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# BALLROOM DANCING ANNUAL

## 1949

*3rd year of publication*

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# INTRODUCTION

by

**VICTOR SILVESTER**

EVERY craft, every profession and every art gradually accumulates its own highly specialised library. Such a library encloses a vast fund of knowledge—a fund culled not only from the most brilliant minds of the present day, but also of the past.

Strangely enough, despite an almost unbelievable number of text books on ballroom dancing, there have so far been but very few reference books on the subject. Until recently, for instance, a dancer wishing to check up on one of the rules governing amateur status, or a competition organiser uncertain of the conditions which regulate official championships, has usually found it necessary to communicate with the Official Board. A glance at the contents page of the appendix to this Annual shows that this information can now be kept far more conveniently to hand. But these are only two items; this appendix contains data of great variety that will afford invaluable assistance to amateur and professional alike.

Further, in the body of the book a number of well-chosen articles indicates that a comfortable balance has been struck between useful information and enlightened discussion.

As this is its third year of publication, no other evidence is required, surely, to prove that the Annual is a welcome addition to the ballroom library. I understand that the 1948 volume found its way practically all over the world. "Dance," the most important magazine of its kind in the U.S.A., devoted to it a three-page illustrated review.

In all sincerity I hope that the Annual continues to develop in ever-increasing demand. Apart from its practical value, its pleasant style and attractive production will add dignity to the permanent literature of the ballroom.

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# REVIEW!

## **THE MAIN TRENDS OF 1947/8 DISCUSSED**

by

**A. H. Franks**

**U**NDoubtedly the outstanding individual achievement of 1947/8 has been that of Wally Fryer and Violet Barnes. Gaining substantial victories in both the "Star" and the "British" they have produced a surprising brilliance of style throughout the entire year. Performances of such a consistently high standard are the reward of hard work administered by intelligence. Sheer inspiration and a highly strung temperament might result in spasms of dazzling splendour, but unaided they do not win championships.

It seems only a comparatively short time ago since this couple were struggling amateurs. At the height of their triumphs they have changed no more in their attitude toward dancing than they have in their personal appearance. They continue manifestly to enjoy themselves on the floor, yet they also continue to treat their work with an earnestness similar to that with which the Australians play cricket. I compare them with Bradman and his great team because it is rare indeed on any arena to find such earnestness coupled with really keen enjoyment. In the higher levels of sport to-day the importance of the result all too often strangles that vastly more important factor—the enjoyment of the game.

It is good news indeed that our professional champions have no intention of resting on their laurels, as they have stated their intention of competing in the two biggest events of 1948/9. The thrill of competitive dancing must burn exceedingly strong in them to overcome the temptation of retiring after such a successful year with that flattering epithet "undefeated" after their titles.

In amateur circles the transfer of Bob Burgess and Margaret Baker, Syd Perkin and Doris Prater to the professional ranks has provided much food for thought and speculation.

These two couples have enjoyed, and so have we, numerous tense struggles in important amateur events. Their defection

from the category in which they have both gained so many victories has inevitably lowered the standard in leading championship finals. On the other hand certain couples who have been placed regularly in the first six places have now been encouraged to renew their efforts in order to clutch with greater hope at the top. My deepest admiration goes out to those who turn up time after time in the ultimate round without ever picking up premier honours. Now several couples have taken new heart.

Such a heavy shift in the upper crust must continue for some time to make itself felt all the way through the strata of amateur competitions. Numerous young couples at last have a real chance to appear in the finals of big events in which hitherto only mothers and doting friends held out any vestige of hope for them. Thus, although the immediate result of such a loss to the amateur ranks has caused serious deterioration, this will surely after a while be turned into a considerable all-round improvement. I fear, however (I am writing before the England versus Denmark in London on December 6th) that only the absurdly illogical can possibly expect this improvement to prove itself then, in view of the fact that a team including both Burgess and Perkin has already been beaten in Denmark. As I make this remark I am privately giving my Union Jack a hopeful little wave, but whatever the verdict, the dancing year of 1947/8 will rank not least in importance in our memories for having marked the resumption of these matches with the Danes. They are great occasions; let us not stress too much their several indirect beneficent effects for fear of clouding over the goodwill and excitement inherent in the events themselves.

In this review I am chiefly concerned with general trends and influences, not with the current form of various couples. Alex Moore, who probably possesses closer contact with important competitive dancing in this country than any other single teacher, fully discusses individual performances elsewhere in this Annual.

It seems to me that far greater advances have been made during the past year in the politics and administration of the ballroom world than in the technique and practice of dancing itself. Unfortunately most dancers are not interested in this vital aspect. If I discussed in detail all the "off-the-floor" accomplishments of 1947/8 my complete lack of readers would become an established fact, whereas at the present time I can at least entertain a little hopeful, if unjustifiable, doubt. I will therefore content myself by briefly tabulating some of the back-room boys' most important recently completed work:—

Organisation of the World Ballroom Dancing Congress, the first event of its kind ever to be held. This Congress, according to the opinions of subscribers, proved an even greater success than its planners had anticipated.

Revision of the rules governing amateur status and of

the conditions governing the recognition of championships.

The operation of the revised technique of the Imperial Society of Teachers of Dancing. This revised technique is a step towards bringing theory into line with current practice.

The standardisation of a number of Old Time and Sequence dances. These dances are described in a book published by the Official Board of Ballroom Dancing.

All these achievements are the result of countless hours of wrangling in smoke-laden atmosphere; of endless reports and minutes of meetings; of suggestion and counter suggestion by leading teachers and others who have the future of dancing at heart. English people love to scoff at committees, but the achievements of ballroom committees since those days of chaos in the 'twenties are sufficiently considerable to turn the tables on the scoffers.

But administration and legislation cannot alone be responsible for the development of dancing itself. Proofs of this have been produced when bodies of teachers have sat around their tables and devised new dances. To-day, so far as modern ballroom dancing is concerned at any rate, such dances are almost without exception forgotten. What is even more important, during their short span of life they have not succeeded in altering the trend and development of dancing in any way. New dances, like new movements in any form of art, refuse to be invented; they arise as an organic growth out of the life and environment of their time.

What has the past year, then, produced towards the development of serious ballroom dancing? Perhaps we are viewing it from too short a distance, but it does seem to me that the younger competitors and demonstrators are attempting to imitate too closely the acknowledged standard of excellence set by a few giants of the past. That noble tradition essential to every art cannot be upheld merely by playing the sedulous ape. The great creative artist is he who assimilates traditional forms and then, fired by his own imagination, strikes off into a new and perhaps hazardous track.

By this I do not intend to imply that competitors in the "Star" and "British" this year should seek after a more spectacular series of Quickstep variations. Terpsichore forbid! But what I do imply is that they should experiment more widely yet with other rhythms, both native and exotic. Do you remember what happened to the tango after one amateur couple had the courage to present an extremely unorthodox version, and a well-known teacher equalled their courage by giving them the verdict? Doubtless, however, such originality would not be similarly rewarded in the more restricted range of competitive dancing to-day for, after all, competitions are now tests in well tried and accepted forms, not frames for the display of true growth and development. Which is in some ways, but not in others, unfortunate.

Of all the year's trends I consider the most encouraging to be the continued experimentation by a few specialists in Latin and American forms and rhythms. Pierre, the indefatigable advocate of these forms and rhythms over a number of years, paid a visit to Cuba and brought back some valuable information. Already the *Sistema Cubano* has won a firm following among the more sensitive, rhythmically, of our dancers. Certain younger specialists in the same field, too, have presented many fascinating demonstrations in a variety of Latin-American numbers.

A significant feature in this respect has been the inclusion in Ted Heath's band of a Latin-American section. Two years ago such an innovation in this, Britain's own bobby-soxers' band, would surely have been anything but popular. Yet the inclusion of this new section came about, I understand, through general demand.

But I hope I do not attach undue importance to Latin-American forms. As they are practised here to-day they will not, I think, win the Anglo-Saxon dancer over to unrestricted enthusiasm. Such exotic rhythms and bizarre movements, despite considerable "translation" into our own more suave forms, cannot find complete harmony in a foreign temperament. Neither did the charleston, nor the black bottom. After the craze which threatened to stifle them, these two dances were eventually welded into the structure of dancing as a whole. In that way they played a vital part in the development of our present style in its early years.

That is the sort of stimulus we need now. Not ceaseless variations and more technique, but new ideas and rhythms that will gradually absorb themselves into the so-called "English style," thus serving as a revitalising agent and inoculating the form itself against that sterility into which it sometimes threatens to decline.

## Alex Moore's PROPHECIES FOR THE YEAR

I have just been reading "Old Moore's" prophecies which were recorded in last year's issue of this annual and I find they were sufficiently accurate to encourage me to venture again.

Latin-American dances are in the news so let me commence with these: Samba, Rumba, Jive (or American Swing) and Paso Doble. From the point of view of the general public there is little doubt that the Samba will achieve considerable success. It is easy, attractive and jolly. The music is even more stirring than that of the Rumba. I have taught this dance at many congresses abroad this year and find that both the humble and the expert teacher feel that in Samba they have a dance that is a useful addition to our standard four. The Samba will definitely live through 1949.

Rumba. I feel the future of this dance is still in the melting pot. The very able instruction given by Miss Doris Nichols and Mr. Harry Tucker at the recent congress of the Imperial Society will induce many teachers to introduce the dance to their pupils, but as a competitive dance, competitors will need more license if the dance is to make progress. I know that many first class dancers in this country feel that the rules which governed the "Star" Rumba competition did not allow them to express their own individuality or yet to express the rhythm of the dance as they felt it. My prediction for 1949 is that Rumba will remain a dance for the specialist—it will not gain universal approval as a social dance.

Jive is such good fun and the rhythmic possibilities of the dance are enough to keep it alive for many more years. It has ceased to be a craze. It is a rhythmic interpretation of modern swing music which will appear spasmodically in the ballrooms. As a separate dance it has no future.

The same could be said for the Paso Doble. It has made no headway in this country. Its character is completely alien to the English temperament. I think it was a mistake to include it in the Latin-American syllabus, and I will now make my big fore-

cast for the future. In a few years both Jive and Paso Doble will be dropped from the Latin-American syllabus of the leading societies. Four dance competitions in the so-called Latin-American dances are likely to include Rumba, Samba, Blues and the Quick Waltz, these latter two dances having a rhythmic value *and* beauty which makes them a sounder choice than the Jive and Paso Doble.

Old Time dancing has made no great progress since last year. It still has thousands of followers and an attempt to enliven Old Time competitions will be made by the introduction of three or four more "Test" dances. Old Time dancing has a beauty of its own, and will last for many years. But I repeat my prediction of last year—it will not gain many more adherents.

In dealing with the trend of the "Standard Four," I can say at once that the style and character of the dances will show very little change from last year. My prediction that the 1948 championships would be won with a better interpretation of each dance was fulfilled with the possible exception of the Quickstep which in many cases lacked a foundation to the many intricate variations and rhythms which the first class dancer enjoys.

There are dozens of really good amateur couples, but I cannot see one couple with the strong personality and individual style to mark them down as obvious champions of the future. The amateur championship titles of 1949 are more open than they have ever been in the history of modern ballroom dancing. Last year's British Championship title went to a man who achieved his success through sheer hard work. He was no more a "natural dancer" than fifty other men in this country. His success was not lucky and for the benefit of the cynics, it certainly was not "bought." Sydney Perkin is a name I shall remember as long as I am able to remember anything about ballroom competitions—and it is a name that should be remembered by every aspirant for the championship titles of 1949.

It is interesting to consider for a moment the amateur couples who may be expected to fight hard for the honour of being Amateur Champions for 1949. Looking at recent results we appear to have about eight couples who consistently reach the finals of the big events. In alphabetical order they are:

Barnes-Heywood. Plenty of attack in their dancing. Style good. Weakness. An occasional lack of flow and movement in the Waltz and Foxtrot.

Cullip-Cullip. Delightful floor appearance and sound technique. Excellent body lines. Weakness. Their moving dancing occasionally fails to "live." They appear far too casual.

Davies-Stirling. A good natural dancer and stylist. Plenty of life. Weakness. Lack of control in the Waltz is the most serious fault, and this can be seen in other dances when not in form. Miss Stirling's position sometimes appears strained.

Hogan-Hogan. An attractive looking couple. Weakness. Foot-

work is not always clean, and their dancing fails to sparkle.

Holloway-Holloway. A difficult couple to assess. Technically very sound. Tango is the best dance. Weakness. There are few actual weaknesses in their dancing. There are times when they just fail to make the most of a big floor and to produce a flowing movement.

Murphy-Murphy. A free moving couple whose dancing always attracts the crowd. Weakness. Several technical faults, especially in footwork. Occasional bad body lines.

Smith-Hampshire-Lewis. A stylish couple with sound technique and a good floor appearance. Weakness. A lack of softness in the moving dances.

Stevens-Skelsey. Two natural dancers with much experience. Weakness. Uncontrolled footwork in the moving dances.

They are our leading couples of to-day. Nothing really bad about the dancing of any couple. But only really hard work and serious practice can make any one of these couples a sure Champion for 1949.

The professional contest in 1949 promises some of the best dancing and greatest excitement we have had for years. During the past year Wally Fryer and Violet Barnes have remained unbeaten, and justly so. Their dancing has been consistently sound, combined with style, polish and cleverness. They have been persistently pursued by Leonard Scrivener and Nellie Duggan and Bobbie Henderson and Eileen Henshall and the continued improvement of these two couples has materially closed the gap. If Wally Fryer can retain his form I think he may join the select few who have won the British or Star Championships three times. If he doesn't, I think I have given you the names of the couples who could take his place.

I cannot close without some reference to what I think was the most important development of 1948; the proposal to form an International Council of Ballroom Dancing. I think I can claim to have a more comprehensive knowledge of the progress of the English style of dancing throughout the world than any other teacher and I know that the formation of such a Council is not only desirable but imperative. The English Style is now regarded as a serious competitive sport by the keen dancers and teachers of at least twenty countries. To succeed it needs guidance and control. I shall be very surprised and disappointed if 1949 closes without the nucleus of this Council being formed, and I venture to predict that within five years we shall have an International Council fully capable of controlling both the English and Latin-American styles of Dancing.

## **SO YOU WANT TO BE A CHAMPION**

by

**F. H. Alback**

I DON'T think that I am under-estimating the difficulties of becoming a champion dancer if I say that the task is not unlike that facing a would-be Channel swimmer: the last mile, the last few hundred yards are the toughest part of the job. Given normal preliminary work over the first five or six years and having made satisfactory progress in that time, the dancer should have reached a stage which promises larger success. In this country to-day there are a half-a-dozen couples, each of whom would agree that it requires a tremendous amount of determination to persevere at this point . . . the starting point, usually, of another two or three years of hard work in search of elusive championship honours.

A modern ballroom dancing championship entails the expenditure of considerable physical energy. Anyone participating, or intending to participate, should not neglect their health, or, through indiscriminate late nights, abuse their normal chances of enjoying physical well-being.

Although it is true that championships have been won by a dancer who, on that occasion, was not at his, or her fittest, the victory could have been achieved only at the cost of reserves of stamina which might have serious effects on the health of the dancer in question at a later stage. A County Championship, for instance, may not attract quite as many entries as does a National event and fewer rounds would therefore be required to find the champions. Even so, three rounds would mean that the actual finalists would have to dance twelve dances at full stretch. If two minute rounds were employed it would mean a total of twenty-four minutes actual dancing or, if three minute rounds, a total of thirty-six minutes' work. If the event took four rounds even more time and energy would be required.



Now we must consider the question of practical requirements. A would-be champion must from the outset of his career bear in mind that competition dancing entails an expenditure of money which, while it may not exceed a certain amount in the initial stages, will inevitably require extra outlay when the apprenticeship has been faithfully served. At this point dancers find it absolutely necessary to equip themselves with the clothes, the lessons and the coaching in order to be able to acquit themselves well in the competition world. Good clothes are very necessary to a dancer. Skilled tailors are not cheap, neither are skilled dressmakers. A man's tail suit, new, may cost anything from thirty to sixty pounds; second-hand, from ten pounds upwards. A girl's dress, if made by herself, so I am informed, costs not less than about twenty pounds. (The professional girls' dresses cost, I am told, from fifty to a hundred pounds each!)

A couple need a teacher or a coach. One teacher is sufficient. In dancing, as in other arts, too many cooks can spoil the broth! If a couple have sense they will select a teacher, or be recommended to one, and then place implicit faith in that teacher.

A good lesson is quickly understood by the sensible pupil's brain; but what his brain has learnt may take his muscular system as long as a week or a month, maybe six months, to master.

When the well-trained pupil has landed well on the way to championship successes he will, if sensible, feel that any instructions his teacher has given him do require ample co-operation from him where practice is concerned. To return to the studio with the last lesson not learnt properly is, to my way of thinking, a sheer waste of hard-earned money. What happens? Your teacher has to repeat the last criticisms. Of course, if you like being told long and often the same things (it's amazing how many pupils are like that!) carry on and enjoy yourself. But don't blame the teacher if he loses interest after a while . . . blame yourself. . . . Realise, by assessing the amount of progress achieved, where you are wrong and make an effort to alter your ways. Your teacher can, at the most, sow the seed. . . . With your willing co-operation, he will help you to develop your dancing. Largely, it's up to the pupil.

So, aided by the tailor and dressmaker, helped and guided by the teacher, plus a wise expenditure of money our aspiring dancer needs to learn something about the moral side of a dancer's make-up.

Requirement number one (and one without which a dancer should right away give up all ideas of competitions) is a strong sense of fair play and good sportsmanship. An integral part of a competition dancer's experience is of course the acceptance of defeat. . . . It must be accepted as part of the game.

You must be beaten scores, possibly hundreds of times, before you are announced as the champion. From many entries there

can only be one winner; therefore, it is best to compete because it would be nice to win—more from a sense of curiosity as to how one will fare in that company rather than viewing the result of the contest, as it affects you, as a matter of life and death. Treat the result as an examination and learn something from every unsuccessful effort.

Which brings me to the Mental approach to competition dancing. You will have gathered by now that the road to the peak of your own grade of championship is a long road. Your journey will be made considerably more pleasant if your mental outlook is well-balanced, if you realise that much patience is required, with your own capabilities, your partner's, and with your teacher. A good memory is essential; mental alertness a great help; a receptive and analytical brain, too, will play a part in assisting you to success. When you have a lesson your brain will be required to do plenty of work. Make quite sure that you understand every point your teacher has impressed upon you. Don't, in defence of your own ignorance, just nod your head and say, "I see."

Countless teachers will agree with me when I say that our pet bugbear is the pupil who says "I see" at regular intervals in the lesson, goes away, returns the following week showing no improvement, still displaying the faults which we worked so hard to eliminate in that last lesson.

When pupils leave the studio they should have quite clear in their minds just what their teacher has requested them to work upon. If this is not done they are wasting precious time and money. If you don't understand a certain instruction, for goodness sake say so. . . . By so doing you will not be acting or appearing to be a fool. It is only if you don't ask that you are not using your intelligence.

Obviously, to retain the value of a lesson you must use your memory. When practising be sensible and use both your memory and patience. Practise systematically . . . one thing at a time is preferable to trying half-a-dozen at the same time.

And last, but not least, always remember that when you can dance very well your character will show in your dancing. So do try and train your character and be a good sportsman inwardly. If you fail to appreciate this point your dancing will show an aggressive quality which certainly won't improve it. If, after a defeat, a feeling of deep injury surrounds your sensibilities, clouding your sense of reasoning, rest assured that you are taking your dancing much too seriously . . . the whole picture has fallen out of perspective. Straighten it up!

### **Brief Words of Wisdom**

It takes two to win a competition. . . . Make your partner your best friend; argue in a friendly manner but don't quarrel.

As good music depends largely on harmony so does the performance of a dance by its dancers.

Work hard to obtain greater pleasure from your basic figures in each dance. You can't use variations all the time and if a basic figure has a fault anywhere, be sure that the same error will crop up somewhere in your variations.

Remember that each dance has its own character. Make a serious effort to try and understand, by a study of the music of each dance, just how each dance's character is traceable to the inspiration supplied by the mood of its musical accompaniment.

Don't be a toady . . . More harm is done to dancers to-day by insincere praise and false flattery than anything else. At the same time don't be a floorside critic, at least, not out loud!

In a competition it is your performance, the quality of your performance, that makes a judge mark you. The judge should not mark you because you are his or her pupil; or because last week you won the championship of the Isle of Dogs, but only because he could not help but mark you as your dancing was so good that he had no option but to credit the performance.

Don't dance out of your class, that is, if you want to avoid a glut of disappointments. On the other hand, if you, as a "standard three" dancer enter a competition for which most of the cracks have entered, be sensible and don't expect to win. Adopt the attitude: I wonder how we'll get on among this crowd? If you are dropped first round watch the dancing of the couples who were recalled, remember them for future assessment of your progress and see if you can, by assiduous watching develop the ability, that will come sooner or later, of feeling how the better couples do their steps. It is possible to learn a lot from observation.

Don't treat your partner as something to be picked up and, when the dance is over, something to be dropped flat and left to make her own way off the floor. Be polite at all times. Escort her on to the floor, dance with her as well as you can, never attempt to try out that new variation (it might not be leadable) and escort her back to her seat when the music stops as a gentleman would. It is a very pleasant feeling to do that and will make you a more popular partner.

As dancing, really good dancing, is based on correct weight distribution, a useful tip for the man and the lady is this: Feel a consistent "tummy to tummy" contact whenever you are dancing with your bodies in front of each other . . . no matter if the man is stepping outside his partner on the Right side or the Left side. When in Promenade or Fallaway position alter the point of contact to "Hip to Hip" and make sure that you come out of these figures into the "tummy to tummy" position. In brief: Dance *with* your partner all the time. It takes two, dancing as one, to create a good impression on the judge or the onlooker. So keep your weight forward at all times.



#### The B.B.C. Television Dancing Club

*Victor Silvester and his Ballroom Orchestra playing for a televised demonstration by the British Professional Champions, Wally Fryer and Violet Barnes.*



*Leonard Scrivener and  
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*To Charles  
with thanks  
for the money  
Len & Nellie  
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*Margaret Baker enthroned, with the other prizewinners at Grosvenor House.*



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Dorice Brace.*



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Jack Bosley  
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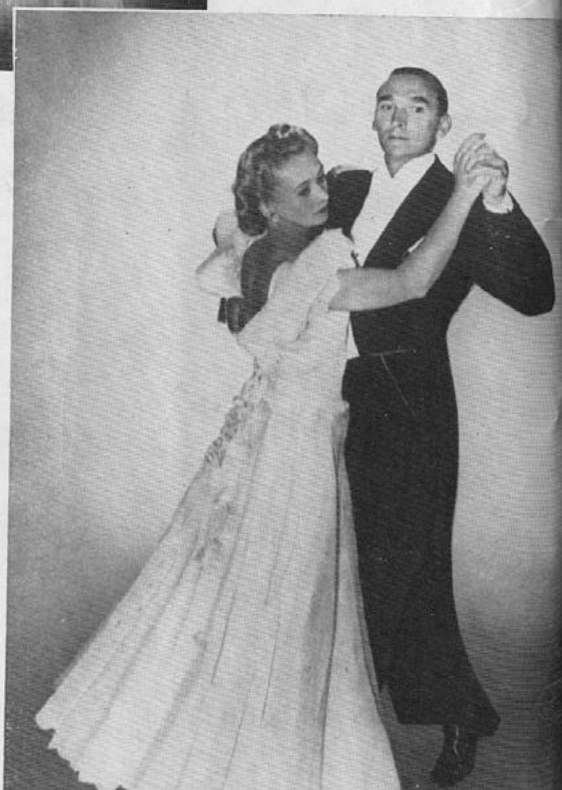
*Norman Donaghy  
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*Billy Masters  
and  
Pauline Iddon.*



*Frank Lister  
and  
Janet Lister.*



*Lyndon and Felicia.*

## **UNIFYING THE PROFESSION**

by

**P. J. S. Richardson**

A CONSIDERABLE number of ballroom teachers are convinced that the interest of ballroom dancing would be better served if there were only one Association of Teachers in the country in place of the ten recognised and the several unrecognised ones which exist to-day. It is felt that such a unification of the profession would considerably increase its importance thus, in all probability, bringing Government recognition appreciably nearer. The existence of a single Association embracing all recognised ballroom teachers would ensure that the basic technique was actually, and not merely theoretically, similar in all cases and further that all changes in that technique would be shared by all and not confined to a single group. It would also ensure that the minimum standard of knowledge required of those entering the profession was uniform and not lower in some cases than in others.

It has been pointed out that three Associations in the past—the Premier, the Universal and the Yorkshire—most successfully amalgamated and became the International Dancing Masters' Association and that in another branch of dancing the Cecchetti Society and the Imperial Society have joined forces to their mutual advantage. It is admitted that the Official Board, on which the ten leading ballroom Associations are represented, has, in addition to its control of Competitions and the Amateur Status, done excellent liaison work between these Associations but again it is urged how much greater the power of the Board would be if it stood for a completely united Profession.

I will admit at once, and I think the majority will be in agreement with me, that the idea is a sound one—but I must add that I fear that at the moment it is somewhat Utopian. Let us consider a few of the difficulties which would arise before such a scheme could be put into operation.

Let us consider in the first place what I may call the senti-

mental side of the question—an important point of view that must not be overlooked. A very great number of long established teachers have been members of their respective Associations for a number of years—in many instances they helped to found them. These teachers take a personal interest and pride in the welfare and traditions of the Association to which they belong. It is true that many have joined more than one, but even when they have passed the examinations of several there is always a particular Association to which they give their greatest allegiance. I am sure that if their pet Association lost its identity by being merged into one big Association, a certain amount of esprit de corps would vanish; they would feel they had lost their identity and with it the traditions they had valued.

A second very great obstacle to this "one Association" idea is that in many Associations the ballroom branch is inextricably involved with other branches of the same Association. It by no means follows that because the ballroom members of a particular Association desire to amalgamate with all other ballroom teachers in the country, that the classical ballet or the stage branch members wish to make a similar change. This difficulty with its concomitant involved financial arrangements is a very real one indeed.

Is there then any solution to the problem or must it be temporarily abandoned as an idea too Utopian for the moment?

For the reasons given above I feel that the time is not yet ripe for a complete amalgamation of the ballroom Associations. The jump from ten to one is too sudden. I do think, however, that certain steps might be taken almost at once which would help to break the jump by solving a portion of the problem—the unification of technique.

My proposition is easily explained on its broad lines. There would, of course, be many small details to be thrashed out. It is as follows:—

Establish three Technical Committees—one for Modern, one for Old-Time and one for Latin-American dancing. These Committees would be the sole arbiters in matters of Technique—each one dealing with its own particular branch.

The Members of these Committees would be selected from the Associations and Independent Members represented on the Official Board.

Next I would abolish the Entrance Examination (Associate-ship) of all Associations and substitute a Professional Examination conducted by one of the above named Technical Committees.

This Professional Examination would be based on the minimum standard of knowledge expected of a candidate before he should be permitted to enter the profession, and would take into account not only the candidate's knowledge but his ability to convey that knowledge to others. The candidate would also have

to satisfy the Examiners that he was a suitable person to enter the profession.

*Only those who pass this Examination would be entitled to sit for the Membership Examination of any Association.* The successful candidate would be free to select whichever Association he liked.

These Membership Examinations and also any subsequent Examinations, such as Fellowship, would be conducted by the Examiners of the particular Association subject to being based on the technique laid down by the Technical Committee. Provided this Rule be adhered to, there would be nothing to prevent the Membership Examination of one Association being a little more difficult than that of another. Medal Tests for Amateurs would be conducted by the Associations as now, though the Technical Committee might insist that the Bronze Test should not fall below a certain standard.

That in brief is the suggestion. Certain "age" and "teaching experience" requirements would have to be welded into it and doubtless a number of minor adjustments made.

It would have two great advantages. There would be only one door through which one could enter the ballroom profession; to-day there are ten. Secondly, any improvement in the basic technique would be at the service of all and not confined to the members of a single Association.

# VARIATIONS OF THE YEAR

## Waltz - - - Jimmy Letts

This variation is very effective both in its appearance and the pleasure it yields to its executants.

Man's steps

	Timing
1-6 Dance the Hesitation Change ...	1, 2, 3, 1, 2, 3
7 Forward L.F. diagonally to centre, turning to L. ...	1
8 Side R.F. (small step) across L.O.D., still turning L. ...	2
9 Still turning L., cross L.F. in front of R.F. "and"	
10 Back R.F. diagonally to centre and pivot to L. to face L.O.D. ...	3
11 Forward L.F. down L.O.D. and PIVOT approximately 3/8ths of a turn to L. ...	1
12 Back R.F. now backing wall diagonally ...	2
13 Side L.F. now backing L.O.D. ...	"and"
14 Whisk R.F. behind L.F. (no rise) ...	3
(Lady whisks L.F. behind R.F.)	
15-16 Twist to R. for just over 1/2 a turn ...	1, 2
17 Whisk L.F. behind R.F. now diagonally to wall (rising to toes) ...	3
18-21 R.F. forward in P.P. into Syncopated Chasse along L.O.D. ...	1, 2 "and" 3
Follow with any Natural Figure.	

Lady's steps. Where different:

15 R.F. forward O.P. turning to R. ...	1
16 L.F. forward O.P. turning strongly to R. ...	2
17 Turning to R. on ball of L.F., whisk R.F. behind L.F. ...	3

Note: It is possible to dance the steps of the third bar of this group, timing them: 1. "and" 2, 3. Expert dancers may prefer the feel of the crossed reverse and pivot danced to this timing (I refer, of course, to steps 7-10).

## Foxtrot - - - Bob Henderson

1, 2, 3 First three steps of Reverse Turn ...	SQQ
4, 5 R.F. back, long L.O.D., at the same time closing L.F. to R.F. without changing weight, turning to back C.D. and preparing to lead partner outside ...	S
6 Short step back with L.F., partner outside ...	Q
7 Cross R.F. in front of L.F. ...	Q
8 Short step with L.F. to side and slightly back, partner outside ...	Q
9 R.F. back to C.D., partner in line ...	Q
10, 11, 12 Last three steps of Reverse Turn to W.D. ...	QOS
13, 14 R.F. diagonally forward, at the same time closing L.F. to R.F. without changing weight and turning to face C.D. ...	S
15 L.F. forward to C.D. ...	Q
16 Cross R.F. behind L.F. ...	Q
Turning on both toes (finishing with weight on R.F.) to face W.D. ...	S
17, 18, 19 Last three steps of Reverse Turn ...	QOS

Lady normal opposite

## Quickstep - - - Wally Fryer

1-3 R.F. forward into three steps of Natural Turn	SQQ
4-6 L.F. back into three steps, open impetus turn finishing in promenade along L.O.D. ...	SQQ
7-9 R.F. forward in P.P. and C.B.M.P., leading into three steps open natural turn, finishing backing wall diagonally ...	SQQ
10 L.F. back (Lady outside) turning to right to face centre ...	S
11 R.F. to side, facing centre ...	OS
12 L.F. crosses behind R.F. ...	OS
13 R.F. to side ...	OS
14 L.F. behind R.F. ...	S
15-18 R.F. forward in between partners, feet leading into double natural spin. SSQQ finishing back to centre on 15. Lady L.F. to side. 16 lady R.F. outside partner	
19-20 Continue spinning, both feet together to face wall, finishing weight on L.F., lady counting six quicks on spin	
21 R.F. back, partner outside ...	Q
22 L.F. to side ...	Q
23 R.F. forward outside partner into forward lock	SQQSS



# Tango - - - Len Scrivener

IT is my opinion that in selecting Tango variations the main theme should embrace Body Lines and Posture coupled with Pivot and Spin rather than a lot of quick footwork. Smart footwork is essential, speed of leg and foot at certain times most attractive, but an over abundance of the Quarter-beat, Point, Flick, Tap, syncopated cross, etc., is inclined to produce a Quick-step characterisation.

The most popular line movement to-day is the Oversway. The Lunge line, an off-shoot from it, has also become firmly established among advanced performers. Because of this, I have chosen a variation based on one taught by myself at the World Congress this year. My variation combines both movements. To satisfy the Quarter-beat devotees I have included syncopation in the suggested exit to the Oversway, but there are many more methods of sealing off this figure. I do not advise this figure for any dancer other than good Gold standard competitor or demonstrator.

Promenade Wing to Outside Swivel . . . Side Chassés with Lunge. Reverse Pivot to Oversway.

Step No.	Count
1-2 First two steps of Promenade along L.O.D. ...	SQ
3 L.F. to side and slightly back, preparing to lead Lady to left side ... ..	Q
4 R.F. cross behind L.F. (loosely) Man now face L.O.D. Lady steps forward L.F. outside Man on left side as in wing ... ..	S
5 Forward L.F. along L.O.D. ... ..	S
6 Forward R.F. along L.O.D. Man now face approximately diagonally to centre ... ..	S
7-9 Forward L.F. outside Lady (left side) and dance three steps of a zig-zag to back Wall diagonally. Man crosses R.F. in front of L.F. on the third step as the Lady completes outside swivel on his right side ... ..	QQS
10 Forward R.F. in P.P. turning to right ... ..	Q
11 Close L.F. to R.F. still turning to right approximately face L.O.D. Lady is square ... ..	Q
12-13 R.F. to side and close L.F. to it, short steps ...	QQ
14-15 Repeat steps 12 to 13. Man will face Wall on step 15	QQ
16 Forward R.F. diagonally. This is a forward Lunge. Man will flex R. Knee, straightening the L. Knee. Retain pressure on toe of L.F. so that the weight does not over-run the R.F. ... ..	S
Hold this position and the Lady will open out a little from the shoulders, count ... ..	S

17	Transfer weight back to L.F. moving it a little, this is a "pull step" the L. Knee will flex and the R. Knee straighten, count ... ..	SS
18	Continue to pull R.F. slowly to L.F. ... ..	S
19	Pass R.F. back and pivot to left ... ..	Q
20	Extend L.F. down L.O.D. ... ..	Q
21	Swing R.F. across L.O.D. ... ..	Q
22	Pull L.F. backwards to and Oversway Line ...	QS

The exit of the Oversway is a matter of choice, but the following is suggested.

Hold Oversway line for ... ..	SS
Take weight to R.F., commencing turn to right ...	S
Side L.F., still turning to right ... ..	Q
R.F. to side and back ... ..	Q
L.F. behind R.F. in flat whisk position. Couple now in normal P.P. preparing to move down L.O.D. ...	S
R.F. forward in P.P. ... ..	Q
Move L.F. up to cross behind R.F. ... ..	"and"
Short step forward in P.P. again ... ..	Q
Tap L.F. to side of R.F., couple turn square ...	SS
Walk L.F. or four step will complete group.	

# LATIN-AMERICAN

by

Lyndon & Felicia

IT has indeed been a full year for the Latin-American enthusiast, for his particular rhythms have gained more adherents with each passing week. Two more teachers' Associations have included Latin-American dances in their syllabi and many competitions in Latin dances, including Rumba competitions at the Star Championships, have taken place.

The Rumba was first introduced into this country by Monsieur Pierre many years ago and, although the subject of much controversy, has remained substantially the same until recently. Early last year Pierre returned from a fortnight spent in Cuba studying the Rumba in the land of its birth. When he returned he brought with him a new version which is called by the Cubans the "Sistemo Cubano." The Cubans acknowledge the Rumba as we dance it and refer to it as the American System. Pierre tells us that there has been a subtle change in Rumba music as played in Cuba and that this has had its effect on the Rumba to create the "Sistemo Cubano." In the "Sistemo Cubano" the marking of the rhythm is very similar to that used in the Jive, the "off" beat being emphasised. This is a most important point, since it means that the dance is accompanied by a different basic rhythm. The Rumba has been taught by all the experts in this country with a rhythm splitting each bar of music into eight equal parts (or quavers) and taking three for the first step, three for the second step, and two for the third step. Thus in one bar of music the steps will commence on the first, fourth and seventh quavers or beats and it has always been maintained that these quavers have been accented in the music. In the "Sistemo Cubano" the steps are taken on the third, fifth, and seventh quavers with a change of weight on the first quaver. This will mean that the fourth quaver which we have always regarded as the important beat in Rumba music is disregarded in the "Sistemo Cubano." Thus we will have to change our method of interpreting the rhythm or else we must try to obtain music which is played with the new rhythm. For ourselves we are content that

the rhythm taught in the past has been correct and the method of dancing and teaching has correctly expressed the music. In other words we do not think that the "Sistemo Cubano" will affect the teaching of the Rumba to any great extent unless there is a change in the music.

The teachers' Associations all include the old version of the Rumba in their syllabi, which in general consists of the Rumba, Samba, Paso Doble and Jive. For some time there has been a trend afoot to enlarge the scope of this branch. One Association, the I.D.M.A., have already made a change, calling their syllabus the Latin-American and Continental Dances Branch. It has been enlarged by the addition of four dances, the Viennese Waltz, the Blues, the Tango and the Conga (not the party dance, but a serious version of this Cuban dance). Medal test candidates are permitted a choice of dances and have to dance only three for the Bronze Medal, although the Rumba and the Samba are compulsory. It is thought that this syllabus will be more attractive to amateur medal test candidates, since it permits them to choose dances which they will have the opportunity of dancing at a public dance. We would like to see the Jive removed entirely from these syllabi. The Jive rhythm we find somewhat monotonous, and, when taught to the average pupil, it is an encouragement to proceed to the logical conclusion of the Jitterbug.

We have been surprised that teachers have not followed the Latin dances more assiduously. Only a relatively small percentage of teachers have qualified themselves in this new branch of their profession, and an even smaller percentage of amateurs have taken medals. All this although there is an undoubted boom in these dances in the public dance places. Most teachers have treated the Latin dances as party dances. This is the easy way out for them, but is an attitude which may not benefit them in the future if the Latin dances develop. The general public have taken the Samba to their hearts and we feel that just this dance alone should profit the teacher particularly for use at beginners' classes or for making the main feature of a Latin-American class. A class dealing with Samba, Tango, Rumba and Viennese Waltz should be an attraction in any school. In most schools very little change has taken place in the Latin-American tuition but those schools which have troubled to specialise in these dances or to run efficient tuition, report an increase in business in these dances. Progress, however, is slow. We attribute this to the fact that most teachers who run special classes fail to frame their publicity and their tuition with a view to attracting the general dancing public.

That there is a great deal of interest in these dances is exemplified by the fact that there has been a very great increase in the number of demonstrators who are featuring shows restricted to the Latin-American dances. At the World's Ballroom Dancing Congress held at Blackpool in April, Monsieur Pierre lectured on

Rumba, Mr. Jack Dixon on Samba and we ourselves were fortunate to be asked to present our Latin-American and Continental show at the Congress Ball. If any further proof were needed of the popularity of these dances with the general public we would instance the fact that we have been booked by the Hammersmith Palais de Danse, to give half of the demonstrations scheduled for the second half of 1948. A further proof of the interest which exists in the Latin dances is the fact that many Rumba and Samba competitions have taken place during this year. Undoubtedly the most important of these were the "Star" Rumba competitions. "The Star" newspaper this year included Rumba competitions for amateurs and professionals in their yearly ball at which the world famous "Star" Ballroom Championships are held. There is little doubt that these competitions disappointed the majority of the dancing public. In the "standard dances" a competition is a public attraction and the brilliant dancing witnessed in these competitions has a large following. Since the Latin dances have only recently caught the imagination of dancers in England it is not surprising that the standard seen in the Rumba competitions was not so high as that seen in the English dances competitions. Another factor also had its effect on the dancers in the "Star" Rumba competitions and that was the list of "Do's and Don'ts" issued by "The Star" newspaper for the benefit of intending competitors. With the effect that some competitors altered the Rumba they danced to conform with these rules. This had a bad effect on those competitors who tried to do this at short notice. It also had the effect of causing many couples to refrain from entering the competition who otherwise would have competed. Our standard ballroom dances have a very rigid technique which has withstood many years' enquiry and which has recently been slightly amended and in this sphere it is well known that a champion dancer can break all the rules and still be a champion dancer, because it is the final effect that counts. We feel that the "Star" Rumba competition organisers would have been well advised to leave the competitors and judges free from dubious technique. "The couple who look the best win," may not be the ideal arrangement but it would ensure the maximum number of entries and the most entertaining competition. It should be borne in mind that a competition will survive only if it has public support. We hope that "The Star" will organise another Rumba competition and this time let the dancers decide what to dance and not dictate a list of rules. Dancing is a means of expressing the music and to express the music the dancer must use the dance to express himself.

## **SOME ADVANTAGES OF THE NEW TECHNIQUE**

by

**Frank Lister**

**T**HE New Technique, as it is popularly called, is, of course, merely a revision of the existing technique, and the advantages of such revision are equivalent to the advantages that modern cars have over the older models. As this article is mainly for teachers, I will enumerate the major changes, and then point out the advantages of such changes, unless I feel there is a disadvantage, when this also will be noted.

The first main point in the revised technique is the grouping of all the items upon which candidates for professional examinations can be questioned, under definite headings. This course immediately clarifies the training of students for the Associate degree, as previously many of the examiners disagreed on various points, while other examiners had their pet questions to which they required their own particular answer, thereby reducing the luckless candidates who could not hit on it to incoherence, and consequent failure.

The technique is now grouped under the following headings, and I intend to deal with each subject independently.

- (1) Foot Positions; (2) Alignment; (3) Amount of turn;
- (4) Rise and Fall; (5) Footwork; (6) Contrary Body Movement;
- (7) Sway; (8) What each figure is preceded by and followed with.

Firstly, Foot Positions. This applies to the movement of the foot and leg from the body, and by this term the whole of the foot and leg movements are covered. This is a step in the right direction, and is of great aid to the student. By imagining you are standing in the centre of the Union Jack, these positions can be grasped quite easily. A step forward with either foot will move down the red of the main cross, and a step taken backward with either foot will move backward down the main cross. A step to the side with either foot will then move on the side pieces

of the main cross. A diagonally forward or backward step will therefore move on the diagonal red cross. The only other foot positions are to the side and slightly forward, and to the side and slightly back, and you can compare these to stepping on to the white edging of the side pieces of the main cross. Thus, quite simply, are the whole of the foot positions covered. Included with the foot positions is the term C.B.M.P. (Contrary Body Movement Position) and this is a very sound move as it keeps this position apart from the actual body movement, and is therefore much more easily understood. Fallaway, Promenade Position, Outside Partner, and The Right or Left Shoulder leading, are other terms that are used in conjunction with foot position, and the observant will notice that, with the inclusion of the body turn, the foot positions are a good simple description of all figures, this being very necessary in student training. In Tango, these positions are in relation to the body in Tango Position, this being the position that the bodies adopt for this particular dance. An easy way of attaining this position without any exaggeration, is for Man and Lady to take their holds in normal dancing position. Then rise to toes, keeping the weight on both feet, and turn slightly left, both Man and Lady, then lowering to feet flat. It will now be found that all the detail of Tango Position is present. The hold will have altered, owing to the Lady being more to the Man's right side. The Right Foot, as Man and Lady, will be slightly rearward of the Left. And, of course, the Right shoulder will be in the lead. All steps are now taken from that position with the feet turned slightly left of your line of direction, and so this is brought into line with what is danced.

Second Item, Alignment. This now applies to the direction that the foot is facing or backing, at the completion of each step, and can be given as *pointing*, when the body is on a different alignment, *facing*, when the body is on the same alignment, or *backing*, when the movement is backward, and is therefore the alignment in relation to the room. Although there has been a certain amount of controversy regarding this, it must be apparent that the alignment has to be taken from somewhere, and the foot having more stability than the body for this purpose, I consider this to be a very good move. In some figures, particularly in Tango, where the movement of the leg and foot is along a different line from where the foot is pointing, this is noted; one instance of this is the second step of a Promenade, where the movement of the leg is along L.O.D., whereas the foot is pointing diagonally to wall.

Third Item, Amount of Turn. This now applies to the amount of turn taken between the feet, and again this is a good move as it follows the pattern of the alignment. If you know your alignment, then you can easily work out the amount of turn, the room being sub-divided into one-eighths, again on the symbol

of the Union Jack, each division being one-eighth of a complete turn. The amount of turn has been altered slightly on some turns to keep to the foot alignment, and on some of these, the insides of most turns, the foot may be in position a step earlier than the body, this being covered by the words, "Body not having turned as much," and then, "Body completes turn." This is necessary as it gives better understanding of the turn. One of the best changes in this subject is that for Tango only the amount of turn on each completed part of a figure is to be given, as trying to work out the amount between each step with the feet in Tango position was a real headache.

Fourth Item, Rise and Fall. Here the greatest change has been made, this term now referring to the Rise and Fall felt in the body and legs, and not merely the foot. This is rather a mixed blessing; although a very good change in some respects, it is open to abuse. The feeling of Rise and Fall in the body has always been used by the expert dancer, and the revision of the technique in this subject is to try to inculcate that feeling at an earlier stage in the dancers' training, and in this respect it has a definite advantage over the earlier method of imparting Rise and Fall. The one thing with which I disagree in this section, is the statement of No Foot Rise, given when a rise is felt in the body, but owing to being on the inside of a turn, or when moving backward, the heel lowers. To my way of thinking, any rise felt in the body and legs is of necessity transferred to the feet, whereas this term gives the impression that no rise is felt. As the Rise and Fall is now to be that which is felt in the body, the term No Foot Rise is superfluous, this lowering of the heel being covered under Footwork. The misconception which is apt to arise through the use of this term, is against the performance of natural and good dancing.

Fifth Item, Footwork. This subject has been simplified, and is therefore good, as, while covering the essentials of footwork, it does away with the detail previously thought necessary. Footwork is meant to be the part of the foot in contact with the floor at any given point. Forward walks now being given as Heel, and backward walks as Toe, Heel. This does not absolve the candidate from knowing thoroughly the movement of the foot in detail through Heel, Flat, Ball and Toe, if asked for a description of the Walk on its own, but it does simplify the foot movement when taking a figure, or an amalgamation. The other part of foot used, the inside edge, can be the inside edge of the whole foot, or the inside edge of Ball or Toe, according to how much the heel is raised, and the term whole foot is also used to show when the foot is placed wholly on the floor. I feel that this clarification and simplification of footwork is one of the major improvements in the revised technique, as anyone who has listened to a student endeavouring to give detailed footwork, as

previously expected, in a figure such as the Reverse Wave, will heartily agree.

Sixth Item, Contrary Body Movement. This is a subject for which there is little need of revision and the only real change is the inclusion of C.B.M. in the turning movement of the Tango. This again brings the technique in line with what is danced, and is therefore an advantage. It was previously considered that the leading of the foot in Tango dispensed with the need for body movement into the turn, and, of course, it does dispense with a part of the movement, but not with the whole. I personally have always disagreed with the term, C.B.M., as it is inclined to give the impression that the body movement is contrary to what is natural, whereas it is the natural result of the tendency of the body to lead into the turn.

Seventh Item, Sway. Popularly described as the inclination of the body towards the centre of the circle around which it is turning, and for the record, Sway will occur on turning movements when the axis of the turn is outside the body, no sway being felt when the axis is within the body. This has been changed on several figures, making a definite improvement in their execution, whereas previously, at times, they had been merely executed. (In the word's other sense!!)

The only other remaining item is that in connection with preceding and following. This has not been changed, the only improvement here being that examiners are expected to be content with a maximum of three figures, and not, as has happened before, to continually press candidates for extra figures when he or she has not happened to mention the particular one the Examiner wanted. There are various minor alterations in Timing, Sway, etc., on several figures, and these are all to the advantage of good dancing, but the figures on the syllabi remain unchanged with the exception of the Foxtrot, where a New Figure, The Natural Telemark, has been added. This is a very good change, as advanced dancers have for a long time felt the need for an extra slow in the Natural Hover Telemark, and so, while dancing it with the old timing, have kept up on the toes, this now giving rise to the new figure.

I feel that I have now covered the main points in the Revised Technique, and also the advantages to dancing that they have made, so here's wishing you, "Good Dancing for 1949."

## CONFOUND THEIR POLITICS

by

**Leonard Morgan**

THE ordinary boy and girl attending an occasional dance or club social will hardly be aware that they are dabbling in something that has produced international fireworks. Only a few will know of exciting team matches between selected ballroom dancers of certain European countries; fewer still will know of the organisations which control ballroom dancing and that the "English style," developed within our shores, is an "export" of which even the great Sir Stafford Cripps may well be ignorant.

What then is this subject of ballroom dancing in England? It is a subject which can be as engrossing as any, not only for its history and its possibilities for the future but for its importance to-day. It is a subject which has indirectly received the recognition of our government in so much as the Central Council of Physical Recreation has ballroom dancing associations represented upon its committee and in co-operation with these are training special leaders to impart knowledge of the rudiments of ballroom dancing to the youths of the country.

You are impressed! But let me tell you more of the organisation, particularly of the organisation of teachers of ballroom dancing and you will probably agree that although there is more unity and co-ordination amongst teachers in this country than any other, the real position is quite fantastic and certainly intolerable.

The parliament of ballroom dancing is an honoured and hard working board known as the Official Board of Ballroom Dancing. Thereupon sit representatives of no fewer than *ten* dance teachers' associations. That the board functions amicably is to the credit of individual members and the bodies they represent; particularly when it is realised that away from the board they operate with a fierce commercialism. A commercialism which though necessary for their present existence is injurious to their members as teachers and to ballroom dancing as a whole. Apart from their work on

the board these various societies proceed along their own lonely road—each establishing their own professional examinations and ballroom tests for amateurs. It is disturbing to realise that there is nothing to control the standard of any ballroom examination and that with the battle for membership which is bound to exist, entry to the profession is ridiculously simple. There are examinations of good standard and I am the first to admit this but what good is it for dance teachers or the trusting public (who are so impressed by letters after a name) if a candidate is failed by one society and appears immediately afterwards as a member (perhaps commended) of another? Believe me it happens. Also, what are the value of these qualifications? "Miss Ida Wriggle" may belong to four or five different associations. The unsuspecting public, seeing a formidable string of letters after her name will presume that she is a teacher of the highest ability. In truth she may be far less qualified than a teacher who has joined but one society, for surely the Associate of four will not be the equal of a Fellow of one?

I am sure that many will be surprised to learn that the technique of ballroom dancing is not the responsibility of one board. Each association has its own technical committee which establishes its own examination requirements. One organisation may decree that a certain step should be taken on the heel of the foot and another that it should be taken on the ball of the foot. We then have the rather comical position of our teacher with the multiplicity of letters after her name having to decide which technique she will accept and therefore to which society she shall give her allegiance. That this position has not yet seriously developed is due to the lead which one particular society has taken and the commonsense of the others. This, in my opinion, is not likely to continue, for the power of dance teachers' societies is becoming more equal and there will be drastic need for co-operation.

It is of interest that informal meetings have been called to discuss the unification of technique. These meetings were more conspicuous for a display of intransigence and sectional interests than sober thinking and it is still hoped by clear-minded teachers that eventually a way will be found. It is strange too, that this should be the position in regard to Modern Ballroom Dancing for the very same societies which control Old Time Dancing have agreed to the appointment of a sub-committee by the Official Board to standardise the Old Time Dances and the result of their work will, no doubt, be accepted by all and become their syllabus for examinations. What of Latin and American Dancing which is enjoying a wave of popularity in this country? Here again we are back to splendid isolationism. Each society establishing its own idea of right and wrong which will surely be the first nail in the coffin of these lovely dances in England.

Regarding Amateur Tests, which form the chief source of

*(Continued on page 45)*



*A group of teachers at the World Ballroom Dancing Congress.*



*Pupils of Laura Dixon:  
Bryan Buxton and  
Georgina Dodd.*

*George and Jean Holloway,  
Jimmy and Olive Cullip,  
members of the English  
Team.*



*Reg Davies  
and  
Jean Stirling.*

*Bernard Knight  
and  
Pamela Baisden.*



*George Holden,  
Fellow and  
Examiner of  
the "National."*



*Edward Macdonald,  
President of the  
"National."*

## **Confound their Politics**

*(continued from Page 40)*

income of teachers' associations, these have reached a ridiculous state; rather like the battle of the national press before the war when fountain pens, insurance schemes, books, items of furniture, etc., were showered upon the public to gain their support. Originally a successful candidate received a medal and an examiner's report. That was reasonable and placed a fair expense upon the organisers. To-day a medallist is more pampered and arrayed with paraphernalia than a hero being presented with the V.C. or a minister receiving the King's appointment. Medals, examiner's report, certificates, pin brooches may easily be the reward of a humble dancer who can perform a few simple steps in three dances. Escapists glibly remark that perhaps a bunch of roses or a balloon could be included. That is not all; a teacher who enters most medallists within a certain period may well find himself honoured by an impressive recognition from the body which has gained his business. It's all so childish and unnecessary, the money could be spent far better on raising the standard and dignity of the profession. Why cannot the associations reach an agreement on this question? Because it is the policy of the Official Board not to interfere with what has become known as the "domestic side of association work" and, in fact, they could never have the real power to do so. A reasonable settlement of such problems can only come when the leaders of the various organisations wake up to the fact that they are really cutting their own throats and most certainly delaying the progress of ballroom dancing. Individuals must realise that an association is not a platform upon which to bask in the limelight; the complete unity of the profession is worth more than personal ego.

Societies on the Official Board of Ballroom Dancing should sink their identities in one united organisation. What would be the advantages of such an amalgamation? They are manifest, but first consider the financial position. A conservative estimate of the capital of such a body would be well above forty-thousand pounds. There is a vital need to-day of the resources that such a capital could give. This year has seen one of the greatest threats to the business of ballroom dancing—that threat was in connection with the use of music and a private company has done an invaluable service by placing at the disposal of all concerned an alternative source of supply. This service could have been given to teachers and dance hall owners by one united teachers' organisation. With its resources companies could be floated for any useful purpose and insurance schemes could be developed which would really protect the teacher.

Earlier I mentioned the ballroom activities of the Central Council of Physical Recreation and quoted their interest as impressive but it will be appreciated that the possible flooding of the profession with semi-trained teachers gives rise to serious



concern and may constitute a threat to the livelihood of the full-time teacher. One large dance teachers' organisation could meet the C.C.P.R. with great strength. There could be a better control over those who train the youth leaders and the legitimate teacher would be sure that only work which cannot be undertaken by him would be given to this new class of dancer who is neither an amateur nor professional according to present ruling.

What are the chances of such an amalgamation? I think they are very slight. Obviously the large societies would feel that in such an amalgamation they would be giving, not taking. Also, it must not be overlooked that there have been attempts at minor amalgamations in the past (with miserable results) and that for every attempt at amalgamation there has probably been two where disgruntled or disillusioned officials have broken away—either to establish a loyalty to another society or to build one of their own. For every association attached to the Official Board of Ballroom Dancing (we call it "recognised") there are perhaps two unrecognised. I know a teacher who has been the President of two societies and the secretary of a third. Another has been the President of three. In fact a dip into the past shows that loyalties are most fickle. Individuals have been known to be an examiner of one body to-day and another to-morrow. What then is the solution? I think an amalgamation into *two* strong bodies might be achieved, with no dual membership. There could be a joint technical committee initially and perhaps ultimately one supreme examining board which would examine all professional candidates—those successful having to choose to which organisation they wish to belong.

There would be an element of competition to ensure a good service to members and any frustrated individual could blow hot or cold at will and perhaps flit from one body back to the other in the wake of written resignations. It appears that the power of resignation means much to dance teachers—the final act—perhaps like Hari-Kari to the Japanese.

## REPORT ON

# THE

# DANCING

# YEAR

THE SOUTH  
by  
Freddy Overton



LAST year, when invited to give a resumé of dancing in the South, I was a little perturbed. Although some progress had been made, so little of importance seemed to have taken place in our small dancing area. My contribution covered only the South East Coast from Herne Bay to Folkestone.

How different this year, when I will endeavour to carry you much farther round this beautiful coastline to include the Sussex coast and the Ancient Cinque Port of Hastings, terminating at Brighton.

There is no doubt that the progress I mentioned last year has been fully maintained notwithstanding that there had been no such brilliant dancing function as the International Professional Match, Holland versus Kent, Surrey and Sussex.

Herne Bay this year has not seen any major dancing competitions. The management of the lovely Kings Hall have staged one or two special dances with demonstrations, and the Entertainments Manager to the Council was responsible for the popular Miss London Contest, a non-dancing beauty competition primarily held as a seasonable attraction for the holiday visitor.

Arriving in Margate, we find the new Entertainments Manager to the Corporation, Mr. Jack Green, most enterprising, for in conjunction with Mr. Eustace Bowman a whole week's festival of purely ballroom events took place during Easter Week. This Festival covered Amateur, Professional, Juvenile, Old-Time and Formation Competitions, and I can think of no finer setting than the Winter Gardens for such a festival.

It is interesting for me to record that in the Formation contest a team from Rotherham competed and incidentally won

the trophy. Other visitors who had travelled considerable distances were the British Old-Time Champions from Blackpool who also carried the honours back home.

Brilliant demonstrations, including one by Kent's own Old-Time veterans, Mr. and Mrs. Arthur Worrall, make pleasurable the memories of a happy week.

Dreamland Ballroom still remains as popular as ever, and in addition to holding heats for the various events, have also actively engaged in the Ballroom Queen Contest on behalf of the "People."

Later this year, or early next, the Winter Gardens are again to be the venue for the County of Kent Old-Time Championship, an event of great success when last held.

Ramsgate, our next port of call boasts, for a small town, three ballrooms, the lovely West Cliff Hall, overlooking the sea, the extremely popular Coronation Ballroom, which this year has featured named bands as its main attraction for visitor and resident alike, and the intimate "Marina." The Ramsgate Festival was unfortunately a somewhat curtailed event this year, two days only being granted, one night for the Kent Amateur, the second night the Kent Professional.

A strange coincidence in the Kent Amateur and Professional was the double success of Stevens/Skelsey in the Kent Amateur and the Ramsgate Bowl, and the second double when Kingston/Tolhurst won the Kent Professional and the Ramsgate Professional Purse.

Entries showed a decided increase on former years and with the retirement from competitive dancing of Howard and Kendall, a very open event took place before this year's champions were announced.

The Cinque Port of Deal, apart from dances of a purely social character, does not offer much to the competitive dancer, yet to visit a dance at Deal, particularly on a Saturday night, when an influx of the mining community occurs from nearby Betteshanger Colliery, cannot but help make any visiting teacher realise what potential champions there could be among some of these mining boys who, although at present lacking technique, have a natural easy style to be envied by some trained dancers. I even know of one family where the four sons are all reasonably good dancers, one having taken part in formation dancing at Folkestone.

And so to Dover, mostly connected with the famous white cliffs and not so famous for competitive dancing. However, in spite of tremendous difficulties, I have managed to organise two very successful dances in the old Town Hall. First was the annual St. Patrick's Dance at which we had our first visit of the Dixon/Corcoran team, together with a Rumba competition, a good evening's dancing and a great success inasmuch as that every ticket had been sold a week before the event. Next came the

Battle of Britain Ball, every ticket again being sold some days before the dance and a truly exciting performance by Lyndon and Felicia.

This event brought to Dover for the first time competitive formation dancing, and I must say that the Dover dancers certainly gave a great welcome to the visiting teams, and my grateful thanks are due to Mr. Frank Spencer, Miss Dorothy Charlwood and Mr. Eustace Bowman for bringing teams from Bromley, Brighton and Ramsgate to give us this chance and encouragement to visit them with a Dover team.

Thanks are also due to them as our Tango competition produced twelve couples, and strangely enough, resulted in Ramsgate, Brighton and Bromley being first, second and their respectively.

Folkestone, with the magnificent Leas Cliff Hall, a resident band and every facility, caters excellently for the competitive dancer, as not only are many competitions held coupled with first class demonstrations, but also the keen dancer has the advantage of perfect practice facilities at the two Tea dances held each Wednesday and Saturday afternoon.

Formation dancing was introduced here by an inter-town match, Folkestone versus Ramsgate, and was a huge success, nearly 600 attending. The Imperial Medal Test examinations are also held at the Leas Cliff Hall, and generally speaking, entries in this respect keep well up to expectations. The I.D.M.A. examinations continue to be held at the York Gate Hall, Broadstairs. Folkestone's two other dance rendezvous, the Metropole Hotel and the Empress, have each held competitive nights with demonstrations, which goes to show the distinct advantage keen Folkestone dancers have over the less fortunate Dover dancer.

Folkestone have also staged "The People" Ballroom Queen Contest and are soon to have the Musical Express National Dance Band Championship heat at the Leas Cliff Hall. All these events are due to the enterprise of their new Entertainments Manager, Mr. Frank Hogg, who seems only too willing to co-operate in anything to add to the pleasure of the dancer.

Turning inland for a little news we visit the old Odeon Ballroom at Canterbury, now an ultra modern restaurant with dinner dances and an excellent orchestra. Fully licensed, this restaurant has been re-named "The Talisman," but it is still under the same ownership. I have many pleasant recollections of this place, as for two and a half years during the war period I took dancing classes twice a week for the members of H.M. Forces.

On to Maidstone, the County town, where this year Mr. Bowman has arranged heats for the Kent Championships and other festival events in which he is interested. All these have been held at the Star Ballroom, a spacious hall in the main street. The Star also had had many visits from well known named bands.

Travelling back to the coast we arrive at Hastings and the

famous White Rock Pavilion. Many festivals are held at Hastings: Music, Hockey, Angling, etc., and now for the first time a Dancing Festival.

I had the pleasure of acting as the Compère for the entire festival week and may I say before giving you any details, what great pleasure and delight it was to meet the genial Entertainments Manager to the Corporation, Mr. Kenneth Day. Nothing seemed too much trouble; officials and visiting professionals alike were made so welcome that everyone I am sure will look forward to next year's festival, which has, I believe, already received the blessing of Hastings Corporation.

I admired the genuine concern of Mr. Day, coupled with his sincere regret for competitors, that the Lower Hall Ballroom had to be used instead of the more spacious White Rock Ballroom which is used as a theatre during the season. Mr. Day assured me, however, that it was the intention to use the larger ballroom next year, a really fine hall, capable of dancing over 1,200 people. The Festival embraced a Four-Dance Trophy, the Hastings Professional Purse, a Juvenile Three-Dance Contest, Formation Trophy, Old-Time and a Home Counties Three-Dance event.

The Four-Dance Trophy produced a record entry of over 50 couples from as far north as Manchester and Llandudno, to Southsea in the South. The Professional Purse resulted in a win for Hancox/Wych with Wilde/Reed as runners up.

I think one of the week's outstanding events was the brilliant dancing of the Midland juveniles trained by Laura Dixon, although I must add a word of praise for John Evans and Hazel Sawney in the under 10 years section, especially as they hail from Westgate in Thanet.

It is encouraging to know that in the South we are making an effort. Last year I was able to report our first Inter-Town team matches and now this year our entry with Formation and a win for Southern Juveniles. Both the Old-Time and the Home Counties Trophy drew excellent entries and sparkling demonstrations were given during the week by Pierre/Lavelle, Wilde/Reed and Norton/Eaton.

In conclusion, Brighton needs no information conveyed from me. For the keen dancer it has everything, Demonstrations, Competitions, First Class Halls with First Class Bands. I think many of us have, however, learned with great regret of the forthcoming closing of Sherry's after so many years.

I hear a whisper that Hove may repeat its festival of last year, an enjoyable function held at the Hove Town Hall and organised by Miss Dorothy Charlwood.

## LONDON

by

**Bob Garganico**



THE 1947/8 dancing season in London was one of the busiest, from a competitive angle, that we have ever known.

Winners of "The Star" Amateur Championship, Bob Burgess and Margaret Baker, turned professional in May and so followed in the footsteps of their greatest rivals, Sid Perkin and Doris Prater, who scored such a popular win in the British Amateur Championship at Blackpool, and whose decision to forsake the amateur ranks was made known to the dancing world within twenty-four hours of their major title win.

The sudden prospect of a clear run to the top of the amateur ladder of fame has acted as a tremendous tonic to a dozen or more prominent couples, and these couples have, to my certain knowledge, been busy throughout the summer months, and will be even busier in the coming weeks, each and every one aiming to achieve an improvement in their dancing so that the "plums" of the competition world, now so ready for the plucking, will be theirs the sooner.

Not that the Londoners will have things all their own way. . . . In the Midlands and in the North (as well as one reinstated amateur in the West Country, Bing Eaves), there are many really promising pairs whose claim to our serious consideration is well-earned.

The trend of dancing seems to me to be returning to a saner level. Acrobatics and fireworks are definitely dead, I am pleased to observe.

If competitors desire further to impress the judges, may I be permitted to suggest that in all dances they tidy up their footwork. While spins are acceptable in Waltz, they should not predominate; Foxtrots should be made more fluent as regards movement, more elegant in outline and the music itself should not entirely be disregarded; The cultivation of body immobility in Tango would enhance the actions that occur "under the counter"—with the legs and feet; the use of more left turns—not the inevitable Quick Open Reverse—would help to create an attractive floor pattern.

The most interesting events, "The Star" Finals, "The People's" Queen of the Ballroom competition, the "Lonsdale"

Trophy, the London Trophy, the "Gaumont-British" Trophy, the "Southern Purse," the Middlesex Amateur and Professional recognised Championships, all well-organised and very well supported by the dancing public, provided many exciting moments and not a few reversals of the accepted form.

Burgess and Baker won no fewer than three of the competitions I have mentioned—"The Star," "The Ballroom Queen" (by Margaret), and the Middlesex. In so doing they did, I think you will agree, establish themselves as London's leading amateur couple. The "Lonsdale," won by Archie Stevens and Doris Skelsey, was a lucky omen to this couple, for they had a particularly successful season afterwards. Forty or more London couples could not prevent a Northern pair winning the popular and prized "London" Trophy; Joe Barnes and Rosa Heywood, on that occasion really excelled and scored a convincing win against hot competition. Just to rub it in, a Midland pair, Chris and Olga Hogan (now resident in London) were runners-up. Jimmy and Olive Cullip were the adjudged best London pair and they were third. (This couple also won W. C. Uden's "Discoveries" event.)

The Professionals provided three district thrills. Wally Fryer and Violet Barnes, the champions, defied all efforts (and there were many!) to dethrone them. . . . Bob Henderson and Eileen Henshall made a sensational spurt and gained considerable ground in their bid for top honours. . . . Victor Barrett and Doreen Freeman, a couple for whom I had a high regard as competitors, competed in practically everything throughout the season and, after the "British" at Blackpool, made known their intention to retire from all competitive work. Many people, myself amongst them, were sorry to hear of this decision.

Jimmy Wilde and Gladys Reed won the Essex Championship and the I.D.M.A.'s "Southern Purse." Hugh Carter and Hazel Wills had the honour of being selected to demonstrate ballroom dancing at Buckingham Palace on the occasion of the Royal Household Staff Ball. Their Majesties were interested onlookers.

Len Scrivener and Nellie Duggan dropped a place in "The Star," but at Blackpool danced in their best form and gained third place and a tie for first place in the Tango (with Fryer-Barnes). Len has worked hard during the past season, both at his dancing and for his association, the N.A.T.D., for whom he is an Examiner as well as London Area Chairman. He has also gone abroad a number of times with Nellie to teach and demonstrate for our friends on the Continent.

Mixed competitions sprang to life again this season, thanks in the first place, to Lewis-Ruston and Mary Hetherington, of the Queensway School of Dancing, and later to George Sturmeay, Dance Director of the Hammersmith Palais.

These events have created intense interest among the com-

petitors and the average dancing public. They have proved also that individually good dancers do not always make good couples and therein lies the charm of these mixed items.

The advent, in the last "Star" of the Rumba as a competitive dance, brought a tremendous amount of welcomed publicity to the Latin-American fans and teachers. As a result of this publicity, Latin-American dances began to enjoy more attention.

Old Time dancing, less publicised, continues to thrive wherever it is popular. Large gatherings have been seen at certain competitive events and this writer has been amazed at the enthusiasm shown by the more elderly followers.

From the old-timers to the youngsters: At scores of Youth Clubs throughout London, classes are being held in the elementary steps of Ballroom Dancing. At quite a number of these classes qualified teachers are in command; at others, the classes are run by Class Leaders who have taken the special examination prepared for this type of work by the I.S.T.D.

Of all the visitors we Londoners have had this year I think that no others have made themselves quite so popular as have Jack and Joyce Bosley, the Australian Professional Champions. True, this couple have stayed with us longer than most of our overseas friends and so gave us the chance to become acquainted. But for sheer charm of manner, for their modest behaviour and for their fresh style of dancing (especially those terrific encore dances) this couple will long be remembered.

I must not close this article without paying my tributes to departed friends. When we heard of the tragic death of James Holland a depression struck the dancing world. Jimmy was a very strong personality in our little world. . . . He made a niche for himself that can never be filled by anyone else. I had watched him rise in his chosen profession with interest; the interest of a friend for a friend. In my old Knightsbridge studio it had been my privilege, as well as a pleasure, to watch him develop his dancing. In later years it often became my duty to observe the quality of his dancing from a judge's point of view. I found him to be a true dancer and one of very advanced ability. What Jimmy danced ten years ago, everyone dances to-day. . . .

Death came to Fred Dallen as a merciful release from great suffering bravely borne for more than a year. This teacher, an early pupil of mine, had become a really useful member of the profession owing to the great amount of work he put into his job as General Secretary to the M.A.T.D.

Of Fred it might truly be said that service to the profession was more important than service to self. There are others like him . . . but not many.



## THE MIDLANDS

by

**Tony Hemming**

Midland teachers have gained many successes during the past year. For instance, Miss Laura Dixon has trained some of the finest juveniles competing to-day, namely, Bernard Smith and Shirley Sippits, who are both making swift progress in junior competitive dancing, being placed in the "Star" and "Midlands." This couple have been training only 10 months. Another promising couple, Peter Caudwell and Brenda Webb, 1st Junior "Star" 1947, also Midland Champions, and finally Brian Brereton and Carol Lycett, age 10 and 8 respectively, 1st "British" Champions, altogether a very fine record for Miss Dixon.

On the senior side of teaching, we have Alex Hooper, well-known for his training of Formation Teams. Perry Lloyd coaches many competition dancers, including Syd Perkin and Doris Prater, "British" Amateur Champions. Several schools, and I think this is fairly general, are having a hard time to keep going, owing to the extensive competition from the big combines, promoters, etc., but my belief is that very few will fall by the way if "Teaching" is strictly adhered to. Evidence of this is that beginners' classes are now being run absolutely for beginners, pupils having passed a certain grade, are refused admission, so as not to detract the attention of first time beginners.

Many organisers of championships have a tendency to overcrowd and clash their dates during the winter months, but we have a very notable exception, the "Midland" Championships (Amateur and Professional) held in July and August. Attendances at both functions for 1948 were a record, this being due in no small degree to the brilliant organising ability of Mr. Fred Darling and the foresight of the executive committee in fixing dates away from the majority of such shows.

Coming to competitors in the amateur class, we have such names as Chris and Olga Hogan, winners of the "Midlands" Amateur Championships, 1948, members of the International team to visit Denmark, are well to the fore of the "Star" and "British." Other promising contestants are Dennis Willetts and Joan Sturtevant (Nottingham), winners of the Lazzarini Trophy; Moore-Louden; Spencer-Saunders; Frith-Baldwin; Coleman-Coleman; and of course our own Syd Perkin and Doris Prater,

who have just turned professionals. May I wish them good luck on behalf of their Midland fans.

Further professional names come to my mind, such as Norman Donaghy and Edna Duffield. This couple have leaped well to the front, and their names will soon be among the major winners, also Knight-Baisden; Kent-Donelly; Hughes-Brooks; Lister-Lister; Land-Cureton; Davies-Brunt are always to be considered.

With such events as the Shropshire Amateur Championship (organiser Mildred Cureton), Worcestershire, Amateur Championship (Will Stew), The Oxfordshire Trophy (Marie Lecamp and William Brett), Staffordshire Trophy (Madame Delvine), competitors and dancers in the modern style are well catered for.

Of the Old-Time Championships we have the "Midlands" held at Wolverhampton (organiser Fred Darling), The Warwickshire (Joan Daniels), and with such contenders as Mr. and Mrs. Bull (Walsall), Worrall-Rosslyn (Coventry), Old-Time Dancing still holds its own.

Of a different type of dancing from Old-Time competitive dancing, we have the ever popular Novelty Sequence Dances. These are chiefly sponsored by the I.S.D.C., who now claim to have over 500 of these dances, which are very popular in certain towns. I have, however, heard of many complaints during my travels, that unless resident in that vicinity, dancers would have to spend many months learning new Sequence dances. This, they say, prevents them participating while on holiday or visiting other towns.

Novice events are also attracting big entries, of which a large proportion are medallists who are out testing their skill in the more exciting sphere of competition dancing. One of their grumbles is that unless wearing dress, they stand very little chance of winning. They contend that being novices, and not knowing whether they have a flair for competition dancing, they should not be put to such an expense.

Another feature of many large halls is "Lunch" time instruction for beginners. These are well patronised by city workers during their mid-day break. Formation Dancing is gaining in popularity. The standard of this type of dancing has improved out of all knowledge. I think that during the next few years it will go from strength to strength, for it has the added attraction of team work and design, not individual ability. I know many schools that are now running teams whose presentation and alignment would compare favourably with first-class teams.

Of a different type of dancing, Latin-American still has its following. Its popularity is not easy to analyse. I think one of the main reasons is the different rhythms for the standard four, and the unusual sounds produced by such instruments as the Maracas, Gourds, etc. Latin-American four-dance Contests have not been a

success; there sometimes being more adjudicators than competitors. This year I have seen most of the heats and district finals in these contests, and almost without exception the standard of dancing in the Paso Doble has been deplorable. For the most part competitors have done "Just a trot round," devoid of any character that should be attached to this dance. I thought the Rumba had improved, but entries were small. Of Jive, competitors certainly seem to get a kick out of it, and I may say, so do others, if they happen to be near enough. As for Jitterbug, this is quite dead.

Coming to Dance Bands, "Swing" fanatics still try to foist upon the dancing public a monopoly of attempted swing, mainly through an entire ignorance of what the dancers really require, and their intricate rhythms cannot be interpreted in any form of ballroom dancing. I contend that dancing as seen at the average dance hall, is but a travesty.

Of the social side of dancing, a big advance has been made, and I find that schools and many halls now arrange parties during the summer to seaside resorts and Holiday Camps, with such competitions as Golf, Tennis and even Fishing to appease the tastes of their patrons.

1948 will be a record one by most of our leading professionals for demonstrations, including such prominent names as The Bosleys (Australia), on visit to our shores; I am told the bookings of these artistes has increased 50 per cent. over the last year. As for the public, the general tendency has been a much keener interest and criticism of these displays. Many of these demonstrators tend to popularise new variations for the year. The variations which are now fashionable in the Midlands I should say, are the "Weaves," "Hover Cross" and "Topsy," which are delightful to watch and fascinating to execute, two of the main factors of successful variations.

The most sought after place for demonstrators and dancers alike, is the ever attractive luxurious ballroom at Trentham Gardens (Staffordshire). This venue has a tremendous following for the most part of the year, coach parties being arranged from all centres, and with the management putting on superb shows, such as the Danish Team versus a picked Provincial Team, no wonder capacity houses are the order of the day.

It is gratifying to observe the interest shown by increasing numbers of middle-aged dancers in Modern Style. Many schools catering for this need by additional classes.

Welcome news for many Midland dancers is the knowledge that the Palais de Danse (Birmingham), has now been derequisitioned and at a very early date will again open its doors. Other well known places opened this year are the "West End" and "Tower" Ballrooms (Birmingham).

## THE NORTH

by  
Constance Grant



FOR years Northern dancers have worked to attain a standard equal to that of their Southern brothers and this year has seen the fruit of their endeavours, instanced in the selection of an equal number of Amateurs from the North and South to represent England in the International Team Match against Denmark in Copenhagen. The couples selected were Syd. Perkin and Doris Prater, Reg. Davies and Jeanne Stirling, Joe Barnes and Rosa Heywood and Dennis and Edna Murphy. These four couples have confirmed their ability by their prominence in major competitions during the past Season, Perkin and Prater winning the British Amateur Championship; Davis and Stirling, the North of England and Yorkshire Championships; Barnes and Heywood, the Cheshire Amateur Championship, and the Murphys, the Lancashire Amateur Championship.

The competition field has been "hot" and entries stupendous, even a minor contest producing about a hundred competitors. Other amateurs who have been especially prominent include Willets and Sturtevant, the Nottinghamshire Amateur Champions, and Raspin and Coates the Lincolnshire Amateur Champions. It is impossible to name the large number of dancers bordering championship class but the past season has brought to notice many new aspirants, among whom are Smith-Hampshire and Lewis, Mr. and Mrs. F. Hotchin, Murray and Cryer, Vernon and Platt. Les and Iris Berry and Taylor and Maycock (Manx Amateur Champions).

The most outstanding professional couple of the North this year were undoubtedly Major Eric Hancox and Miss Betty Wych, who, with their highly technical understanding and individual interpretation, have delighted the dancing public with their numerous demonstrations. In the competitive field they have also been outstanding, their wins including the North of England and Midland Professional Championships. Other professional couples to the fore include Sheard and Lycett (Yorkshire Professional Champions); Wright and Gwynne-Bell, Gibson and Finnigan; Rogers and Lamont; Morrison and Lawless, and it is pleasing

to notice the improved dancing of Jackson and Chilton; Keen and Lake; Kent and Donnelly; Fillingham and Thornhill, Martin and Iddon and Joliffe and Roberts.

Formation Dancing is enjoying a wave of popularity and in this sphere the North has undoubtedly led the way. The number of schools producing their own teams is increasing. Many inter-school and open contests have been staged and have been featured at Blackpool, Morecambe, Cleethorps, New Brighton, Liverpool, Sheffield, Rotherham and Manchester. Each succeeding contest shows a noticeable increase in the number of entries and a terrific improvement in the standard of work.

Old Time Dancing has made great progress and in all Northern areas appears to be still growing in popularity. Nearly all the large halls cater for at least one Old Time session a week, and many teachers are fully occupied with this branch. The influx of both social and competitive dancers has caused many of the progressive schools to open an Old Time Branch with a specialised teacher in charge.

The standardising of further dances has provided an additional interest and if this policy is continued the enthusiasm will remain. In some districts it is found that Promoters are holding Modern and Old-Time Contests on the same night and although I do not consider this good, the "Double Event" is certainly drawing the crowd. From the social point of view, however, it is obvious that the modern school is not interested in Old-Time Dancing or vice versa. It was nice to see Mr. and Mrs. J. Stead of Blackpool romp home as winners of the British Old Time Championship. It is interesting to note that this couple were originally trained in the modern school and do in fact still compete in such competitions. Further couples who have shown themselves to advantage this season are Mr. and Mrs. Wellings; Jepson and Rooney; Mr. and Mrs. Jennings; Wood and Rothwell; Mr. and Mrs. Goodall; Newall and Robb; Mr. and Mrs. Gibson and Mr. and Mrs. Bull.

In the Latin American Dances, enthusiasm in the schools is increasing, but as far as the general public is concerned these dances can only yet be said to be treated as a pleasant interlude. The Samba and Rumba are the most popular and a place is found for these in the programme at most sessions. The Paso Doble is never seen except in demonstrations, and the Jive is invariably barred. In the studios, however, there is an increasing demand by pupils to take Medal Tests.

Dancing has always been the pleasure and pastime of the North, for in the large industrial areas it is a simple form of much needed relaxation. This year has seen a tremendous boom both in the large dance halls and the Schools.

## **OLD-TIME TRENDS**

by

**F. S. Mainey**

**H**ERE we are again on the eve of another year! What does 1949 hold in store for all Old-Time Teachers and Pupils.

As the Director of the greatest Dance Organisation in the world, i.e., "The International Sequence Old-Time Dance Circle" —Maybe I am in a better position than most to answer that query.

Before looking forward, however, let us look back a little to see what progress has been made in Old-Time Dancing in recent years. In 1943 I, personally, undertook what many Teachers thought to be a futile and audacious attempt to commence a national revival of Old-Time Dancing. Up to that time, there had been no organised attempt made by the Official Board, or any Association, to create a national interest in an Old-Time Revival. Most teachers were apathetic, and nearly all of them were fully occupied with the modern form of dancing. On application to the recognised associations and societies, for their Old-Time Syllabus, I discovered only one of these organisations had such a thing. In fact, one Association was requested by one of their officials seriously to consider his suggestion, that I should be allowed to take an examination in Old-Time Dancing, with that Association, and if I passed, he would propose me as the very person to help to organise an Old-Time Section in their Association. The "Modern" complex was so evident that their Council turned down the suggestion and passed a resolution to the effect that any of their members could teach Old-Time dancing, but they must take the Modern syllabus for their membership examination. This gives some idea of the apathy which existed at that time, and which led me to increase my activities with organised publicity, and large scale functions. Very soon the Old-Time Revival took definite shape, with enquiries pouring in from all parts of the country. The B.B.C. then commenced Old-Time Broadcasts, which further helped to create interest, and the

Official Board standardised "The Veleta," "Boston Twostep," "Royal Empress Tango" and "Military Twostep" for competition purposes.

In December, 1945, came the first All-Britain Old-Time Championship. It was my privilege, however, to organise the first great Old-Time Event of the revival, with the avowed intention of proclaiming Old-Time far-and-wide. This was held in the spacious Empress Ballroom, Blackpool, when over 2,000 members of I.S.D.C. held their great Old-Time Spectacle, with Crinolines and Period Dresses much in evidence, and everyone dancing to one standard and figuration for every dance, which was a wonderful sight. Newsreel cameras recorded the event, and "Illustrated" made a two-page feature of it. The films and periodicals were seen all over Britain and most parts of the world, and this was sufficient to create a nation-wide interest, although many teachers informed me, even then, I would never achieve my ambition to revive Old-Time dancing.

My next move was to attempt the standardisation of all Old-Time Dances, as this was *not* being done in official quarters, and commencing with the original Lancers and Cotillon, we met with great success.

Thanks are due to the enthusiasm of such keen dancers as the Officials and Members of The Neville Dance Club, Luton, Beds., Mr. Hardy (Halls Manager, Stockton-on-Tees), Mr. H. D. Brittain, of London, who all did a great deal to help us achieve one figuration. I then organised the first Old-Time Congress, in November, 1946, which was a great success, and attended by I.S.D.C. Members from all parts of Great Britain, and some from overseas. The Grand Finale was attended by the Civic Heads of five towns, at the Empress Ballroom, Blackpool.

By this time I was being inundated with requests from teachers and clubs, etc., to help them organise Old-Time nights. At the end of 1946, I think there would be approximately 25,000 regular patrons of Old-Time dancing, in Great Britain, due to these Revival efforts.

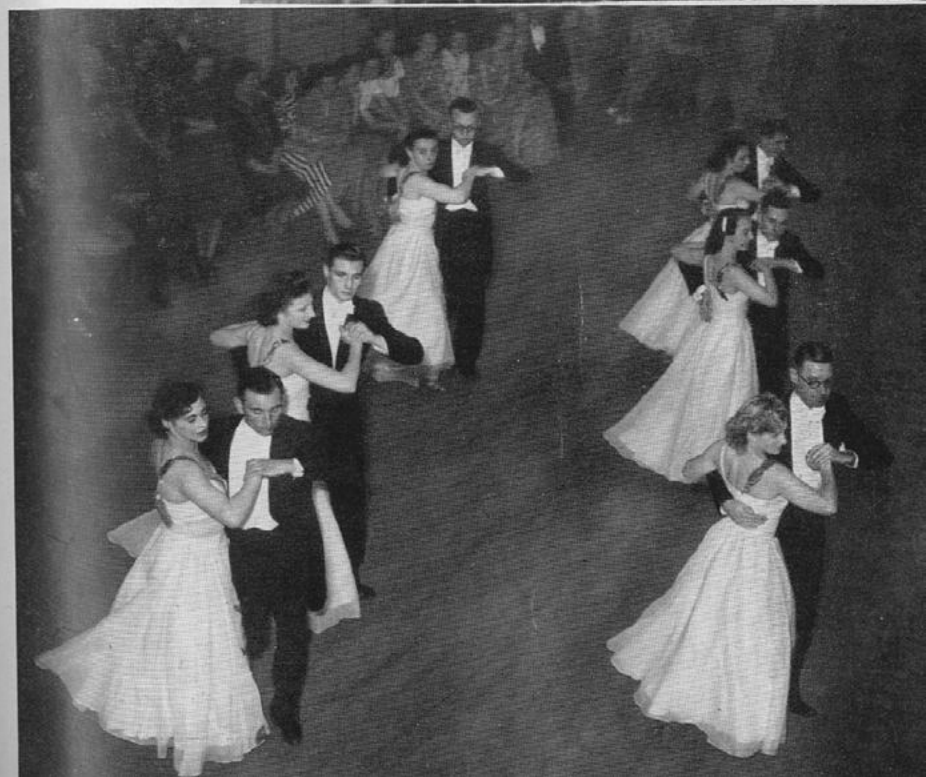
In August, 1947, it was proved beyond any doubt whether Old-Time Dancing would survive or not. The Annual Congress of the International Sequence Old-Time Dance Circle was held in Blackpool. This was the longest Old-Time Congress ever held in England, and lasted six days, with competitions, lectures, demonstrations, discussions and Ball each evening. In spite of the terrific heat, the Congress was very well attended each day by Old-Time Teachers, Club Leaders, etc., from all parts of Great Britain. These included Mr. Charles Wood of Edinburgh (the Inventor of the popular "Pride of Erin Waltz," "Queens Waltz," "La Victoire," etc.), who was also doing great work in helping along this Revival.

(continued on Page 65)

Jack Dixon  
and  
Winifred  
Corcoran.



Maurice Jay's  
formation  
team  
in action.







*Syd Perkin  
and  
Doris Prater.*



*Dennis Murphy  
and  
Edna Murphy.*



**Holland.**  
*Alex Moore and Pat Kilpatrick at the 25th Anniversary of a body of Dutch teachers.*



**James Holland,**

*whose death in 1948 came as a sad blow to the dancing world.*

## Old Time Trends

*(continued from Page 60)*

By the end of 1947, practically every Town and Village had organised an Old-Time Club, and many "would-be" Dance Teachers, with little or no previous knowledge of Old-Time Dancing, came from offices, workshops and factories, etc., to study and pass for teaching certificates of the various associations, and to take up Old-Time Dancing as a livelihood. Many teachers, who had abandoned Old-Time many years previously, in favour of Modern Dancing, began to take new interest, and trickled back to Old-Time.

At the present time there must be at least 100,000 Old-Time patrons, and competitions are an almost nightly occurrence. Many Championships have been held in all parts of Great Britain, and the standard has definitely improved everywhere. The most consistent winner at Championships this past year has again been Mr. and Mrs. Stead, of Blackpool, who also won the British Championship, and The Butlin National "Veleta" Competition. Running them close have been Mr. and Mrs. Wellings, of Manchester, and Mr. and Mrs. Jennings, of Liverpool. I think these couples will have very keen competition this year from many promising couples. The Kent Champions, Mr. Wood, and Mrs. Rothwell, and Mr. and Mrs. Sloman, of Leeds, have improved tremendously, and will do even better, but the main danger to our present championship stars will come from the Midlands. There we have Mr. and Mrs. Bull, Robert Howe and Eileen Vickerstaffe, and these two couples, along with a few others from the Midlands, should be definitely in the limelight for Season 1948-49.

I shall not be surprised if during 1949 the British Championship is won by a Midland couple.

The Official Board has widened the range of Old-Time Dances to select from for Championships, and this will test the versatility and artistry of many competitors.

How long will the enthusiasm of Old-Time last? I shall repeat what I said in my 1947 article, in this Annual . . . "that Old-Time Dancing will remain to enjoy its present popularity during the years to come."

The Official Board, however, must take firm steps to ensure that all the dances are danced to one standard figuration. It is useless for Official Board Members to spend hundreds of hours compiling the standards and issuing official books of steps, etc., if teachers are allowed to teach their own standard, either on the Radio, in the Studios, or in a public ballroom. There are at present approximately fourteen books on the market giving descriptions of Old-Time Dances, and most are at variance, one with another, and most of them written by teachers who are Members of an Association recognised by the Official Board. The

situation at present, therefore, is almost chaotic, with teachers pleasing themselves, and endless arguments ensuing.

This is sufficient to destroy any confidence the dancing public might have in either the Official Board or Associations and Teachers. The Official Board are entitled to the loyalty and co-operation of all Teachers and Associations, to help achieve uniformity. Even at the World's Congress this year, at Blackpool, there was a wide divergence of opinion amongst teachers about the figuration of the Old-Time Dances demonstrated. Many Overseas Societies, etc., are now anxious to learn the Competition Dances of Great Britain.

While in Finland judging the World's Championships this year, I received many requests to teach our Old-Time Dances. I have also visited Denmark, Sweden and Holland, where there is a growing demand for our standard Old-Time dances. America is showing an increased interest, and I have received numerous requests from the various organisations there for details of our dances and music. In many American States Old-Time Dancing has never really died out, and Square Dancing is greatly enjoyed there. Canada, South Africa and Australia have always been loyal to the Old-Time Dances, and from correspondence I received, they, too, are interested in this British Revival, so in 1949 let Old-Time Dancing continue, and not the Modern Sequence Dances. Old-Time is a great Social Pastime to be enjoyed by all in a friendly way.

I therefore look forward to the day when there will be one National Council, or College of Dancing in Great Britain, with its members licensed to practise and teach the art of dancing in all its forms. Dancing in England will never be recognised by the State while there exists eight or nine separate Associations with their own Rules and Syllabus, and paid Secretaries with salaries or honorariums, varying from £50 to £1,000 or more per annum. With a National Council in being we can more easily foster or join an International Council which will assist considerably in cementing the bonds of friendship, and international goodwill among Nations through Dancing.

## **SCOTTISH REVIEW**

by

**John Warren**

**T**HE last twelve months have seen a revival of ballroom championships in Scotland. In fact, more major events were held during this period than in any year since the inception of modern ballroom dancing.

Will a continuation of this have the effect of re-establishing the long lost prestige acquired by Scottish dancers in the "grand old days" before the last World War? At that time, over a period of 10 years or more, our representatives were a force to be reckoned with. Few major British championships were at stake where there was not at least one of our couples to be found fighting it out in the last round for one of the placings. What do we find to-day?

It is seldom we find the names of a Scots couple in the lists of those who have reached the final round of a major championship. There is, however, one couple who can be found consistently there at the finish, and who are badly in need of a "break." I refer to those polished performers—John Herbert and Ella Spowart. Unfortunately for us, this couple are Anglo-Scots, and due credit must go to their English training and background.

It is not my intention to disparage the achievements of our present Scottish (Closed) Champions—Alex and Peggy Provan (Professional) and Billy and Mary Buchanan (Amateur), or their immediate rivals. Perhaps this revival of championships will bring out in them that little bit extra that makes all the difference. It cannot be denied, however, that most of these couples have been competitive dancers for a long number of years. They have not yet made the grade in major British championships, and although there is yet still time for some of them to hit the "jackpot," time is running on, and it is for new blood that we must look. And that is where we appear to be in trouble. Fresh talent, in any quantity, is definitely not forthcoming. Another problem

for consideration is the growing apathy of the dancing public to championships, competitions, demonstrations and team matches. Granted, a really big show will pull the crowd, but taking the broad view, the majority of these attractions are not pulling their weight.

What is the reason for this lack of interest? The competitive interest in any sport or recreation, whether from the viewpoint of competitor or spectator, has never been as keen, and ballroom dancing has certainly never been so popular. So we have the anomalous position of dancing being so tremendously popular, while the factors which are usually associated with the popularising or boosting of sport or recreation, are in the doldrums.

There must surely be some obvious answer. Perhaps if we take a look at England we might learn something to our advantage. What is the first thing we find? In all major championships (and there are dozens of them, throughout the length and breadth of England) the English occupy fully 95 per cent. of the final placings—notwithstanding the fact that these events are open to the world (and that includes Luxemburg and Venezuela). Here is something which might be of interest. The United Kingdom Championships are being held tonight in the Edward Ballroom, Lonpool. Let's have a look round.

Here we are. An enormous crowd. Yes, dancing is a popular pastime. Everything is going like clockwork. The administration is perfect. A howl has just gone up as eight couples take the floor for the final round of the Quickstep. A handsome spectacle—all competitors immaculately dressed. The band strikes up, and the last round begins. The hall is in an uproar, with spectators shouting and roaring encouragement to their favourites as they break into jump steps, bump steps, trick steps, and all the other intricate movements which they have been assiduously practising since their last championship appearance. (What's that Robert? What's the band for? I'm surprised at you. You know perfectly well that music is essential for dancing. What's that? Why don't they use it! That'll do, they're not all ignoring the band.) All very clever, but is it good dancing—in the true tradition of the English style. Where are those soft, flowing, rhythmical, subtle movements. However, here are the results.

Well, that's strange, the winners, runners-up, and third couple, again occupy the identical position they were awarded in the last three championships. There is surely no other sport in which we have this monotonous consistency. Here is one of the adjudicators. Let's have a word with him and get his views on this matter. No, he has no opinion to offer. But, what is this? He tells us that two recent professional championships ended in a tie for first place, and in both events, held within a fortnight, the same two couples were involved. Five adjudicators at the first event, three at the second. Only one of the judges acted at both

events. Something wrong here—and most unsatisfactory to the competitors, and to the spectators. Let's have a look at the markings. Yes, the Skating System was used. Well, if no decisive result can be reached under this system, could the old Points System not be used as a last resort? Let's see. Yes, one of the couples would have been a clear winner if this had been adopted. And why not?

Now, here is one of London's leading teachers. We will adopt a new line—and perhaps get a new angle. Well, what's new in the teaching business? The Revised Technique! This sounds interesting. Let's have it! What's it all about? What's that about footwork? You now require a description of the part of the foot used on each step, heel, toe, etc.! Good! I see you're now bang up to date. I used the same descriptions (ball instead of toe) in a little booklet which I edited and published more than a dozen years ago. Well, that's always something. What next? Have you altered the three-step rhythm in the Slow Foxtrot from Quick, Quick, Slow to Slow, Quick, Quick? You haven't! Too bad. And what else is there? Well, that was most interesting. May I say that I did feel that a revision of the technique was long overdue, but from a simplification point of view. From what you have told me it would appear that instead of becoming more simplified, the whole business has become much more complex. What! You don't agree? Then let's agree to differ. Thanks just the same.

Now, let's see what we have learned from our travels. It would appear that there are problems in every phase of the business—and of some urgency. My own feeling is that our leading administrators in London are getting more and more involved in masses of technicalities as the years go on. Many of them, I feel, are living in a small world all by themselves. The solution, I believe, is for them to get among the public, and find out what *they* want. After all, it is John Public who pays the piper, and I do think he would wish a simple approach to what, after all, is his pleasure—and not a matter of life or death.

What we need is not a new approach to the subject, but an old one—and here it is in Lord Byron's immortal lines:—

“On with the dance!  
Let joy be unconfined!”

# THE OVERSEAS YEAR

By Various Correspondents

## AUSTRALIA - - by Jack Bosley

**E**ACH of our capital cities possess fine spacious ballrooms together with an amazing number of smaller halls spaced over a wide area in the suburbs. In certain suburbs some ballrooms rival the city palais in their attractions. These ballrooms and halls are invariably packed to capacity.

Old-Time dancing as well as Modern is a great favourite with the dancing public, and the most popular nights are those with a 50-50 programme (half modern half old-time). The style and standard of dancing displayed by the public is identical to that seen in the English ballrooms. There is, of course, a certain section who like to Jive and Jitterbug, but since the end of the war most managements have put a stop to this form of letting oneself go. The keen interest taken by the public in good dancing can be judged by the knowledge that 15,000 people paid admission to the 1947 Annual Championships, which were held over a period of three days at the Exhibition Buildings, Melbourne. Very little general dancing took place, as most of the time (2.30 to 11.30 p.m. each day) was taken up with the various heats, semi-finals, etc. The enthusiasm really has to be heard to be believed when the finals are reached. 750 amateur and 50 professional entries is ample proof that the competitive spirit is well to the fore.

The studios on the whole are large and tastefully decorated, and are kept very busy; some carry a staff of 10 to 15 teachers.

It is only natural that we find the keener dancer in the studios, the competitor, the student, and the medallist. Medal tests are extremely popular, and the following is the order in which the A.D.S. (Australian Dancing Society) conduct these examinations: Bronze, silver, gold, and silver star which is demonstration standard and must be danced in public with suitable entrances and exits.

After a candidate has been successful in gaining the silver

star award, he or she becomes eligible to enter for our annual "Oscar award," this test is of very high standard and is also danced in public before two examiners. The successful candidates (there were four only for 1947) receive a miniature of the "Oscar" and at the end of the year dance before a panel of examiners. The highest marked candidate receives the "Oscar" as the outstanding medallist of the year. In addition to these tests we have a continental examination. This consists of Rumba, Tango and Viennese Waltz, and can be taken at any time during a medallist's career.

From the medal ranks come most of our competition couples. To give every encouragement to those entering the competition field for the first time, we have our championship graded into three sections, each section carrying State and Australian championship honours. The A.D.S. Australian Amateur Championship rules are briefly as follows:—

**Fresher Section**—for persons who have never competed in the Australian Amateur Championship.

**Novice Section**—for persons who have competed as freshers in the A.A.C.

**Amateur Section**—for persons who have gained a place in any heat, as a novice, in the A.A.C.

It will be seen by these rules that a couple have one year as a fresher, and at least a year as a novice (in which category they remain till they gain a place), before entering the amateur four-dance section.

We differ slightly in our system of judging from the English System. We have a rule which forbids any teacher adjudicating when his or her pupils are competing. With this rule we have a changing panel of judges throughout the championships, which are conducted in a series of heats, semi-finals, and finals. Each heat has a maximum of eight couples, three couples going forward to the semi-finals, and so on to the final, which usually consists of six couples. Each State finds its own sectional winners, and these State Champions vie for the various Australian titles on the grand final night, which is held alternately in each capital city year by year.

The standard of dancing among amateurs is particularly good; in fact to witness the final of the fresher section it is difficult to believe that they are in their first year of competition dancing. The style tends more towards the upright stance, with a strong swinging leg action from the hip. The forward poise is not as pronounced as it is in England. The type of variations used are similar to those popular in England, with the exception of the Quickstep, in which the Polka and bounce rhythm variations are seldom, if ever, seen, although the tipsy and break step type are favoured by quite a number. Spins, checks and running movements predominate.

The professional ranks are kept up to date as regards technique and variations through the medium of the various letter services. These services are invaluable in keeping the current English variations to the fore, but I must say it was brought home very forcibly to me during the various lectures at the recent World Ballroom Congress, that a variation with little or no appeal on paper takes on an entirely different aspect when seen and "built-up" so to speak. I refer mainly to the Quickstep with its various rhythmical type variations. I feel sure the lack of interest in this type of variation in Australia is due to our not being able to see them danced. That they cannot be danced successfully by everybody is quite obvious even in England.

Latin-American is in its infancy at the moment, with the exception of the Rumba, which is fairly popular, especially in Sydney. The Rumba danced in Australia, although fundamentally the same as the English Rumba, is danced with more expression, and is given a more subtle and rhythmical interpretation than is generally seen in England.

Paso Doble isn't danced at all. There have been one or two attempts to introduce but all have failed. In the Jive field, we have some fine exponents of both the American Jitterbug style, and the English version.

## **THE NETHERLANDS - by T. W. Bus**

**B**EFORE the war there were eleven societies of dancing instructors in the Netherlands. During the occupation efforts were made to set up one large organisation, but these efforts have not been entirely successful.

There are now five organisations. The Netherlands Union of Dancing Instructors (known in the Netherlands as the N.B.D.) with 500 members has more than all the other organisations together. The N.B.D., the Netherlands Association (N.G.B.) with a membership of 50 and San Fillippo Neri, a society of Roman Catholic teachers of dancing with a membership of 60, co-operate in a Federal Union (F.D.O.). All the members of this Federal Union possess a diploma, certified by the Ministry of Education, Art and Science

Members of the Federal Union are therefore officially recognised teachers of dancing. This diploma could be obtained by all dancing instructors who already possessed a diploma dating back to before May 1st, 1945, the date of our liberation.

New teachers of dancing, who possessed a diploma dated after May 1st, 1945, had to undergo re-examination, for it had appeared that some organisations had issued diplomas rather too freely after that date. It is permissible to be a member of only one Dutch society.

The Minister of Education, Art and Science, has appointed a small dance committee. This committee has to make preparations for a dance law.

Competitions are not on the same scale as in England. All amateur competitors are in classes. As an amateur you start in Class C. Quickstep, Waltz and Tango are the dances for this class. Class B is for advanced dancers and includes the four dances. Class A is for very advanced dancers. Out of Class A, the twenty best couples form a Head Class. Every three months there is a selection in the Head Class for the National Amateur Team.

For the Professionals we have two classes. The Professional Class and a lower class, the Teachers' Class. If you win a first or second prize in the Teachers' Class, then you can't stay longer in this class, but have to compete in the Professional Class.

We don't like the name of Teachers' Class. If you are champion of the Teachers' Class, most of the people think that you are the best of the country. Therefore, it is possible that in future we shall have First Class Professionals and Second Class Professionals. With promotion and relegation. In this way it will be possible, not only to set standards, but also to classify professional teachers of dancing according to these standards. This will be no small achievement.

The Medal Test is in its beginning in the Netherlands. As far as I know, only the Medal Tests of the N.B.D. are important. last season 2,220 pupils passed these medal tests: 1,903 for bronze and 317 for silver. It was not possible to have examinations for gold, but this will be possible next season.

The organisation of Medal Tests is different from that of other countries. We have always two examiners, even for bronze. If a pupil passes, he gets a certificate and a badge.

The profits of the medal tests do not go to the societies, but to the teachers. The more pupils each sends in, the more profit he gets back in the summer, as a kind of holiday money.

Among the Latin-American Dances the Samba is very popular. Many articles are published in the Press about Samba, and many Sambas are played on the Dutch Radio. In the seaside resorts the Samba is the most popular dance.

During the festivals in The Hague, the Grand Ball of the Municipality of The Hague, there were 19 dances on the programme, three were Sambas. If you like to hear very good Latin-American dance music, listen in to Hilversum for "A half hour of South American Dance Music" (Samba, Rumba, Paso Doble and Tango, with Spanish lyrics) played by the famous Dutch band "Melando."

Old-Time Dances are making progress here. We have no Old-Time Balls, but during our balls we include some Old-Time numbers. During the Grand Ball of the Municipality of The

Hague, the following Old-Time Dances are given : Gay Gordons, Veleta, Polka, Pas de Quatre and Progress Barn Dance.

We also dance The Boston Two-Step. There are two very popular Old-Time Dances, Messengers of Spring and Spanish Waltz, danced a lot here. These dances are not so well known in Great Britain. The Old-Time Waltz is danced here at about 56 bars in a minute. We close the third step in third position and the 6th step in first position.

Most Dutch teachers have had a very good instruction in Old-Time Dances this summer, and we therefore hope to make a big progress with our pupils.

## **SOUTH AFRICA - by Billy Hooker**

AS I had been invited to adjudicate the South African "Dancing Times" Championships in 1947, my wife and I thought we would combine business and pleasure and make a holiday of the trip. And what a holiday we had. We toured the entire country and the hospitality of dancers everywhere was showered on us.

South African standards are not yet as high as ours. They are improving fast though, and couples like the Van Rensburgs could hold their own with the best in England. It is to be regretted that this attractive pair have given up competition dancing, for they were a joy to watch and they put that little bit of extra showmanship into their work that lifted them right out of the rut. The Van Rensburgs give a very fine cabaret act in addition to a sound ballroom show. A rare combination, this.

Sharing top of the bill now among the competing professional couples I put Mr. and Mrs. Wally Johnson and Mr. and Mrs. Austin Pearman. I would back both couples to come in the first dozen in the "Star," with Lou Rosenberg and Flo Rhom close behind them. What a pleasant little trick these South Africans have of using their married names. I hope they never get too sophisticated to discard the habit. It would be better if we in this country could talk of the "Moorees" or even the "Hookers." While on the subject of professionals, we had an awful lot of fun with John Wells and Renée Sissons, who are in charge of Bobby Williams studio, Bobby having left the profession. We also saw something of Elsa Wells and Jimmy Holland. Poor Jimmy's health was failing even then.

While giving professional lessons I encountered a great deal of interest in the new technique. South African teachers are keen and as up-to-date as it is possible for them to be considering how far they are from the natural home of the "English Style." Daphne Arbuckle in Natal, and her partner, A. C. Lilbeberg, are especially enthusiastic, as are their townsmates, Mr. and Mrs. Micklebust. Mention must be made too of Mrs. Jack Calder in Pretoria, who does excellent work and encourages a very high standard.

Of the amateurs, Alec Wilson and Thora Lee, and Denis Conway and Mary Hooper are the best. They are well ahead of their contemporaries and to come back to my "Star" analogy, I should place them in the last eight. Amateur Medal Tests are not yet so highly organised and standardised as they are in Britain. Most teachers run their own tests, getting a teacher in from another school to examine for them. The Associations conduct Medal Tests, of course, but they have not yet got a complete monopoly. Even so, teachers' organisations are thriving in the Union, none more so than the South African Dance Teachers' Association, under the able guidance of its president, Miss Lillie Rance.

Teachers of ballroom dancing in the Union are in a specially favoured position inasmuch as there are no public dance halls in the sense that we know them at home. There are City Halls, similar in character to our town halls, which organise dances from time to time but there is little continuity about these functions and the bulk of the dancing business goes to the better known studios.

Latin-American dancing has not yet caught on to any great extent. One or two schools make a speciality of it but there is very little real enthusiasm shown. One meets it, as might be expected, in night clubs and other high spots. Old-Time has had no revival comparable to the revival in the home country. I understand that it is occasionally danced in one or two outlying districts, but we never came across it. The "English Four" are still favourites, though the championship organisers, notably Jack de Wolf, often put several other dances, such as Jive, into their contests. There is not yet an Official Board of Ballroom Dancing in South Africa to regulate and control championships though there is a move afoot to establish one. It is needed, I think.

We were fortunate enough to see the coloured folk dancing in their own championships in Johannesburg and we were several times asked to adjudicate for them. These people have a natural sense of rhythm and will, when they have acquired style and control, compete seriously with us.

# AT THE SCRUTINEER'S TABLE

by

**Charles Jacobs**

**A**MONG the many controversies with which the dance world is inundated, there is none that excites emotional reaction more than the word "Scrutineering"—officially known as the amended skating system. However, most of us have now learned that these matters must be discussed dispassionately if improvements are to be obtained.

Main sufferers from the results of incompetent scrutineering and, more important, from the mis-interpretation of the system as it stands at present, are obviously the competition dancers, and they for years have been asking for competent scrutineers of undisputed integrity to be appointed for championships and events of major importance. Yet, when the recognition by qualification by scrutineers came before the Official Board for their approval it was turned down by that august body as unnecessary.

Surely it is foolish to suggest that no problem exists. Having studied this complex matter for a number of years I am firmly convinced that the steadfast refusal to analyse the matter correctly is solely responsible for the obscuration of the real problem.

Having thrashed out the various principles and drafted rules accordingly, surely it is only reasonable to assume that the governing body should make some effort to see that the rules are effectively operated.

The system, when operated by the Official Board, is automatically accepted by the mass of dancers and although improvements and adjustments for the better can and could and in all probability will in time be made, this is the only satisfactory way in which any system can be operated.

Let me clarify at this stage that this article is not intended as a method of teaching the Skating System to would-be aspirants to the scrutineer's table. It is merely an endeavour to assist those who find themselves in the unenviable position of scrutineer, and

to point out some of the pitfalls and problems they may come up against. I shall confine myself to a number of simple but effective aids to good scrutineering.

Always prepare your sheets before the event, making sure you have a chart for your final analysis. Make sure the adjudicators have the correct marking cards and that you can readily recognise them if they forget to sign. (They usually forget.) Cards should be marked A, B, C, etc.

Ascertain beforehand how many couples are being selected to go forward to the following round and work around that figure. In the final round insist that the judges place all couples who are dancing.

Do not allow anyone to interfere with your calculations except your own appointed assistant or the Chairman of Judges, who is, under Official Board rules, responsible for the correct interpretation of the marks. When an adjudicator desires to make an alteration to a card after the dancers have left the floor, refuse to permit it and if necessary refer to the Chairman, who must uphold this decision.

If, after checking a judge's card, you find a serious error, e.g., marking the same number twice, marking more than the instructed number of couples, or marking a number that has not been on the dance floor, take the card over to the judge concerned while still on the floor and obtain a correction. This is apt to make judges more careful.

Be calm, be firm, be careful and most important, never allow yourself to be flurried.

## *Problems*

1. The individual dance. The following caused much controversy and has since been submitted to the Official Board who have endorsed my verdict. There were five judges and five competitors in the final round, marked as follows:—

No. 10.	1	3	2	3	4
No. 20.	5	1	5	1	2
No. 30.	2	5	4	4	1
No. 40.	3	2	1	2	5
No. 50.	4	4	3	5	3

The result is First—20, Second—40, Third—10, Fourth—30, Fifth—50. The explanation is very simple to anyone who understands the system, for with two firsts and one second, No. 20 must be the first. The two fifths against the number must be completely ignored as three places constitute a majority out of five. With a first and two seconds No. 40 goes into second place.

2. Four dance final analysis. This is the final round and we are now attempting to find the best all-round couple over the entire contest by totalling the individual dance placings. The competitor with the lowest total is declared the winner, and so on.



	Waltz	Foxtrot	Tango	Quickstep	Total
No. 10 ...	2	2	2	1	7
No. 20 ...	3	3	1	3	10
No. 30 ...	1	1	3	2	7

At first glance it appears that numbers 10 and 30 have tied for first place with seven points each with No. 20 third. This is not the case. In the event of a tie on points the winner is the couple with the lowest number of points of the apparently tied couples who have won the greatest number of dances, thus making No. 30 the winner as they have won two dances, Waltz and Foxtrot, with No. 10 who have only won one dance, second.

Readers using this article as a guide for future problems are reminded that these problems and their explanations are applicable only to the "Amended Skating System" governing the recognition of Championships as laid down by the Official Board of Ballroom Dancing and in force at the commencement of the 1948-1949 season.

Slight and seemingly unimportant alterations or amendments to these rules may place a new complexion on the problem.

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# The Year's Progress

## REPORTS FROM TEACHERS' ORGANISATIONS

### ALLIED DANCING ASSOCIATION      from Walter Fletcher

SEVERAL new features were introduced with great success during the past year. There has been a big increase in membership in all branches.

Two new trophies have been awarded; one to the member who has the highest number of entries in Amateur Tests and the other for the highest number of Grade Examinations. At the time of writing several schools are making a great race for the honour of becoming first holders of these trophies, while the introduction of a new "Allied Award" for the candidates who have passed the Emblem test in three successive years is another popular new feature.

The Association is fortunate in having as President, Mr. Malcolm Munro, and it is chiefly due to his zeal, plus his wide-spread contacts, that during the year the Ballroom Branch have had a most interesting series of lecture-demonstrations by leading West-End couples, including M. Pierre, Charles Thiebault, Len Scrivener and Nellie Duggan, Lyndon and Felicia. The Operatic, Stage and Tap Branches have also had some interesting lectures by Miss Nina Hodgson, while the Old-Time Branch, under the able direction of Mr. Jack Mercer, has made notable strides.

A new and up-to-date syllabus for Grade Examinations in the Tap and Stage branches comes into force in January, 1949, and it is expected that this will give a considerable fillip to the tests taken by pupils in these classes. Successful Fellowship examinations have increased the number of examiners in all branches, a much needed addition in view of the record number of medal tests and grade examinations during the year.

The fixed quarterly examinations at headquarters have been well patronised, but examinations in the studios of members are still favoured by the majority of teachers, and if sufficient numbers

of pupils are entered at one time the Council are usually able to send examiners.

The annual championship events have been exceptionally popular, and we have welcomed to our headquarters the leading dancers, both professional and amateur, from all parts of the country to compete and adjudicate in the Allied North of England Professional, Amateur and Old-Time Championships, which last year were all declared "open" events, and resulted in some of the finest dancing ever seen in the long history of these—the oldest "recognised" championships in the country. We have also organised, with notable success, other competitive events such as the Bob Stanley Novice, Merseyside Amateur and Formation Team.

## BRITISH ASSOCIATION

from *W. H. Cadman*

THE Conference this year was held at Edinburgh, and the attendance surpassed all previous records. Mr. A. E. Lewis-Ruston, London, was re-elected to the Presidency, as was Mr. Douglas Thomson, Glasgow, to the Vice-Presidency. Mr. Eric Higgins, Burnley, and Mr. James Turpie, Falkirk were also elected Vice-Presidents. The beautiful city gave a very hearty welcome to the Association, and the members were entertained by the Lord Provost of Edinburgh, the Rt. Hon. A. H. A. Murray. Lectures, instruction and demonstrations were the order of the day, and the social side was not neglected in the evenings.

The South African branch of the Association inaugurated by Mr. Billy Hooker, late of London, is flourishing, and there has been in recent months a considerable influx of members due to his efforts. Mr. Hooker is chiefly interested in the Ballroom side, and along with this a Highland Section is being fostered by Miss Janet Duncan, late of Glasgow, now in Johannesburg.

At home, a West of England branch is being developed under the careful guidance of Mr. Hubert W. Bright of Bristol. This has been contemplated for some time, and with travel now a little easier the President and General Secretary will give him all their support in person.

Though the Association has had many gains during the year, there have been several losses. Mr. William Lugg, a Past President and member for nearly 40 years, has been taken from us. He was, in his early days, a prolific inventor of new dances, and

Section, and this year a Primary Syllabus has been added, won many prizes. For the last 17 years he was Honorary Treasurer, and no Association could have had a more careful guardian of its funds. Although he was always willing to support a sound proposition, ill-conceived and thoughtless schemes received no support from him. Another member we lost was Mr. J. Orr Robertson, of Bishopton, who joined in 1899, and a third was Mr. Fred Dallen of Leytonstone, a much younger member. They are sadly missed.

At the Conference, a Latin-American section was agreed upon. Membership and Amateur Test Syllabuses have been drawn up, and many enquiries received for them.

The Old-Time section, founded upon the syllabus of 1900, the forerunner of Old-Time Dancing of to-day, is reported from all our District Secretaries, as very flourishing.

The 57th Annual Conference will be held at Blackpool in June, 1949.

## EMPIRE SOCIETY

from *John Evans*

FOR the second year in succession, Albert Billington, of Oldham, Lancashire, has been elected President for 1948/49, this being his third term of office within eleven years.

The following numbers of new members were enrolled during the year; 35 in the Ballroom Section, 33 in the Old-Time Section and four in the Operatic Section, making a grand total of 72 members. Over 95 schools have entered Tests this year. This constitutes a record, and represents approximately 20 per cent. of the members holding Amateur Tests for the Society, and as things are progressing at the present time, it looks as if the record is again going to be broken in 1948/49.

The Championships this year have been a financial success, except for the Lancashire Old-Time Championship which had again a slight loss.

The Children's Competitions have nearly doubled previous years. The income alone from the entries was £151 15s. and the profits due to the Society, after paying all expenses, were £52 1s. 7d. This money is spent on instructive lectures for the benefit of the Operatic and Stage members.

Latin-American have been added to the Syllabi in the Modern

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Section, and this year a Primary Syllabus has been added, arranged by Miss Edith Johnson of Stockport.

The highly successful championships held under the auspices of the "Empire" have been organised by Mr. Arthur Dawson, who is to be heartily congratulated on his efforts.

## INTERNATIONAL

*from D. Gordon Henderson*

The remarkable progress of the "International" is being fully maintained and last year new records were again set up in general business income, number of new members enrolled and amateur medal tests.

New premises have been purchased in South-West London for offices, with the General Secretary resident in them.

The Annual Congress for 1948 was very successful and the following officials were elected at the general meeting: President, Harry Clarke; Vice-President, Walter Collinson; Treasurer, Ernest Hall; Executive Councillors: Harold Tootill, Billy Bocker, Cyril Farmer, Jack Dixon, Horace Gulliver, Bill Jepson, Lyndon Wainwright, Victor Barrett, Tom Pattison; General Secretary, D. Gordon Henderson.

The branches of the Association are Modern Ballroom, Latin-American, Old-Time, Stage, Tap and Ballet, with professional examinations and amateur medal tests in each, and children's grades in the last three.

Great progress has been made with the revised technique of the modern ballroom branch, and the Latin-American and Old-Time branches each have a new syllabus; the introduction of amateur medal tests in the Ballet branch is another unique innovation.

The "International" justly claims a first-class service in respect of amateur medal tests; awards include an engraved medal, the new pin-badge (which has had an enthusiastic reception), certificate and the Examiner's report. Apart from these, special certificates for pupils gaining the Bronze, Silver and Gold tests in any twelve-month period are also awarded, and the "International Award" (a statuette of a modern ballroom couple in action) given to amateurs successful in the Gold Bar grade for three successive years.

Professional members receive a Monthly Bulletin and are also eligible for special certificates for the successes of their pupils in

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Championships organised by the "International" include the Yorkshire Amateur, Professional and Old-Time, the Staffordshire Amateur and Old-Time, and the Welsh Professional.

The Areas also organise some very important events, notably the South-East's "Southern Professional Purse" and "Southern Amateur Trophy," held at Hammersmith Palais the past two years.

Professionals also compete at Ramsgate each year for the I.D.M.A. Challenge Shield and at Southampton for the Amateur Trophy; each event has the backing of the civic authorities in the respective towns.

Annual Congress each year includes the "International Professional Purse" and the open Amateur Four-Dance Competition, with a special competition for members presenting a new dance in the modern sequence or old-time branch.

The Stage and allied branches now have a separate Congress and also organise important open competitions at Leeds, Birmingham and Newcastle each year.

## MIDLAND

*from Leonard Morgan*

THE dancing year of '47-48 was a year of tragic loss for the Midland, for it was in the spring of 1948 that Fred Dallen, for so long our General Secretary, passed away. Tribute to Fred's memory is paid on another page so all we will say is that to him, as much as to any member of our Association, we owe much that could never have been repaid.

The Midland have been consolidating and reorganising over the past year. Albert Morgan is now our President, a very popular one, and he and the General Secretary are carrying out this reorganisation. The Medal Test service has now reached such a peak of efficiency that engraved medals and attractive certificates are delivered within five days of the actual date of the test. The Midland must surely now have the most attractive range of medals in the country, for separate dies have been struck for each of the five branches.

Fred Darling, of Wolverhampton, took over the organisation of the three Midlands Championships and each one played to

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capacity business at the Civic Hall, Wolverhampton. Meetings have been held up and down the country and have in all cases been well attended. At an open meeting in Manchester recently, 150 teachers of dancing turned up to hear a series of lectures and demonstrations.

Office premises have been taken at 8, Duncan Terrace, London, N.1, and all enquiries should be sent to that address.

The syllabi and conditions for the three ballroom branches, amateur tests and professional examinations, have now been issued in book form and are available on request to the General Secretary.

## NATIONAL

*from Eustace Wright*

**U**NDER the able Presidency of Mr. Derrick Franklyn this Association has continued to make excellent progress during the past twelve months.

In the forty-two years of its history the "National" has established branches in all parts of the world, and the reorganisation and expansion of the overseas branches has resulted in a most gratifying increase in membership, particularly in Australia, South Africa and New Zealand, whilst, nearer home, many Continental members have been enrolled.

Irish membership figures have been well maintained, and notable progress has been made in Scotland, resulting in the formation of a new branch with Aberdeen as its Centre, and all English areas, viz., Northern (Centre—Manchester), North Midlands (Centre—Derby), Midlands (Centre—Birmingham), London (Headquarters), Southern (Centre—Brighton).

The "National" was the first association to inaugurate Tests for Amateurs, and for many years a certificate only was awarded to successful candidates, but a medal is now issued in addition to the certificate. However, more important than the actual award is the Test itself, and, as for Professional Examinations, the Board of Examiners have set the highest possible standard for each particular grade, and meet frequently for the discussion of technical matters to ensure uniformity of opinion.

Particularly noteworthy has been the rapid progress of the Latin-American Branch, the Examining Board of this Branch has been considerably expanded.

There is a substantial demand for Professional and Amateur

Examinations in Old-Time Dancing, and it is interesting to note that a high proportion of the candidates were, until recently, only interested in "Modern" dancing.

The Annual Conference 1948, was held at Eastbourne, the Society being the guests of the Eastbourne Corporation, who placed the Winter Gardens Ballroom at the disposal of members for Lectures, Competitions, Practice and Meetings. His Worship the Mayor of Eastbourne officially declared the conference open, and later received and entertained members and friends at a Ball in the Town Hall, during the course of which the annual competition for the Kimpton Trophy was won for the second successive year by Mr. and Mrs. Bob Fagan, Southampton. Mr. W. Hall, Manchester, won the "Pearce" Shield for new variations with an interesting Tango movement, and Mr. F. Barlow, General Secretary, won the "Handley" Shield for new sequence dance. At mid-week an Old-Time Ball was organised in conjunction with the Corporation of Eastbourne and the competition for the "Eastbourne Cup" (Royal Empress Tango) was won by Mr. and Mrs. J. Crathorne. At the end of the week another dance was organised, and an Amateur Waltz Competition was won by Mr. J. Pearce and Miss J. Rushbridge. During the conference over twenty lectures were given to members, covering all Branches of Dancing.

Mr. Edward Macdonald, Chairman, Ballroom and Old-Time Branches 1948, Lecturer (together with Miss Gwen Silvester and Mr. L. Scrivener) at the World's Ballroom Dancing Congress, was elected President for the current year. He will be ably assisted by Mrs. Macdonald, who, for many years has been official Receptionist for the Society. The "National" has always been fortunate in its selection of President—in recent years Miss Silvester and Mr. Derrick Franklin have done much to maintain its prestige and shape its progressive policy—members are confident in the ability of Mr. Edward Macdonald to pilot them through another successful year.

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## UNITED KINGDOM ALLIANCE *from Cecil Raw*

This body has made very rapid headway during the dance season 1947/48.

The Executive Council have had numerous long meetings at which the whole structure of the Alliance has been revised, covering Modern Ballroom, Old-Time, Latin-American, Highland Dancing, Ballet, Tap and Stage Branches. The newly formed Highland Section promises to be a very live force. Membership of the Alliance has doubled within the last 12 months. All teachers are well catered for as regards Professional lectures and the conducting of Medal Tests and Grade Examinations. Several big dance contests were held under the auspices of the Alliance during the year and each was an outstanding success.

Great praise is due to all members and especially to the Executive Council for their hard work during the "reconstruction period." The Annual Conference which was held at Worsley's Ballroom, Preston, was well attended and the Trophy Contests on the closing night drew a packed house with nearly 200 couples competing.

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(L-A) indicates specialists in Latin-American. (O.T.) indicates specialists in Old Time. The name of the male partner is shown first in every case. Telephone numbers are shown in italics.

- Bampton, Gilbert and Rosamund Stephens, 4, Bartholomew Road, London, N.W.5.
- Barrett, Victor and Dorcen Freeman, 175, Regent Street, London, W.1. *GRO 1733.*
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- Black, Syd and Madame (O.T.), 17, Pinelands, Bishops Stortford.
- Bocker, Billy and Dorothy Bettridge, 65, Bristol Street, Birmingham, 5. *MID 1022.*
- Borrows, Frank and Elsie, (L-A), Willow Tree Road, Altringham. *ALT 3477.*
- Bourne, Billy and Edna Adams, 2, Rotherick Hill, Park Royal, London, W.5. *PER 6063.*
- Brett, W. W. and Marie Lecamp, Boswell House, Broad Street, Oxford. *OXF 47829.*
- Bryant, Carl and Jane Spencer, 47, Victoria Road, Surbiton, Surrey. *Elmbridge 6038.*
- Burgess, Bob and Margaret Baker, 11, Kempford Gardens, London, S.W.5. *FLA 9197.*
- Capel, Charles and Edna Nicholls, 59-63, John Bright Street, Birmingham. *MID 4838.*
- Carter, Hugh and Hazel Willis, 21, Rosslyn Hill, London, N.W.3. *HAM 1818.*
- Clark, Jimmy and Lola, (L-A), 288, Birchfield Road, Perry Bar, Birmingham. *South 2782.*
- Clegg, Sam and Edna Robey, 32a-40, Stretford Road, Manchester.
- Colyer, Len and Dorice Brace, 9, Lydhurst Avenue, Streatham Hill, London. *STR 7970.*
- Comber, Jack and Pat, Adelphi Cinema Ballroom, Slough.
- Davies, Cyril and Edna Brunt, 1, Darlington Street, Wolverhampton. *WOL 24564.*
- Dixon, Jack and Winifred Corcoran, (L-A), 19, Piccadilly, Bradford, Yorks. *BRA 27609.*
- Dodd, Bert and Phyllis, 22, John Taylor Street, Bolton, Lancs.
- Donaghy, Norman and Edna Duffield, New Street, Dudley, Worcs. *DUD 4165.*
- Drinkwater, John and Joan Shepherd, 11, Kempford Gardens, London, S.W.5. *FRO 0434.*
- Dudley, Stan and Edna Reed, 82a, High Street, Walthamstow, London, E.17.
- Fillingham, Arthur and Ethel Thornhill, 14, Holver Road, Sheffield, 2.
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# THE 'OFFICIAL BOARD' RULES

## 1. Title.

These Rules shall be known as "The Official Board Rules of Ballroom Dancing." Throughout these Rules the expression "the Board" shall be taken to mean the Official Board of Ballroom Dancing and the words "dancer" and "dancing" (unless specifically stated to the contrary) shall refer only to ballroom dancing.

## 2. Where Applicable.

These Rules shall apply in England, Scotland and Wales. Should competitors from other countries take part in competitions in England, Scotland or Wales, their Amateur status shall be regulated by the Rules or Customs in force in the country in which they are usually resident.

## 3. Medal Tests.

Dancers who through loss of Amateur Status are ineligible under these Rules to take part in amateur competitions are also ineligible to take part in amateur Medal Tests.

## 4. Competitions.

There are seven categories of Ballroom Dancing Competitions:—

- An Amateur competition is confined to Amateurs.
- A Professional competition is confined to Professionals.
- A Mixed competition is confined to mixed couples, each of which consists of an Amateur dancing with a Professional.
- In a General competition Amateur couples, Professional couples, and Mixed couples are entitled to compete.
- A Novices' competition is confined to Amateurs who are Novices.
- Formation Competitions which may be either for Amateurs or Professionals.
- Team Matches which may be either between Amateur or Professional Teams.

## 5. Amateur.

An Amateur dancer is one who—

- has never been employed or engaged or accepted remuneration, either in money or in kind, as a dancer, a teacher of dancing, an assistant to a teacher of dancing (see Note A), a hired dancing partner, a floor manager, an M.C. (see Note A (2)), or as an Organiser of dances for personal profit. (See Note B.)
- has never (except when the sanction of the Board has been obtained) given a demonstration of dancing (see Note C), or adjudicated at a dancing competition.
- has never (except as provided by Rule 13) taken part in a competition for which a money prize is offered, or in connection with which expenses of any kind are paid to competitors;
- has never sold or converted into money a prize won for dancing;
- has never declared himself or herself to be a Professional by advertisement or otherwise.

Participation in a Competition or Match limited to Professionals or in a Mixed Competition with an Amateur partner shall be taken as such a declaration.

The passing of any Entrance Examination to the Ballroom Branch of any Teachers' Association or the taking of any examination confined to Professionals shall be regarded as a definite act of Professionalism.

## 6. Novice.

A Novice is one who has never won the Finals in any ballroom Competition in any of the Modern, Old-Time or Latin-American dances.

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A Novice who is a Member of a winning Match or Formation Team does not lose his or her Novice status.

**7. Students.**

Students who are being trained for the Ballroom profession shall not be eligible to take part in Amateur Competitions during the period of their training. Should they fail to pass the Entrance Examination to any Association or for any other reason decide not to enter the Profession they may apply to the Board for reinstatement as Amateurs and each case will be decided upon its own merits.

**8. Professionals in Other Forms of Dancing.**

Professionals in other forms of dancing shall not be eligible to take part in amateur competitions or amateur medal tests.

This rule shall not apply when the acts of professionalism in other forms of dancing were committed prior to the dancer's sixteenth birthday.

**9. Amateur Becoming Professional.**

Should an Amateur become a Professional, he or she shall not be eligible to enter a Professional Championship until a period of twelve months has elapsed from the time of his or her change over.

**10. Team and Formation Matches.**

All Amateur Team and Formation Matches must be governed by the following Regulations:—

(1) Inter-Town Matches must be held in one of the two towns concerned.

(2) Inter-Hall, Inter-Club and Inter-School Matches must be held in one of the Schools or Halls concerned.

**NOTE:** In cases where a School is in the habit of holding classes or dances in a public hall in addition to those held on its own premises the Match may be held in that Hall. If a School's premises are not large enough for a Formation or Team Match the sanction of the Board should be obtained to hold the Match in a public Hall.

(3) Schools. When a School or Club has two or more teams, matches may be arranged between these teams in their own School or Hall, but such teams must not compete in a match against one another outside their own Hall or School. (See Note C.)

**11. Leaders in Youth Clubs.**

Dancers who, as the result of passing a special Youth Leaders' examination, approved by the Board and organised by certain recognised Associations, become qualified to act as "Leaders" in recognised and approved Youth Clubs or similar organisations, shall not compete in ballroom competitions or take Medal Tests during the period of their Leadership, but upon relinquishing that position they shall be entitled to receive a letter from the Board restoring their full amateur status, always provided they have not infringed this status in any other way.

This Rule shall apply as soon as an Amateur is nominated to receive coaching for the above-mentioned special Youth Leaders' Examination.

**12. Vouchers as Prizes.**

An Amateur may receive a voucher entitling him to buy a prize of a certain value. Such voucher must not be used in settlement of professional fees, nor may Saving Certificates be given as prizes.

**13. Prizes and Expenses.**

Notwithstanding the provisions of Rule 5 (c):—

(i) An Amateur is permitted to participate in Mixed and General competitions for which money prizes are given to Professionals, provided the Amateur receives no money as a prize and provided it is declared in the Conditions of the competition that, in the event of an Amateur winning a prize, such prize will not include any money.

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- (ii) In the event of an Amateur receiving from the organisers of a competition or match held in a town in which such Amateur does not reside, an invitation to compete in such competition or match which is accepted, or of an Amateur winning a heat in a competition, the final or succeeding round of which are held in a town in which the Amateur does not reside, it is permissible for such Amateur to receive bare travelling expenses to and from such other town and bare hotel expenses in such other town (limited to the day or days of the competition and to one day before and one day afterwards), provided such expenses are in reimbursement only of actual expenses incurred.

**14. Reinstatement.**

Dancers who have lost their Amateur status under these Rules desiring to be reinstated as Amateurs must apply in writing to the Board (enclosing 5s. to cover expenses), giving full details of the circumstances. Each application will be considered on its merits by the Board, which may require the applicant to furnish all particulars which are deemed necessary. Reinstatement is in the discretion of the Board, and it may be refused, postponed or granted either unconditionally or subject to such conditions and to operate from such a date as the Board may decide. It will not be granted a second time. Dancers whose reinstatement as Amateurs has been deferred until a particular date may not participate in any competition during the period of suspension. (See Note D.)

**15. Right to Appeal.**

Dancers who have applied for reinstatement and who are dissatisfied with the decision of the Board may request permission to appeal in person to the Board, when the Board may at its discretion remit partially or entirely any period of suspension, or increase it.

- 16.** No alteration to these Rules shall come into force until it has received the assent of two-thirds of those present at a meeting of the Board and has previously been set out in the Agenda for such meeting.

**NOTES**

- A. (1) The Board has ruled that occasional assistance given to a Teacher in matters not directly connected with the technique of a dance such as serving teas, putting on records or taking cash at the doors does not constitute a breach of the Amateur Status. The acceptance of free admission to a class or dance provided no conditions of some service in return for such free admission are attached also does not constitute a breach of the Amateur Status.

(2) An Amateur who takes charge of the proceedings at an occasional private club or subscription dance shall not be regarded as an M.C. unless he leads the dances or calls the sets.

- B. All cases of dancers who finance dancing enterprises will be judged on their merits. When the holding of shares in a company which amongst its activities organises dances gives that holder no advantages over other dancers, there is obviously no breach of the Amateur Status. If, however, the holding of shares (generally in small companies) does give the holder facilities and advantages unobtainable by the ordinary amateur the matter should be referred to the Board before such holder takes part in Amateur Competitions or Medal Tests.

- C. An Amateur dancer who takes "crowd" work in a film and is not specifically engaged as a dancer does not lose his or her Amateur Status if in the course of that "crowd" work he or she is required to dance.

The participation in a stage show given by an Amateur Dramatic or Operatic Society of which the dancer is a member does not constitute a breach of the Amateur Status. An Amateur Formation

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- D. When a dancer has committed a definite act of professionalism as set out in Rule 5 (e) there is no reinstatement. The infringement of Rule 5 (d) shall also be regarded as a definite act of professionalism. In other breaches of the Amateur Status each case is considered by the Board on its own merits.

## CONDITIONS GOVERNING THE ORGANISATION OF CHAMPIONSHIPS

### 1. Sanction of the Board necessary.

- (a) No Competition in Modern, Old-Time or Latin-American ballroom dancing may be entitled a Championship in those countries in which the "Official Board Rules" operate, without the sanction of the Board.
- (b) Championships in other countries which are recognised as such by the paramount ballroom authority of the country in which they are held may be recognised by the Board.

### 2. Definition of a Championship.

- (a) **MODERN.** A Championship must be a Competition to discover the best all-round couple in the four standard modern dances—Waltz, Slow Foxtrot, Tango and Quickstep. Modern Championships must be confined either to Amateurs or Professionals.
- (b) **OLD-TIME.** A Championship must be a Competition to discover the best all-round couple in three or four of the Old-Time dances recognised by the Board at the time as Championship dances. It must be confined either to Amateurs or Professionals.
- (c) **LATIN-AMERICAN.** A Championship must be a Competition to discover the best all-round couple in three or four of the Latin-American dances recognised by the Board as Championship dances. Recognition of Latin-American Championships will not be considered before the season 1949-50. It must be confined either to Amateurs or Professionals.
- (d) Competitors in any Championship must be over 16 years of age on the day when they take part in one.

### 3. Titles.

- (a) Championships in Great Britain are limited to the following three classes of titles:—

**NATIONAL:** Covering a whole country or more.

**AREA:** Covering a large geographical area of a country such as North, South, East, West or Midlands.

In this case the boundaries of such areas must coincide with county boundaries.

The boundaries of the proposed Area Championship must be clearly defined by the Organisers and must receive the approval of the Board.

**COUNTY:** Covering one geographical county. The Board may sanction two adjacent counties holding one combined championship, e.g., Devon and Cornwall.

- (b) Notwithstanding the Definition set out in Rule 2 the Board may recognise as a Championship an event consisting of more than four dances and bearing a title embracing a number of countries when such an event is organised by an International Committee recognised by the Board.

### 4. Open and Closed.

- (a) An *open* Championship is one in which competitors from outside the area named in its title may compete. A *closed* Champion-

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- ship is one in which the competitors must be qualified by birth or residence (twelve months immediately prior to the event) for the area covered by the Championship.
- (b) When a person is qualified to compete in two County Championships—one by birth and one by residence—he may not compete in both, but must make his choice. This choice shall also determine which closed area Championship he is entitled to enter.
  - (c) In closed National and closed Area Championships and in County Championships the right of a couple to compete shall be determined by the gentleman's qualifications, but no lady shall compete in two different County Championships in the same season.
  - (d) National and Area Championships may be either open or closed at the discretion of the organisers. If both are granted they must be organised as separate events.
  - (e) County Championships must be closed.

**5. Official Board Rules.**

Championships must be held under the "Official Board Rules" and must be advertised as "Recognised by the Official Board."

**6. How to Apply for Recognition.**

Application for the recognition of a competition by the Board as a championship must be made in writing to the Chairman of the Board by the responsible organisers, who must satisfy the Board that they are capable of organising such an event and that it will fulfil the requirements of a championship as set out in these Conditions.

The exact title of the proposed Championship (stating whether Open or Closed) and the name of the Hall where the Finals are to be held must be given and the application should reach the "Official Board," 12, Henrietta Street, London, W.C.2, at least one month prior to a Meeting of the Board in order that it may be placed on the Agenda of that Meeting circulated to Members of the Board. Applications received too late to be placed on the Agenda may be held over until the following Meeting of the Board.

Each application must be accompanied by a Registration Fee of One Guinea for each Championship, which will be returned if the application be not granted. This fee must be sent each year when application for renewal is made.

**7. Restriction of Entries.**

- (a) A Championship must not include any preliminary heat in which the entrants are limited to pupils of one or more particular teachers.
- (b) No competitor otherwise eligible to compete, may be barred by reason of his or her past successes, but couples who have been placed first and/or in the first three in certain important events may be excused the Preliminary Heats provided this is clearly announced in the conditions of the event.

**8. Judging.**

- (a) Heats and Finals of a Championship may be judged only by a person who has been a full member for at least three years of a Society or Association affiliated to the Official Board and has a knowledge of the type of dancing required, or by the Chairman of the Board, who shall, however, if not possessing the above requirements, only act as non-voting Chairman of the Adjudicators.

Failure to carry out this condition shall not nullify the event, but unless a satisfactory explanation be given "Recognition" of the event will not be renewed.

- (b) At the Finals of any Championship there must be at least three Judges and they must mark independently.

If for any unforeseen reason an advertised Judge is unable to officiate, and if it is impossible to fill his place with an eligible Judge, the remaining Judge or Judges shall act and an explana-

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- tion of the incident sent to the Official Board. The circumstances must be announced to the competitors before the event.
- (c) No one may judge a Professional Championship who is still taking part in competitive events.
  - (d) In the Final Round of a Championship when the couples are being placed in order of merit by the Judges the "Skating System" of dealing with the marks or such other system as the Board may from time to time determine shall be used. The Chairman of the Judges is responsible for the correct interpretation of the marks.
  - (e) When there is more than one heat in a round and each Judge has been requested to vote for a certain number of couples to go forward, the number taken from each heat to make up this number is at the discretion of the voting Judge.
  - (f) The Organisers of any Championship must within seven days of its decision forward a certified copy of the Judges' markings in the Final round to the "Official Board."

#### 9. Objections.

No objection to a person's eligibility to take part in any particular Championship shall be considered unless the complainant gives his or her full name and address. Such objection, unless admitted by the person complained against, shall be referred to the Official Board, but if there is not time to reach a decision before the event the person complained about shall be permitted to dance in the Championship on the understanding that any prize he or she may win shall be withheld until the decision of the Board be known. Should the objection be sustained this prize shall be passed down to the next couple.

#### 10. Unrecognised "Championships."

Competitors taking part in a so-called Championship which is not recognised by the Board or persons acting as Adjudicators at such an event shall be ineligible to compete or adjudicate respectively in any recognised Championship until given permission to do so by the Board. Such permission may be withheld for so long as the Board may decide.

#### 11. Renewal of Recognition.

When granting recognition the Board shall limit such recognition to a period of one season only (October 1st to September 30th), and during that period the event shall only be held once. Such recognition may be renewed each subsequent season provided application accompanied with the Registration fee is made in writing to the Board; that it has been satisfactorily conducted and that there has been no change in the Organisers that has not been notified to and received the approval of the Board.

#### 12. Competitors' Age, etc.

- (a) No one under sixteen years of age may compete in any Championship.
- (b) A couple consisting of two members of the same sex may not compete in any Championship.

#### 13. Certificates.

The winners of a Recognised Championship are each entitled to receive a Certificate signed by the Organiser of the event, as many of the Adjudicators as is possible and the Chairman of the Official Board. It is the duty of the Organiser to see that the necessary signatures are obtained.

#### 14. General.

Should any point arise not covered in these Conditions it shall be referred to the Board, whose decision shall be final.

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# DANCE BIBLIOGRAPHY

BRANDON, ROBERT.

BALLROOM DANCING MADE EASY, published by C. Arthur Pearson, Ltd., at 3s. 6d.

*This book, which is essentially for novices, was first published in 1936, since when it has gone into many reprints and new editions. Now it appears in an entirely new format, with several photographs to illustrate the text, as well as line diagrams.*

DILWORTH, JOHN (Editor).

BALLROOM DANCING ANNUAL, 1948, published by John Dilworth Ltd., at 3s. 6d.

*This was the second year of publication, the current issue representing the third.*

GIBSON, CYRIL.

LATIN-AMERICAN AND CONTINENTAL DANCES, published by the author, at the Dossor School of Dancing, 69, High Street, Belfast, 3s. 6d.

*Descriptions of Cuban Rumba, Brazilian Samba, Paso Doble, Jive, Viennese Waltz, Continental Blues.*

LATIMER, A. J.

A BOUQUET OF OLD TIME DANCES, published by Danceland Publications Ltd., at 5s. 0d.

*Descriptions of about seventy Old Time dances by the well-known Master of Ceremonies of "Those Were the Days." There is a delightful foreword by Patric Curwen.*

MOORE, ALEX.

THE REVISED TECHNIQUE OF BALLROOM DANCING, published by the author, at the Zeeta Café, Kingston-on-Thames, 10s. 6d.

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SILVESTER, VICTOR.

THEORY AND TECHNIQUE OF BALLROOM DANCING, published by Herbert Jenkins Ltd., 7s. 6d.

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TENENT, ROSE.

THERE'S MONEY IN DANCING, published by Southern Editorial Syndicate Ltd., 6s. 0d.

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# CHAMPIONSHIP RESULTS

October 1947 to September 1948

## All-England Amateur Championship.

*Civic Hall, Wolverhampton.* 3rd October, 1947.

Organised by the United Kingdom Alliance.

- 1st Mr. Sid Perkin and Miss Doris Prater.
- 2nd Mr. and Mrs. Hogan.
- 3rd Mr. Pat Tighe and Miss Madge Lord.

## All-England Old Time Championship.

*Floral Hall, Southport.* 12th May, 1948.

Organised by the E.S.T.D.

- 1st Mr. and Mrs. Stead.
- 2nd Mr. and Mrs. Willings.
- 3rd Mr. Horne and Miss Vickerstaff.

## All-England Amateur Championship.

*Grafton Rooms, Liverpool.* September 30th, 1948.

Organised by the United Kingdom Alliance.

- 1st Joe Barnes and Rose Heywood.
- 2nd H. Smith-Hampshire and Betty Lewis.
- 3rd James and Olive Cullip.

## Allied North of England Amateur Championship (Closed).

*Grafton Rooms, Liverpool.* 8th April, 1948.

Organised by the Allied Association.

- 1st. Mr. Dennis Murphy and Mrs. Edna Murphy.
- 2nd Mr. Joe Barnes and Miss Rosa Heywood.
- 3rd Mr. D. Willetts and Miss J. Sturtevant.

## Allied North of England Professional Championship.

*Grafton Rooms, Liverpool.* September 9th, 1948.

Organised by the Allied Dancing Association.

- 1st A tie between  
Bob Henderson and Eileen Henshall.  
Len Scrivener and Nellie Duggan.
- 3rd Eric Hancox and Betty Wych.

## Berks and Bucks Old Time Championship.

*Majestic Ballroom, Reading.* 30th March, 1948.

Organised by Mr. W. B. Anderson.

- 1st Mr. G. Negus and Miss A. Unsworth.
- 2nd Mr. and Mrs. F. Hannaford.
- 3rd Mr. E. Watts and Mrs. M. La Rosa.

## BRITISH AMATEUR CHAMPIONSHIP.

*Winter Gardens, Blackpool.* 6th May, 1948.

Organised by the Winter Gardens, Blackpool.

- 1st Syd Perkin and Doris Prater.
- 2nd Bob Burgess and Margaret Baker.
- 3rd Archie Stevens and Doris Skelsey.

## BRITISH OLD TIME CHAMPIONSHIP.

*Winter Gardens, Blackpool.* 5th May, 1948.

Organised by the Winter Gardens, Blackpool.

- 1st Mr. and Mrs. Stead.
- 2nd Mr. and Mrs. Wellings.
- 3rd Mr. Jepson and Miss Rooney.

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#### BRITISH PROFESSIONAL CHAMPIONSHIP.

*Winter Gardens, Blackpool. 7th May, 1948.*

Organised by the Winter Gardens, Blackpool.

- 1st Wally Fryer and Violet Barnes.  
2nd Bob Henderson and Eileen Henshall.

#### British Juvenile Championship.

*King's Hall, Derby. 25th October, 1947.*

Organised by the N.A.T.D.

- Under 12. 1st Master Brereton and Miss Lycett.  
2nd Master Collard and Miss Howard.  
3rd Master Buxton and Miss Munsloe.  
Under 16. 1st Master Knight and Miss Scudder.  
2nd Master Lashbrook and Miss Phillips.  
3rd Master Draper and Miss Hobson.

#### Cambridgeshire Old Time Championship.

*Guildhall, Cambridge. 21st November, 1947.*

Organised by Mr. and Mrs. R. Abrahams.

- 1st Mr. R. Lowings and Mrs. P. Gautry.  
2nd Mr. G. Warrington and Miss P. Warrington.  
3rd Mr. and Mrs. Chapman.

#### East Anglian Amateur Championship.

*Samson and Hercules Ballroom. 26th May, 1948.*

Organised by Samson and Hercules Ballroom.

- 1st Mr. C. Caplan and Miss E. Walker.  
2nd Mr. D. Scott and Miss B. Windscheffel.  
3rd Mr. W. Gillings and Miss B. Topping.

#### East of England Old Time Championship.

*Floral Hall, Gorleston-on-Sea. 12th August, 1948.*

Organised by Mr. Douglas C. Hall.

- 1st Mr. and Mrs. Bert Jennings.  
2nd Mr. and Mrs. Gibson.  
3rd Mr. Morris and Mrs. Piper.

#### East of England Open Professional Championship.

*Samson and Hercules Ballroom. 26th May, 1948.*

Organised by Samson and Hercules Ballroom.

- 1st Mr. Bob Henderson and Miss Eileen Henshall.  
2nd Major Eric Hancox and Miss Betty Wych.  
3rd Mr. Jimmy Wilde and Miss Gladys Reed.

#### Essex Old Time Championship.

*East Ham Town Hall. 1st July, 1948.*

Organised by Mr. Albert F. Ninnim.

- 1st Mr. and Mrs. D. Sowrey.  
2nd Mr. and Mrs. S. A. Rushuan.  
3rd Mr. and Mrs. W. E. Cushway.

#### Kent Old Time Championship.

*Winter Gardens, Margate. 31st October, 1947.*

Organised by Mr. Eustace Bowman.

- 1st Mr. H. D. Wood and Mrs. Rothwell.  
2nd Mr. and Mrs. Carney.  
3rd Mr. A. Butson and Mrs. V. Merker.

#### Lancashire Amateur Championship.

*Ritz Ballroom, Manchester. 8th July, 1948.*

Organised by Mr. A. Dawson (on behalf of the E.S.T.D.).

- 1st Mr. D. and Miss E. Murphy.  
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**Lancashire Old Time Championship.**

*Plaza Ballroom, Manchester.* 31st May, 1948.

Organised by the E.S.T.D.

- 1st Mr. and Mrs. A. Wellings.
- 2nd Mr. and Mrs. Bert Jennings.
- 3rd Mr. H. Newall and Miss D. Robb.

**Lancashire Professional Championship.**

*Ritz Ballroom, Manchester.* 23rd September, 1948.

Organised by Arthur Dawson, on behalf of the Empire Society.

- 1st A tie between  
Tommy Rogers and Hylde Lamont.  
Frank Gibson and Joan Finnigan.
- 3rd Fred Morrison and Eva Lawless.

**Lincolnshire Amateur Championship.**

*Winter Gardens Ballroom, Cleethorpes.* 9th April, 1948.

Organised by Mr. J. L. Campbell.

- 1st Mr. J. Raspin and Miss Fay Coates.
- 2nd Mr. J. Braithwaite and Miss G. Carey.
- 3rd Mr. A. Nuttall and Miss S. Ward.

**Lincolnshire Old Time Championship.**

*Baths Hall, Scunthorpe.* 28th April, 1948.

Organised by Mr. J. L. Campbell.

- 1st Mr. J. Spouge and Mrs. E. Clark.
- 2nd Mr. and Mrs. F. Clarke.
- 3rd Mr. and Mrs. A. Mann.

**Manx Amateur Championship.**

*Palais de Danse, Douglas.* 18th and 19th March, 1948.

Organised by the Palais de Danse, Douglas.

- 1st A tie between  
Mr. and Mrs. Eric Gell.  
Mr. and Mrs. H. Hotchkiss.
- 3rd Mr. and Mrs. Idris Jones.

**Middlesex Amateur Championship.**

*Hammersmith Palais.* 22nd January, 1948.

Organised by Mr. G. T. Sturmev.

- 1st Mr. Bob Burgess and Miss Margaret Baker.
- 2nd Mr. and Mrs. G. Holloway.
- 3rd Mr. and Mrs. Bob Squires.

**Middlesex Professional Championship.**

*Hammersmith Palais.* 22nd January, 1948.

Organised by Mr. G. T. Sturmev.

- 1st A tie between  
Mr. Len Scrivener and Miss Nellie Duggan.  
Mr. Victor Barrett and Miss Doreen Freeman.
- 3rd Mr. Bob Henderson and Miss Eileen Henshall.
- 4th Mr. Arthur Norton and Miss Pat Eaton.

**Midland Amateur Championship.**

*Civic Hall, Wolverhampton.* 25th June, 1948.

Organised by Mr. Fred Darling (on behalf of the M.A.T.D.).

- 1st Mr. Chris Hogan and Mrs. Olga Hogan.
- 2nd Mr. Joe Barnes and Miss Rosa Heywood.
- 3rd Mr. Reg. Davis and Miss Jean Stirling.

**Midland Old Time Championship.**

*Civic Hall, Wolverhampton.* 10th September, 1948.

Organised by Mr. Fred Darling for the M.A.T.D.

- 1st Mr. and Mrs. Stead.
- 2nd Mr. and Mrs. Wellings.
- 3rd Robert Hough and Eileen Vickerstaff.

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#### Midlands Professional Championship.

*Civic Hall, Wolverhampton.* 27th August, 1948.

Organised by Mr. Fred Darling for the M.A.T.D.

- 1st Eric Hancox and Betty Wych.
- 2nd Norman Donaghy and Edna Duffield.
- 3rd Len Colyer and Dorice Brace.

#### Midlands of Scotland Open Amateur Championship.

*Plaza, Stirling.* 16th April, 1948.

Organised by Mr. James Adam.

- 1st Mr. Billy and Mary Buchanan.
- 2nd Mr. John Stewart and Miss Sadie Macpherson.
- 3rd Mr. Ron Chapman and Miss Vera Howard.

#### Midlands of Scotland Old Time Championship.

24th June, 1948.

Organised by the North British Ballroom Association.

- 1st Mr. and Mrs. A. Wellings.
- 2nd Mr. and Mrs. G. Hendry.
- 3rd Mr. J. Henderson and Mrs. R. Syme.

#### Midlothian Amateur Championship.

*Excelsior Ballroom, Edinburgh.* 17th December, 1947.

Organised by the North British Ballrooms Association.

- 1st Mr. A. Dickson and Miss D. Webster.
- 2nd Mr. J. Kerr and Miss H. Hodgson.
- 3rd Mr. J. Blakeley and Miss N. Wilson.

#### Midlothian Old Time Championship.

*New Locarno, Edinburgh.* 18th December, 1947.

Organised by the North British Ballrooms Association.

- 1st Mr. and Mrs. George Hendry.
- 2nd Mr. A. Howell and Miss A. Hymers.
- 3rd Mr. and Mrs. J. Velzien.

#### North of England Old Time Championship.

*Grafton Rooms, Liverpool.* 21st September, 1948.

Organised by the Allied Dancing Association.

- 1st Mr. and Mrs. J. Stead.
- 2nd Mr. and Mrs. A. Wellings.
- 3rd Mr. and Mrs. B. Jennings.

#### Northamptonshire Amateur Championship.

*George Hotel, Kettering.* 24th September, 1948.

Organised by Joan Strawson.

- 1st Geoffrey Hanger and Miss Joan Maule.
- 2nd H. Alderman and M. Hocking.
- 3rd D. Symes and J. Smythbone.

#### Northamptonshire Old Time Championship.

*Town Hall, Northampton.* 25th September, 1948.

Organised by Grace Wootten.

- 1st Mr. and Mrs. Norman Glover.
- 2nd Charles Burdett and Agnes Carter.
- 3rd Mr. and Mrs. Fred Willson.

#### Northamptonshire Professional Championship.

*George Hotel, Kettering.* 24th September, 1948.

Organised by Joan Strawson.

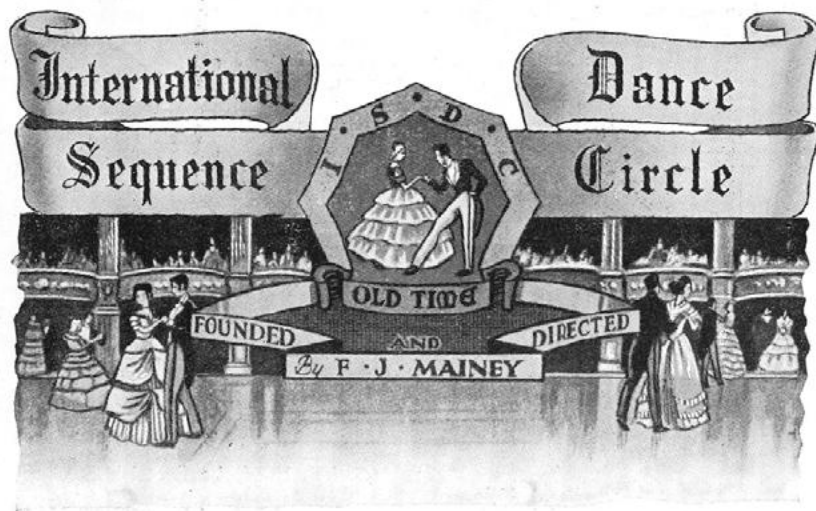
- 1st R. Stanley and J. Keeler.
- 2nd D. Long and Phyllis Aitken.
- 3rd Mr. and Mrs. G. McCulloch.

#### Northern Counties Old Time Championship.

*Empress Ballroom, Whitley Bay.* 24th March, 1948.

Organised by the Northern Counties Dance Teachers' Assn.

- 1st Mr. J. Herdman and Miss L. Harrison.
- 2nd Mr. and Mrs. J. Oakley.
- 3rd Mr. and Mrs. T. Scott.



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#### North Wales Open Amateur Championship.

Winter Gardens Ballroom, Llandudno. 16th April, 1948.

Organised by Messrs. J. E. Payne, Ltd.

- 1st Mr. Dennis Murphy and Miss Edna Murphy.
- 2nd Mr. W. Chandler and Miss Ethel Seaborn.
- 3rd Mr. and Mrs. Skelland.

#### Nottinghamshire Amateur Championship.

Palais de Danse, Nottingham. 2nd December, 1947.

Organised by Mr. and Mrs. W. S. Jepson.

- 1st Mr. Dennis Willetts and Miss Joan Sturtivant.
- 2nd Mr. Ron Reeve and Miss Dorothy Whyley.
- 3rd Mr. Aubrey Coleman and Mrs. Coleman.

#### Nottinghamshire Old Time Championship.

Palais de Danse, Mansfield. 25th March, 1948.

Organised by Mr. and Mrs. Roscoe.

- 1st Mr. and Mrs. E. Welbourne.
- 2nd Mr. and Mrs. A. H. Cabourn.
- 3rd Mr. Henstock and Mrs. Millward.

#### Scottish Amateur Championship.

St. Andrew's Halls, Glasgow. 22nd March, 1948.

Organised by Alex Warren (on behalf of the Scottish Dance Teachers' Alliance).

- 1st Mr. William Buchanan and Miss Mary Buchanan.
- 2nd Mr. A. Dickson and Miss Dorothy Webster.
- 3rd Mr. John Stewart and Miss Sadie McPherson.

#### Shropshire Amateur Championship.

Morris's Ballroom. 19th November, 1947.

Organised by Miss Mildred Cureton.

- 1st Mr. Maurice Gold and Miss Kathlyn Palmer.
- 2nd A tie between  
Mr. and Mrs. S. Fletcher,  
Mr. P. Powis and Miss Irene Roberts.
- 4th Mr. R. Dodd and Miss E. Hatcher.

#### Somerset and Dorset Amateur Championship.

Princess Ballroom, Yeovil. 4th June, 1948.

Organised by Mr. Reg. Allen.

- 1st Mr. and Mrs. Legge.
- 2nd A tie between  
Mr. and Mrs. Watson,  
Mr. Mayne and Miss Christopher.

#### South of England Amateur Championship.

Hammersmith Palais. 13th November, 1947.

Organised by the Association of Ballrooms Ltd.

- 1st Mr. Bob Burgess and Miss Margaret Baker.
- 2nd Mr. and Mrs. G. Holloway.
- 3rd Mr. and Mrs. J. Cullip.

#### South of England Professional Championship.

Hammersmith Palais. 13th November, 1947.

Organised by the Association of Ballrooms Ltd.

- 1st Mr. Wally Fryer and Miss Violet Barnes.
- 2nd Mr. Victor Barrett and Miss Doreen Freeman.
- 3rd Mr. Len Scrivener and Miss Nellie Duggan.

#### "Star" Amateur Championship.

Royal Albert Hall, London. 20th April, 1948.

Organised by the "Star" Newspaper, London.

- 1st Mr. Bob Burgess and Miss Margaret Baker.
- 2nd Mr. Syd Perkin and Miss Doris Prater.
- 3rd Mr. George Holloway and Mrs. Jean Holloway.
- 4th Mr. Jimmy Cullip and Miss Olive Brown.

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### "Star" Professional Championship.

Royal Albert Hall, London. 20th April, 1948.

Organised by the "Star" Newspaper, London.

- 1st Mr. Wally Fryer and Miss Violet Barnes.
- 2nd Mr. Victor Barrett and Miss Doreen Freeman.
- 3rd Mr. Bob Henderson and Miss Eileen Henshall.
- 4th Mr. Leonard Scrivener and Miss Nellie Duggan.

### Stirlingshire Old Time Championship.

Falkirk Ice Rink. 20th May, 1948.

Organised by the North British Ballrooms Association.

- 1st Mr. A. Hunter and Mrs. Moodie.
- 2nd Mr. and Mrs. Neil.

### Surrey Amateur Championship.

Coronation Ballroom, Kingston-on-Thames. 31st October, 1947.

Organised by Mr. Carl Bryant.

- 1st Mr. and Mrs. Jimmy Cullip.
- 2nd Mr. Larry Dodge and Miss Champion.
- 3rd Mr. Arthur Chapman and Miss Ruby Peryer.

### Warwickshire Old Time Championship.

Rialto Casino, Coventry. 15th April, 1948.

Organised by Miss Joan Daniels.

- 1st Mr. R. Gibson and Mrs. E. Gibson.
- 2nd Mr. F. Worrall and Miss C. L. Rosslyn.
- 3rd Mr. E. Edwards and Mrs. G. M. Edwards.

### West Lothian Old Time Championship.

Public Hall, Broxburn. 19th December, 1947.

Organised by the North British Ballrooms Association.

- 1st Mr. and Mrs. George Young.
- 2nd Mr. and Mrs. W. Smith.
- 3rd Mr. J. Nimmo and Mrs. A. Frew.

### West of England Amateur Championship.

Victoria Rooms, Bristol. 8th December, 1947.

Organised by the West of England Ballroom Championships Committee.

- 1st Mr. and Mrs. K. Taylor.
- 2nd Mr. G. Nicholass and Miss M. Wiltshire.
- 3rd Mr. R. Todd and Miss A. Chatwin.

### Worcestershire Amateur Championship.

Winter Gardens, Malvern. 16th April, 1948.

Organised by Mr. Will Stew.

- 1st Mr. Bob and Joan Awford.
- 2nd Mr. Gordon Fletcher and Miss Joan Davies.
- 3rd Mr. K. W. Greenfield and Miss Joan Postans.

### Yorkshire Amateur Championship.

The Glossop Road Baths. 5th December, 1947.

Organised by Walter Collinson (on behalf of the I.D.M.A.).

- 1st Mr. Reg. Davies and Miss Jeanne Stirling.
- 2nd Mr. John Brownless and Miss June Lane.
- 3rd Mr. Willis Beal and Miss Phoebe Storey.

### Yorkshire Old Time Championship.

St. James' Street Baths Ballroom, Doncaster. 18th March, 1948.

Organised by Mr. Frank Bullars (on behalf of the Benevolent Fund of the I.D.M.A.).

- 1st Mr. and Mrs. Goodall.
- 2nd Mr. J. Hey and Mrs. D. Wilson.
- 3rd Mr. and Mrs. F. Sims.

### Yorkshire Professional Championship.

Huddersfield. 28th October, 1947.

Organised by Mr. J. V. Rawlings (on behalf of the I.D.M.A.).

- 1st Mr. Barry Lycett and Miss Olga Sheard.
- 2nd Mr. Arthur Fillingham and Miss Ethel Thornhill.

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