

Mrs. Dart Yes, Miss Byrn, it is doubtful that there has ever been a single form of ballroom dancing which has not brought forth controversial opinions and objections on the part of some.

Miss Byrn However, I strongly suspect that most of the destructive criticism that is so prevalent comes from those who have not taken part in what they are criticising. As a matter of fact, this point was made by a class of deans of women in a Teachers College who took the course in social dancing primarily to learn how to judge and guide the expression in the social dance among their students. After learning all the prevailing fads in turns, hops and intriguing twists, they admitted that they appreciated for the first time the sheer joy that was to be derived from the rhythmic responses which they had previously so harshly condemned. After this experience they were willing to accept the modern departures from the old fashioned waltz without any further justification of their popularity than the sheer fun of doing them.

Mrs. Dart It is a well known fact that we distrust the unknown and I suppose that accounts for the fact that each new style of dancing has immediately outraged the public, which remains as a whole, resistant to change in any field of endeavor. The fact that fashions in dancing change so rapidly may have something to do with the reluctance of many teachers to attempt to keep informed in the currently popular dances.

Miss Byrn Yes, one of my friends teaching a high school class in social dancing was confronted with the request of students who wanted to be taught the shag. She later confided to me that only a week before she had spoken to the P.T.A. on "The Awkward Age" but not until the moment of this request was she ever aware of having reached it. But whether we teach the waltz or the shag, the importance of helping young people to make a successful adjustments to all of life must not be forgotten. "The teacher remains, potentially, the artist of character."

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