

New Vogue Part 3

Peter Ellis



Cairns Post Wednesday 24th February 1937 p3 New Trocadero Palais.

“Assembly members were well entertained on Monday night with a programme of old-time and new vogue dancing. The new dance "St. Barnards" was favorably received. Free novelties were won by Miss Nash and Mr. Stevens. The weekly euchre and dancing will be presented tonight, with all assembly dancers admitted at concession rates, subject to card production. Cash prizes and free novelties will be awarded. Patrons are reminded of this Saturday night's gala, "Grocer's Shop Night." Special novelties, decorations and attractions will be offered.”

In addition to this another reference has been discovered in the **Kalgoorlie Miner of 1st July 1937 p8**

TO-NIGHT - — Caledonian Hall, Kalgoorlie TO-NIGHT :. FIFTY-FIFTY DANCE :. Novelty Dances. Music by the Militia Orchestra Learn the St. Bernard Waltz, also the Charmaine Waltz, as introduced at the Forty Club, Melbourne, by Mr. and Mrs. Chappell.

This is particularly interesting as it demonstrates how quickly new dances can get about, from Melbourne to Kalgoorlie. The Melbourne teachers, Mr and Mrs (Norm) Chappell are the choreographers of the Charmaine and that dance is only a year or two old at the time. Interesting it's advertised as a waltz, because the dance they invented is a Schottische or to 4-4 time normally. However, I have seen it danced to waltz time at Yarrowalla north of Bendigo. As the Chappell's were Melbourne ballroom dance instructors it's more than likely the St. Bernard Waltz they also taught at the Forty Club would be the latest from Leggett's in 1936 rather than the original from England. Norm Chappell was originally from Bendigo.

The St. Bernard Waltz with the old foot positions on the toes was arranged in England in 1913 and was a reasonably simple dance, often known as the 'Knock Knock Waltz' or dance because of the light foot stamp on the 3rd beat of the 3rd bar and the first beat of the 4th bar (actually, stamp – stamp stamp). Generally everybody remembers this and usually quite violent foot stomps are incorporated to the dismay of the teachers. It was regarded as an old time party dance and the original tune is well marked on those particular bars to emphasise the stamp. You'll see that in the playing of the original tune provided here.

The St. Bernard Waltz

The musical score for 'The St. Bernard Waltz' is written in 3/4 time and consists of eight staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various chords and melodic lines. The chords are: G⁷, Dm, G⁷, Dm, G⁷, C, G, C, C, F, A⁷, Dm, C⁹, C, A⁷, D⁷, G⁷, C, C, F, A⁷, C, G, C, G⁷, C, F, F⁹, C, G⁷, C, G, C, G, F, A⁷, Dm, F⁹, C, A⁷, D⁷, G⁷, C, G⁷. The score also includes a 'D.S. al Fine' marking at the end.

There is also a collected St. Bernard tune Katia which Dave de Santi learnt from the late Mr Arthur Bowley, lead musician at the Marshall Mount Old Time Dances. This tune also emphasises the 'knock knock' section.



Arthur Bowley

Katia St. Bernard Waltz
(collected from Arthur Bowley of Marshall Mount NSW by Dave de Santi)

The musical score is written in G major (one sharp) and 3/4 time. It consists of four staves of music. The chord symbols above the staves are: G, D, Am, D7, G (first staff); D, Am, D7, G (second staff); D7, G, D7 (third staff); G, D7, G (fourth staff).

Other popular tunes which can be adapted quite well with the knock knocks at the appropriate spot are How Much Is That Doggy in the Window, Oh Oh Antonio, Beautiful Ohio and Little Sir Echo.

In 1936 Mr and Mrs Harry Leggett of Melbourne brought out a **‘new old time’** dance called the St. Bernard Waltz. This as a New Vogue dance had the parallel foot alignment instead of the turned out toes of the stage of the original English dance. Also they added a second section as well as an extra glide to the first part of the dance thereby eliminating the knock knock step so despised by the teachers.

Descriptions of the ST. BERNARD WALTZ but incorporating the older knock knock step and the second section of Leggetts. 32 bar sequence of 3-4.

Instructions.

Position: Waltz hold, couple standing side on to line of dance, man facing wall.

Part A (16 bars)

Glide to the man's left, side together, side together, side together, then on the spot lightly stamp right foot, then left & right foot 4 bars.

Reverse the sequence against line of dance, but only two side together movements and the man then steps back (towards centre) left foot, then right without changing weight 4 bars.

With the weight still on the right foot he can then step forward left and then right 2 bars. He then glides two steps to his left while twirling the lady anticlockwise under his right hand (holding her left hand) as she pirouettes to her right (the man's left) along line of dance 2 bars.

Circular Waltz 4 bars.

Part B (16 bars)

Come out of the circular waltz from part A facing down line of dance with the lady on the right of the man and in the skater's hold, i.e. hands crossed in front, man's right hand under his left. Run a '3 step' forward commencing on the outside foot and neatly swinging the inside foot forward with a light knee lift 2 bars.

Reverse the '3 step' backwards to place commencing inside foot and on the last step turn inwards and swing what was the outside foot through the centre against line of dance* 2 bars.

Repeat the 3 step forward and back with the swivel and throw of nearest foot against line of dance and finishing side on to line of dance facing partners 4 bars.

Now step balance to the man's left swinging his right foot (lady's left) across in front to line of dance and repeat on the opposite foot against line of dance 2 bars.

Now in a similar fashion to part A (except hand hold is still crossed) man releases right hand hold with his partner while gliding 2 steps to his left and twirling the lady clockwise under his left hand 2 bars.

Take the waltz hold and Circular Waltz 4 bars.

The
St. Bernard

A NEW OLD TIME
DANCE IN 4 TIME

A FULL DESCRIPTION
INCLUDING WORDS
AND MUSIC

Words and Music by
MR. & MRS. HARRY LEGGETT
Arranged by HARRY NANGLE.



ALSO A DESCRIPTION OF THE CONTINENTAL GLIDE.

THE ST. BERNARD

Words and Music *A New Old Time Dance*
Mr. and Mrs. H. J. Leggett

Arranged by
Harry Nangle

Chorus

Das - sing the St. Ber - nard What a sight it is to see As
around the town you glide With gir - ls by your side
Das - sing the St. Ber - nard What pret - ty girls you see With some - body's
daughter you'll wait to the star a pleasure to you and me

The musical score is arranged in three systems. Each system consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 2/4. The lyrics are written below the vocal line. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line with various chords and ornaments.

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The original English St Bernard Waltz of the very early 1900s consisted only of the 16 bar Part A and was noted for the 'knock knock' with the foot stamp, and often accentuated by the orchestra's drummer. As some dancers invariably overdo the stamping, a no stamp alternative developed instead with the dancers rising and falling on their toes on the spot. This is to the other extreme as it looks rather silly and departs from both the characteristic of the original dance step as well as the equally compatible musical phrase at that point. The part B section is entirely Australian added by Mr and Mrs H. Leggett of Melbourne's famous Leggett's Ballroom in 1937.

They took their version of the dance back to Scotland where it has continued to thrive right through to the border country. The Leggett version of the dance minus the foot stamp also moved into the Old Time Dance scene in Victoria by the 1950s and was particularly popular around Castlemaine and Bendigo. It was danced as described above but without the original foot-stamps.

* Later the teachers revised the opening part B sequence to staying aligned in the forward position for the 3 steps forward and back and no counter swing against line of dance until the final section just before the Circular Waltz. This is how the Leggetts' originally arranged the dance although I like the country folk version as described above.

St. Bernard Waltz song Leggett's 1936

First Verse

There's a time drawing near

That will bring you good cheer,

Dancing the St. Bernard

You'll sing all the way

And be happy and gay

Dancing the St. Bernard

There's Maudie and Kitty

Who look very pretty,

They're longing to dance it you know;

So come along Johnny and Bertie and Tommy,

And whirl them along on tip-toe

Chorus

Dancing the St. Bernard,

*What a sight it is to see;
Around the room you glide
With your girlie by your side,
Dancing the St. Bernard.
What pretty girls you see,
With somebody's daughter
You'll waltz to the altar –
What a pleasure for you and me:*

Second Verse

*As time flies away
You'll hear people say,
Do you dance the new St. Bernard?
You must answer them, Yes!
And you'll please them, I guess,
Dancing the St. Bernard.
Glide four to the left
And two to the right,
Walk backward and forward, you see;
Turn the lady round here,
Then waltz without fear –
That's half of the dance you'll agree.*

Now the one reference to the Evening 3 Step:-

The West Australian (Perth) Sat. 6th Sept. 1944 DANCE, SHENTON PARK RED CROSS,

“Scouts' Hall, tonight. Old-Time, dash of Modern. Oscar Duffield's 4-piece Band. Exhibition dance, Evening Three Step. Lucky Spots, good prizes, excellent floor. Supper, Drinks Adm 1/6.”

The Evening 3 Step was a corrupted version of the English Eva Three Step of 1904 and it doesn't seem to have taken on out here in that early period. However the Australian dance teachers did not know how to interpret the English instructions (according to the late Phil Leggett) and thus our versions of Parma Waltz, Pride of Erin, Boston 2 Step, Veleta Waltz (becoming Valetta Waltz) etc. ended up by default very different, often unrecognisable in comparison. According to Shirley Andrews, Albert Boal a revered dance teacher in Melbourne, was originally from Belfast and knew the Eva 3 Step first hand. In avoiding the botch-up he renamed the Australian version the 'Evening 3 Step'. The dance appears to be of 1940s vintage, the above newspaper quote the first mention I've found. When I first saw it danced in the late 1950s (learning it myself) Jive or Rock n Roll was of course at its peak. The Evening 3 Step had a real swing with a jive type hand shake leading into each crossover with the lady turning under the man's right hand.

Teddy Bears' Picnic seemed to be the popular signature for this dance in the early years and another really popular tune of that era was 76 Trombones. Many years later Lily the Pink and Yellow Submarine were the favoured tunes. Older standards were Hello, Who's Your Lady Friend and McNamara's Band. When I started with the more serious side of Old Time Dance (really New Vogue) in the 1970s the ballroom fraternity had altered the Evening 3 Step routine to pirouette type crossovers by both lady and man which eliminated the jive type swing. As well as this a chassé skip step was added before the concluding waltz turn. As typical with the professional teachers, this then made the earlier version WRONG. I always felt it a pity the earlier jivey version disappeared.

Now at Marshall Mount near Wollongong the Eva 3 Step is or was danced, introduced by an English teacher the version is really interesting. Like many Australian old time sequence dances it differs from the original and is obviously very popular with the young people. One difference is that there is a part where the dancers clap hands for a few steps as they walk backwards and I know of no other old time or new vogue dance of this nature.