

SIXTY DANCING YEARS

IN 1905 when I was 11 years old I began my serious training at Gilmer's School in Nottingham as a full-time student, and I made my debut as a child soloist in London, Christmas 1906.

My parents were Nottingham born and my grandparents still lived there. It was natural when, in the early 1920s, I should be very interested to find well-trained young dancers from Pauline Bush, a new school in Nottingham, entering for the examinations of The Association of Operatic Dancing, which I was judging together with Madame Adeline Genée, Madame Cornani and Eduard Espinosa.

My admiration of Noreen Bush started when I first saw her as a very promising young dancer in our AOD Examinations. In those

A tribute to Noreen Bush
by Phyllis Bedells
Vice-President of the Royal
Academy of Dancing.

days the candidates had to work from 10 a.m. until 5 pm, with a short break for lunch.

In the early autumn of 1923 the Association acquired new freehold premises with a very big studio at 154 Holland Park Avenue, where we were able to rehearse for our first public performance at The Gaiety Theatre, a matinee danced entirely by members of The Association of Operatic Dancing.

PASSED

The following day an examination for Advanced Executants was held, Noreen Bush was one of only five to pass that ex-

acting test. I always remember her petite figure and lovely legs, and feet with very high insteps.

When we started the scheme for scholarships for pupils of our members (about four years later) we decided to appoint Noreen Bush as their teacher, and many now-famous dancers passed through her hands and I am sure are still grateful to her for the careful tuition she gave them.

NERVOUS

Often, after an examination session, Madame Genée and I would stay on to watch the scholarship class making Miss Bush extremely nervous! But really she was splendid. Later on when she was appointed a Major Examiner we got to know one another very well and became good friends. I look back on the many happy times on an Examination tour out of London when we played Canasta together in our hotel bedrooms as a means of relaxation. And I admired her determination not to be overruled by me when any particular result was not to her liking.

If there was any serious disagreement between us as to the final result of any candidate, we would 'give marks' for each section of the work, add them up and divide by two to try and get a fair result by average marks. Now we have only one examiner (except for the Advanced) and the candidate must stand or fall on the opinion of one judge. On the whole it works well, I think, but in 'border-line' cases it is sometimes hard.

LOYALTY

If I were asked to say which characteristic I most admire about Noreen Bush I am quite sure it is her loyalty. Her fine career as a teacher over so many years and the splendid way she has continued to build her school deserves everyone's heartfelt praise and the way she has always stood up for the RAD (formerly the AOD) and all we have tried to do for the art of dancing has won all our hearts.

It is with deep affection I send my congratulations to all concerned with The Bush Davies Diamond Jubilee. Sixty glorious years. May they long continue to thrive and 'turn out' (!) beautiful dancers.

Congratulations and all best wishes on the occasion of the Bush Davies Diamond Jubilee.

I look forward to seeing old friends again in 1975, when the National Ballet of Canada will pay a return visit to London.

Celia Franca,
Artistic Director,
The National Ballet
of Canada.

Congratulations from Dame Ninette de Valois



THE Bush Davies School Diamond Jubilee 1974 will be a proud day for its students. Many Bush Davies students through the years have found their way into the various ballet companies. Apart from students who have graduated to the Royal Ballet School and from there into the Company, I have a further and more personal connection with the family itself.

PROFESSIONAL

In the days of my youth my first professional engagement in 1913-14, was under the management of Val Kimm, Victor Leopold's father. This school has 'theatre' in its blood, for I can well remember Mr. Kimm's strict professionalism, and this very professional outlook has remained a strong

element in his family's organisation of today.

During the Second World War he came to my rescue once more when he toured as manager with the then Sadlers Wells Ballet.

ADMIRATION

Through this strong theatre link, I see with pleasure and admiration that the work that has been achieved by Noreen Bush, Victor Leopold and their son Paul Kimm. They have my warmest congratulations and good wishes, and long may they continue to help the ballet scene in this country.

I will end with a little story. During the 40's Sir Robert Helpman asked Val Kimm what I was like at 14 years of age. The reply was prompt: "Well you know she always was a little Madam..."



Noreen Bush (right) talks to Lady Sarah Armstrong-Jones (with her back to the camera) and her mother, HRH Princess Margaret, at a Royal Matinee in aid of the National Institute for the Blind at Theatre Royal, Drury Lane.

A bad year for a beginning

THE year 1914, which saw the start of World War I, was hardly a propitious one for starting a ballet school and neither, one would imagine, was Nottingham the ideal town for such a venture. But there Pauline Bush was and there she decided to launch herself into dance teaching.

Her daughter Noreen Bush had been closely associated with the early development of this school and it is largely to her that the school owes its present international reputation. It has trained a host of highly successful dancers as well as choreographers and teachers in ballet and theatre companies and schools.

From 1930 Noreen Bush with her husband Victor Leopold set themselves the task of developing the original Bush School to its present status, not only professionally but also academically. They were pioneers of the concept of combining a general education with a professional dance training, and in 1953 Charters Towers was recognised by the Department of Education and Science.

In 1939 they formed a partnership with an ex-pupil, the late Marjorie Davies, and the Schools became known as Bush Davies; the residential school, which moved from Hertfordshire in 1945 to East Grinstead, and the day school at Romford.

In recent years Paul Kimm, son of Noreen Bush and Victor Leopold, has become a full-time residential Director at Charters Towers and he is equally dedicated to the preservation and extension of the special opportunities which the school offers. Bush Davies was one of the first and is now the only private independent dance school of its size and stature in the United Kingdom to combine a vocational training with a fully comprehensive education.

From the early days in Hertfordshire, with 25 resident pupils, the school has continued to expand to include more than 200 at its rural 22 acres estate at 'Charters' in Sussex, while still retaining its characteristic, friendly atmosphere, and attention to the individual and varied needs of its students. It is proud of its independence and intends to remain so.



One the one day that Dame Alicia Markova was in Britain, en route from Barbados to the United States, she telephoned her very best wishes to Bush Davies Schools for the Diamond Jubilee, and sent her love to Noreen Bush.

Dame Alicia is returning to the UK at the end of June and hopes to be able to come to see TIME STEPS.

A letter from the other side of the world

My Dear Noreen,

So this present year 1974 is the Year of the Bush Davies Schools Diamond Jubilee.

What a surprise I had when I heard of this exciting fact and of the birth of the Bush Telegraph. I did not realise that time had flown away so fast. Such busy years they have been, and satisfying in their results.

Across the span of time my week-end visits to Nottingham, so many years ago, stands out vividly clear. Days of hard work with you and dear Mrs. Bush. You were both perfectionists. The instruction we received was both detailed and inspiring, rigorous but never depressing. And at night, round a glowing fire, we relaxed, exchanged ideas,

dreamed dreams, and the subject was always the same — "ballet present and future" — in all its ramifications.

The enthusiasm of those days seems to have stayed with us all. Although we met less frequently after you moved to London and on to Charters Towers, we seem to carry on our Nottingham companionship and ideals whenever we met.

On my last visit to England I have two outstanding memories: my visit to Denmark with dear Dame Adeline Genée and the weekend spent with you at Charters Towers. What a perfect setting for a school such as yours. Beautiful grounds. Space. Well-planned comfortable dormitories. Airy classrooms and lovely studios (which I envy you).

I am hoping that I may, before long, also see the Adeline Genée Theatre.

My heartiest congratulations to you Noreen, to Victor and all who may have helped to bring all this about. May the coming years lead to ever greater success. My very best wishes to you all at Charters Towers.

Affectionately yours,
KATHLEEN DANETREE,
(Principal,
Scully-Borovansky School,
Sydney, Australia).

Bush Davies Schools wish to thank Morton Newspapers Ltd., who have donated this newspaper to the Jubilee Appeal Fund.

THE SCHOOL HAS ALWAYS BEEN PART OF MY LIFE

On becoming a Director of the School

Of course I have been involved with the school since I was a young man. Even when I was making my living in the advertising business I was a director of the school and had been for a good many years, and a lot of my spare time was devoted to helping in whatever way I could and as time allowed.

It has always been my ultimate ambition to come into the school. The only question was one of timing. Well, the right moment seemed to me to have arrived three years ago when my parents were of an age, I suppose, when they might have been thinking in terms of taking things a little more easily.

The indestructible Noreen Bush

We are none of us immortal so one must think in terms of my mother's eventual retirement. After all she is nearing 70, although this seems unbelievable in the light of the incredible amount of work she crams into her day. Well, you can't replace one person with another who is identical, can you? Obviously things will be a little different when she does eventually hang up her shoes, as it were, and we have plans for the future but it won't happen tomorrow.

I think her life is in the classroom; she is the sort of person who will either remain in the classroom or give up entirely and there are no hints that she intends to do that! Any woman who can plan and put on the Diamond Jubilee Show at the Genée, such as the school is now preparing must be, as one parent put it to me, quite indestructible.

The dancer he might have been

Certainly at one time there was a possibility I might have taken up ballet dancing seriously. After all, I had grown up in the school and it seemed only natural that I should dance. It was during the war years — I suppose I would have been ten years old at the time — and my mother took me along to a private audition on the stage of a London theatre before Ninette de Valois (later Dame Ninette) and as a result I was offered a scholarship with the Royal Ballet.

I think as far as I was concerned it was a bit of a fad brought on by the war conditions with bombs dropping and the rest of it. My father really put a stop to it, he said something about not wanting to see his son in puffed sleeves. You must remember that the image of the male ballet dancer during the war years was very different from what it is today.

The changing image

You see, today there is nothing unnatural about a man wanting to take up ballet as a profession and Nureyev, for example, has certainly played a great part in this change of attitude with his virile performances. In those days, around the war years, to go to a ballet class as a man, even if you were intending to take it up professionally, would have led to people thinking of you as, well, quite weird. Today it is very different. Of course Nureyev has also given a fresh romantic glamour to ballet for girls.

Don't forget that he is visually very attractive apart from the fact that he happens to be a genius as well. He presents an image very different from that of the old 'puffed sleeve' ballet boy of the past. He's as much a part of the modern

age as the pop stars. You go into any student's room at Charters Towers and among the pin-ups, along with the David Cassidy pictures, you'll always find one of Nureyev, the great pop dancer.

A Bush Davies School for men

Actually Bush Davies is registered as a coeducational school and we've always had one or two boys here but they are rather swamped by the 200-plus girls. But I would like to see us catering for more boy pupils. If somebody could persuade the planning authorities to let us build I would want to add a new wing for boys.

The School's 'Foster parent' Problems

There are fewer 'behaviour' problems for a day school, but for a boarding school such as Charters Towers, where we act as guardians for our parents, there is the added concern that girls shouldn't, for instance, wander away from the vicinity of the school and get into bad company, although East Grinstead is an area with a high standard of teenage behaviour.

We do get cases where girls get an urge to leave the precincts but these are very rare! There are regular check-ups but you can't have a great retinue of staff doing this 24 hours a day. Quite honestly I find the girls accept that they are here basically to do a serious job of work. There is something very special about girls at a vocational school. Remember many come here at the age of nine wanting to become swans, and all the while they are at school they go on wanting to be swans and working hard to achieve this. It is a very serious matter for them.

Not only are they serious-minded but to be frank they are probably a bit tired by 10 o'clock in the evening, especially if they've had a busy day with their academic studies as well as attending vocational classes. There is a physical strain involved and they may not have the energy at the end of the day to 'go off the rails.'



On selecting pupils

We audition nearly 200 candidates a year and accept about 40. We wouldn't accept anyone who was completely lacking in ability as a dancer; we have to be highly selective. But talents come to the fore at different ages and it is very difficult to prejudge which girls are going to be great dancers and which no more than of good average standard. So to see a child at 10 years and ask, 'Is she going to be a ballerina?' Well, who is going to answer such a

Wally Weal talking to Paul Kimm

Director,
Bush Davies Schools.

question. You can only report every year. When it becomes clear to us that a girl is not going to become a top-class dancer it is also made clear to the parents. But if a girl is not destined for a ballerina role she can still have a successful career as a dancer after completing her training here. It's a matter of picking your horses for courses.

When we audition girls for entry into the school we interview each parent afterwards and discuss the whole situation very frankly. We don't write letters telling them their girls have failed. We explain if we think the girl will find the course a great strain and suggest to them in some cases that they should try to persuade the girl in question to switch her attention in some other direction, particularly if she is obviously academically bright and could benefit more fruitfully from some alternative training.

Bush Davies Academic Training

It is because not every entrant can become a swan as a dancer that we set such great importance on the academic training we also offer at Charters. There are a choice of 11 'O' level subjects they can take as well as CSE courses and can then go on to 'A' levels in four subjects; wide opportunities are therefore provided. But you must remember that the girls are a complete cross-section. They include those we have to term in educational terms as 'A stream,' and those who are 'B stream.' This is life, I'm afraid.

But both can attain here their fullest potential as far as academic qualifications are concerned. On top of this, of course, they have the advantage of the vocational school for which there is another highly qualified staff. So when

into Miss Bush's ballet class, it is like a special event and discipline in the class is a natural thing between teacher and pupil and a tradition in ballet.

Nobody would dream of talking during a ballet class, neither would they think of moving around while a class was in session. Nobody would leave class without a courtesy and without saying 'Thank You' to the instructor and pianist. Just imagine ex-



pecting that sort of discipline and behaviour at so many of our schools these days! But there is nothing harsh about it, it is a matter of the pupil respecting the instructor.

All-round dance training

We are not just a ballet school. We never have been. Obviously ballet is the most important part of our work, but Bush Davies has the reputation it enjoys because we have always catered for every other form of dance. That's why you have a girl like Cherry Gillespie, for example, leaving here at 17 and going straight into the Pan's People dance group with all the intense competition there is for this sort of vacancy. And just as she was trained at Bush Davies for the job so she was also to dance Swanhilda at the Genée and get rave notices in the national press.

This is a measure of the complete training all girls get at Bush Davies. And if you really want to know, Cherry can also tap dance so when that comes back she'll be equally qualified won't she?

You will also know Judy Carne, who was such a 'sock it to 'em' success in the American Laugh-In show which ran on BBC television. She too, was a Bush Davies pupil and although she took no specific course in drama she studied the subject at Bush Davies and developed as an actress — many do.

Bush Davies and the other Arts

Of course we are not a comprehensive Arts school as such. By this I mean we don't audition across all the Arts. What we aim at is first to give the best possible education and then to produce the best all-round dancer. We do not specialise in music or drama, although these form part of the curriculum. We specialise in the dance.

My view is that since we live in a specialist world we must prepare girls accordingly, and I think you'd find most parents would say they sent their girls to Bush Davies because they consider it the best all-round dance training centre in the country. We could spread our instruction more widely and perhaps then be in danger of being master of none.



Our policy will always be to maintain the high standard of the dance department at all costs but to provide first-class instruction in other subjects.

concerned with academic progress as I am myself. I wouldn't want any girl to leave this school without reaching her full potential in general education.

We shall certainly have no alternative but to increase the fees, and as long as parents can recognise they are getting a full return, I think they will be prepared to accept that the extra costs the school faces can only be met with higher fees.

Local Authority Grants

Something like 40 per cent of the girls here get grants from local authorities and I am very happy at the close co-operation with the councils and the interest they show in the school. Some councils are more generous than others but this is a matter of local policies. My own view is that a national scheme of grants would operate more fairly — but that's another subject.

If a really talented girl has problems in finding support from a local authority and her parents are unable to meet the fees, we have a certain number of scholarships here and any potential outstanding talent would undoubtedly be assured of one of these so that her gifts could be fully developed at Bush Davies.

Seeing ballet in London

The girls go along to all the important ballet productions staged in London during the course of the year. I'm not talking

merely of the Royal Ballet but of performances by visiting Australian, Canadian and other companies. We run a society to which all students pay a nominal amount when they join the school and through this we get reduced prices. The prices are perhaps even more reduced because the chap at the ticket office of Covent Garden happens to be married to a Bush Davies girl!

When a school party went to the Australian Ballet recently the cost of seats was £1 compared with the normal Covent Garden price of nearly £4 a ticket. Obviously our national ballet theatre is vastly interested in young people having an enthusiasm for ballet — even more so in those training to perform in ballet, so the benefits are two-way.

The Diamond Jubilee Production

Although it is providing us with enormous headaches I am quite sure the girls will put on a most stupendous show. 'O' level exams go on and we can't take the girls away for rehearsals until they've finished their studies and examinations. So we have countless stand-in arrangements which provides many complications with 22 girls involved!

We shall try and see that everybody gets on the stage on at least one of the five nights, but obviously, owing to type-casting, there are bound to be some disappointments.



AN APPRECIATION OF THE ARTS

Society widens its members horizons

THE Bush Davies Performing Arts Society has now been operative for 18 months. Its initial aim was to encourage a greater appreciation of the Arts by offering extra-mural activities both in school and out. During this time all would agree that enormous benefit has been gained from its purpose and achievement. To implement its launching it was necessary to have a source of finance and income, therefore, as every child can take advantage of its activities, a nominal subscription charge was asked of every member of the school; tickets often must be bought well in advance and it proves more satisfactory to work with credit rather than debit!

HEALTHY

Consequently the Society is a healthy concern, being able to give its members extensive service. It must be pointed out that the outings arranged are a supplement to those organised by the academic department.

During its existence, members of the Society have been 11 times to the Royal Ballet at Covent Garden and the Coliseum,

nine times to the Festival Ballet and four times to the Royal Ballet New Group. Visits have also been made to the Mudra Ballet of Bejart, the Contemporary Dance Company, the Royal Opera, the Albert Hall (three times), the Young Vic (twice), the Hayward Gallery and Festival Hall (twice) and to the musical shows, APPLAUSE, JESUS CHRIST SUPERSTAR and TWO GENTLEMEN OF VERONA.

There have been numerous lectures and recitals held in the school itself and in the Adeline Genée Theatre, including a choreographic competition for the DANCING TIMES CUP. The cost of these have been subsidised and new equipment has been bought. More than 1500 tickets have been purchased and dealt with, and the way the girls have co-operated in every respect is a measure of their sense of responsibility and enthusiasm.

Gail Harrison has been working in theatre, films and TV almost without a break since she left Bush Davies. As well as her choreographic work for Sadlers Wells, Gail, last year, played opposite Kenneth More in *Signs of the Times* at the Vaudeville and played Wendy opposite Maggie Smith's Peter in *Peter Pan* at the Coliseum during the Christmas Season. To illustrate the versatility of BD training, Brian Hills has his first record release on the Pye label this July. Called *Skyline Pigeon*, he hopes that all his old colleagues will help boost sales!

Doreen Wells, at the time of writing, is still a principal artiste of the Royal Ballet Company but we hear she is leaving the Company at the end of July, most definitely not to retire, but to dance freelance elsewhere. In private life of course, she is now the Marchioness of Londonderry and the mother of a small son, Frederick.

Norma Sinclair, who left us at 18, has had a lot of success in summer shows and pantomime and is now branching out as a soloist on the cabaret circuit.

Rowena Greenwood, who completed her training after seven years in 1968, is now with the Dutch National Ballet in Amsterdam, which she joined in 1970. With the company she has toured Russia, Germany, France, Italy, Luxembourg and appeared in Sadlers Wells in London.

Susan Burton began dancing when she was four but her serious training began when she joined Bush Davies. In 1971 she was accepted by the Royal Ballet School and two years later was taken into the Royal Ballet Touring Company with whom she has danced her first solo roles as a stowaway in the *Grand Tour* and the *Girl in Green in The Invitation*.

Gillian Farr has a large and thriving school in Basildon, Essex. Many of you will remember Pat Skotnicki, mostly by the photograph of her legs and feet which hangs in the entrance hall at the Romford School! She is now happily married and co-owner of a school in Southend.

Betty Laine (Chamberlaine) has just become director of the Frecker-Laine school in Epsom. She also has established connections in Stratford-on-Avon and in Reigate.



Susan Burton, presently with the Royal Ballet Touring Company.

Mavis Butler has a very large school in Portsmouth. She was appointed an Imperial Ballet Children's Examiner at the same time as Gillian Farr and Patricia Prime.

To the Festival Ballet Company went Peter Towse and Heather Munson who, in her student days, achieved so much for the school. During her last year she won the Beryl Grey Award at the All-England Finals. Sally Gower was placed second at the same time. Heather has also won the senior ballet award of the I.S.T.D. and passed the Solo Seal.

A breathlessly excited letter from Pamela Link gave news of herself and Anne Humphries in the few days before the first night of a new show they are dancing in Las Vegas. It sounds most exhilarating, with such stars as Mary Martin, the Osmond Brothers and the Jackson Five.

Doreen Bird has risen to dizzy heights indeed! She is the owner of a very successful children's and student's connection in Sidcup, Kent. She is now one of the senior members of the Imperial Ballet, National and Modern Dance examining Boards of the ISTD.

Many former students have been in touch with the school during Jubilee Year. Their activities are varied, to say the least - there can be almost no major ballet company in which there is not a former Bush Davies graduate; others are still working in the commercial theatre after many years; some are firmly established in their own schools and there are those, to our delight, who have made their way to the top of the teaching profession.

There must be hundreds whose names do not appear in these columns; wherever you are, and if this newspaper finds its way to you, please call us 'cos we can't call you!

BALLET WHO



Gail Harrison, who has been working in the theatre, films and television.

Gwen Carter, who taught at Charters for many years, is now teaching for Doreen Bird on two days a week.

Anne Hamilton has appeared in many London shows and was featured regularly in the *Morcambe and Wise* TV series. At present she has one of the leading parts in *Oh Kay!* at the Westminster Theatre.

Susan Roberts has been travelling the world, she was principal dancer in a show in Lisbon and is now a principal dancer in a show in Las Vegas.

David Shelmadine and Valerie Thomas, two of our students who married, joined the Sadlers Wells Opera Ballet originally. Now David is appearing in *The King and I* revival in the West End.

Julle Yallop is principal dancer in a show in Mexico.

Teddy Green has had a most successful career. He was principal dancer in the Cliff Richard films, *The Young Ones* and *Summer Holiday*; has appeared in Hollywood in a Sherlock Holmes show called *Baker Street*; played Sam Weller with Harry Secombe in *Pickwick*; and more recently appeared in *No, No, Nannette* at the Drury Lane.

Tanya Darby has been working very hard but with good rewards in Germany. At present with Kassel Company in West Germany, she has successfully auditioned for the Company in Bonn, where she takes up a new contract next year. In March she had six dress rehearsals, two premiers and 23 performances in the course of a month. BDS girls know how to take it!

Vanessa Foster is with the Linz Opera Ballet Company and is apparently settling down to the Austrian way of life.

Jean Campbell, who was senior assistant at Grandison College, is at present teaching three days a week at our Romford School and next September will be on the staff of the London Branch of Arts Educational Vocational School.

We also have news of Nancy Algar Roe, who teaches in New Zealand and is a children's examiner in

that country for the RAD.

We have news of girls dancing in Spain - Kathy Dawe, Elaine Glendon, Thea Harris, Christine Kenally, Christine Lucas, Lottie Marsh, and the Howard Sisters all very happy in their work.

Stanley Holden of *Widow Simone* fame left the Royal Ballet Company a few years ago to establish his own school in San Francisco. He returned to London last year to appear in David Blair's retirement performance of *La Fille Mal Gardee* when Stanley took over his role of *Widow Simone*, a nostalgic moment indeed!

We hear that Susan Bateman is also teaching in the states, and Pat Plummer and Hazel Ross are both teaching in Canada. On the African continent we have Ticki Donald, who teaches in Johannesburg, and Heather Barribal in Rhodesia.

Deborah Preece left us after seven years in July 1972, and immediately joined the Company in Kassel. The following season she joined the Ballet in Wiesbaden, where she



'Socking it to 'em', Judy Carne.

performs in their very classical repertoire.

Anna McLeod is among the many BD girls who have made their name in theatre in other than dancing roles. She is now having great success as *Mary Magdalene* in *Jesus Christ Super Star*.

Others who have been through the Royal Ballet Company are Paul Brown, Rosalind Bury and Cynthia Mayern (Blowers), and Pippa Wylde (Billyeald) is presently with the resident company at the Opera House, and has just returned from her first American tour with the Company.

Susan Lockwood was with us five years from the age of 12 and accepted at the Royal Ballet School in 1967. She graduated into the company in 1969. Shortly after joining she toured with Ballet for All, with whom she dances *Lise in La Fille Mal Gardee*, and since returning to the main Company she has danced with them in New York, South America and is looking forward to a tour of Japan next year.

Pamela Foster is dancing with *Sweet Something* and having an exciting time touring the continent.

Cherry Gillespie, a former headgirl at Charters, left the school at 17 and joined *Pan's People*, with whom one can see her every week dancing on *Top of the Pops* and other TV shows.

Judy Carne (*Joyce Botterill*) the 'Sock it to me' girl of Rowan and Martin's *Laugh In*, grew up at Bush Davies. Star of films and television she recently visited England and is now back in America making a new television series.

We have news of other ex-students appearing in West End productions: Barry Young, Christopher Blackwell, Mervin Webb, Pauline Osborne, Nigel Bars, David Thoughton, David Wright, Cary Lewis, Alison Ross, Wendy Bond, Elizabeth Hardiman, Jacky Bell and Gillian Maddern. Helen Thomas and George May are two more students who married. Helen has just finished the London Palladium pantomime and is now dancing in cabaret in the Show-Boat Nightclub. George is working on a film.

Jacqueline Hall, Allison Basham and Eric Harris are dancing in the *Young*



Anna McLeod, currently playing Mary Magdalene.

Generation with Di Palmer. Pearle Pensom has joined the *Second Generation* also with Geraldine Yates.

Adrian Grater, a pupil of BD from 1951-1959, followed this with two years at the Royal Ballet School and has been with the Company ever since. He was promoted soloist in 1964 and has toured the world with the Company. In December 1968 he married another soloist in the Company, Sandra Coonley. Adrian's roles with the company are mainly of the character variety, a switch made when it was found that both his knees needed surgery.

Tina Macdonald was at BD from 1962-70 and has been doing cabaret work in many countries. Jenny Mills writes that she has had her contract with the

Zurich Ballet Company renewed for another year. She has just danced her first solo in *Concerto No. 1* by Bartok.

Pat Ellis teaches with her sister in Haywards Heath; Silvia Bowle teaches in Brixham, Devon; Jennifer Hird in Cornwall; Margaret Wilkins in Norwich; and Virginia Wilkinson in Southampton.

Paddy and Susan Hurlings are producing some excellent work in their Portsmouth school. Jean Dixon (now Hobbs) now lives in Braintree, Essex, and divides her time between teaching, dancing in a private educational school in Colchester and teaching in her own connection in the same town.

In the same area Linda Thorogood teaches in her own school in Kelvedon. Christine Oliver now lives in Clacton on Sea and has two thriving schools in Clacton and Colchester. Sally Gower became a full time assistant for Ivy Baker in Clacton on Sea where she proved herself to be a most talented teacher at all levels. After three years teaching she has decided to give theatre a try and is working to become a full Equity member.

Jackie Woollard is now married and teaching part time for Ivy Baker in the Colchester branch.

Janet Dunkling now teaches in the Birkhamsted area: Shelagh Dennis in Barkingside; Christina Ventham (now Ballard) has established her own school in Billericay. We have knowledge of two other teachers in the Southend area; Wendy Lukins, whose school is developing rapidly, and Wendy Headford who is in partnership with Patricia Prime.

Sylvia Folkes (now Sims) has a growing school in Leytonstone; Joe Cropp is teaching in Whetstone and Melody Williams works with her mother in Finchley.

Pat Britton has a growing connection in Ealing as well as her original one in Drury Lane.

Charmaine Nobes has been teaching part time at the Romford School. Valerie Steel, after training at BD remains as a full time teacher at Charters. Jillian Hembury trained with us for many years and is a teacher at the Romford School visiting Charters

now a full time housewife at Rossendale, Lancashire.

Della Sainsbury toured South Africa, in a leading part in *West Side Story* and, among many other shows had a part in *Cocky* at the Vaudeville Theatre. She, at present, has the lead in the new revue *London Lives* in the New London Theatre, Drury Lane.

Pat Goh has certainly had an interesting career, dancing in *Alladdin* at the Coliseum with Robert Helpman, touring with *West Side Story*, television work in the *Young Generation*, with Lionel Blair, Dougie Squires and Irving Davies. She has worked in choreography for television and has staged fashion shows all over the continent.

Pip Hinton is still frequently seen in West End productions and on television. She recently starred in *Dandy Dick* at the Garrick Theatre.

Gemma Craven seldom seems to be out of the public eye these days. Peter Ardran is now running a dance agency and we heard the other day that Mavis Ascot is now married, living in Ireland and is a Director at the Gaiety Theatre, Dublin.

Inger Rutter is ballerina with the Norwegian Ballet Company in Oslo; her brother Frederik Neilson is with a Swedish Ballet Company.

Other European dancers include Pippa Nuttall in Luxembourg and in Germany we have Lisburn Thomas, Julia Hornsey, and Lyn Houghton. Peter Wheeler and Valerie Harden were in Germany but have since returned to England. In Zurich we have Susan Nye and the illustrious Richard Majewski. Christine North is now dancing with the Iranian Ballet Company. Amanda Napper and Andrew Guyat are there somewhere!

Susan Hywell after leaving Bush Davies spent two years at the Royal Ballet School before joining the Western Theatre Ballet in 1962. In 1969 she joined the Northern Dance Theatre as a founder member and principal dancer of the company. In 1973 Susan left the company and now freelances as a choreographer, for which work she has a very high reputation.

Beverley Carter joins a Ballet Company in Lucern



Heather Munson, a winner of the Beryl Grey Award, now dancing with the Festival Ballet Company.



Susan Lockwood, of Ballet for All and the Royal Ballet, has toured extensively.

once a week to teach Contemporary.

In Stockholm we have Fay Hills teaching; in Greece Caroline Sweet-Escott, in Turkey Rosemary Falkner, and Mary Corkham, who was in Turkey but is now teaching for Arts Educational in this country. Maureen Creigh is making a name for herself. She taught with Luigi in America but now spends most of her time in England teaching at the Dance Centre, Arts Educational and for us at Charters and Romford.

After training at Bush Davies from 1955-68 Susan Clark was on the staff of the school for two years before joining the Ballet Company in Rouen. During the two years with them she was made demi-soloist. She then moved to Dusseldorf with the Deutsche Oper Am Rhein and was with them nearly four years. She is

but prior to this is dancing in the Bayreuth Festival. Samatha Cock is in Portugal. Linda Gonzales is in Nuremberg and Julie Hancock is teaching in South Africa. Caroline Harper has been working with Sadlers Wells Opera Ballet.

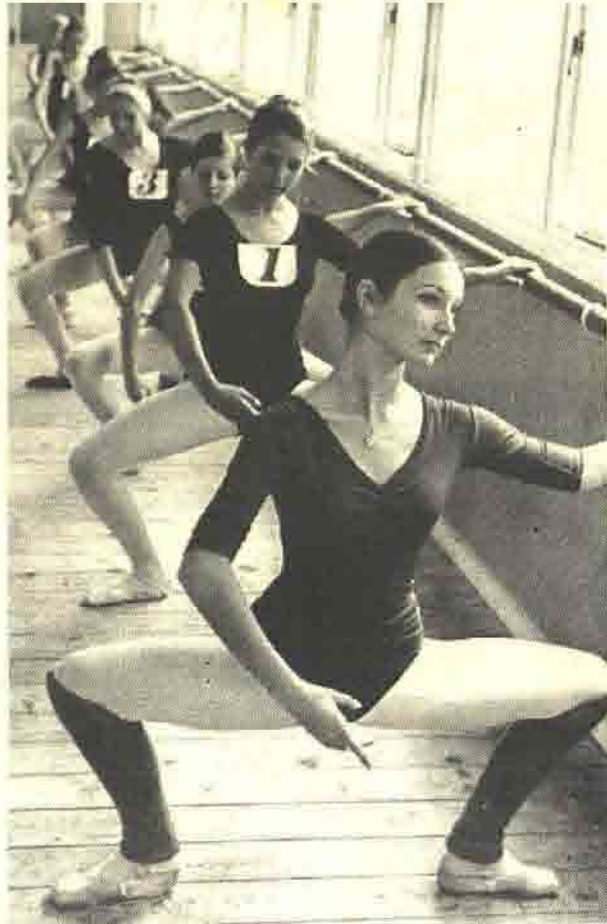
Kathy Evers after spending a year earning her full Equity, is at present at Glydebourne. Carola Claridge went to a Ballet Company in France and we are very sorry to hear about her recent injury. Caroline Smith is joining a ballet company in Germany and Sue Germain is off to Strasbourg. Melanie Parr, who has choreographed for *Time Steps*, the Diamond Jubilee show, you will find featured in 'Thursday Girl' on page 10.

Well, that's your lot, keep in touch and any readers who are not mentioned here do write to us.

A DAY IN THE LIFE OF



7.45 am and time for Gail Taphouse to wake up and rise to face another day of dance and study.



2.15 pm Audition days are held at regular intervals and students like Gail come into the class to demonstrate the exercises required of the hopeful candidates. Here we can see an almost perfect plie. After this Gail goes on to her own class for Advanced students.



2.15 pm Sami Saidi warming up for ballet class.

The training of a dancer is, as one can imagine, not always the most enviable vocation to pursue. It requires discipline to a very high degree in mind and body and this must parallel with a dedication of purpose and ambition.

EXCLUSIVE

Places at professional ballet schools such as Bush Davies at East Grinstead are scarce, and of the many hundreds of aspiring dancers that apply only a small percentage find places.

A recent request from Mike Champion the photographer to know 'what on

earth do these dancers do 'all day' received the reply, 'why don't you bring your camera and find out!'

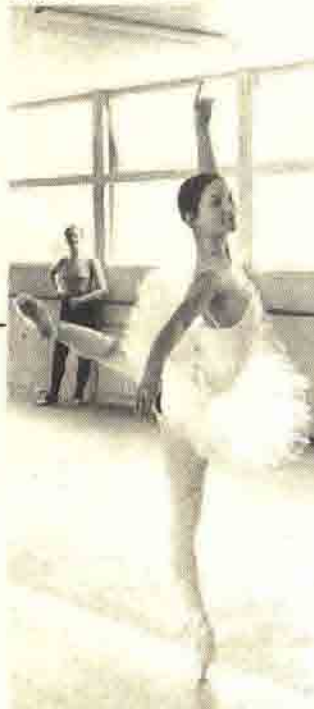
The photographs featured here show a typical day for 17-year-old Gail Taphouse, now an advanced dancer with her 'O' levels behind her. She has been at Bush Davies for nearly seven years.

Samira Saidi, who joined the school just over 18 months ago as a beginner and who is now just 13 years old is in the intermediate ballet class.

I hope that the pictures Mike took speak for themselves. Yes, their school days are very busy days—but happy ones.



8.30 am Breakfast in the canteen and being careful to watch her starch intake; tidy her room and thinking of the day ahead.



9.30 am Limbering Class, and then Gail tries out her new tutu watched by the other early arrivals for rehearsal of the Jubilee Waltz, one of the items in 'Time Steps', the Diamond Jubilee Show.



9.30 am When breakfast is over Sami's academic day begins with the other members of the Second Form.



7.30 am Up bright and early for the day.



8.15 pm Chess with a friend after Prep.



9.00 pm The end of a hard-working day and it's lights out under the watchful eye of Head Girl Myra Tiffin.

AN AUTHOR FRUSTRATED BY HIS FAILING MEMORY

I suppose it is inevitable that, having had a varied and interesting life, the idea that at sometime I should write my autobiography has crossed my mind.

Visions of spending one's closing years in a series of idyllic autumns dictating memories to a devoted secretary have a certain morbid and sentimental attraction. However, one rather major obstacle stands in the way, and that is that I have little chronological sense; ask me what I did in 1950, 1960 or 1970 and I would be hard put to tell you.

I frequently find people telling me of episodes in my life which seem to me to be wholly mythical, as when, not long ago, someone described an occasion when, making a dignified entrance at the start of a piano recital, I had tripped and fallen under the piano, impossible to believe that all memory of such a moment had been erased; surely it had left some mark, even if only in a figurative sense. But I am assured it actually happened.

RECOLLECTIONS

When I was asked to contribute some memories of my early association with the Bush Davies School I cannot say that details come flooding into my mind. I have vague recollections of a thing called the *Pavlova Casket*, which sounds a little like the title of a paperback thriller.

I remember feeling that my career was beginning to take off in new and unexpected directions; I was flattered and excited, young and unknown, and I was to be asked to write music for a ballet. I also had torrid visions of instant romance with nubile ballerinas, visions which

Anthony Hopkins, composer, lecturer and broadcaster, attempts to recall the time when, as a young and unknown composer, he worked with Noreen Bush during the war years at her school at Feldon Croft in Hertfordshire.

came to nothing, as they so often do. Of the music itself I remember not one note, nor even the title *The House that Jack Built*. Did I really

write such a ballet? It means nothing now. It would be ungracious and untrue though to say that it meant nothing at the time. I was truly grateful for the

encouragement and was only too pleased when (I think) we won. That we did so was in no way due to my contribution, I am sure, but to the energy and devotion of those who had shown faith in an unknown composer.

(His original score of *The House That Jack Built* has now been returned to jog his memory! Ed.)

'Dolly Daydream' realises every students dream

DOREEN Wells was 17 when she left Bush-Davies to go to the Royal Ballet School in September, 1954.

After only three weeks at the school she was chosen to replace a dancer in the Company and made her first appearance as a tree in *Blood Wedding*, after which she was invited to join the Company.

Her first solo came soon afterwards, as the White Cat in *Sleeping Beauty*, partnered by Henry Legerton, and then the peasant girl in Act I of *Swan Lake*. Another early part was the milkmaid in *Facade*.

She was noticed by John Field, who said that the Bush-Davies School had done a magnificent job on her, and earmarked her for future roles.

In 1955 and 1957 Doreen went with the Royal Ballet to the United States, but, eager to try classical roles as soon as possible, she sought permission to join the newly-formed Touring Company in 1959.

John Field, the Director, jumped at the opportunity, and she started with them early in 1960. Taught by Lorna Mossford, John Field and Henry Legerton, she was soon cast in all the leading classical roles of a dancer's career, *Giselle*, *Swan Lake*, *Sleeping Beauty*.

An appreciation of Doreen Wells by her husband, the Marquis of Londonderry.



Field, who called her 'Dolly Daydream,' had total confidence in her ability to cope with such demands; 'she had a textbook technique, and the widest range of any dancer I have ever known,' he said. She was promoted Prima Ballerina of the Touring Company and as such played all over the country, and in Europe, Africa and the Far East, for the next 10 years, sometimes dancing every night of the week in a succession of demanding roles. Each spring there would be a Covent Garden season when the London public, who had lost a light soubrette dancer,

rediscovered a classical ballerina.

A great success at this time was the Royal Gala Performance of *La Fille Mal Gardee* in 1963, when Doreen danced for the Queen, Prince Philip, Princess Margaret, and the King and Queen of the Belgians partnered by Christopher Gable. This was surpassed in 1964 when she took over the role of *Raymonda* from Dame Margot Fonteyn at a few hours' notice in Nureyev's new production for the Spoleto Festival.

It was a triumph; the citizens stopped her in the street and called her *Raymonda*.

When the Touring Company was disbanded, Doreen re-joined the Resident Company, where she was able to dance *Juliet* in Macmillan's ballet, a role which has since become, with *Two Pigeons*, one of her very best.

In 1972 she became my wife, and her career was interrupted for a while to give birth to our son. She resumed at Covent Garden with a memorable performance of *Romeo and Juliet* in March 1973, and has since danced all the principal roles in the repertoire.

She concludes this year, fittingly, with two performances of *The Two Pigeons*, and a final performance as *Juliet*.

BUSH DAVIES SCHOOL CHARTERS TOWERS



Josephine ACOSTA
Rudolph AFFOLTER
Amanda ALLEN
Tracey ALVEY
Cernia ASKEM
Miranda ATKIN
Josephine SCOT-BAKER
Virginia BAKER
Jacqueline BALDOCK
Jo Elizabeth BARKER
Rachel BARKER
Julie BURNS
Karen BARROTT
Sandra BARROTT
Susan BELL
Julie BENNETT
Elaine BERRY
Alison BLAIR

Deborah BLUNDELL
Laura BONADA
Lun BROOKS
Wendy BROUGH
Deborah BROWN
Gillian BROWN
Elizabeth BUCKLEY
Mandy BURGESS
Karen CAHILL
Beverley CARTWRIGHT
Louise CARTWRIGHT
Jane CAVEN
Janeen CESAR
Amanda CHANT
Sally CHATTERTON
Lesley CLARKE
Elaine COLEMAN
Deborah COLES

Susan COLLINS
Lesley COLLINSON
Amanda CORNISH
Peggy Beth CHANDLER
Sarah CREMER
Alison CROSS
Jacqueline CRUMP
Yvonne DALES
Rowena DAVIES
Helen DAVEY
Felicity DEVENISH
Laura DONOGHUE
Julie DUGDALE
Victoria DUGGAN
Penny DUNLOP
Claire DUVAL
Sandra EASBY
Sally-Ann EAYRS

Jacqueline ELLIS
Mary ELLIS
Fiona ELLWOOD
Janet ENDACOTT
Jacqueline FAIRBAIRN
Vivian FRY
Sarah GAMBLE
Kim GARNET
Susan GERMAIN
Donna GIBBINS
Alycia GILDA
Wendy GOSDEN
Elaine GOUGH
Karen GOUGH
Sally GRIFFIN
Alexandra GROOM
Zoe GUILAR
Lesley GUINN

Sara GUNBY
Lucy GWYNN
Alice HAMERTON
Josephine HAY
Jennifer HAYWARD
Susan HEAD
Jane HEAP
Karen HEATH
Vanessa HEBBARD
Diana HEDGES
Susan HERBERT
Jacqueline HERRERA
Kathryn HEWITT
Mary-Jane HICKS
Susan HISCOCK
Jacqueline HODGES
Jane HODGES
Karen HUGH
Gillian HURST
Assouad IRWIN
Katherine IZZARD
Caroline JENKINS
Angela JOHNSTON
Lisa KELSHALL
Rosaleind KENDAL
Amanda KING
Lorraine KING

Sandra KNOX
Sara LAM
Deborah LANGRIDGE
Stephanie LANGRIDGE
Rosaleind LAWES
Jody LAWRENCE
Deborah LINNELL

Susan LORD
Deborah LOVELL
Wendy LUCKING
Carolyn LATHWOOD
Claire MACKENZIE
Brigitte MEAKIN
Jane MEEKER
Karen MERRITT
Fiona MILL
Elizabeth MILLER
Vanessa MORE
Judith MORTON
Julie MORTON
Susan MULKERN
Susan MURTON
Jennifer NEWALL
Glenda NICHOLLS

Christine NICHOLSON
Yolande NORTON
Lorraine OSBORNE
Tracey OWEN
Michele PAGET
Gillian PARSONS
Miranda PARKER
Kerry PAVLO
Jennifer PEAK
Francesca PERRY
Louise PETERS
Ingrid PETERSON
Julia dePEYER
Sharon PHILLIPS
Alison PRITCHARD
Shelley PIELOU
Melanie POPE
Christine PRICE
Josephine QUINN
Jennifer RADFORD
Wendy RAY

Deborah REID
Lesley RICHARDSON
Gillian RIGBY
Kim RILEY
Deborah RIPLEY
Catherine ROBINSON
Helen ROBBARD
Nicole ROWLEY
Belinda RUMBOLD
Samira SAIDI
Jean SAMSON
Heather SAMPSON
Rosemary SANDIFER
Caroline SAUNDERS
Jody SCHALLER
Mandy SCHALLER
Diana SCRIVENER
Brenda SEAMAN
Vanessa SHARP
Annette SHERRY
Susan SIMMONS

Joanna SLADE
Rebecca SLADE
Susan SMITH
Jane STANLEY
Nicola SQUIRES
Anita SQUIRES
Shan STEVENS
Ruth STEVENSON
Julia STOW
Jennifer SULLIVAN
Gail TAPHOUSE
Jessica THORPE
Charlotte TIDD
Myra TIFIN
Melanie TILBURY
Jennifer TIMLETT
Melissa TIMMIS
Julia TIMMONS
Christine TITFORD
Suzanna TWIGG
Ann TROTTER
Margaret VIGGARS
Izabela WAGNIEWSKA
Jane WEARN
Margaret WEBB
Mandy WESTWOOD
Rachel WHEELER
Belinda WICKSTEED
Bethan WILLIAM
Morfydd WILKINS
Pauline WILLINGALE
Janet WILSON
Candina WOODD
Tracy WOODMANSEY
Jayne WOOTTON
Susan YATES
Fiona YOUNG

A LIFETIME'S THOUGHTS ON EDUCATION

EDUCATION! After almost a life-time spent in its service, where does one begin to express and condense one's thoughts?

Winifred Glass, MBE, BA, Academic Head of Bush Davies Schools.



Winifred Glass, MBE, BA, the Academic Head of Bush Davies schools working at her desk.

I write of secondary education, the field in which I have long practised, and where, without a doubt, there is at this present time a malaise and uncertainty of direction among adults and pupils alike. As a recent article in *The Times Educational Supplement* expressed it, 'There is evidence for all to see that life in Secondary Schools has deteriorated. It has become less satisfying for teachers and pupils alike.' For this I would blame the fashionable ideology of modern times — egalitarianism.

character is formed and a sense of purpose and direction developed.

Now, in 1974, the egalitarians have decreed that all children, irrespective of aptitude and ability, should remain at school until they are 18+. Prior to this some 75 per cent of all boys and girls were remaining at school voluntarily for further education. They wanted to learn and to work. Their progress is now adversely affected by the 25 per cent reluctant 'stayers on' whose minds are closed to school and any progressive programmes that have been organised for their benefit.

QUALITY

The educational reformer motivated by its theories would change organisations, institutions, curricula and teaching methods. In so doing he has lost sight of the vital essential of education — its quality.

In the name of equality of opportunity, children of all abilities are brought in their hundreds under one large roof where they have no hope of knowing each other, or all the staff, and where total care for the child as an individual must inevitably be difficult to obtain. The average child lacks awareness of the importance of his particular contribution to the school community. Higher standards are levelled down to uniform mediocrity.

STANDARDS

Competitiveness becomes a dirty word; children must not suffer from 'stresses' as might be engendered from competitive examinations. The importance of academic standards and discipline are decry until one is almost compelled to agree with the cynicism which emanated from a College of Education, 'At primary school children are taught nothing; at Secondary School they discuss what they have been taught!'

I believe that every child must be given the very best possible chance to develop, and make the most of its own particular talents. I also believe that it should be encouraged to strive to achieve genuine quality of standards that will be recognised and respected. From that striving,

The school day becomes one of frustration for teacher and pupil. Frustration on the part of the young manifests itself in truancy, vandalism, violence, the jungle classroom; on the part of the teacher in nervous breakdowns and early resignations.

I am convinced that the Independent School can make an invaluable contribution to society in these challenging times. Now, more than ever, it is necessary for schools and the teachers in them to give conviction both to standards and quality.

We need to help the young to see the value of work as a thing to be enjoyed and take a pride in, not something to run away from or be measured solely in terms of monetary reward. We need to help them to see the value of discipline and the immense value of marrying that discipline with freedom. We need to help them to see the value of leisure, to be used creatively.

RESPONSIBLE

We shall not stop them from questioning all things, but we need to impress upon them the importance of accepting the responsibility of ultimately arriving at new standards where the old are out-moded, instead of drifting negatively into a no-man's land where there are no standards of any kind to be found.

Freed from the trammels of doctrinaire theories the Independent School can hold fast to that which is good and so achieve that aim of education which seeks to make everyone as complete a human being as possible.

Proud record of success

By Joan Lawson

To run a school of any kind is never easy, and to run a school preparing students for a professional stage career is perhaps the most difficult of all, particularly in these days of multi-media.

So much is demanded by ballet-masters, theatre, film and television producers that the subjects studied grow with the years. Yet this is just what the Bush Davies School has accomplished for 60 years and its list of successes rivals if not surpasses, that of any others when one takes into account the varied careers of its star pupils.

FORMULA

What is the magic formula that has activated and ensured the success of so many Bush Davies pupils? How is it they leave fully-equipped to cope with many situations arising in the 'mad' world of the theatrical enterprise?

To me there is only one answer — discipline — something some newcomers to Charters or Romford find difficult to accept. Few children realise the strict discipline needed in any form of theatre, both on and off stage. They do not understand that once they decide on such a career they are in the public eye. Everyone from the principals to the cook and gardener, to say nothing of visitors, watches and notes for future reference whether each child can behave with that degree of generosity and courtesy to any member of the public, who may be their future audience to whom they will

give their services.

This courtesy to others is what struck me first as a visiting teacher and now an occasional visitor. That polite 'Can I help,' is a welcome immediately setting the visitor's mind at ease in the maze of corridors, paths and studios. Then there are those friendly smiles as one goes round the quiet concentration as lesson or lecture proceed to be followed by interested and interesting questions when the task is finished.

This sense of being part of a disciplined community is perhaps the most important achievement of the Bush Davies Schools. The fact that every student is made responsible not only for their own behaviour and to the subjects studied, but also towards the community in which they live and work, makes them realise that only by working together will any theatrical enterprise succeed. It also ensures that only by disciplining one's body and brain will the necessary techniques of dance, song and drama be mastered.

PERSONALITY

Sometimes such strict discipline stifles personality, vital to all wishing to appear before an audience. But here the staff encourage the individual personality. Opportunities are given to develop and encourage even the shyest pupil to give something of

Being at school is all-absorbing. It takes up the whole of your time, your thoughts and your life. That's natural — and very important, because when one is of school-age one can learn things so quickly and so easily. You can't when you grow older, so it is extremely important to cram as much as you can into your brain during those few years (I wish, for example, that I'd been taught more French; I badly need it now and I'm too old to learn it). In fact it's like being shut up in a box; all your friends

G.B.L. Wilson.

are around you, all your talk and gossip is about ballet — and all you know about dancing is concentrated on the School Performance and the occasional visit in the holidays to see the Royal or Festival Ballets in London.

But when you get to your last year at school, the lid of the box seems to open a bit and you begin to think about the world outside and catch a glimpse of what is in store for you. For one thing, Old Girls, whom you knew at school and are now dancing professionally, come back to the school and talk to you — and most significant of all, you can begin to see the end of your school life and you think of what you are going to do next. That is the time to think very hard about the future. And it's a time to be very self-critical!

You want to be a dancer (of course) — but where and how? In the Royal Ballet (naturally)? — well, that means that you must spend a few terms at the Royal Ballet School first. If there's time, you'll already have made the decision and taken an audition for it. You don't really have to think about this, for your school has probably thought for you, if you're outstandingly good (and you have to be!).

BE HONEST

But suppose that's impossible, what then? Well, first take a good look at yourself in a mirror and say 'Do I look like a dancer?' That is, are you over about five feet tall but less than 5 feet seven inches? Outside these limits it's going to be very hard for you to get a job. Over 5 feet seven inches and you can be a showgirl (like the Bluebells, who start at about five feet 8 inches) — and, believe me, that's a very pleasant job and all the Bluebells I've met have been supremely happy in their lives.

Under five foot and your only chance is if you're one of these very quick, lively girls with sparkling eyes who can make a hit in a musical or on T.V.

Now think of your figure — and be honest. Always bear in mind that girls' figures change very quickly at school age and just after — you can be fat one day and thin a few months later. But there can be a tendency to thickness or heaviness in

the thighs, that will tend to stay with you, whatever you do in the way of dieting. You should ask advice if you're in doubt. And as to dieting — don't!

You all know about that disease 'anorexia nervosa' which makes you like a skeleton and is very dangerous — avoid it! Avoid it? But how? Well, it's a nervous disease (hence the name) and is not fully understood — so a doctor must advise you. But if you find yourself compulsively stuffing — nibbling biscuits, going through several bars of chocolate in an evening — or alternatively determinedly refusing all food or furtively arranging your own diet of one hard-boiled egg at night only, of living only on cups of coffee — stop it and see a doctor. But if you eat normal food at normal mealtimes (never between) Your figure will look after itself — in spite of what you think!

But going back to that mirror, try to decide if you really look like (or could look like if you're just going through a temporary puppy-fat phase) a dancer — and would look right beside other girls at an audition. I go to lots of auditions and I wonder to myself that some of the girls can't see that their legs are too short or their head is too large to look right on the stage at Covent Garden.

They should cut their losses while they are young and try something else — and so avoid eating their hearts out in years at the Dance Centre as perpetual students. Hard words — but the sooner spoken the better! Life on the stage is hard!

THE OPTIONS

Those were all the nasty thoughts, the warnings. Now let us turn to happier things. You look all right, you're happy and eager and you aren't going off to the Royal Ballet School. So what now? That's where I can advise you personally, most likely — but these are the options. The British companies (Festival, Scottish, Rambert and Northern Dance Theatre) you must seek an audition (they'll put you on their list and call you in due course). Musicals — you should join a provincial pantomime or summer show and sign on for full Equity membership. You have to wait for this and until it comes you cannot dance in shows or on television in London — so be prepared to work outside for a time first.

Then there's 'abroad'! This is terrific fun, and an adventure. Do you realise that all the German cities (and many in other countries) have an opera house like Covent Garden, with a complete opera company, a symphony orchestra, a ballet group and an army of wig-makers, designers, dressers, sound experts, scene painters, dress-makers, etc., such as Covent Garden would envy? The ballet section exists primarily to provide the dancers in *Aida*, *Rigoletto*, *Marriage of Figaro* and the like — an in operettas like *The Merry Widow*, *La Vie Parisienne*, and in such musicals as *My Fair Lady*, *Kiss Me Kate*, or *West Side Story*. The ballet, if it is big enough, also have 'ballet evenings' and some of these groups are really famous, like the one at Stuttgart (which comes to Covent Garden in July), or Munich or Hamburg. Many of the dancers in these are English (German ballet training is not as good as ours) and you might get a place in an opera house. The money, of course, is much better than in England (in Dusseldorf you'd start at about £80 a week). And to get in, you have to go yourself to Germany or Switzerland or wherever, in December-January — to audition for a job which starts the following season (that is, in September, like the school year).

So begin thinking about your future if you're nearing the end of your school days — there may be adventures ahead!

THIS QUESTION OF CHOICE

Roy Potter, MA, Director of Education West Sussex County Council.

IN an age when selection and segregation for secondary education are being progressively rejected in many parts of the country, it is relevant to ask what is the place of specialist schools for such activities as music, dance and drama.

SPECIALIST

The successful development of these activities is often felt to demand a particular combination of personal talent, enthusiasm, amounting to dedication, and tuition which requires the establishment of special schools. Are such schools antipathetic to the spirit of comprehensive education? If so, do they constitute a threat to the comprehensive pattern of secondary education or are they too few in number to have any significant impact on this pattern?

CHOICE

If so few, are they on this ground simply to be tolerated as ideological misfits, because parents, students and the arts they serve, all however misguidedly, are clearly keen on retaining such schools provided they are good?

courses and approaches and will reach varied levels of attainment. For most pupils these widely differing demands can be satisfied within a well devised programme in a comprehensive school.

There are, however, others who possess such distinctive creative talents and such dedication to training to develop them, that there may be great advantage in providing a special environment in which to bring these pupils' talents to full fruition. It is to these pupils that specialist schools in music, dance and drama can offer so much.

PROBLEM

Society's problem is to decide how many such schools should be supported and how many pupils we are justified in placing in them. In a brief article such as this, I cannot attempt to give detailed answers to these questions. What I can say, however, is that the Bush Davies School is as warmly regarded in educational circles as it is in the world of dance. I am pleased to have been asked to contribute to the *Bush Telegraph* in the Bush Davies Jubilee year. I wish the school every success in its special and complementary role.

I have become over a

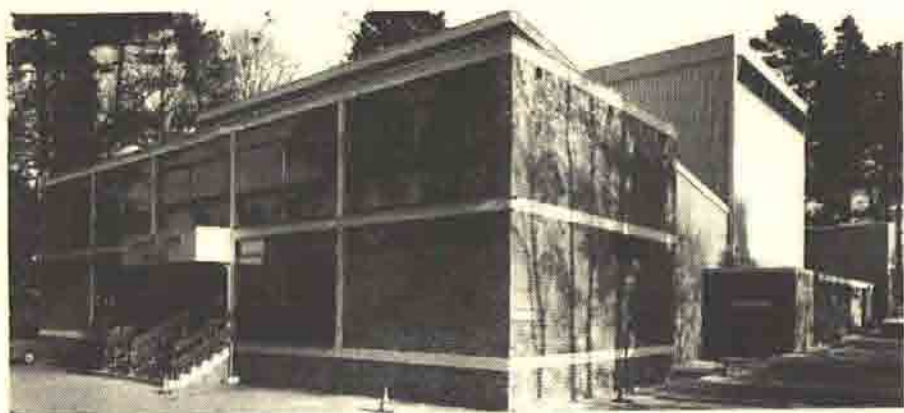


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BEAUTIFUL THEATRE AMONG THE TREES

WHEN opened in January 1967 by Dame Adeline Genée in the presence of Princess Margaret and Lord Snowdon, and a host of other celebrities, it was the culmination of a project first put forward by Noreen Bush in 1959.

It was more than just a dream of a new miniature Glyndebourne, hidden in the wooded grounds of Charters Towers. Miss Bush gave the site for the

theatre, and when it was built at a cost of £100,000, leased the land for a car park. The Bush Davies School was later responsible for raising more than £20,000 when an appeal fund was opened to provide financial support.

Dame Adeline, after whom the theatre was named, was Danish by birth but came to London in 1897 to dance at the old Empire Theatre, Leicester Square, and made her home in England from that day. She was to star at the Empire for 10 years.

She was 89 when she attended the glittering opening of 'her' theatre to a West End audience which included Anton Dolin, Dame Margot Fonteyn, the Danish Ambassador, Sir Frederick Ashton and many other celebrities.

Noreen Bush's original idea was that the theatre should be a private one, which would draw special audiences from both London and the South coast areas. But it outgrew her plans and the Adeline Genée Theatre Trust was formed to take it over.



Dame Adeline Genée, accompanied by Mrs. Reginald Maudling, one of the theatre's early benefactresses, cuts the first turf.

The year of the Great War

Ivor Guest

'NINETEEN - FOURTEEN' has an ominous ring, even to those who cannot remember the Great War that broke out that summer. But before the lights of Europe went out the old world continued to seek its amusements in the elegant and carefree manner of a society that still believed confidently in progress.

POIGNANT

The society of long ago comes poignantly to life in the pages of the *Dancing Times*, a young magazine then, founded only four years before and costing just 3d an issue. Its subtitle

in those days was 'A Social Review of Dancing and Music', and many of its pages were devoted to ballroom dancing, to the dansants and costume balls, and the latest dances — the Tango, the Boston, the Maxine and the One-Step.

Theatrical dancing featured less prominently, but scattered through the issues that preceded the outbreak of war were many paragraphs that evoke great evenings that were the delight and inspiration of many a budding balletomane.

The glory of the Russian

Students talking

MYRA Tiffin, better known as 'Tiddlywinks,' is 19 and Head Girl at Bush Davies. The nickname was a product of Miss Bush's erring memory for names!

As Head Girl Myra is responsible for the conduct of the entire school. She must make sure that every girl is in the right place at the right time, and she must always be on hand to help and advise the younger girls and deal with any of a host of difficulties that crop up in the daily life of the school.

Myra admits that her days are usually hectic, but she thoroughly enjoys facing up to the challenge of her job, and she certainly never has cause to complain of boredom.

Myra, who gained eight 'O' levels before she entered Bush Davies, is full of admiration for the girls who manage to combine both 'O' levels studies with

a full dance training. Every type of dance has some appeal to her and feels she would be as happy working in the commercial field as she would in a ballet company. Her interest in choreography has enabled her to present Miss Bush with a unique Diamond Jubilee gift.

Myra has always been in the habit of writing down notes and observations after each class with Miss Bush, purely for her own interest. She, therefore, has a complete record of all the enchainements created by Miss Bush, 'off the cuff' as it were, over the last three years. Her notes provide an invaluable record of choreographic work.



Rowena Davies.

School Captain Rowena Davies has been here for seven years, and has seen a vast number of changes during that time, for among other things the school has more than doubled in size. However, the 'family feeling' of the school has largely remained and she thinks that the happy, friendly atmosphere is one of the school's greatest attractions.

Rowena provides the vital link between schoolgirls and staff during the academic day. She sees herself as 'spokesman for the school side of things — always on hand to transmit messages and arrange whatever the staff ask me to.'

When she has completed her training, Rowena would like to join, like Myra, without preference, either a modern group or a classical ballet company. Meanwhile, she is on an intensive course, cramming for two 'A' levels and working towards her major dance exams. She finds the summer term, when one has to fit snuffing for exams and rehearsals for the show into an already crowded day 'absolutely impossible!'

However, the atmosphere of mounting excitement in the weeks leading up to the show, is so exhilarating that she finds she can't wait for the next to come round again.

PROPHETIC

'Madame Genée is hopeful that sooner or later we may have a Royal School in England, and she deplores the fact that so many youthful dancers are permitted to appear in public before their training is sufficiently advanced.' Six years later her concern for good standards of teaching was to find practical application when she became the Founder President of the Association of Operatic Dancing (now the R.A.D.).

In 1914, when Pauline Bush founded her school, the profession of ballet teaching was still unorganised, but as the advertisements reveal there were many teachers successfully practising their craft. Prominent were Espinosa's British Normal School of Dancing at 39 Lonsdale Road (still the headquarters of the B.B.O.) and Lila Field, proudly mentioning her most promising pupil, Ninette de Valois.

SHADOWS

The last peace-time issue of the *Dancing Times* published a report on Cecchetti giving a class and a photograph of Ninette de Valois in *The Dying Swan*, which she had danced at the Ambassadors Theatre on July 24. Already the shadows were lengthening — Austria had delivered her ultimatum to Serbia and *Armageddon* was imminent.

Miranda Atkin shares Rowena's feelings about the difficulty of fitting so much activity into one short day in the summer term. She feels that one of the most valuable lessons she has learned at Bush Davies is that time is precious, and one must do one's best to make the most of it in every possible way.



Miranda Atkin.

'If you're starting your prep, and you're called to a rehearsal, you drop everything and go. It's no good worrying about what you've left behind or what you've still to do, you must be 100 per cent involved in that rehearsal. But the work is still there and you've just got to make yourself get on with it. Of course there are times when you have a half-hour to spare and you know there is prep to do — but the sun's shining and you think — well it may rain tomorrow and I must make the most of the sun, so you dash outside to play tennis and forget about everything except enjoying yourself.'

Miranda feels that jobs in the theatre are hard to

Fiona Boyle, BA
Head of the English
Department,
Bush Davies Schools.

come by and there is no point in setting one's heart on joining one particular company (although she would like to get into the 'Royal') or specialising in one branch of dancing. 'One should go along to every audition one can get to, and just play it by ear from then on.'

Miranda's chief leisure interest is skiing — she doesn't think that Miss Bush knows, 'she would be horrified', because of the ever-present risk of injury endangering her dancing career.

One girl who has faced the problem of a broken leg, but returning quite safely to dancing is 15-year-old Glenda Nicholls. She recently spent five months away from school nursing a fracture and it is a measure of her dedication and determination that 'it never dawned on me that I might not dance again — I just knew I would.'

She hopes very much that she will eventually join the 'Royal', but should she not succeed she will try and go into an Italian company for her mother is Italian and Glenda has many friends and relations in Italy. In fact, she would be willing to do anything in the theatre. 'It's very hard to leave once you've started, and it would be such a waste of all these years' training anyway.'



Annette Sherry.

Shan Stevens, 14 years old, is equally determined to make a career in the theatre. Acting and singing are her real ambitions, and she regards dancing as, 'a valuable and enjoyable part of my general training for stage work.' She has always enjoyed acting and everything to do with the theatre, and although she has an exceptional talent for singing her voice has only recently been discovered. Since being at Bush Davies she has been attending voice training lessons enthusiastically, and it has been suggested that she should train for opera, but Shan has other ideas.

'The songs I really enjoy singing are the Judy Garland type, or anything fairly modern, but I am not thinking of becoming a pop singer.' She hopes to work in musicals or revue where she would have a chance to act, sing and dance.

Shan enjoys every aspect of her life at Bush Davies and tries to put as much effort into academic work as she does in vocational classes as she is determined to acquire some sound academic qualifications. She thinks it a good idea to go to secretarial college for a year when she leaves school before going on to complete her professional training at drama school, this will act as a safeguard against any future disappointments.

Sammi Saidi is another girl who combines ambitious plans for artistic success with a very sensible and realistic attitude. She feels that a good education is invaluable, whatever career one is aiming for, and she wants to get as many 'O' levels as she can.

Sammi hopes to work in a classical ballet company, but she has also considered the possibility of opening her own dance school. She feels that in many ways, 'it can be harder to teach than to perform, for one must know not only what to correct in others, but also when and how to correct them. If you are performing you just get on with it, to correct others is much more difficult.'

At the age of 11, Fiona



Judith Morton.

Ellwood is one of the youngest girls in the school but she, too, has very clearly thought out plans for the future. After considering drama school she finally decided to put all her efforts into becoming a ballerina. She thinks that there is really too much to do here and there is no time for homesickness, and although she was a little apprehensive about leaving home for the first time it took her only two weeks to adjust to her new environment. 'I look forward more to the holidays and seeing my parents in this way.'

Annette Sherry is one of the 20 day pupils at Bush Davies and has been here for four years. She feels that as a day girl she has the best of both worlds, sharing in all the school activities and being free to be with her family and friends at home.

In comparison with her sister at a comprehensive school Annette feels the advantages of Bush Davies are, 'Apart from the fact that we have lots of dancing to keep us happy, the school is small enough for everyone to know each other, and it enables the staff to give more individual attention; the only thing is we don't have subjects like physics and chemistry — well, who would in a school like this, I'm quite contented with my lot!'

Dance Student Judith Morton feels that to be a day pupil at any school is to miss a vital part of one's education. She herself attended boarding school in Dublin for four years before coming to Bush Davies, and she thinks that as a boarder she has learnt far more about herself, and developed her personality more fully than would ever have been possible at a day school.

Unlike most girls she has 'no patience with those who harp on the necessity of having qualifications to fall back on,' for she is determined to make a name for herself in the Arts and feels that, 'my success or failure as a performer is not going to depend on a list of 'O' levels and CSE's.'



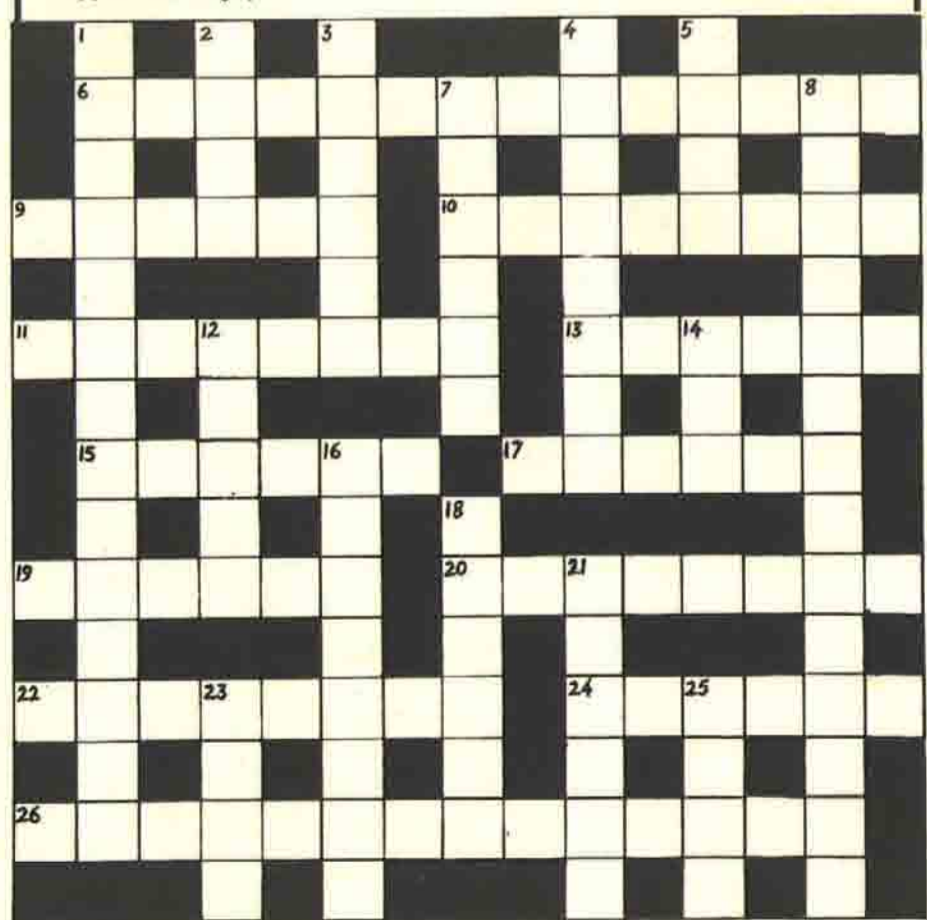
Glenda Nicholls.

Judith is particularly interested in the medium of television and thinks she will eventually end up in the production side of the theatre or television and would dearly like to direct plays. However ambitious her plans, Judith realizes jobs are scarce and she is prepared to go to countless auditions until she manages to get what may be only a humble job, but will 'provide me with experience and, hopefully, a stepping stone to greater things.'

Judith's fellow student, Sue Germain, has had the kind of good fortune all young dancers hope for, she is leaving Bush Davies in July to join a classical ballet company in Strasbourg. Sue certainly has no qualms about working abroad, for she comes from California where, incidentally, she was trained by ex-BDS, Stanley Holden, and has managed to get home to see her family once a year since she came to the school at 15, three years ago.

She has never really considered doing anything but dancing, and she feels the many sacrifices she has had to make in order to train 'have all been worthwhile,' as she sets out to join the many former BDS girls now successfully pursuing careers in many different parts of the world.

A ballet crossword compiled only with your entertainment in mind by John Harrison, Music Teacher at Charters Towers. No prize is offered so there is no need for you to cut your copy of Bush Telegraph!



Across

- 6 I bet put this on an entertaining straight path (14).
- 7 Hope Franz does not do this under the Doctor's influence — knows sound! (6).
- 10 Close also to 21 (8).
- 11 He wrote this inspired with fountains in mind — in 5 reversed (8).
- 13 Mateo caught one and fell in love with her (see 15) (6).
- 15 A fisherman's dream to catch these! Like a mermaid (6).
- 17 Choreographer (6).
- 19 He leaps around but falters (6).
- 20 Often find a ballet in one (8).
- 22 An RB extension (3, 5).
- 24 It all happens behind these (6).
- 26 Not quite the Daughter of the Regiment (5, 3, 6).

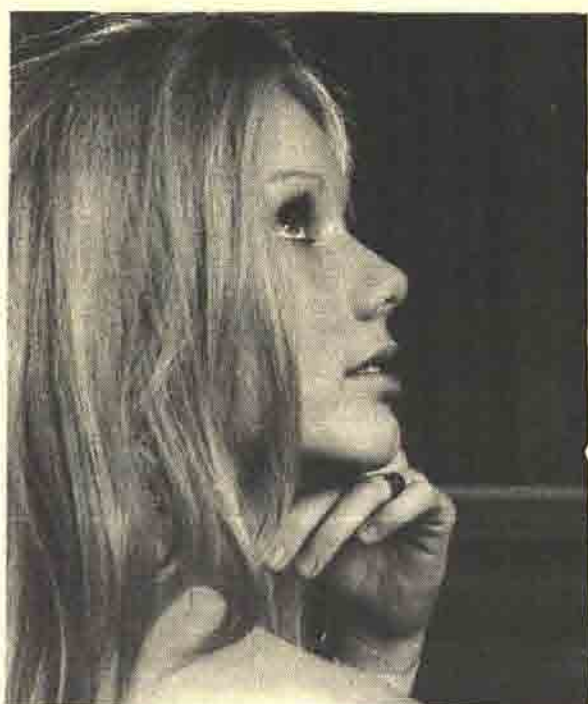
Down

- 1 You will find at least one in a penit reformer (1, 5, 2, 6).
- 2 Rove around to get this out from under (4).
- 3 Get another ballerina from Le Rossignol (6).
- 4 Like a French coin en pointe (8).
- 5 Italian city reversed in this Spanish ballet (4).
- 7 Ballet (or airline) with a Spanish influence (6).
- 8 You will agree after this West End Show! (2, 2, 7, 3).
- 12 Don't sit on them! (5).
- 14 Mark with a point (3).
- 16 Miss Ford altered (8).
- 18 Almost the truth about this pop musical (6).
- 21 Prefix this sole to close (6).
- 23 A Tudor occasion (4).
- 25 It inevitably happens at every performance (4).

THURSDAY GIRLS



Geraldine Yates



Di Palmer.



Sami Cock.



Tanya Darbey, Joanne Horlock and Cherry Gillespie



Melanie Parr.



Elizabeth Smith.



Sue Germain



Myra Tiffin.

With sincere good wishes from

DAVID

MARCUS

at

**THEATRELAND
London**

Heads turn in the local High Street

A girl who is set on making dancing her career is more often than not endowed with physical attraction which her training cultivates and develops. By the time she is in her late teens she is causing many male heads in the High Street to turn in admiration. This seems to be so on the evidence of a regular feature called 'Thursday Girls' which has been running now for four years in the East Grinstead Courier which comes out — yes you've guessed it — every Thursday.

EYE-CATCHING

During this time there can scarcely have been any month when a Bush Davies girl did not catch the eye of chief staff photographer Mike Champion and earn for the lady in question a place in this unique gallery of local beauty.

With so many Bush Davies 'Thursday Girls' to choose from for this page in the Bush Telegraph it was no easy matter to decide on those for which we had room. We hope and believe that, while many others would have graced the

space with equal charm, few will quarrel with the final choice.

In all honesty — and this is one of the occasions when honesty must be the best policy — one of the girls, Joanne Horlock, was not actually published as a 'Thursday Girl' because, as Mike Champion points out, 'There's only one Thursday in the week and some weeks there's a lot of Thursday Girl material around!'

However, the picture of the three former head girls was so charming that it just had to be given a place in this feature. But they are not just pretty faces: Geraldine Yates was a Bush Davies student from 1964 to 1971 and is now dancing with the Second Generation.

Di Palmer, trained at the school from 1964-70, has been with the Young Generation for three years.

FURTHER AFIELD

Elizabeth Smith has found success further afield with the Detmold Ballet Company in West Germany. She was at Charters Towers from 1969 to 1973.

Sue Germain came to the

school in 1971 and leaves at the end of the current term to join the Ballet Company in Strasbourg.

We've lost trace of Samantha Cock since she went to work in Puerto Rico. She was at Bush Davies two years, 1970-71.

Tanya Darbey (1955-73) is another Bush Davies girl who has been welcomed into ballet in Germany. She is now with the company in Kassel and joins the Bonn Company in August of this year.

Cherry Gillespie (1968-

72) is doing well with Pan's People.

Joanne Horlock was recently to be seen at the London Palladium acting as aide to Jim Dale when he compered the 'Sunday Night at the Palladium' TV show.

Melanie Parr (1957-61) was only 12 when she started in the Sound of Music and was with the show for three years. She came back to Bush Davies when she was 15 to finish her ballet examinations. Since then she's played Snow White at the Adeline Genée, Suellen in Gone with the Wind at the Drury Lane Theatre in 1971; was in Sammy Davies's ATV Special and last year played in Tales of Hans Christian Anderson, also at the Genée.

PIONEER OF FREE EXPRESSION

DANCERS in the United States became dissatisfied with the technique of ballet. They complained that its rules made ballet stiff and unnatural, that it was impossible to express real inspiration because the dancers were too concerned with accuracy in their technique. One woman in particular moved right away from the classical technique

and used her body to express her feelings. She ran, skipped and jumped wearing flowing costumes and making wide movements with her arms. Her name was Isadora Duncan and she lived from 1878 to 1927.

Following Isadora Duncan other choreographers started to explore movement without limiting themselves to the strict techniques of ballet.

A LONG TRADITION IN DANCING

ALTHOUGH Stuttgart has a dance tradition reaching back to 1609, it was in the middle of the following century that this smallish German city became an important ballet centre.

At that time Karl Eugen, Duke of Wurttemberg, kept a luxurious court and spent lavishly on entertainments. Only the best were engaged to provide his theatrical amusements and in 1760 Jean Georges Noverre was enticed to Stuttgart. Here he spent eight years choreographing many 'ballet d'actions' and here, tradition has it, Anne Heinel, in 1766, invented the 'pirouette a la seconde'.

Anne Woolliams, ex Bush Davies and now Director of Stuttgart Ballet.

public, and especially the balletomanes, are renowned for either fickle adoration or fanatical partisanship and we feared both but, as it turned out needlessly. A return to the three-act narrative ballet, and a contemporary approach far removed from Petipa and Saint-Leon (whose father, incidentally, had been ballet master in Stuttgart,) ensured Cranko a unique place as a choreographer in the 1960s. But it was unlimited inventiveness and 'belief' in his artists that was perhaps his genius.

Between '61 and '73 he produced 42 major ballets and 15 shorter works, at the same time adding to the repertoire of the company ballets from Balanchine, Macmillan, Wright and Tetley, an astounding total when one considers that the company also found time to visit the USA, USSR, Japan, Brazil, Israel, Greece, France, Italy, North Africa, and before the end of the year is out, London and Australia.

TRAGEDY

Cranko's tragic death, while returning from a third North American tour, is a loss and amputation almost impossible to comprehend but again, contrary to the forecasts of press and pessimists (a feat John indulged in all his life), his company and his work are proving less destructible than supposed, and we believe the spirit that permeated his work endures.

ECONOMIES

When stringent economies put an end to this productive activity a long period followed during which, although the ballet was never disbanded, its glory faded and its function was reduced to providing diversion in opera. A short awakening occurred in 1824, when Filippo Taglioni and his daughter Marie worked in Stuttgart, but this lasted only four years and it was not until 200 years after Noverre that Beriosov started the vigorous drive that was to carry Stuttgart back onto the map of dance.

JOHN CRANKO

In 1961 John Cranko took over as director of the company and accomplished what has been termed a 'ballet miracle'. Contrary to all expectations and the prophecies of critics, Cranko created a company which has been acclaimed as one of the four best in the world.

Starting with 42 dancers, two medium sized 'balletsaale' and a wise and sympathetic intendant, Cranko steadily built both a public upon which his dancers could cut their teeth and a repertory upon which they could sharpen them.

In 1969 Hurok invited this unknown group from the home of Bosch and Mercedes to New York and launched them at the Metropolitan Opera House for a three-week 'sink or swim' season. The success astounded the company just as much as New York and triggered off a tremendous enthusiasm within the dancers, and all concerned, to ensure that the next visit would not prove the first to have been a flash in the pan. The New York theatre

Ballet terms explained

- Bras Croise—Playtex
- Bras en Repos — Flat-chested
- Entrechat—Let the cat in
- Epaule—He is Mr. Kimm
- Fondu—Cocktail snack
- Grand jete—Boeing 747
- Pas de deux — Father of twins
- Pas de Trois — Father of triplets
- Pied—Black and white
- Poisson—Nasty
- Rond de Jambe Double — Nice pair of legs
- Saute—Lightly fried
- Taquete—Sticky
- Tutu—Too much



Four generations at Stuttgart: Kevin Pugh, pupil of Jack Copeland, pupil of Anne Woolliams, pupil of Noreen Bush.

THE MONARCH OF GARDEN FLOWERS

OVER 30,000 years ago, wild roses were growing in Oregon, U.S.A. and in the Middle East — the rocks tell us this story. The ancients sang its praises and many stories are told of its uses and beauty in olden times. Perhaps the first available evidence of its existence apart from the fossilised roses, was a representation on coins found in a grave in the Altai mountains, on the southern boundary of Siberia. These coins have been traced back to 4000 B.C.

EARLY USE

The earliest use of the rose for the ornamentation of buildings, was found in a number of frescoes at Knossos, the ruined ancient capital of Crete, which date from the 16th Century B.C. Many are the legends describing the origin of the rose, and the extravagant use of them made by the Romans shows that roses were extensively grown by them.

The histories of Ancient Greece and Rome have frequent references to it — Homer, in his Iliad; Herodotus, Hippocrates, Aristotle, Theophrastus the father of botany mentions it several times. Virgil, Ovid, Horace and Juvenal all sang its praises. In every festival in the life of man, the rose was used from the cradle to the grave. At all the great celebrations and banquets it was used in profusion. The streets were scattered with roses on the return to Rome of the victorious armies, and Roman Generals were decorated with them. Roses were strewn on the floors of banquetting chambers, and one of the Emperors, ambitious to entertain his subjects, had a trapdoor made in the ceiling from which after his guests had wine and dined exceptionally well, were released a cloud of rose petals in such profusion and weight that many of the guests, no doubt tipsy, were

To honour the achievements of Noreen Bush and the Diamond Jubilee of the Bush Davies Schools, I am delighted to be able to dedicate the new rose 'Noreen' to her. Harry Wheatcroft.

unable to extract themselves from it and alas, were suffocated! Many were the uses of roses in the culinary art — in jam and confectionery, while remedies for all sorts of ailments were concocted from the rose. With the advent of the Christian era, the rose was frowned upon by the Church, for it was looked upon as a pagan emblem and for several centuries it fell into disuse.

Later it was received back into the Church for it was useful to architects in their Church designs and many rose motifs are to be found in the stonework of the cathedrals of Europe, while the stained glass windows featuring the rose are numerous, notably in Notre Dame (Paris), Cologne, Exeter and York Cathedrals.

The impetus given to growing by Josephine — of far greater value to humanity than all the deeds of Napoleon — has never subsided and the influence was, at the time, felt far beyond the frontiers of France. By the middle of the last century rose growing was becoming popular in England. Under the leadership of Dean Hole, the Dean of Rochester, the National Rose Society was formed in 1874. Today, with over 100,000 members its influence is world wide and the gardens of England are colourful evidence of our love of the rose.

QUIT RENT

Medieval history often records the custom of roses being paid as quit-rent to proprietors of land or other property and this pleasant ceremony is sometimes carried out even to the present day.

The real revival in the popularity of the rose can be dated to the time of the Empress Josephine, for, while Napoleon was marauding Europe — bringing destruction, misery and tragedy in his wake — Josephine was tending her rose garden at

THE SIGHT AND SMELL OF HOME-GROWN FLOWERS

HOW very rewarding and relaxing a garden is — however small. To me gardening is fun. One of my greatest pleasures after leaving school on a summer evening is to go and wander round my garden. It consists chiefly

Up the garden path with Majona Holt, Bursar to Bush Davies Schools.

of perennials, roses and flowering shrubs. I have quite a lot of annuals each year and enjoy growing these from seed in my greenhouse — the usual popular varieties as well as the unusual. All the planning is done during the winter months. This year I have stocks, anti-rhinums, asters, nicotiana, matricaria, sweet peas, ageratum, salpiglosis, double petunias, sweet williams, helichrysum, portulaca, cosmos and many others. No garden should be

On being a Head

I had always wondered, both as a schoolgirl and as a teacher, what a head did and whether she was really necessary.

Hilda Gaskell, MA Deputy Academic Head, Bush Davies Schools.

My first headmistress I do not recall at all. I must have been too small to raise my sights beyond the rather fierce lady to whom I am eternally indebted for teaching me my tables and a once-useful gimmick for the multiplying of shillings, pence and halfpence.

nourishing my sense of injustice. With such an attitude to authority one feels a little depaysed behind the desk within the sanctum, though one has a fair idea of what goes on in the mind of the skiver or the individualist on the other side.

POMPOUS

My second head was a master, portly and pompous, afflicted with a fair measure of 'Bovarism' — revealed to my lasting amusement by his reading a poem about 'Catinus in Spring' and demonstrating with a podgy hand how the catkins were like 'little tails of little lambs'. We were too disciplined in those days to voice our contempt with a ribald snigger. We kept our scorn to ourselves.

What really floors me in the situation is the filing system. Up to now my personal system has consisted of a few exercise books or leaves of paper collected in a folder and perhaps marked Racine in which I might possibly find some notes on Sartre. Where finance is concerned the arrangement is very simple. The most

Then came what should have been the most formative headmistress of my life. Large, imposing, genteel, with the unswerving Victorian faith in her own rightness she glided past us in full sail, bearded and pince-nez, her faithful scottie tucked under her arm, while we flattened ourselves into oblivion against the corridor walls.

'SURVIVE the ballet and you can survive anything — earthquake and shipwreck included!' (Trainee dancer).

WRONG EFFECT

Many were the long and improving discourses that I endured from her fluent tongue. I learned two things from her, perhaps even three; none of which she would have thought to teach me. One was that injustice was something one must expect in the world; two the anatomy of the snob, for that is what she was, and three that the penitence induced in a miscreant is in inverse proportion to the length of the diatribe she is subjected to.

pressing bills go into the right hand dressing gown pocket, receipts and bank statements in the left. My desk is much too full of family photographs, old diaries, birthday cards and theatre programmes to have anything but anti-quarian interest.

Now I am faced with a large filing cabinet which I thought I understood at once. What presumption. Its intricacies are only gradually dawning on me and the whole rainbow-coloured range of labels is not, as I in my innocence believed, for artistic variety, but the source of clues to further information. Happily, thanks to the guiding hand of Miss Haines I can find almost anything in there in 15 seconds.

DAUNTING

The longer I was upbraided the less I listened till in the end the shower of words flowed over me, firming my defiance or

More daunting is the collection of large yellow files, 19 of them. I wonder what happened to the twentieth? They have labels, red, white, blue and yellow in various combinations. Thanks to the height of their shelf and my bi-focals I cannot read what is written on them. Having reached them down I can rarely connect the contents with the label on the cover or with the sheet of information I am trying to find a rational home for.

Not that the labels are not correct. Taking a calm and detached appraisal of the system I am sure it is perfect. It could not be improved upon. It is all there. But faced with a deskful of papers, an awful lot of decision-making has to be achieved before one decides where each paper has to go.

Take, for instance, paper X. It was marked 'confidential' so it was clear it had either to be eaten or put in the right place at once. The first alternative was unattractive, it was a large and inky sheet. Then I remembered seeing a collection of others like it, this time in an envelope, not a file. With speed and resolution I placed X with its fellows, feeling at last I was getting into the swing of the system.

SHATTERED

Twenty-four hours later my self confidence was once more shattered. A memo came from the office 'could we have X immediately please it must be sent to the parents'. You can't win. But I keep trying.

I thought when I started I would satisfy my own curiosity by jotting down each day how I had occupied myself. The end of the day comes without my having had time to do more than write down two or three appointments on the calendar, unless for some precious hour as this, one's whole class is whisked off to Miss Bush at a moment's notice for a rehearsal which has given me the time to write this.

KEEP SLIM AND BEAUTIFUL

Nelly Spiers, SRN Matron to Bush Davies Schools.

EVERYONE'S weight (and measurements) are indications of their health and well-being. It is vital that Bush Davies girls maintain a slim figure and keep fit.

If you are over-weight, do not expect a rapid change in your condition by following the above advice. You must have patience and dedication, and perhaps we shall see more sylph-like figures in the grounds of Charters Towers!

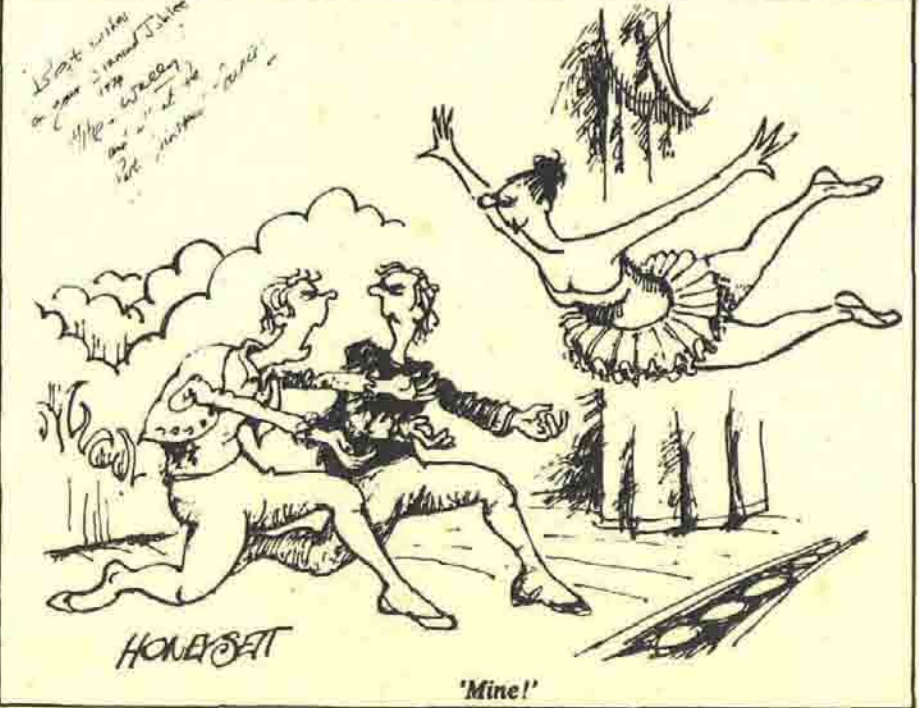
Exercise is of great benefit — and Bush Davies girls certainly get enough of that — but a proper diet is of equal importance.

Dieting has had a great deal of publicity in the past few years, and there are many special foods available to help you lose (or not gain) weight. But there is nothing better than keeping to a well-balanced diet.

WHAT TO EAT

Eat plenty of meat, fish, eggs, cheese and green-leaf vegetables. Avoid cakes, buns, biscuits, puddings and pies. Do not eat more than a little bread, crisp breads, root vegetables, bananas, dried fruits and sauce. And no nibbling between meals!

Check your weight at weekly intervals, keeping to the same time of day and wearing similar clothes.



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- Answers to the crossword on page 9. No cheating!
- 25 Ends.
 - 23 Gail.
 - 21 Ensel.
 - 24 Scenes.
 - 22 New Group.
 - 20 Operetta.
 - 19 Lapes.
 - 17 Ashton.
 - 15 Nahids.
 - 13 Arndt.
 - 11 Rasphng.
 - 10 Enshrine.
 - 9 Snore.
 - 6 Diversissement.
- Across
- 1 A Dance in Lapet.
 - 2 Over.
 - 3 Arross.
 - 4 Assousous.
 - 5 Arndt.
 - 7 Iberna.
 - 8 No. No Nanette — Yes.
 - 12 Ples.
 - 16 Distorms.
 - 18 Gospel.
 - 26 Fille Mal Gardee.
- Down
- 1 A Dance in Lapet.
 - 2 Over.
 - 3 Arross.
 - 4 Assousous.
 - 5 Arndt.
 - 7 Iberna.
 - 8 No. No Nanette — Yes.
 - 12 Ples.
 - 16 Distorms.
 - 18 Gospel.
 - 26 Fille Mal Gardee.

Life at the 'Dancing Times'

By Mary Clarke

WHEN people ask me what I do and I reply that I edit a dance magazine they always say 'How wonderful'. Do you go to all the first nights and travel all over the world?'

Well, I do go to a lot of first nights and sometimes they are exciting. Very often they are absolutely frightful affairs with the auditorium crowded with people who have gone only for the social aspect and who push and shove their way to the bar in the intervals and talk throughout the ballet. And if the new ballet is a stumper anyway then I think I'm out of mind to have chosen to do such a job.

TRAVEL

The travel bit is different. If something interesting is happening in Copenhagen or Cork or New York then I can legitimately charge the trip against expenses. And I do love travel—even within this country a couple of days in Edinburgh or York or Stratford, almost anywhere, can be enjoyable. I reckon I can 'do' a city in

a day by buying the local guide the minute I arrive and selecting carefully. It is amazing, for instance, how much good architecture survives and how many lovely paintings can be tracked down in art galleries and museums outside London. It was Andrew Porter of *The Financial Times*—a fellow addict—who told me about the Botanical Gardens in Edinburgh; their temperate glasshouses one of the wonders of that wonderful city. But watching ballet and other forms of dance, writing about it, commissioning other people to write, choosing photographs, checking proofs, laying out the magazine and seeing it through the press are only a tiny part of the life of an editor of a dance magazine. The funniest description is to be found in Richard Buckle's book *Adventures of a Ballet Critic*. He was at one time running his beautiful magazine *Ballet* from his own house, assisted by faithful friends. One of them remarked one day 'I suppose I'm the only Assistant Editor in London who does up the Editor's washing'. It really does sum up the way of life in a small organisation. I think the reason I enjoy my job so much is because of the variety and the informality and the blissful fact that my work is also my pleasure. I find a visit to a school performance can be as interesting as a night at the Royal Opera House—for different reasons.

At the school you are looking for potential; in the Opera House, at the finished product. In fact, my favourite performance of the entire year is the Royal Ballet School matinee at Covent Garden—especially since they have introduced Morris and country dancing by the boys from White Lodge. There one sees children who have

come from schools from all over the country to our national school of ballet and from them, one knows, will emerge the Sibleys and the Dowells of the future.

Performances take care of a good many evenings. The days are spent, theoretically, in working on the magazines (we have a *Ballroom Dancing Times* too). This work takes precedence over all other things, of course, but a lot of time does go on dealing with letters and talking on the telephone.

VARIETY

The letters have their own fantastic variety. We get a number of sensible, serious ones from parents asking advice about the most suitable school for their child. These are answered carefully. Then we get a positive spate of letters if we happen to get one child's name wrong in the *Round the Classes* section. This provokes (a) a letter from the mother; (b) a letter from the teacher; (c) a letter from the mother of the child who should have been named; and finally (d) a letter from that child's teacher. Spell Margot Fonteyn wrong and no one even notices. But say Mary Jane came second in a competition when it should have been Lindy Lou and, boy, are you in trouble!

The acceptance of ballet as a GCE 'O' level subject has brought a new hazard. We try to help serious students; for instance, one girl said she wanted to do a project on ballet in New Zealand and when we said well there really isn't very much there she said 'Yes, I know. I'm a New Zealander and I think there should be'. She found a lot of interesting background material in old copies of *The Dancing Times*.

Often we can suggest a source of information to a

student who has done some homework already. But the standard letter, alas, still says simply: 'Dear Sir or Madam, I am doing ballet as my project. Please tell me about it and send pictures'. These get marked-up copy of the book page from *The Dancing Times* and a standard letter which says 'Go to your library and start reading'.

What is mystifying is the number of letters addressed to the magazine which ask questions to which all answers can be found in the magazine. Like 'Where can I buy tights and leotards?' 'Where can I see Festival Ballet this month?' 'What is the address of the Royal Academy of Dancing?' We sometimes think people find it easier to write to *The Dancing Times* than to read it!

The telephone is both a delight and a menace. So many contributors and advertisers are personal friends that most of the conversations are half business, half chatter. But we do get the nut cases. 'Can you tell me where to learn dancing?' 'What sort of dancing?' 'The modern sort?' 'Do you mean Graham-style, or Jazz or Modern Ballroom?' 'I don't really know.' 'Well, getting impatient, 'What have you seen that you want to try and do?' 'It was on television.' 'Which programme?' This usually turns out to be *Pan's People* or *The Young Generation*.

INFURIATING

One of the most infuriating situations is when someone rings up for information—'How do you spell Scheherazade?'—and as you start telling them, 'Please can you wait while I get a pencil'.

The most dramatic inquiry came at a time when we had a particularly dramatic girl on the switchboard. 'Miss Clarke', she cried through the intercom, 'can you help a girl who is muscle-bound in the hips?' 'Put her through and I'll try', I replied. When she came through to me she said breathlessly 'I'm muscle-bound in the hips, do you think Primitive Dancing would help?' 'Certainly not', I said, and then attempted to find out what was the matter. It all came out in a flood—the girl was obviously grateful to have found a sympathetic voice on the end of the telephone. I felt rather like a Samaritan as she poured out her woes. She had been very self-conscious of her size as a teenager, had attempted to pull in her hips and had got so that she could not relax at all. Apart from having no idea where she could have studied Primitive Dancing, we did eventually persuade her that the answer was a physiotherapist and gave her the address of a good one.

SUPPORT

I've written this piece rather as if I dealt with all these problems personally. Only a tiny fraction get through, thanks to a truly wonderful staff. I tend to get caught if I am late in the evenings. The best time, always, to make appointments is late afternoon when everything has gone to the printer for that day and one can relax and talk quietly in the top editorial office. Visitors sent by the British Council are usually invited at that time. (They are brought to this country to study our dance scene; it always seems to me they spend more time telling me about theirs.

CREATIVITY

More and more, the aim is creativity; the bringing out of the pupil's ability to express and above all, communicate with others. Improvisation now plays an important part, encouraging students to do this in their own words, as well as those written by others; for the object of Speech and Drama training is not just to produce performers, or beautiful speakers, but to help to develop whole, vital personalities, capable of contacting, and communicating with, their fellow human beings, with confidence and understanding.

Brown cows, browse in your thousands, and take a well earned rest!



Victor Leopold with Cherry Gillespie, a former Head Girl at Charters Towers, now to be seen dancing on television with 'Pan's People.'

ROMFORD SCHOOL FALLS VICTIM TO RE-PLANNING

THE news that the Romford Branch of Bush-Davies Schools is to close in July is an unpleasant shock to us all.

The premises at 31 Eastern Road are within an area which has been selected for a massive re-development scheme and the school's short-term lease on the property will expire in the near future. It has proved impossible for the Directors to obtain suitable premises in the area at a viable price.

The Romford School was founded in 1932 by Marjorie Davies, and was amalgamated with Noreen Bush's School, to become a branch of the Bush-Davies Schools in 1939. The School rapidly established itself as a superb training ground for young students and many of today's leading dancers and choreographers received their training under Marjorie Davies—Doreen Wells, Stanley Holden, Teddy Green, Pip Hinton, Inger Rutter, Delia Sainsbury, to name but a few. ISTD examiners and lecturers are also included among the names of Romford ex-students—Gillian Farr, Patricia Prime (Skot-Nicki), Betty Laine (Chamberlaine) and the Hurlings Sisters.

REMARKABLE

Thirty-one Eastern Road is a remarkable place, a hive of activity in what was once just a house. Until comparatively recently there was only one good-sized studio on the premises (the Directors later erected a studio in the garden) and the others were small. In fact, as Betty Laine remarked, it is not surprising that Bush-Davies students are noted for almost perfect fouettes ronds de jambe—there was never any room to move off the spot in her own student days! And yet despite, or perhaps because of its lack of space, the staff in the School have managed to produce this unusual standard of work.

CONTINUED

Marjorie Davies died in February 1968 but the Romford Branch was carried on by her two senior members of staff (themselves ex-pupils), 'Miss Joyce' Percy and 'Miss Daphne' Peterson. They must be con-

gratulated and thanked for having provided what must surely be one of the finest dance establishments in the world. What a loss to the dancing world its closure will be.

ISTD members could never forget some of the wonderful demonstrations at Congresses and Technical Courses shown by the Romford students. Imperial Ballet members, I am sure, will always remember the quite remarkable demonstrations of the Major Syllabi, in particular the Advanced, shown at Congress a year or so ago, which were arranged by Joyce Percy. We were lucky to have Doreen Wells present on the Advanced day, and afterwards she remarked that the students had sufficient artistry and technical strength to form their own corps de ballet! As far as Daphne Peterson's Modern Dance lectures and demonstrations are concerned, it is almost impossible to put into words our appreciation of this magnificent work. She has an approach which is quite unique, and somehow managed to impart this "difference" to her students. Singing, drama and pas de deux classes have been part of the timetable in addition to the normal examination curriculum, and the students have been lucky to be able to take advantage of a particularly high standard of teaching in these fields.

GRATITUDE

ISTD examiners will remember with gratitude the sheer professionalism of Bush-Davies students taking examinations. They will remember the identical attire of each group of girls, the care they took with their general grooming and make-up, and their unfailingly pleasant and willing approach—all instilled into them by Miss Joyce and Miss Daphne from the beginning of their training, and it must inevitably remain with them, subconsciously, throughout their dancing careers. It is unheard of in the school for girls to take an examination without a full "dress rehearsal" a day or so beforehand. Examiners will also recollect the sense of occasion they encountered at Eastern

Road. Only the red carpet was missing—flowers were to be found in the studio, students or junior members of staff would take care of an examiner's needs—all part of the complete Bush-Davies training of a teacher so that she would know how to entertain an examiner in her own studio in the future. It can certainly be said that this knowledge is as essential as a student's dancing tuition.

Some of the students who have still to complete their training will transfer to Miss Bush at the East Grinstead School. Arrangements have been made for most of the remainder to be accommodated by Doreen Bird at Sidcup or the Frecker-Laine School at Epsom.

Congratulations and very sincere admiration for all the work Noreen Bush has done for ballet, and all her help, kindness and encouragement to me especially in the early days when she taught me as a Scholar of the RAD. My love and affection always,
PAMELA MAY.

Joyce Percy and Daphne Peterson will continue as examiners for the ISTD, and as Committee members for the Imperial Ballet and Modern Dance Branches respectively. Their experience and wealth of knowledge is invaluable to the Society.

I have had a long association with Bush-Davies, having been coached there for my teaching examinations, and most of my own students have completed their full-time training at the School. After Marjorie Davies' death in 1968 I volunteered to help in any way I could, and since then have visited Romford one day a week to coach their students for ISTD Major Ballet examinations.

PRIVILEGE

It has been a pleasure and a privilege to work with such a wonderful and united staff, and I know I speak for you all when I wish Miss Joyce, Miss Daphne, and their staff and students every happiness and success in the future, and assure them that Bush-Davies at Romford will never be forgotten.



Old world surroundings but an up to date approach; the main entrance to Charters Towers—a sharp contrast to the modern studios behind the school.

Bush Telegraph.

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