (District Line). The bus stop is at the corner of the Street next to the Academy and is known as “Battersea Bridge”.

**Accommodation**

Jaffa Inn
Chiswick
100-111 Queen’s Gate
London SW7 5UF

Jaffa Inn
Regentina
68 Fennel Street
London N1 8LA

Stratford Hall Hotel
South Kensington
45 Queen’s Gate
London SW7 5HN

Stratford Hall Hotel
Victoria
61 Vincent Square
London SW1P 2NA

**Core Product Ranges**

The core product range for Intermediate Foundation and Intermediate Syllabus includes:

- Printed Books (Advanced and optional)
- DPD (Advanced and optional)
- CD (Advanced and optional)

**How to order**

To preorder the core product range and benefit from an early-bird discount, visit www.rdeadventure.co.uk or telephone 0844 123 8000.

The full range of the core product range will be distributed from this November, with Early Bird offers.

**Accommodation**

The syllabus may also be ordered from Academy offices in Australia, Canada, New Zealand, South Africa and United States using the order form on the website.

**Accommodation**

The recommended retail price of the core product range starts at £3.65. By pre-ordering your copy by 15 December 2010 you will benefit from an early-bird discount.

All members purchasing after the 15 December 2010 will benefit from the full range of the core product range.

Don’t miss out on this opportunity to take one of the first to own a copy of the Intermediate Foundation and Intermediate Syllabus.

Alongside strong technical base, students will develop a greater sense of theatre, movement, dynamics and musical interpretation.

Lyne Wallis, Artistic Director
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Pre-Primary in Dance and Primary in Dance: 2009

On Saturday 3 January 2009, the Royal Academy of Dance welcomed over 500 delegates to its Members' Conference to take part in the launch of the RAD Pre-Primary in Dance and Primary in Dance syllabi and the Academy's new Solo Seal Award.

Photos: Mark Lees
Dance to your own tune

In 2003, the Academy launched the Pre-School Dance Curriculum.

The Academy of Dance launched the Pre-School Dance Curriculum, which is designed to engage young children in movement, music, and physical activity. The curriculum is based on the belief that dance is an effective tool for teaching children about themselves and the world around them. It includes a variety of activities, such as dancing games,Simon Says, and the use of simple movements to teach concepts like space, time, and direction.

Child development experts agree that dance is an excellent way to develop young children's movement skills, balance, and coordination. It also helps to build self-confidence and encourages social interaction. The curriculum is designed to be flexible, allowing teachers to modify activities to suit the needs and interests of individual children. This makes it a versatile tool for educators in different settings, such as schools, day care centers, and community centers.

Dance and movement play a vital part in the development of young children, helping them to develop their fine and gross motor skills. They also help to improve concentration and focus, and can be a fun way for children to express their emotions and creativity.

Moreover, dance is an excellent way to introduce young children to the arts, helping them to develop a love for music, drama, and the performing arts. It can also be used to teach children about different cultures and traditions, as well as provide a way for them to express themselves creatively.

In conclusion, the Academy of Dance's Pre-School Dance Curriculum is an excellent tool for educators and parents alike. It provides a fun and engaging way for young children to develop their movement skills, while also helping to build their self-confidence and social skills. With its flexibility and variety, it is suitable for use in a wide range of settings, making it an ideal tool for early childhood education.
"Let us first teach little children to breathe, to vibrate, to feel, and to become one with the general harmony and movement of nature. Let us first produce a beautiful human being, a dancing child!" — Isadora Duncan

The Pre-school Dance Curriculum...
Step into Dance

In 2006 The Jack Petchey Foundation approached the Royal Academy of Dance with the idea of making dance more accessible to young people by bringing it into secondary schools throughout London. Step into Dance was born, a fully inclusive community dance project led by the RAD, which provides dance education to secondary schools across 17 London boroughs. It is the only programme of its kind in the UK and would simply not exist if it was not for the generosity and belief of Jack Petchey CBE. His conviction that dance could be used as a tool to empower young people has certainly paid off:

"Dance helps young people to focus their energy, express themselves, keep fit, learn team work and develop an interest that occupies their spare time. Many young people just aren't encouraged to give it a go, especially young men and people with disabilities. I want to support young people and help them develop new interests in their lives, that is why The Jack Petchey Foundation has supported the Step into Dance programme. For me it has been a pleasure to support. I see the pride and joy on young people's faces when they have worked together to entertain an audience - they can go home happy, they know what it feels like to work hard and achieve something and they will want to go and do more. We are

YouTube

Step Live! 2010
The Chairman retires

Roger Harrison, Chairman of the Royal Academy of Dance for 13 years retired in 2006 (1993 – 2006), leaving his place to the current Chairman Kerry Rubie.

Kerry Rubie (current Chairman), Ivor Guest (ex Chairman) and Roger Harrison (previous Chairman) at the celebrations of Ivor Guest's 90 years birthday.
Photo: Mark Lees
Radacadabra

In 2002, the RAD's children website was launched with the name of Radacadabra.

Children can play and learn about dance through Radacadabra's characters to whom they can ask questions and receive responses.

There are current plans to further develop the website in 2011.
In October 2002, the RJD held the first major conference on Sir Kenneth MacMillan. Robin Sharples argues on the man revealed by the conference not to be just brilliant and controversial but above all human.

MacMillan revealed

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What would Kenneth MacMillan have made of the exploration of his work’s life with the Round Dance of China to the foot? He might have enjoyed the music, he might not have enjoyed the music, but he certainly would have enjoyed the company of his friends.

Catherine Heschler

MacMillan was the first to take up the idea of a ballet that would explore the culture of China. He was fascinated by the ancient Chinese culture and its rich history. He believed that ballet could be a medium to explore and celebrate this culture.

One thing about Kenneth MacMillan is that there was something sentimental about him. He wanted to cut out through that line to the real people.

He was not exactly ready to work with him, but he was. He was the kind of man who could work with a ballet company.

Watching Sharples and Dorelli, the original performers and the modern performers, we can see the differences. Kenneth MacMillan was a visionary. He had a vision of the future, and he was determined to make it happen.

One thing about Kenneth MacMillan was that he was not afraid to make a mistake. He was willing to try something new, to experiment, to change.

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Revealing MacMillan

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ROYAL ACADEMY OF DANCE

Conference Contents

SATURDAY 12 OCTOBER 2002

Introduction and Overview
Jane Pary, Kenneth MacMillan - the Man and the Works

Classical and Expressionism - sponsored by the John and Margaret Murray Foundation
Kenneth MacMillan - Matter and Ant-Matter in Kenneth MacMillan’s choreography
Ann Negus, Kenneth MacMillan and the Conflict of Expression

MacMillan and Partners - sponsored by the John Cobb Charitable Trust
Carol Martin, Angel and Aphrodite: MacMillan’s Andromeda Scenes
Melvyn Evans in Vernon with Sir Anthony Dowell, Dame Antoinette Sibley and dancers from The Royal Ballet

Panel Discussion - sponsored by the John Cobb Charitable Trust
Jennifer Jackson, Problems of Perception: A New Line of Thought - looking at MacMillan’s work from the inside out and the outside in
Panel Discussion chaired by Jane Pary - Continental themes in MacMillan’s work - with Clement Crisp, Jennifer Jackson, Deborah MacMillan

MacMillan’s Musically - sponsored by ballet.co - www.ballet.co.uk
Paul Jackson, Kenneth MacMillan and the use of music with particular reference to his ballets using specially commissioned music

Panel Discussion chaired by Stephanie Janvier with Barry Wordsworth, Brian Elms, Monica Mason and Paul Jackson

Masterclass on Song of the Earth with Monica Mason, Daniel MacAloney and dancers from The Royal Ballet

Panel: Philip Cramton

SUNDAY 13 OCTOBER 2002

MacMillan and The Royal Ballet - sponsored by the John Cobb Charitable Trust
Beth Cone, MacMillan and Macdonald - The Relationship between Kenneth MacMillan and Ninette de Valois
Paul MacAloney, Ashton and MacMillan - Sir Peter Wright in conversation with Beth Cone and Albert Blevins

MacMillan and Dancers - sponsored by the Sydney Sacher Charitable Trust
Geraldine Monteiro: Collaborative Works - A Discussion of the Contribution of Certain Dancers to Kenneth MacMillan’s Dance Movement

Panel Discussion chaired by Edward Thorpe with Dennis Bound, Wayne Eagling, Richard Alston, Michael Farr and David Wall

Preservation - sponsored by The Library Trust
Dr. Colin Hinchliffe, Kenneth MacMillan and the Birmingham Institute
Sarah J. Woodcock, MacMillan and his dancers: Looking at preservation of MacMillan’s archive
Looking Ahead - sponsored by The Library Trust
Looking ahead - looking at the Royal Ballet, discussing future plans with dancers from The Royal Ballet

Panel: Robert smoke, The Future of the Royal Ballet

Panel Discussion chaired by Susan Cane - The Future of the World - with Deborah MacAloney, Jacqueline Smith-Austen, Ross MacIlhenny, Sarah Smith-Austen, Lynn Seymour and others

All programme details correct at time of going to press.

For conference papers, please contact
The Royal Academy of Dance
Tel: +4 0 20 7792 8000

With thanks to Graham McCauley for permission to use this image, The Royal Ballet for allowing dancers, dancers and archive video footage; Dance Connection for editing video footage.
2001: Strategic review of the Faculty of Education

In 2001, the Faculty of Education started to offer three new awards: BS (Hons) Dance Education, Diploma: Dance Education, and Certificate in the Teaching of Dance, validated, at the time, by the University of Durham.

Today, the Royal Academy of Dance is an Accredited Institution of the University of Surrey with the authority to approve new and modify existing programmes leading to the award of degrees, diplomas and certificates. The University, as the awarding institution, retains ultimate responsibility for the quality and standards of awards.
The Faculty of Education at the Royal Academy of Dance offers a unique portfolio of internationally recognised Dance and Dance Teaching qualifications. These degrees, diplomas and certificates enable student teachers, teachers, professional dancers and notators to gain qualifications at times and locations best suited to their needs, interests and career aspirations.
2000: The Academy changes name

On the 13 December 2000, Her Majesty The Queen allowed the Court of Buckingham Palace to communicate to the Academy her approval of the request put forward by the RAD to change its name from Royal Academy of Dancing to Royal Academy of Dance.

Read what the change of name meant in the articles published in Dance Gazette in the next pages.
The year 2000 has proved another "landmark." The "Strategic Review," created by the Chief Executive, Luke Rittner, has outlined the way forward for a more diverse, dynamic, and influential organization. Part of this has been the creation of a Faculty of Education, led by the Director of Education, Professor Joan White. This new faculty is responsible for delivering new programmes, complementing diplomas and certificates validated by the Academy and degrees validated by the University of Durham. To date, these have been fairly specific, reflecting the various sectors of education across the world. However, this new faculty is now beginning to take shape.

The current trend in learning degree programmes, which has been approved by the University of Durham, is to focus on spaces, not just on how to teach. The foundation degree programme, BA (Hons) Dance Education, reflects a broader concept of dance education across the world. This includes a range of different dance forms and styles, which are taught in universities across the world. This new faculty is now beginning to take shape.

References

I am writing this introduction to a new era at the Royal Academy of Dance, which has been set in motion by a new faculty, the Faculty of Education. The new faculty is responsible for delivering new programmes, complementing diplomas and certificates validated by the Academy and degrees validated by the University of Durham. To date, these have been fairly specific, reflecting the various sectors of education across the world. However, this new faculty is now beginning to take shape.

Carrie Martin with thanks to Senior Lecturer in Dance Education, Andrew Harris, for his help in developing this report.

Programme Leader for the Academy's Dance Degree Programme.
RAD Enterprises: the RAD shop

Royal Academy of Dance is a charity registered in England and Wales (No. 312826, VAT reg No. GB 603 176371). The Academy operates throughout the world both as a charitable and not-for-profit organisation, in receipt of very little government funding. As such it is imperative that we run the Academy as a business and one of the activities we are engaged in, in order to support ourselves, is the development of a wide range of commercial products that we sell.

In 1992, RAD Enterprises Ltd was founded, a limited company set up by the Royal Academy of Dance to sell products and goods using the Academy's logo and brand name.

The profits from Royal Academy of Dance Enterprises Ltd are gift-aided to the Royal Academy of Dance charity, so every penny spent supports the wide range of RAD activities and events.
The appointment of Luke Rittner as Chief Executive

Luke Rittner took up his appointment as Chief Executive of the Royal Academy of Dance on 1 September 1999. He was Communications Director for Sotheby's Europe (1992-1998), Director of Corporate and Public Affairs for Sotheby's Europe (1998-1999) and in previous years has run the Bath Festival, was Founder-Director of the Association for Business Sponsorship of the Arts (now Arts & Business), and Secretary General of the Arts Council of Great Britain (1983-1990). Luke has served on many arts boards, including the Victoria & Albert Museum and the British Council. He was a non-executive Director of Carlton Television until 1993.

He is currently Chairman of the London Academy of Music and Dramatic Art (LAMDA).

Please turn over to read his interview with dance gazette in 1999.
WANT IT? \nDANCE a Blueprint for the Future

In his first interview since becoming Chief Executive of the Royal Academy of Dancing, Luke Rittner talked to Michael O'Connor, writer, journalist and broadcaster on the Arts, about the Academy, the Strategic Review and his vision for its future.

It is commonplace for the existing dance council to announce that things are at a turning point, but when Luke Rittner sees this as precisely the moment when, in the words of the Academy’s chairman Dr. John Jackson, "the Academy needs to take the next major step in its evolution," he is clearly not alone in his optimism. The Academy’s immediate priorities involve changing the Academy’s name — something he says is "a significant step in the many reforms needed to ensure the Academy’s future is secure and sustainable." The aim is to"create a more dynamic and forward-thinking institution that can attract and retain the best and brightest talent from around the world."

The Strategic Review, which has been underway for much of the last year, involves the restructuring of the Academy’s governance and its relationship with its members, including the development of a new strategic direction for the Academy. Luke Rittner is keen to convey a positive vision for the future of the Academy, and he believes that this is a "critically important" moment for the Academy to "think big" and to "challenge the status quo." He says that the Academy must "think differently," and that it must "embrace change in order to thrive in the 21st century."

The Academy’s Strategic Review is a process of consultation and engagement with stakeholders, including students, faculty, employers, and community partners. The goal of the review is to ensure that the Academy is adequately prepared to meet the needs of a rapidly changing world. Luke Rittner believes that the Academy must "reimagine" itself in order to remain relevant and responsive to the needs of the 21st century. He says that the Academy must "be bold, innovative, and flexible" in order to "attract and retain the best talent from around the world."

Luke Rittner believes that the Academy must "play its part in the cultural and creative industries" and that it must "build on its existing strengths to create new opportunities." He says that the Academy must "embrace new technologies" and "maximize its digital presence" in order to "reach new audiences and engage with the wider public." He also believes that the Academy must "build partnerships with other universities and organizations" and that it must "seek to "interact with the wider world.""

Luke Rittner believes that the Academy must "take a lead role in shaping the future of dance" and that it must "play a critical role in shaping the future of the creative industries." He says that the Academy must "embrace new forms of research and innovation" and that it must "be a leader in the development of new models and strategies for the arts and culture." He also believes that the Academy must "embrace new forms of engagement and collaboration" and that it must "seek to "interact with the wider world.""

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The college of the Royal Academy of Dance offers degrees for the first time

1994 marks a significant development in the history of the RAD as it was the first year in which students joining the College could register for the first time for a three year degree course in the Art and Teaching of Ballet, validated by the University of Durham.

Today, the Academy's degrees are validated by the University of Surrey.

Please turn over...
BA (Hons) THE ART AND TEACHING OF BALLET

The College of the Royal Academy of Dancing is proud to announce Britain’s first BA (Hons) degree in Ballet.

- Validated by the University of Durham, this unique, three-year course offers a combination of performing and teaching skills, taught in a setting which is both exciting and supportive.
- The degree is designed to give you in-depth experience across an unrivalled range of dance and teaching activities and is made up of four stimulating units of study: Performance, Education, Dance History and the contextual study of Music and Librarianship.
- We anticipate that our students will graduate not only as experienced and educated teachers, but also well qualified to pursue one of the increasing number of career opportunities available in today’s world of dance.
- The degree course will begin on September 1994 and conclusion dates are as follows:
  - November 20th, 1995
  - January 22nd, 1994
  - February 12th, 1995
  - March 5th, 1994
- One-year Intensive Teaching Course
  - Designed as part of the Academy’s three-year Teaching Certificate programme, the course provides opportunities for the mature, practising teacher to gain the relevant qualification to become an Academy Registered Teacher.
- Early application for both these courses is advised.
  - For further information and application forms, please write to:
  - The Secretary, The College, Royal Academy of Dancing, 36 Battersea Square, London SW7 3RA.

THE COLLEGE
ROYAL ACADEMY OF DANCING
A-charity registered in England & Wales
The Royal Academy of Dancing offers a diverse range of vocational dance training worlds wide.
NEWS

THE ACADEMY AND THE INSTITUTE - WELCOME TO HISTORY

April 11, 1997 will be remembered as a significant date in the history of dance training, as it marked the merger of the Royal Academy of Dancing and the Benesh Institute. The Academy is the world's largest examining and training body, while the Benesh Institute is a world leader in the teaching of movement, both widely used by dance companies. Members of The Benesh Institute were invited to Academy Headquarters in Bournemouth on April 11, to meet their new colleagues and view the Academy and its wide range of activities.

According to the Executive of the Academy, "I am delighted that the Benesh Institute will be joining the Royal Academy of Dancing," he said. "This merger will be of great benefit to the dance profession."

The inclusion of Benesh Movement Faculty teaching throughout the Academy’s exams will ensure the continuing availability of dance training standards. An understanding of the value of movement will be offered to all students and will also enrich the teaching content.

Sir Peter Wright CBE is particularly well-placed to comment on the merger, as he is President of the Benesh Institute and vice-president of the Academy. He said, "I am certain that the association will bring mutual advantages to both organisations and I congratulate all those people who have worked so hard to make this possible." It is a great step forward in our aim to bring notation and all forms of dance education into the profession at a whole.

The Benesh Institute was founded in 1924 under the original name of The Institute of Movement, and serves as the international centre for Benesh Movement Notation. The organisation caters for students and teachers in examining bodies, and has developed a comprehensive library of movement scores. It also works to protect copyright through an electronic library through the use of BMM, the system supplied by British Academy and recognized as a universal language in dance, especially ballet. The Benesh Institute traces the use of BMM for professional and educational purposes to re-create and develop the system to maintain its integrity, and has developed computer software to keep the writing of BMM scores available.

The Academy's management with the Benesh Institute were led by David Webster, Chief Executive of the Academy, who will be the first to be named in the order of the organisation. The Academy's management with the Benesh Institute are led by David Webster, Chief Executive of the Academy, who will be the first to be named in the order of the organisation.

A Royal Gala will be held at 7:00pm at Her Majesty's Theatre, Haymarket on Sunday, 16th November to celebrate the merger and to raise funds for badly needed scholarships. If you would like further details and booking information, please contact Julia Bennett at London Headquarters.
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COLLEGE WORKSHOP 1996

Creativity in the College

In February and March second year students from the College had the opportunity to demonstrate their creativity in two events, the annual WORKSHOP presentation, and a collaboration with Central St Martin’s College, the PETER WILLIAMS DESIGN FOR DANCE project. Norman Morris reviews the performances.

WORKSHOP ‘96

It appears to me that today’s world, beset by so many problems, imposes an aura of feeling of never knowing, it is hard to believe when remembering this programme is part of our lives, and that the world is not a cruel and pitiless place. It is necessary to try to counteract the seriousness and, chronologically, to dance for joy and hope and laughter. If there is too much to ask of our young people, choreographers, but surely it is a thing to keep in mind. I enjoyed WORKSHOP ’96, it was some wonderful work on show throughout and it is my criticism, merely an observation, that most of it was very technical.

Heinemana Liberty

The programme opened with Karen Hall’s Lateral Tension, a programme score by Maria Isabel, a programme where the programme choreography that maintained a nicely balanced rhythm, expression throughout, players were made to work hard and fast. Under the work, there was only one more originality in the invention of the ways to give the stamp of a personal movement – language, in style – something all choreographers should seek for, even in a piece that could be described as abstract.

These are so difficult to come up with! I did not know what Merleau means and, perhaps, did not ask, but then that fell to me to make of Maria’s Tension’s attractive duet whatever my senses could embrace. Apologies to the choreographer if I got it wrong, but I think all the programme was not, with some good salt and sweet movement, varieties to the music. The programme ensemble created a good sense of fragmentation which flowed organically and this was a good word, both cool and slightly out, but with a hint of passion underneath. Why do I think of Finland and the midnight sun?

Quirky is the word I would use to describe Martin’s Show in All Directions, a Steve Reich score and with a feel of almost hallucinatory, the choreography seemed to come and go, apparently at random, but with an underlying purpose which, I confess, escaped me. Certainly, with a touch more accuracy, the performers could have achieved a welcome sense of rhythm which, I suspect, was not the intention. An added sense of eddies movement in the ensemble. Even the most straightforward movement is choreographed here, but that work was on the edge of achieving it.

Creativity in the College

A short and beautifully performed piano interlude, by Michael C Helpful, preceded the next work, but I doubt because some works don’t really have anything to say. Having to make a quick decision about the score, this reviewer the welcome magic of jazz showed and early on. I like the occasional musical interlude because it soothes and tucks away for later use.

Time is the Measure of Movement needs little comment here since a review of Fiona Bledsoe’s choreography is included in the article about the College’s collaboration. At the Coronine Theatre, which follows this review, the visitor that explores the theatre in a dance can speculate curiously over the top that seemed.

In order to provide a complete and accurate transcription of the document, I would need a clearer view of the text. Please provide a more readable scan or a higher-resolution image of the document.
DESIGN FOR DANCE

This year, for the first time, students from the College participated in a collaborative project with theatre design students from Santa Fe’s Indian Pueblo Design. The project’s aim was to develop a new design for the dance floor of a new theatre. For the project, students were divided into three groups, each responsible for a different aspect of the design: set design, costume design, and lighting design. The project was a huge success, and the final product was a beautiful and innovative design that was well received by the public.

SHELLEY C. LEA

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SHELLEY C. LEA
The Academy is 75: the book

In order to celebrate the first 75 years of the Royal Academy of Dance, Derek Parker published the booklet "The First Seventy-Five years".

Click on the title above to see the brochure.
The Academy is 75: your letters

When the Academy turned 75, Derek Parker asked our members to send us letters with their stories and memories of the organisation.

Patricia Adams (née Beadle) wrote to us about her experience as a pupil of the RAD, the beautiful tutus she wore, the scholarship she was granted and the visits paid by Dame Adeline Genée who used to check pupils' progress.

In 1927, my teacher, Academic Edith Evison, entered me for the RAD Scholarship and I was very delighted when given a place.

Our uniform was the full ballet dress and cape was made by a Mrs Gillie. It was a beautiful lace all the way up the back, housed in the bouffant and hooded. The many skirts and petticoats till when you danced, it was a dream. The last touch to them was the synchro 3" back soft felt that went round the neck in back.

We had two classes a week with marvellous teachers. Such as Miss Niven Bush, Marjorie Merton, a pupil of Esposti and member of Diaghilev Ballet, agar and Miss Guittanetti.

On Saturday mornings a pupil from the Royal College of Music would take us in theory.

Strong technique came first and at that period it didn't matter so much about the shape or body or height, if you had talent discipline and the ability to work, you kept your scholarship.

While something in the dressing room before class many of us would play a game by standing in a half circle and counting the chosen one would place her feet out to see how many could be done before going off the spot, with head hanging could the pirouettes were more brilliant than we see today. We were not afraid it was just fun and we enjoyed every moment.

Please turn over...
We were released to appear as pages in a musical that would be performed at the Phoenix Theatre with Dame Anna Neagle taking the part of Gamine. Our costumes arrived from the Brixton Warehouse and when they were hung up it was back to believe full time that they had first been designed over two hundred years before at the Court of Louis XIV.

The jackets were emblems of beauty to wear: light blue and silver taffeta that stood into a short skirt and tiny short heeled boots held a few problems. The attached plumes and lace enabled at least to get on our English foot into them, the jaunty hat wore room for till when these hats adorned with feathers were firmly placed on our heads.

We made our entrance the production walked quite fantastically and as we dressed the stage it was like walking back in history. Picture Post once came to write about the photography during a dress and photo session when all the new shirts had Troika painted on the front page of the league. We performed for Hill School Ward and blending with "Degas" chalk at the top floor of Charles Hat, we were not always pleased with the school as one foot right flying from under us and we were amazed when told: "We behaved beautifully!"

The new changes meant things from children we had to grow up quickly. At the dinner who were eighteen years old had to go into the foyer, no fourteen year old was not able to remain in the banqueting and breakfast lounges. The K B had been in the meeting and we can only thank the Academy for all the help to 18.200 members last through the year. For Brendan L.

(Angelica Pimenta) 1952
The RAD examinations commenced in Singapore in the early 1950's. The method was the main system and has continued to flourish ever since. To give you an idea of the progress in 1968 368 candidates were entered and now in 1994 the numbers have risen to approximately 3000.

I lived in Singapore for 26 years, going out in 1955 to assist Frances Poh at the Frances School of Dancing. I organised for the Academy from 1968 to 1981. Many amusing things did happen.

Before leaving Scotland some friends warned me that I would meet with animals, snakes and other nasties in Singapore. I was surprised on awakening one morning to see an elephant outside my window having a great time in the garden. I thought how right my friends were. However hearing that the elephant had escaped from the circus it wasn't so alarming.

In the early 50's, twins entering for children's examinations like all candidates, went in one at a time. A note was pinned on the candidate which read "I am a twin. My name is ........, I don't speak English". Later the other twin had her note reading "I am the other twin etc". At least the examiner's mind was at ease.

A pre-primary pupil was a little distressed and irate when saying to the teacher "Poh Yu Eng". The teacher said "I know that is your name now go back to your line. The pupil repeated the words twice more when luckily the pianist intervened and said "the child is telling you that she wants to pour urine". The child was then asked to leave the studio quickly.
Day 65

1995: the Academy turns 75!

A series of activities was organised by the Academy in order to celebrate its 75th anniversary. Among these activities there was a "Day of Dance".

Photographs by Pete Jones

Teacher and examiner Peggy Olden complimenting a student. RAD Archive
1991: Dame Antoinette Sibley becomes President

When Dame Margot Fonteyn passed away on 21 February 1991, Dame Antoinette Sibley CBE (now DBE) was elected President of the Royal Academy of Dancing.

Please turn over to the read Clement Crisp article about Dame Sibley as President, and the announcement published on dance gazette.
The English style of classical dancing — elegant, musical, and poetic — is a form that is capable of expressing emotional truth — was established by the founder figures of The Royal Ballet. Dame Ninette de Valois and Frederick Ashton were its sponsors. Ninette de Valois and her partner, Ninette de Valois, were both members of the first and greatest company. de Valois' style was not only unique, she was a brilliant dancer and a dancing sensation. Her performances were everywhere acclaimed and admired for their emotional expressiveness.

In emotional terms, it meant that a dancer's interpretation was always alive, vibrant with dramatic feeling, yet never sentimental or contrived. The classical style was so perfect that it never diminished in the performance. The classical style was not just about dance, but about everything that makes dance. It was a complete art form, requiring a strong sense of atmosphere and a deep understanding of the human condition.

Our ballet was not only a celebration of the English style, but also of the internationalism of the Royal Ballet company. The company's dancers were from all walks of life, from dancers with a strong background in classical training to those from the most diverse backgrounds.

And it was the next generation, headed by Ninette de Valois, who took on this challenge. Ninette de Valois, a dancer, choreographer, and teacher, was the perfect example of a true artist. She was not just a dancer, but a true artist who was passionate about her craft. Her dancers were not just trained, they were artists. This was a true statement of the Royal Ballet's success in the 20th century.

It is the duty of all artists, whether they are dancers, musicians, or writers, to create art that moves the soul. They must strive to make art that is not just entertaining, but also meaningful. The Royal Ballet has always been known for its ability to create art that is both beautiful and meaningful. This is a dance that is not just about movement, but about emotion. It is a dance that is about the human condition, and how we can make sense of it through our art.
Day 63

1981: The College Workshop

THE COLLEGE

PRINCIPAL: Susan Dinsby, RAD, ARAD

Principal Secretary: Thelma Sere
Tuition Office: Shirley Liddell, RAD, Paul Egan, RAD, Dina Warden, RAD, Sue Keogh, RAD

College Secretary: Susan Nicholls

Teaching Staff:

Terry Winstone, RN, BSc, RAD
Richard Motters, RN, BSc, RAD, Head of Classical

Deneen Cooper, RN, BSc, RAD, Head of Modern

Gail Johnson, RN, BSc, RAD, Head of Drama

Maureen Evans, RN, BSc, RAD, Head of Dance

Mary Ann, RN, BSc, RAD, Head of Technical

Mary Clarke, RN, BSc, RAD, Head of Administration

Mary Clarke, RN, BSc, RAD, Head of Administrative Services

Paula Hayter, RN, BSc, RAD, Head of Music

Jeanne Horner, RN, BSc, RAD, Head of Art

Every aspect of The College Workshop is designed to be an integral part of the student's education. The workshop is a unique environment where students are encouraged to explore their talents and develop their skills.

Workshop '81

Regulation and interest in The College Workshop grow each year as the name becomes more established. The workshop is a very polished environment which prepares for the future career of the ballet dancer who is interested in the development of their technical skills.

The workshop is divided into two sections: the traditional ballet technique and the contemporary dance technique.

The traditional ballet technique is taught by a team of experienced teachers who are dedicated to the development of the student's technique and performance abilities. The contemporary dance technique is taught by a team of experienced teachers who are dedicated to the development of the student's technique and performance abilities.

The workshop is open to students of all ages and levels of experience. The workshop is open to students of all ages and levels of experience. The workshop is open to students of all ages and levels of experience.

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The workshop is open to students of all ages and levels of experience. The workshop is open to students of all ages and levels of experience. The workshop is open to students of all ages and levels of experience.
Guidance on the musical side is given by Graham Dickenson-Place who also produces some impressive sound equipment.

Having just seen the first three productions, I was especially impressed by the strong professional approach, most notably audible in the dance sequences where the students were very well dressed - the influence of the formal dress code being put up - and the undeniably great value of having four male students, Freddie Lucke and Nick Nield's both shared choreographic ability and the talented female students Chris Helford also note the show whenever they appear for his contributions was always very impressive.

Outstanding for me was the work of Mary Adams both in the stage designing and in her costume department. It was said by critics that this musical was the best so far seen.

In contrast, the new season of the Prison Drama Society was very much in the hands of the director in this musical style as much as possible. It was not surprising that the audience was very well pleased with the running order and the acting was very well maintained.

An interesting note was made of the contemporary style with which the costumes were very closely related to the period. A favorite was a "Steady" by Katherine Hardie in a very exciting and the variety of her hair arrangement was very impressive. These last two groups were both enhanced by their own music which was minimal in material and its effectiveness was marked.

In the next scene, the "Variations from the Day" by Mervyn Williams and the "An Open Day" by David Foot's Berlin Bruin there was much more vigor and enthusiasm.

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Review by Marjorie Ashley

Open Days

On Saturday, March 24th, the College held its Open Day for the first time this year and to broaden the scope of information that students and parents could obtain about the College's facilities and programs.

The Open Day was a success, with over 200 visitors attending. Visitors were given a tour of the College by students, and were able to ask questions about the College's facilities, programs, and courses.

The College also held a Parent Information Session, where parents were able to learn more about the College's policies and procedures.

One Year Introductory Coaching Course

The College of the RAD was one of a few courses that aimed to provide a limited number of new students with an introduction to the College's facilities and programs. The course was designed to provide the necessary coaching for the introductory course examinations of the RAD for all students.

The course was divided into three main sections: theory, practice, and examination. The theory section covered the fundamentals of dance, including the history of dance, the theory of dance, and the elements of dance. The practice section provided the opportunity for students to develop their skills in the studio, while the examination section included the practical examination of the RAD for all students.

Open Classes

The College is now running Pre-Elementary, Elementary, and Introductory Open Class sessions. This is a response to many requests from the College's students and parents who are finding it difficult to find suitable classes for their children.

The College's Open Class timetable is as follows:

- Pre-Elementary: Every Wednesday from 4:00 to 5:00 pm
- Elementary: Every Thursday from 4:00 to 5:00 pm
- Introductory: Every Friday from 4:00 to 5:00 pm

Students are welcome to try all three classes to see which one suits them best. The College also offers a 2-for-1 introductory offer to encourage new students to join.

All classes are taught by qualified and experienced teachers who are dedicated to providing a high-quality learning experience for all students.
Julia Farron Retires, 1989

Julia Farron interview with Kathy Elgin

Julia Farron was the first scholarship pupil at Ninette de Valois’ school in 1931 and the Vic Wells Ballet’s youngest member at the age of just 14. The RAD has been woven into the fabric of her life for 70 years, from the day she started dancing aged six to her retirement as the RAD’s Artistic Director in 1989.

‘When I was a child the RAD seemed very grand, and it did remain terribly proper for a long time. When I was appointed to the RAD committee Pamela May told me I’d always have to wear gloves and a hat – everyone did, or Dame Adeline Genée was very disapproving. Rules and restrictions are necessary, of course – ballet demands rigour after all – but some of it was a bit silly, considering they were dealing largely with children. In those days it was essentially an examining board for amateurs, not for professionals, but this changed as it gradually began reaching out more to connect with teachers all over the country. At first they used to send their pupils in to London for exams but gradually examiners began travelling out to cities to examine pupils in their own schools, as they do now.

‘The exam system was very different then. I had to go to Holland Park Gardens, where they rented a studio in the basement for the major exams. I was doing my Solo Seal with three other girls, and we faced a panel of five examiners, one of whom was Dame Adeline, plus several male examiners of the Russian school. It was very intimidating: as we changed into our tunics we saw girls emerging from the previous exam in tears. Fortunately mothers were allowed to go with us in those days!

Fast forward through a sparkling 25-year career with the Royal Ballet to 1964, Fast forward through a sparkling 25-year career with the Royal Ballet
to 1964, when she decided to retire from dancing. 'Winifred Edwards, who had taught Sibley and that whole generation, asked me “When do you start teaching?” It was naturally assumed that was the next step. I hadn’t thought about it and frankly thought I’d probably rather work in Woolworth’s!'

But having been persuaded, and discovering that she liked it, teaching at the Royal Ballet School became a second career. The third age saw her back at the RAD as Assistant Artistic Director under Alan Hooper. When he was tragically killed in a car crash she was persuaded by Ivor Guest to take over the position of Artistic Director. 'I felt I had to continue what Alan had started. I really hadn't wanted to, I thought I might not be up to the admin side, and besides, I was already 65 and felt it was too late to take on such a big task. I also feared it would take me away from teaching, which by then I’d grown to love. But we managed to rearrange the business side of things,'

Original dance gazette article from 1989

JULIA FARRON FRAD

Julia Farron has been choreographing and teaching for the Academy for over 50 years. Julia was also a major contributor to the former U.K. Scholarship Scheme and has judged many of the Academy’s Awards. She joined the Executive Committee in 1974.

When Julia joined the Academy, at Alan Hooper’s request, in 1956, she brought with her not only the working knowledge of the Academy’s aims, but the experience of twenty-five years as a leading dancer with the Royal Ballet and eighteen years as one of the Royal Ballet School’s most respected teachers.

Since 1982 she has seen the girls she now Major Sylvie present the fruition of years of hard work by Julia and the School. In simplicity, logic and beauty have been welcomed by teachers all over the world.

Many teachers in the U.K. and in far-flung parts of the globe have enjoyed working with Julia and having the opportunity to gain from her immense reserve of training knowledge and teaching skills.

When Alan Hooper died, Julia generously agreed to extend her proposed length of stay at the Academy. She has now left February 1989 at her time to bow out and concentrate on her family and her teaching.

For Brenda Yate and myself it has been a privilege and a pleasure to work so closely with Julia and see her look forward to her continuing support, advice and teaching.

DAVID WALL, CBE
During the period immediately following the war Julie performed a huge variety of roles including the Fairy in Mistral's La Piste Mentonnais, the title role and the eponymous in her most famous role in Humperdinck's Hansel and Gretel, Queen in de Valois' Cinderella, the Fairy Godmother in Ariadne's Cinderella, Eurydice in his Orfeo and Eurydice, Diana in Sylvia, Queen Bella Eman in Cinderella, Prince of the Pagodas and Jeanne in his Antigone.

In 1946 Sir Frederick Ashton choreographed Daphnis and Chloe and Julie danced her first created Principal role as Psyche. July left.

A major role that Julie desired was Scheherazade in de Valois' The Sleeping Beauty. During the most important World War II years in July right.

In 1946 Julie was the first dancer to perform Ashton's production of Swan Lake. In 1947 she created the title role in his version of The Sleeping Beauty. In 1948 Julie performed in his production of Romeo and Juliet. July right.

In 1949 Julie once again created a role for de Valois - this time Berta in Cinderella. July right.
having been persuaded, and discovering that she liked it, teaching at the Royal Ballet School became a second career. The third age saw her back at the RAD as Assistant Artistic Director under Alan Hooper. When he was tragically killed in a car crash she was persuaded by Ivor Guest to take over the position of Artistic Director. 'I felt I had to continue what Alan had started. I really hadn't wanted to, I thought I might not be up to the admin side, and besides, I was already 65 and felt it was too late to take on such a big task. I also feared it would take me away from teaching, which by then I'd grown to love. But we managed to rearrange the business side of things, and it also offered me the chance to get involved with PDCC training for professional dancers, something I really wanted to do. So the RAD took over my life!

'I've seen a lot of changes. Everything is now on a more efficient footing, more geared towards real training, not just passing individual exams, and not just intended to lead to a professional life in dancing.'

Over page, dance gazette, 1989
Assembly 1989

Assembly 1989 saw the launch of the new Girls Advanced Syllabus. It was significant as it represented the culmination of years of work to update the Girls Major Examinations. These developments reshaped and restructured the learning process so that the four examinations, designed to fit into a six year training programme, would equip ballet students with 'a true sense of their heritage and of the state of the art today.' (Ann Nugent, 1989)

Alan Hooper initiated these developments at the start of the eighties, which was then continued by a panel comprising of: Morwenna Bowen, Sara Neil, Iris Truscott and Eileen Ward.

Turn over to read the full article from published in dance gazette in 1989
The high point of Assembly this year was the Advanced Ballroom. It showcased the culmination of work by students in the upper grades, featuring the highest level of performance. The Ballroom was filled with students who had been selected based on their talent and dedication.

Students from the Upper School, including Julia Finger, Paris Moriarty, and Anna Weis, were featured in a panel discussion about the future of ballroom dancing. They discussed the challenges and rewards of their craft, and how they balance their passion for dance with their academic responsibilities.

The performance itself was breathtaking, with each number building on the last, culminating in a finale that left the audience breathless. The dancers moved with grace and precision, their movements synchronized to perfection. The music was hauntingly beautiful, with each piece carefully chosen to enhance the mood of the performance.

After the performance, Julia Finger took a moment to reflect on her time at the school. "This has been a wonderful four years," she said. "I've learned so much, both on and off the dance floor." Her words were met with applause from the audience, who were clearly moved by her heartfelt speech.

Overall, the Advanced Ballroom was a testament to the hard work and dedication of the students involved. It was a night to remember, one that will be cherished by all who were fortunate enough to witness it.
The first Australian Summer School

The first Australian Royal Academy of Dance Summer School was held in Melbourne from 11 to 30 January, 1982. The teaching faculty included Eileen Ward, Julia Farron, Anne Heaton, Maryon Lane and Brenda Last. It was noted in the dance gazette article by Mark Flinders that 'The Royal Academy of Dancing appears to be well aware of its responsibilities and demonstrated this by the quality of the teaching throughout the course.'

Please turn over to read the full article published in dance gazette, 1982.

Bileen Ward teaching the Summer School Students

Photo: Russell Naughton.
Australian Summer School

by Mark Flinders

The first Australian Royal Academy of Dancing Summer Course was held at Melbourne Town Hall (now the Theatre) in January this year. The Melbourne Town Hall is a fine old building, and the course was held under its auspices.

The course was organized by the Royal Academy of Dancing, London, and was conducted by Mr. and Mrs. B.B. van Pdoğan, who have been extremely generous in their help to the course. The course was divided into three parts: dance technique, teaching technique, and theory.

Dame Pegge van Pdoğan

Photos Russell Naughton

Alan Hooper with Anne Woodham

Julia Sardon teaching

The Royal Academy of Dancing appears to be well aware of its responsibilities and demonstrated this by the quality of its teaching throughout the course. This was much appreciated by the teachers and students who took part in the course.

The course was very well attended, and the teachers were able to give individual attention to each student. The atmosphere was relaxed and friendly, and there was a strong sense of camaraderie among the students.

The course was a great success, and the Royal Academy of Dancing is to be congratulated on its fine work. It is hoped that the course will continue to be held in Melbourne in future years.

Eileen Ward teaching the Summer School students.
**Day 59**

**Diamond Jubilee Dinner Memorabilia**

Diamond Jubilee Telegram from HRH Queen Elizabeth II, RAD Archive

Dame Margot Fonteyn's dinner place setting and mask, RAD Archive

continued over page...

Right: The original menu from the dinner, RAD Archive

The Royal Academy of Dancing

Diamond Jubilee Dinner
1931-1981

Melon Frappé en Barque
Pilaff de Fruits de Mer
Carré d’Agneau Boulangère
Choux Fleuris Mornay
Petits Pois au Sucre
Omelette Norvégienne

Café
Petits Fours

Friday, 2nd January, 1981
Diamond Jubilee Dinner, 1981

The Academy's Diamond Jubilee Dinner was held on 2nd January, 1981 at the Royal Garden Hotel, London. Phyllis Bedells, vice-president, was in attendance along with many prolific dance icons to celebrate the last 60 years of the RAD.

A toast to Sir Anton Dolin on his Knighthood, at Diamond Jubilee dinner.
L-R: Alan Hooper, Diana Barker, Robin Howard, Phyllis Bedells, Anton Dolin, Margot Fonteyn, Ivor Guest.
Photo: RAD Archive

Here is an extract from Dame Margot Fonteyn de Arias' speech at the Academy's Diamond Jubilee Dinner on January 2, 1981 at the Royal Garden Hotel, London. Published in Dance Gazette, 1981.
Her Majesty the Queen opened the new premises in 1974.

The images shown in these pages have been removed as the copyright has now expired.
1972: The Academy moves to Battersea

In 1972 the Academy moved to its current premises. The building was originally a granary.

Photos: RAD Archive
Day 55

1971: 25 years of the Teachers' Training Course (TTC)

Students of 1971 year decided to hold a Supper Dance at the Academy to celebrate this event.

Keith Martin, former soloist of The Royal Ballet (and brother of the second year TTC student Janet Martin) with his partner, dancing. Photo: RAD Archive

Guest of honor Phyllis Bedells, and Phyllis Haylor seen with Mr Dumont. Photo: RAD Archive

Janet Brown, of the TTC teaching staff with her fiancé; Janet Martin - centre, and Kim Boer with Alan Hooper, formerly of The Royal Ballet and shortly to join the teaching staff. Photo: G B L Wilson
1970: the first 50 years

A dinner was organised in order to celebrate the 50th anniversary of the Academy at the Hyde Park Hotel on the 6 January 1971.

dance gazette reported: "It was the most the most appropriate that all those connected with the history of the Academy were invited and attended where possible. The evening ended [...] reading the many messages of congratulations and goodwill which came far and wide, including Dame Ninette de Valois, Dame Alicia Markova, Anton Dolin, Lena King, Ray and Beatrice Legras, Lulli Svedin, John Marshall, Merle Delonere and RAD branches overseas."
Day 53

Genée International Ballet Competition 2010: images

(Above) Sean Bates receiving his silver medal. Photos: Elliott Franks

Dominic Whitbrook in Don Quixote, Act III
Photo: Elliott Franks
Day 52

Geée International Ballet Competition 2010: the winners!

**Francesca Hayward** - Silver Medallist
Age: 18
Nationality: British
School: Royal Ballet School
Trained by: Gailene Stock, Petal Miller, Ashmole, Anita Young, Katya Zvelebilova, Diane Van Schoor

**Sean Bates** - Silver Medallist
Age: 18
Nationality: British
School: Gaynor Cameron School of Dance, The Royal Ballet School
Trained by: Gary Norman, Gaynor Cameron, Hope Keelan, Anthony Swell, David Yow, Antonio Castilla, Meelis Pakr, David Peden

**Tierney Ann Heap** - Bronze Medallist
Age: 17
Nationality: British
School: Centre Pointe Dance School, Elmhurst School for Dance, Royal

**Ballet Senior Associates, Royal Ballet School**
Trained by: Anita Young, Caroline Wright, Alexandra Howarth, Samira Saidi, Marion Tait, Katya Zvelebilova, Meelis Pakr, David Peden

**Lachlan Monaghan** - Bronze Medallist
Age: 17
Nationality: Australian
School: The McDonald College, The Royal Ballet School
Trained by: David Peden, Julie Wells, Josephine Jason, Jane Kesby, Allan Cross, Jacqui Dumont, Meelis Pakr

**Orazio Di Bella** - Bronze Medallist
Age: 19
Nationality: Italian
School: Elmhurst School for Dance
Trained by: Errol Pickford, Desmond Kelly, Denise Whiteman

Turn over for images...
(Above) The finalists with judges, coaches, choreographers and RAD staff (below); (below) the medallists
Photos: Elliott Franks

(Right) Anna Rose O’Sullivan waiting in the wings; (below) Francesca Hayward receiving the audience applause (below)
Photo: Elliott Franks
Genée International Ballet competition 2010: Finalists

Evangeline Ball, 18, British, The Royal Ballet School

Laura Day, 17, British, The Royal Ballet School

Karla Doorbar, 18, British, The Royal Ballet School

Francesca Hayward, 18, British, The Royal Ballet School

Tierney Heap, 17, British, The Royal Ballet School, Centre Pointe Dance School

Courtney Macmillan, 15, Australian, Prudence Bowen Atelier, The Ballet Factory

Anna Rose O’Sullivan, 16, British, The Royal Ballet School

Sean Bates, 18, British, The Royal Ballet School

Orazio Di Bella, 19, Italian, Elmhurst School for Dance

Lachlan Monaghan, 17, Australian, The Royal Ballet School, The McDonald College

Donald Thom, 18, Canadian, The Royal Ballet School, Linda Jamieson School of Dance

Dominic Whithbrook, 18, British, The Royal Ballet School

All finalists and (below) Sean Bates
Photos: Elliott Franks
Day 50

Geneé International Ballet Competition
2008: Toronto

Alexandra Bertram (Canada), Bronze Medallist.
Photo: Christopher Wahl

Finalists and medallists
Photo: Christopher Wahl

Aaron Smyth (AUS), Gold Medallist.
Photo: Christopher Wahl
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Genée International Ballet Competition 2004, Athens

Ayako Ono (Japan), Gold Medallist. Photo: Helen Grigoriadou

Alexander Jones (UK), Gold Medallist. Photo: Helen Grigoriadou

Genée 2004 medallists. Photo: Helen Grigoriadou
Day 48

Genée International Ballet Competition 2003: Birmingham Royal Ballet, UK

Female Silver Medal: Romany Padjak (UK)
Female Bronze Medal: Carrie Johnson (UK)
and Pattra Sarikaputra (Thailand)
Male Silver Medal: Alexander Campbell (AUS) and Joseph Caley (UK)
Male Bronze Medal: Alex Wong (Canada)

Photo: James Tennant

Pattra Sarikaputra
Photo: James Tennant

Alex Wong and Dame Antoinette Sydley. Photo: James Tennant
Day 47

Genée International Ballet Competition 2002: Sydney Opera House

Jacinta Christos, Bronze Medallist, currently Corps de Ballet with The Australian Ballet. Photo: Branco Gaića

Steven McRae, Gold Medallist, currently Principal with The Royal Ballet, London, and Patron of this year’s competition. Photo: Branco Gaića

Philip Brock-Atkinson, joint Silver Medallist with Martyn Garside. Philip is currently with the Melbourne Ballet Company. Photo: Branco Gaića

http://www.rad.org.uk/geneepatrons
Focus on RAD Life Member: Sandra Thornfield

Sandra Thornfield (née Marin), is an RAD Life Member and has been a scholar of the RAD for five years, from 1949-1954. Sandra was taught by Stanislas Idzikowski, Pamela May and had special Easter classes with Dame Margot Fonteyn and Tamara Karsavina.

Sandra was a candidate for the Genée International Ballet Competition in 1956, and she is still in touch with other candidates of that year; we are particularly pleased to see that the RAD's most important competition can create friendship bonds that lasts more than 50 years.

Sandra sent us a letter - which you can read overleaf - in response to the Membership Department efforts to "Value Life Members"; the letter is addressed to Gemma Frayne, Membership Development Manager.

The Royal Academy of Dance is a membership organisation: we would simply not exist without our membership. For this reason, we want to ensure that our Life members feel valued and we are committed to building more personal relationships as the 90th anniversary year progresses.

Please turn over...
Dear Gemma,

I was very pleased to receive the letter from Melanie re: Valuing Life Members. A very large part of my life has been connected with the Academy so I am one of the very fortunate members to have been a Scholar from 1949-1954. It was an unforgettable time in my life and I only wish that the young students of today could enjoy such wonderful (free) Training. Our teachers were Stanislav Idzikowski, Pamela May and special Russian classes with Dame Margot and Moira Tunstall. I never forget such inspiring classes.

I was joint Runner-up (with David Drew)
For the ladies Render Cup award at the end of our second year, I completed 51/2 and continued with my training at the Arts Educational School (London), gaining the Solo Seal at 17 yrs. I was a candidate in the 1956 Adeline Patti Awards. I danced in theatre & TV before getting married & producing 2 lovely daughters. I soon started teaching & had schools in Wimbledon & Harrow. For 32 yrs I enjoyed entering pupils for RAD exams & choreographing shows. During this time I served 5 yrs as a committee member of the London Region & helped Margaret James (an RAD scholar, I believe) create the London Region Scholarships.

I retired in 2001, have 4 adorable grandchildren & now enjoy going to watch Dress Rehearsals at the R.O.H.

I am in touch with friends who were 1956-57 Geneva Medal candidates I thought that maybe in your 90th year it might be very nice if you could gather info from other members & we could meet up — also Old Scholars?

My memories are wonderful — I hope that you receive many more letters from life members.

Yours sincerely,

Sandra Thornfield

[see MARIN]