

THE CECCHETTI COUNCIL OF AMERICA: A FOCUS ON THE HISTORICAL  
AND ADMINISTRATIVE DEVELOPMENT OF A DANCE ORGANIZATION

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PROGRAMS IN DANCE

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## DEDICATION

This work is dedicated to the memory of my mother and in honor of my father, Melita and Steven Papovich; and in memory of my dance teachers, Ruth Carney, who taught me to seek excellence, Theodore Smith, who taught me classical technique, and Marjorie Hassard, who taught me artistry; and in honor of Clara Gamble, who challenged me to find a fresh approach to every movement.

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Following are the members of the CCA who loaned primary sources including both published and unpublished materials of the CCA and the Cecchetti Society, personal letters, contracts, notes from classes and lectures, minutes from and papers presented at professional meetings, examination results, responses to questionnaires, personal scrapbooks, mementos, and photographs: Betty Bandyk; Eileen Herzog Bazin; Kay Bliss; Kay Windsor Brooks; Kathleen Dinneen Brown; Linda Butler; Mary Ellen Cooper; Doris Dieu; Rose



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I am most appreciative of the thoughtful guidance given by my committee members, Janice LaPointe-Crump, Adrienne Fisk, Aileene Lockhart, and Jane Mott, who have been

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COMPLETED RESEARCH IN THE DEPARTMENT OF PERFORMING ARTS,  
PROGRAMS IN DANCE  
Texas Woman's University, Denton, TX

Jean Pyfer  
Institutional Representative

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A history of the Cecchetti Council of America was presented including the evolution of the organization, its purposes, and its goals. Demonstrated and documented was the role of the CCA in upgrading the teaching of ballet in the United States. A unique aspect of this study was the focus on the creation of the instrument (dancer) and artistic collaborator (teacher) for which the Cecchetti Method of Classical Ballet training is designed. We looked not only at the organization but at the role of dedicated individual teachers.

Based on scrutiny of 37 years of minutes of the various boards of the CCA, letters, and other official documents, as well as selected oral history interviews, this study has opened an arena of historical dance research beyond that of biographies, companies, and choreographies by inaugurating research into organizations which contribute to the art form in different ways. Through this work, the role of the teacher within the dance organization has been highlighted

emphasizing the link with pedagogues of the past and dancers of the future. Data related to the life of Cavalier Enrico Cecchetti were collected and a comprehensive biography was completed since it is his method of teaching ballet which the CCA was founded to perpetuate.

A byproduct of this study was the collection and organization of materials related to the complicated, multilayered structure of the CCA. Donated to the Mary Evelyn Blagg Huey Library on the campus of Texas Woman's University, these documents have been accessioned by the Woman's Collection segment of Special Collections and now are available to researchers.

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Charter Members:

Gertrude Edwards Jory, Marjorie Hassard, Phyllis Thorne, Olga Fricker, Enid Ricardeau, Leona Lucas, Sylvia Hamer, Virgiline Simmons, Jane Caryl Miller (July 24, 1950)



Phyllis Thorne, Marjorie Hassard, Gertrude Edwards Jory  
(ca. late 1940s)



Examiners

(Back Row) Eleanore Brown, Amy Ingham, Pamela Rutledge, Suzanne Gray, Aleta Davis, Viola Schoulin, Rose Marie Gregor, Anida Sedala, Norma Gelose, Glenna Bell Moenning, Kathleen Dinneen Brown, Arita Lee Blair

(Front Row) Bethany Lenhart, Marjorie Randazzo, Sylvia Hamer, Jane Caryl Miller, Enid Ricardeau, Betty Bandyk, Margaret Marsh, Marjorie Hassard, Eula Hoff, Peggy Norman (July, 1982)



## INTRODUCTION

My ballet training began at the age of eight with Ruth Carney who was a member of the Cecchetti Council of America (hereafter referred to as the CCA). At some time during my second year of training, a workshop was held at the Center Line Recreation Center where I took my weekly classes. I remember watching adult dancers at the *barre* practicing double *battement frappés* and *petite battements* and being in awe of the speed with which the dancers could perform these movements. The instructor, Enid Ricardeau, was a petite dynamo of a woman who even now has indefatigable energy. She also was one of the charter members of the CCA.

At that time, I did not know that I would spend the rest of my life in association with the CCA. I grew up in Warren, Michigan, a suburb of Detroit which is the mecca for the CCA. My teacher, Ruth Carney, principal of the Junior Branch, the student level membership of the CCA, encouraged me to join. So at 14, my lifelong association with the CCA began with Junior membership, later progressed to Associate membership, and continued on to election to the Michigan General Board, and appointment to the National Executive Board and the Examining Board.

The graded syllabus and system of examinations appealed to my sense of order so it was, for me, a natural transition to begin taking CCA teachers' examinations after I served an apprenticeship and had taught a few years. Mrs. Carney sent me to her coach, Theodore Smith, to prepare for my teachers' examinations and I studied with him from 1961 until his death in 1965. After my first teachers' examination in 1964, I joined the CCA as an Associate C member.

In 1967, I took my Elementary Professional Teachers' Examination (Grade V), followed by Intermediate (Grade VI) in 1974 and Advanced (Grade VII) in 1977.<sup>1</sup> I was voted onto the Michigan General Board in 1969 and the next year became its secretary. At that time the General Board members were coached by Marjorie Hassard during monthly meetings. Impressed with what she offered, I began coaching with her at least twice a week.

Meanwhile, in 1971 I was appointed to the Executive Board and served as Junior Branch principal and membership chairman before resigning in 1981 to pursue dance in academia. Over the years, my interest in the namesake of the CCA grew, yet I discovered little information about Enrico Cecchetti, whose method of teaching ballet the CCA

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<sup>1</sup>The professional syllabi are referred to as Elementary, Intermediate, and Advanced professional grades as well as by Grades V, VI, and VII, respectively. For brevity and consistency, I have chosen to refer to them numerically.

perpetuates. Considering the important role the CCA had come to play in my life and in the lives of many dancers and teachers, I was intrigued and eager to learn more about the CCA: its beginnings and its place in the history of dance education in the United States. Thus began an odyssey which resulted in this study.

Founded in 1939 in Detroit, MI as the Cecchetti Committee of the Dancing Masters of Michigan, the Cecchetti Council of America claims to be the first nonprofit dance organization formed in the United States devoted exclusively to the teaching of ballet and to the adoption of a uniform system of examinations (CCA pamphlet, 1986). According to the By-Laws of the CCA, its purposes include promoting the teaching and theories of the Cecchetti Method of Classical Ballet; sponsoring and/or conducting workshops and examinations in the Cecchetti Method; and keeping its members "informed in the Cecchetti Method by instruction and demonstration" (1982, p. 1).

The Cecchetti Method of Classical Ballet training is a specific means of teaching a movement style originally developed in the French and Italian courts. Named for the late Cavalier Enrico Cecchetti (1850-1928), it introduces the study of ballet in a logical progression and provides guidelines which include teaching theories, concepts, and material Cecchetti employed in his own classes. The

Cecchetti Method may be defined through its cleanliness and clarity of technique, its curriculum which includes graded syllabi which are progressive in difficulty of movements and complexity of patterns, and by its aesthetic style which is derived from the romantic and classical ballets. Developing not only proficiency but mastery, correct body placement and use of epaulement are hallmarks of a Cecchetti trained dancer. Space, time, energy, and flow are addressed through contrasts and variety. Cecchetti's series of eight *port de bras* are considered among the most beautiful and functional in all ballet. Marvelous creations of contrasting rhythms and tempi, his *adages* demand prodigious strength, control, and flow, often finishing *en pointe en écarté* immediately following an *en dedans renversé pirouette*. His *pirouette* studies vary from smoothly gliding, leisurely appearing circles to sharp, sparkling, spiraling multiple spins. *Terre à terre petite allegro* may be executed lightning fast, delicately twinkling in a confined space, while *grand allegro* may be broad and sweeping, encompassing the entire rehearsal hall or stage with its powerful grandeur. Uncommon in his day, brilliant *batterie* and multiple *pirouettes* were Cecchetti's crowning achievements as a dancer. He developed in his students this same artistic excellence.

Highly acclaimed as a dancer, teacher, and mime, Cecchetti trained numerous ballet luminaries in Russia, Poland, England, and Italy from 1887 until his death in 1928 (Martin, 1977). During the time he taught in London he befriended Cyril Beaumont, a bookseller and author. Invited to observe Cecchetti's classes in 1919, Beaumont became aware that Cecchetti employed a personal system of teaching ("A Class with Cecchetti," 1959). By this time, Cecchetti was approaching 70 years of age, and Beaumont was concerned that Cecchetti's method of teaching would be lost if it were left only to the memories of his pupils. Developing a plan, he requested the assistance of Stanislas Idzikowski, one of Cecchetti's finest male students (Clark, 1953; Massine, 1968). Together, they began preparing a text of Cecchetti's classroom material. When Idzikowski left London to tour with the Ballets Russes, Beaumont asked Cecchetti for his help in the endeavor. Cecchetti agreed, and he and Beaumont spent each evening for the next two years organizing and detailing selected portions of his daily class plans, finishing this project in 1922 with the publication of A Manual of Classical Theatrical Dancing (Cecchetti Method) (The Cecchetti Society, 1959d).

Beaumont then assembled a group of dancers who had studied with Cecchetti and shared Beaumont's concern. The group called itself the Cecchetti Society ("Cecchetti

Society," 1959). Together, the founding members of the Cecchetti Society developed a system of examinations which had to be completed successfully by applicants for membership in the Cecchetti Society. At first, only professional level examinations were conducted. However, it became apparent that separate categories for student, professional dancer, and teacher were needed and that a series of graded syllabi and related examinations were essential to ensure the gradual and correct development of quality in students in the quest of more advanced levels of training ("Examinations," 1959).

Also concerned with the quality of ballet training in the United States, a group of dance teachers in the Detroit area began to explore a means of upgrading the teaching of ballet and standardizing its vocabulary. In the 1930s Gertrude Edwards Jory, then president of the Dancing Masters of Michigan (hereafter referred to as DMM), learned of Cecchetti's balanced lessons and plan for daily classes. She recognized the value this method might have in realizing the goals of the Detroit-area dance teachers. After a discussion with Theodore Smith, another Detroit teacher who had studied with Vincenzo Celli, Luigi Albertieri, and Adolf Bolm, former students of Cecchetti, Jory decided to appoint a Ballet Committee to study the Cecchetti Method. Smith was

named its chairman (J. C. Miller, personal communication, July 8, 1986).<sup>2</sup>

Early in my research I discovered that there is a paucity of materials related to the Cecchetti Council of America. The pamphlets printed by the CCA, allusions to its existence in a handful of dance history and ballet textbooks (Kraus & Chapman, 1981; Lee, 1983), and a half-dozen articles in dance journals (Como, 1967; Horosko, 1988; Joel, 1968; Mara, 1953; Reid, 1962; VonObenauer, 1968) seem to be the only information currently available.

#### Purpose

The purpose of this dissertation was to formulate a history of the Cecchetti Council of America including the evolution of the organization, its purposes, and its goals.

#### Problem

The problem of this study was to locate authentic materials related to the Cecchetti Council of America so that an historical overview and administrative chronology and structure of the dance organization could be developed and substantiated.

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<sup>2</sup>The names Ballet Committee and Cecchetti Committee are used interchangeably. For consistency, and to differentiate from the Ballet Committee of the National Council of Dance Teacher Organizations, I have chosen to call it the Cecchetti Committee.

### Delimitations

The field of inquiry concerning the study was delimited to include only the following: the period of 1939 through 1987 as it relates to the CCA; the CCA including the Charter Board, Governing Board, National Executive Board, and committee activities; and the Cecchetti Society only as it is pertinent to the history of the CCA.

### Limitations

Most of the minutes, letters, brochures, and notes of the CCA were in utter chaos. Due to fires and floods, some of the minutes of the meetings of the CCA are incomplete. Information in the minutes was vague at best, and numerous communications referred to, which possibly would clarify some points, were not found although Charter members and Executive Board members generously allowed me to search through personal files, basements, and garages and to borrow any items I felt necessary to this study.

In reviewing the available minutes of the CCA, I found that I remembered much more than is covered in the minutes; often specific motions tabled were not mentioned again in subsequent minutes although I know decisions were made on those points. Scrutinizing the minutes available from the Charter and Governing Boards, it became clear to me that many issues missing from Executive Board minutes had been



decided in Charter or Governing Board meetings and only reported to the Executive Board.

Minutes were read at most meetings unless a motion was made and carried to read the minutes at the next meeting. We were so involved in the work at hand that no one paid much attention to the reading of the minutes, and corrections rarely were made. Although there was an attempt to follow a format, this rarely happened as some Executive Board members were tardy for meetings or later remembered information pertinent to an issue. Minutes appeared to be written in the order that topics were discussed.

Another problem was that names frequently were misspelled. My four-year period as membership chairman (1977-80) was of inestimable help as I had to become familiar with the names of all CCA members.

### Procedures

The first step in achieving the purpose of this investigation was to secure permission from the National Executive Board of the CCA to conduct the study. When first researching for this study, I submitted a formal letter to the Executive Board requesting permission to conduct the study and to interview Executive Board members. At first, the Executive Board seemed pleased with the project. However, when I asked to review minutes, contracts,

correspondence, *et cetera*, there was some reluctance to allow me access to these essential items. So, another letter was sent in 1987.

Jane [Miller] read a letter from Kathleen Tenniswood [Tidwell], regarding her research and dissertation on the history of the Cecchetti Method and members of the Council for completing her [work] for her Doctorate Degree. Betty [Bandyk] made a motion that Kathleen Tenniswood [Tidwell] be granted permission from the National Board to write her dissertation and history of the Council and the Council will make available whatever material is needed for this project. The liaison officer selected to work with Kathleen will be Mary Ellen Cooper assisted by Betty Bandyk. (NB, 1987-D, p. 1)

Still experiencing lack of cooperation in some areas, in March, 1988, I flew to Michigan and a special Executive Board meeting was called so I could re-present my case. With only one abstaining vote, I finally had both permission and cooperation.

After receiving the necessary approval, letters were sent to long-standing members of the CCA explaining the purpose of this project and soliciting pertinent materials. The summers of 1986, 1987, and 1989, and one week in March, 1988 were spent in Michigan collecting data and interviewing members of the CCA. The gathering of materials was a painstaking task since the CCA has no central office, library, or archives. Because of my background in the CCA, members were willing to open their attics, basements, and garages so that I could rummage through boxes, bags, and

cabinets to find relevant organizational correspondence and records. They shared personal remembrances, anecdotes, and confidences, scrapbooks, photographs, and mementos. It offered a trip through nostalgia for us all.

Personal interviews were conducted at the CCA national seminars held at Michigan State University (hereafter referred to as MSU) in East Lansing, MI, at various regional committee meetings, and in the homes of several members. Consent forms for taped interviews were obtained from the Human Subjects Review Committee of the Texas Woman's University, signed by interviewees, and returned to that committee. Audio tapes were transcribed and the transcriptions were analyzed.

Data related to the life of Enrico Cecchetti, the Cecchetti Society, and the CCA were collected. Primary sources included personal interviews conducted on audio tape, letters, telephone conversations, and notes taken during private conversations with Gisella Caccialanza and Margaret Marsh, former students of Enrico Cecchetti. Members of the Cecchetti Society and the CCA as well as dancers who are not members of either organization but are familiar with the Cecchetti Method of Classical Ballet also contributed their remembrances and ideas.

Additional resources included both published and unpublished materials of the CCA and the Cecchetti Society,

personal letters, contracts, notes from classes and lectures, minutes from and papers presented at professional meetings, responses to questionnaires, personal scrapbooks, mementos and photographs from the personal collections of long-standing members of the National Executive Board and my own private collection. Lisa Fusillo contributed copies of papers from the 1976 meeting of The Cecchetti Society International Commonwealth Conference, London, England.

Other sources included articles from newspapers, periodicals, and professional journals; monographs; books; dictionaries; and encyclopediae. To provide insight into methods for working with biographical and organizational materials, several biographies of dancers and studies of various dance-related organizations were examined. Finally, texts on the theory and practice of classical ballet which preceded and succeeded the manual and *allegro* books of the Cecchetti Method were investigated.

Materials were collected and studied from the Dance Collection of the New York Public Library; the public libraries of Dallas, TX and Detroit and Warren, MI; the Archives for the Performing Arts at the San Francisco Opera; the Tobin Collection housed at the McNay Museum in San Antonio, TX; and the libraries of Michigan State University, Texas Christian University, the Texas Woman's University, University of North Texas, Wayne State University, and

Western Michigan University. Also examined were artifacts on display in the Diaghilev Exhibits at the New York Public Library Dance Collection; the De Young Museum in San Francisco, CA; and the Tobin Collection which is stored in that collector's private warehouses in San Antonio, TX.

Secondary sources included Ann Hutchinson-Guest, who has recorded much of the Cecchetti material in Labanotation; Ann Jones, a member of the CCA who is cataloging the Tobin Collection; Sandra Noll Hammond, who has researched the link between early ballet pedagogy and Cecchetti's work; and Marguerite Merrill, who, for 20 years, was a student of Vincenzo Celli, one of Cecchetti's last students.

It was necessary to act as a sleuth in ferreting out the locations of the materials and then the materials themselves. The nature of the task involved two different kinds of scholarship. First, as CCA documents were collected, organized, and catalogued, the role of archivist was undertaken. Second, as a biography of Cecchetti and a history of the CCA unfolded and the information was analyzed and interpreted, the role of historian was assumed.

Organic in its essence, this story was generated factually from minutes, contracts, and correspondence and personally from interviews, conversations, and remembrances. In the process of reviewing the 37 years of minutes, it became increasingly clear that a researcher not intimately

involved with the CCA, and specifically without experience on its Executive Board, would have great difficulty in interpreting the vague information and frequent misspelling of names common throughout the minutes. Without having been an insider, and being privy to the various experiences of and stories about members of the CCA, much of the information in the minutes would be indecipherable. Only an individual with CCA Executive Board experience could write this story and provide an accurate interpretation of the events and persons comprising the history of the CCA.

### Organization of the Study

The first task of this study was to construct a chronology based on the minutes from 37 years of biweekly meetings plus additional background information dating from the early 1800s through 1987. From the examination of the various sources, several areas of discussion emerged which contributed greatly to the organization of this study. Subsequently, the dissertation was divided into three parts. Part I, Preparation for the Study, provides in Chapter I, Review of Related Literature, a scrutiny of the construction and organization of historical methodologies employed in several theses and dissertations, a study of seminal texts on various methods of ballet pedagogy to determine the similarities and differences in relationship to the

Cecchetti Method, information on Enrico Cecchetti and the dancers and ballet companies he influenced, and materials on the Cecchetti Society and the CCA which are the vehicles through which the Cecchetti Method is perpetuated. Chapter II, Enrico Cecchetti, continues with a comprehensive biography of Enrico Cecchetti emphasizing the evolution of his method of instruction and its development; support for the efficacy of his method as exemplified by the students Cecchetti trained and their subsequent impact on the art of ballet through their performance, choreography, and teaching; and information concerning the founding of the Cecchetti Society.

Part II is divided into four chapters relating to the inception and development of the CCA through information gleaned primarily from minutes of the National Executive Board. Each chapter covers a separate decade beginning with the 1950s. In its third part, the 16 committees of the CCA are reviewed as are the various activities in which they have been involved. Again, the information in the first four chapters is organized chronologically in decades. The fifth chapter of this part offers a summary and conclusions, and presents future goals of the CCA and my recommendations.

In addition to references and a comprehensive bibliography, appendices conclude the study. The reader will find a list of minutes from CCA meetings which provided

the basis for this study, an administrative chronology of the organization, its prospectus, and lists of examination sessions, national seminar faculty, national scholarship recipients, and individuals who added to the study through taped interviews, letters, and telephone conversations.



**PART I**  
**PREPARATION FOR THE STUDY**

## CHAPTER I

### REVIEW OF LITERATURE

According to members of the National Executive Board of the CCA, the only scholarly study that has been conducted about the Council was written by Barbara Ruemenapp in 1979. Her thesis, A Comparison of Two Methods of Teaching: The Cecchetti Method of Classical Ballet and the Royal Academy of Dance, outlines the administrative structure of the CCA and compares in a limited fashion the two methods of teaching ballet. In the current study an attempt has been made to paint a complete picture of the history and administrative structure of the CCA.

In preparation for this study, several theses and dissertations were examined to learn about the construction and organization of the historical methodologies employed by their authors. Each study identified a background which related to or justified it. The educational climate was predominant in Sekora's (1979) and Gallemore's (1969) theses while the social, economic, and political tone provided an insight into the topics of Barker's (1981), LaPointe's (1980), and Schoettler's (1979) dissertations. An emphasis on the artistic ambience of specific dancers was highlighted

in the dissertations of Fusillo (1983), Mitchell (1982), and LaPointe (1980). Evident from scrutinizing these works was the web woven by the interrelating of the various factors and the impact each of these factors has had on the historical tapestry. Clearly, it was important to identify the era cloaking the inception of the CCA in order to present the whole cloth.

In addition to texts on the Cecchetti material (Beaumont and Ildzikowski, 1922; Craske and Beaumont, 1930; Craske and Derra de Moroda, 1956), several seminal texts on the teaching and performance of classical ballet were examined in order to discover relationships among the various traditional methods. Although differences exist in style and terminology, the fundamental principles that all great teachers try to impart are essentially the same: integration of all parts of the body into one harmonious whole; aesthetically pleasing lines; continuous motion even while appearing to stand still; use of *plier* in the preparation for and completion of jumps; full use of *port de bras*; precise but flowing movements; focus, both internal and external; development of appropriate movement qualities; personal interpretation; and performance (Blasis, 1944; Bruhn & Moore, 1961; Karsavina, 1962; Noverre, 1966; Vaganova, 1969; Van Praagh & Brinson, 1963). All great teachers urge that performance qualities be rehearsed for

they do not emerge full blown on the stage if not practiced in the classroom (Bruhn, 1973). Although strict discipline is advocated, the hallmark of great pedagogues is the nurturing of students. Specific needs of individual dancers are addressed by designing exercises to surmount technical or physical problems (Grigoriev, 1974).

Although a hard taskmaster, Cecchetti apparently "seemed to understand the peculiar personalities and needs of his dancers" (Nijinsky, 1934, p. 13). By applying his specific theoretical principles as well as his insight into the personalities of his pupils, Cecchetti was able to transcend general corrections in class and identify specific nuances in a way that caused the most celebrated dancers of the day to gravitate to him for training. According to ballerina Tamara Karsavina (1964),

Every conscientious teacher realizes the basic importance of right placing, but I have never met anyone with such a keen eye for detecting any, almost imperceptible, deviation from the centre of gravity. Cecchetti literally put his finger on it; poked at a raised or sagging hip, tapped the part of the spine where the muscles were not doing their work. (p. 130)

Filled with anecdotal material related not only to Cecchetti but also to his associates, students, and the historical events of his time, Olga Racster's The Master of the Russian Ballet: the Memoirs of Cav. Enrico Cecchetti (1978) is the most complete biography of Cecchetti I have

found. It provided insights into the many facets of the man who was Cecchetti including his fiery temper, his generous nature, his outrageous sense of humor as well as his devotion to his family and students, his artistry as a dancer, and his value and commitment as a teacher. Based on a series of interviews with Cecchetti, Racster wrote a chatty memoir, often detouring to describe current issues and specific events in the lives of prominent persons.

In Enrico Cecchetti: A Memoir (1929), Cyril Beaumont painted a warm picture of Cecchetti, the man, as well as of Cecchetti, the teacher. This brief biography covers Cecchetti's life in a succinct but thorough manner. In Enrico Cecchetti: His Legacy to the Dance (1945), Beaumont pointed out the value of the Cecchetti Method of Classical Ballet training, cited dancers, and quoted supporting evidence as to the efficacy of the Method. He also outlined the purpose and aims of the Cecchetti Society, an organization based in London, England whose purpose it is to perpetuate the Cecchetti Method of Classical Ballet.

Of inestimable value were additional biographical studies about Cecchetti trained dancers: Ninette de Valois (1957); Michel Fokine (Chujoy, 1961; Beaumont, 1981; Horwitz, 1985); Tamara Karsavina (1950); Mathilde Kschessinskaya (Romanovsky-Krassinsky, 1960); Serge Lifar (1970); Alicia Markova (Beaumont, 1935; Dolin, 1953);

Leonide Massine (1968); Bronislava Nijinska (Nijinska & Rawlinson, 1981); Vaslav Nijinsky (Nijinsky, 1934; Krassovskaya, 1979); Ruth Page (1977); Anna Pavlova (Kerensky, 1973); Olga Preobrajenska (Rone, 1978); Marie Rambert (1972); Lydia Sokolova (Buckle, 1960); and Olga Spessivtzeva (Dolin, 1974). Other former students of Cecchetti, Luigi Albertieri (Laurent, 1929), Gisella Caccialanza (1971), Princess Nina Caracciolo (1960), Vincenzo Celli (1946), and Serge Lifar (1929) all offered various views of Cecchetti based on their individual relationships with him. Gisella Caccialanza's Letters from the Maestro: Enrico Cecchetti to Gisella Caccialanza (1971) provided a very personal insight into Cecchetti's life.

Literature relating to Serge Diaghilev's Ballets Russes was especially helpful in determining Cecchetti's impact on ballet then and now. From 1909 until 1918 Cecchetti was ballet master for the company. Even after he resigned this position, Cecchetti returned summers to teach classes and coach company dancers in the Ballets Russes' summer home in Monaco.<sup>3</sup> While the Ballets Russes was in London or Milan,

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<sup>3</sup>The name of Diaghilev's Ballet Russe was changed to Ballets Russes de Monte Carlo in 1923 after Monaco became its home base (Anderson, 1981; Walker, 1983; Kraus, Chapman, & Dixon, 1991). However, Ballets Russes currently is most commonly used when referring to this company (Garafola, 1989; Walker, 1983).

it was expected that the company dancers would study with Cecchetti daily when he was teaching in those cities.

In addition to information on the Ballets Russes, material related to other ballet companies was investigated to determine if, through his students, Cecchetti's method of teaching had any influence on these companies. Those companies included were the American Ballet Theatre, the Atlanta Ballet, the Australian Ballet, Ballet Rambert, Ballet West, the Cape Town Ballet, the Chicago Lyric Opera Ballet, the Joffrey Ballet, the Metropolitan Opera Ballet, the National Ballet of Canada, the New York City Ballet, the Paris Opera Ballet, the Philadelphia Ballet, the San Francisco Ballet, and the Stuttgart Ballet. These specific ballet companies were selected for further scrutiny because they appeared frequently in research related to Cecchetti and his pupils.

Several general and specific histories on dance were consulted to provide background material, additional facts related to the life and career of Cecchetti, and information about the dancers he trained and their subsequent careers after the Ballets Russes folded.

The Cecchetti Method and a comprehensive overview of its past, an examination of its present, and an exploration of its future values were the topics of several papers presented by professional teachers and scholars at the

Cecchetti Society International and Commonwealth Conference held in London, England in 1976. Various pamphlets and articles written for the Cecchetti Society and the Dance Journal of the Imperial Society of Teachers of Dancing (an umbrella organization to which the Cecchetti Society belonged) yielded much data on the Cecchetti Society.

The many sources consulted provided a canvas of information on which to paint a picture of the impact which Cecchetti had on ballet and dancers not only during his lifetime but which has continued into the future. The Cecchetti Society and the Cecchetti Council of America each created vehicles through which Cecchetti's unique method of training ballet dancers has been perpetuated and nurtured.



## CHAPTER II

### ENRICO CECCHETTI

The name Enrico Cecchetti is familiar to every student of ballet. Although his contributions to ballet are well documented, there is no seminal biography to which one may turn for an objective look at Cecchetti's life and career. Therefore, it was necessary to collect and corroborate information about the development of ballet in order to understand Cecchetti and his teachings not only as a part of his time but as a part of our time, as well. To be a serious student of Cecchetti and the Cecchetti Method of Classical Ballet training implies an awareness of ballet heritage as it relates to Cecchetti and how his legacy is translated into active teaching and performance currently.

#### Dance Heritage

According to Parmina Migel (1972), ballet originated in Italy during the 15th century and subsequently was brought to France by Catherine de Medici. Developing independently in each country, ballet absorbed its characteristics from the temperament of the people. In France, ballet evidenced an elegant carriage and stylized gestures while in Italy

there developed pyrotechnics which dazzled the spectators (Bland, 1976). In 1661, Louis XIV issued a charter for the first ballet school, the *Academie Royale de Musique et de Danse* where, for the first time, were codified and set forth the specific aesthetic principles which eventually emerged as classical ballet. The hallmarks of classicism in dance include purity of line and design, lack of affectation and gestures, harmony and balance, clean technique, appropriate use of dynamics, and an holistic aesthetic.

Because of its reputation, the *Academie Royale*, later called the *Paris Opéra*, attracted ballet aspirants and gradually became the leading ballet school in Europe during the 18th century (Barker, 1984). Outstanding dancers and teachers such as Pierre and Maximilien Gardel and Gaetano and Auguste Vestris performed and taught at the *Paris Opéra*. Dancers from other areas sought the excellent training available there (Lee, 1983; Barker, 1984). However, ballet at the *Paris Opéra* was beset with intrigues, cabals, and jealousies, suffered, and eventually languished from lack of guidance (Noverre, 1966). According to Peter Brinson (1962), by the 19th century, the Italian school, developing a previously unimagined virtuosity, surpassed the French. "The music, ballet, and spectacle of the Italian opera house were not elitist entertainment but a vital part of the culture" (Barker, 1984, p. 6), appealing to all levels of

society. The man greatly responsible for the superiority of the Italian technique in the 1800s was Carlo Blasis.

Blasis was very well educated. His father, a well-known musician, instructed young Carlo in music and theory and introduced him to many respected artists. Blasis visited art galleries and "went to the most eminent masters for instruction in painting, sculpture, orchestration, mathematics, and anatomy" (The Cecchetti Society, 1959g, p. 2). Intelligent and talented, Blasis could have had a career in almost any discipline but chose dance. He was sent to study with the finest teachers of the time: Salvatore Vigano in Milan, Italy; Jean Dauberval in Bordeaux, France; and Pierre Gardel and Auguste Vestris in Paris, France (Barker, 1984; Blasis, 1944).

Blasis achieved the rank of *premier danseur*, performing until a leg injury aborted his career. After 14 years as *premier danseur* and ballet master at La Scala in Milan, Blasis was appointed director and choreographer of the school in 1837. Combining the best elements of the French and Italian schools, Blasis synthesized them into a ballet technique by which he developed dancers who were highly disciplined and technically exciting (Barker, 1984). "Over the next 20 years he produced a long procession of Italian ballerinas who were to dominate the stages of Europe and

America. They were brilliant technicians, able to perform breathtaking feats of virtuosity" (Barker, 1981, p. 5).

August Bournonville, revered as the founder of the naturalistic choreographic style still associated with the Royal Danish Ballet (LaPointe, 1980), was a contemporary of Blasis. Bournonville spent several months in Italy and performed on the stage of La Scala where an "intimate friend of mine, Signor Blasis was ballet master. The *corps de ballet* was quite numerous and contained some younger talents from the school of Blasis, who were later to fill the principal places at the Parisian Ballet" (Bournonville, 1979, pp. 545-546). Writing in 1984, Barker stated that "according to La Scala archives, on one day in 1847, former pupils of the Academy were dancing on the stages of 129 different theatres across the world" (p. 7).

Blasis also authored texts on ballet which became the standard for ballet instruction in the 1800s and remain a part of the seminal literature in dance history and pedagogy. Remembered primarily for his innovative theories and pedagogical methods, Blasis explained with great clarity the architectural nature of ballet technique (Haskell, 1938). Joan Lawson (1976) pointed out that in Blasis' theories one may find all the rules on which ballet is based. The famed ballerina Tamara Karsavina (1950) went so far as to say, "Before the advent of the celebrated Carlo

Blasis, the teaching of our art based itself on an intuitive search. In all justice he should be called the first pedagogue of our art" (p. 232). His influence spread because his ideas and method of training were taken everywhere by his pupils including Giovanni Lepri, a prized pupil who became highly esteemed as an instructor of ballet.

Developing Blasis' system of training even further, Giovanni Lepri (who taught in Florence, Italy during the mid- to late 1800s) continued to prepare superbly accomplished dancers who dazzled audiences and "helped to shape the future of ballet all over the world" (Clarke & Crisp, 1980, p. 50). Studying with Blasis in the same classes as Lepri was his good friend, Cesare Cecchetti, Enrico's father ("Enrico Cecchetti", 1969). Young Enrico studied ballet for seven years with his father. Although his parents hoped for a career for him which was more stable than that of a nomadic dancer, Enrico convinced them of his burning desire to be a dancer. Since the Cecchettis lived in Florence at the time, naturally it was to Lepri that Enrico Cecchetti's ballet training was entrusted (Moore, 1938).

### Childhood and Youth

From his birth, Cecchetti's entire life revolved around the theatre. His parents, Cesare and Serafina Cecchetti,

were leading dancers with an Italian touring company. Following a performance at the Tordinona Theatre in Rome on June 21, 1850, his mother went into labor and little Enrico was born that night in a dressing room (Beaumont, 1928). Enrico accompanied his parents on their tours and, since children often were needed to appear in the long Italian ballets, he naturally was cast in some of these roles. In Genoa at the age of five, Cecchetti appeared in Rota's ballet The Gambler (Clarke & Vaughn, 1977). In the fall of 1857 the Ronzani Ballet, "the first Italian company to tour the United States" (Chujoy & Manchester, 1967, p. 185), opened at the Broadway Theatre in New York City. Among the principal dancers in this company were Cesare and Serafina Cecchetti (Robert, 1946; Kirstein, 1969). Years later, in the New York Times John Martin (1939a) stated that a program which gave the date of Enrico Cecchetti's first American performance as May 23, 1858 was found on a wall in the English Tea Room. The seven-year-old Enrico played the role of the urchin in The Gamin of Paris at the Philadelphia Academy of Music (Moore, 1965; Kraus & Chapman, 1981). During the year the Cecchettis toured the United States, Enrico sometimes partnered his older sister, Pia, in Theresa, the Orphan of Genoa (Moore, 1953a).

Growing up in the theatre, Cecchetti became proficient at partnering dancers and seemed to begin perceiving and

correcting technical errors at an early age. Dancers in his father's company often asked for his help. Because of his analytical ability and his competence as a partner, he was nicknamed the "Maestro" (Racster, 1978).

Although steeped in the arts, Cecchetti's formal education was sporadic due to frequent touring. His parents wanted a better life for him so decided that he should have an academic education, and planned for him a future in business or law. He was sent to school in Fermo, Italy. To the amusement of his schoolmates and the despair of his instructors, he spent most of his time practicing *pirouettes* and other advanced ballet movements rather than studying his lessons or learning his prayers. He declared in a series of interviews with author Olga Racster (1978): "'My best lessons were learnt out of life and Nature, out of gravel stones and stars'" (p. 18). So great was his distaste for formal education that he tolerated school at Fermo for only one year (Albertieri & Palmer, 1929).

Not yet wanting to concede defeat, his parents sent him, at age 13, to study in a seminary in Florence, Italy (Beaumont, 1928). Unjustly accused and punished for an offense, Cecchetti retorted by angrily hurling an inkpot, striking his teacher. He ran home and poured out the story to his parents who knew there was no chance of Enrico's being readmitted to the school after this incident. What

Cecchetti wanted was to dance. After much pleading, he finally convinced his parents and in 1863 subsequently was sent to study with Giovanni Lepri.

### Dance Education

Under Lepri's tutelage, Cecchetti worked hard and progressed rapidly (Beaumont, 1929). His nickname followed him and again was applied by fellow students in Lepri's school because of Cecchetti's readiness to help others. His natural inclination toward teaching was evident from his youth (Albertieri & Palmer, 1929).

Although Lepri was the major teacher responsible for his ballet instruction, Cecchetti studied with others as well. One of his instructors was Cesare Coppini (Celli, 1946) who taught in the ballet school of La Scala (Van Praagh & Brinson, 1963). The aged Blasis had retired as director of La Scala in 1850 (Barker, 1984), but still returned to observe Coppini's classes and many rehearsals. When visiting, he sometimes offered helpful suggestions to the dancers in Coppini's classes. On one such day he singled out Cecchetti and delighted him by predicting for him a successful career (Racster, 1978).

Another influential teacher for Cecchetti was Filippo (a. k. a. Philippe) Taglioni ("Of One Heart," 1953). An unrelenting taskmaster, Taglioni had trained his daughter,



Marie, to be the consummate romantic ballerina. After retiring from the stage, she described

the rigorous training which Philippe had once imposed upon her . . . . Her explanations of this teaching . . . indicate a general similarity with the Cecchetti method in use today. At the time it was unique and generated an entirely new approach to dance. (Migel, 1972, pp. 123-124)

### Performing Career

Cecchetti performed in Lepri's annual ballets and, in 1866 at age 16, made his professional debut as a dancer at the Pagliano Theatre in his father's ballet Nicolo di Lapi (Beaumont, 1928), partnering Pia, who by then was an accomplished ballerina. During the next few years, Cecchetti and his sister performed throughout the Italian peninsula. One evening, his brother, Guiseppe, was dancing on the stage of the *Teatro della Cannobbiana* not far from the *Teatro La Scala* where the rest of his family were performing (Fabbri, 1934). In 1870, Cecchetti made his debut at La Scala in the ballet The Gods from Valhalla. To perform on the stage of La Scala was an honor to which dancers aspired and also feared for La Scala audiences could be demanding and merciless, making or breaking an artist.

[Cecchetti's] entrance was disastrous, for no sooner did he set foot upon the stage than he fell sprawling on the floor. Later in the performance, he redeemed himself, however, by executing a flawless series of thirty-two *pirouettes a la seconde*. It was a feat which had never been

witnessed before, and it caused a sensation.  
(Moore, 1938, p. 177)

Word already was spreading concerning Cecchetti's abilities as a dancer. Later, in a ballet by Alessandro Rolla which was performed in Naples, Italy, the audience eagerly awaited Cecchetti's *tour de force* and returned night after night to thrill at his leap up a high staircase in a single bound, "a terrific feat accomplished by no other artist of his day or since!" (Racster, 1968, p. 85). The management of every principal theatre in Italy was eager to engage him (Legat, 1918). He travelled throughout Europe performing in ballets and partnering famous ballerinas including Virginia Zucchi, Giovannina Limido, Malvina Cavalazzi, Adelina Rossi, Pierina Legnani, and Carlotta Brianza (Benois, 1941; Moore, 1953a). His engagements took him to Denmark, Norway, Holland, Germany, Austria, and to the Russian cities of Moscow, St. Petersburg, and Kiev (Beaumont, 1928). In 1885, at 35, he first appeared in London and returned frequently to perform in many of the major theatres of that city (Legat, 1918). According to Reyna (1965), Cecchetti dazzled audiences with his advanced *pas de deux* lifts "such as carrying the ballerina on the upraised palm of the hand" (p. 122). He displayed tremendous stamina, impeccable technique, and an exciting performance quality. After being relegated to the role of a

porteur during the romantic period in ballet, the male dancer began to return to a place of importance and Cecchetti helped whet the public's appetite for accomplished male dancing. About his London debut in Manzotti's ballet Excelsior on May 22, 1885, Beaumont (1945) wrote:

Cecchetti was acclaimed as "one of the best male dancers that we have seen in this country for many a year." He returned to London in 1888, 1891, and 1892 when he appeared at the Empire Theatre in Dilara and Rose d'Amour (both 1888), and Orfeo (1891) and Versailles (1892). He was billed as the "first dancer in the world" and received many excellent notices, of which I will quote one only. "What more active representative of a saltatory demon than the wonderful Signor Cecchetti, who seems to have been gifted by nature with india rubber limbs, and bounds about the stage to the admiration of all, and conquers entirely the English prejudice against a male dancer." (pp. 3-4)

Everywhere he danced, Cecchetti received rave notices. Referring to Cecchetti's appearance at the Empire Theatre in London in 1888, Legat (1918) quoted the esteemed ballet teacher, Edouard Espinosa:

"At this time," Espinosa once said, "Cecchetti was a most brilliant executant. I remember," he added, "being taken by my father, Leon Espinosa, to the Empire. I forget the name of the ballet, but Cecchetti was dancing. I remember when it was all over my father turned to me and said, 'There, my son, you will never see the likes of that again for many a day.'" (p. 70)

Cecchetti and his wife first danced in Russia in 1877 at Demidov's Garden, a summer theatre in St. Petersburg; returning for four consecutive seasons. In 1881 Cecchetti

Cecchetti and his wife first danced in Russia in 1877 at Demidov's Garden, a summer theatre in St. Petersburg; returning for four consecutive seasons. In 1881 Cecchetti was invited to perform as a first soloist for the Bolshoi in Moscow (Karsavina, 1964). The next year, he returned to Italy and, with his brother, formed a small troupe of dancers who performed for audiences throughout Europe. Vera Trefilova was so inspired by his electrifying performance that in 1883, at the age of eight, she decided to become a dancer (Smakov, 1984). Noted dance historian Ivor Guest described Cecchetti as a "remarkable male dancer . . . whose 'interminable series of turns' revealed a prowess that excelled that of the finest gymnasts" (1977, p. 118).

Just as Cecchetti had amazed the London audiences with his exciting virtuosity, so he also dazzled the Russians (Van Praagh & Brinson, 1963). Cecchetti partnered Giovannina Limido in Sieba, a ballet by Luigi Manzotti, during which he performed convincingly as a mime. In this ballet, also, his spectacular *entrechats* and *pirouettes* "made him look like a cyclone" (Lifar, 1954, p. 146). In 1885, at age 16, Nicholas Legat saw Cecchetti dance for the first time. His impression of the event is noteworthy:

To say that I was staggered by what appeared then to be the amazing virtuosity of the little Italian would be expressing it mildly. I came out literally dazed. Eight *pirouettes*! And on the

Maryinsky stage, and in the Theatre school, our dancers were content with four! (1931a, p. 566)

In Russia at that time, virtuoso male dancers were at a disadvantage. The ballerina reigned supreme and the role of the male was relegated to little more than a *porteur*. Male students at the Imperial School were not challenged to virtuoso achievements. According to Soviet historian Vera Krassovskaya (1979), Cecchetti was responsible for developing audience interest in the special qualities and excitement inherent in the power and elevation of a highly skilled male dancer.

Thanks to him [Cecchetti], interest in the male dancer and in its new capacity for virtuosity had been renewed. So what had been hidden in the inmost recesses of the school . . . had suddenly regained its rights on the stage again. (p. 27)

Cecchetti's dance troupe performed in St. Petersburg in 1886 and 1887 where they danced at the Arcadia, another summer theatre (Racster, 1978). After his success at the Arcadia, Cecchetti was invited by Ivan Vsevolvsjky, the director of the Maryinsky Theatre, to join the Imperial Ballet (Haskell & Nouvell, 1935). The *maitre de ballet* at the Maryinsky, Marius Petipa, did not want to work with the Italian dancers, preferring instead to use the Russians who had been trained by him in the French style. Compelled by popular demand and by Vsevolvsjky to feature the Italian trained dancers, Petipa exploited their virtuosity, thus

extending the scope of his choreography. Partnering Varvara Nikitina, Cecchetti performed in Petipa's The Tulip of Harlem. Following the 1887-88 season, he was hired as a permanent member of the Imperial ballet with the dual appointment of principal dancer and assistant ballet master to Marius Petipa (Van Praagh & Brinson, 1963).

Although acclaimed as a fine choreographer whose ballets even today are included in the classical repertory of most major companies, Petipa was not at his best in creating dances for men. Cecchetti was not an accomplished choreographer himself, but it is fairly certain that he choreographed his own variations in Petipa's ballets, the most commonly recognized being the Bluebird in The Sleeping Princess which premiered in 1890 (Reyna, 1951; Lifar, 1954). Commenting upon this dance, British historians Van Praagh and Brinson noted:

Exceptional in its day for its display of male technique this dance is still one of the great virtuoso *pas de deux* of choreographic art, and one of the few classical *pas de deux* to survive in which male technique equals or exceeds that of the female. (1963, p. 55)

In the Bluebird variation, Cecchetti enchanted the Russian audiences with his delicacy and grace, performing sparkling feats of *batterie* and *pirouettes* that the Russian artists had not yet developed (Benois, 1941). In this same ballet, Cecchetti proved his outstanding range by miming the

role of the evil fairy Carabosse, a grim and sinister character (Roslavleva, 1966; Audsley, 1960). The disparity of these two roles is alone a "testimony to his virtuosity and mimetic gifts" (Clarke & Vaughn, 1977, p. 82).

In 1892 Cecchetti was promoted to second ballet master at the Imperial Ballet. By 1896, at the age of 46, he decided to end his performing career as a dancer (Clarke & Vaughn, 1977; Beaumont, 1948) although he continued performing mimed roles. Many of Cecchetti's mimed roles were performed late in his career during his tenure (1909-1918) with the Ballets Russes of which company he was also the *maître de ballet*. Indeed, many roles were created expressly for Enrico Cecchetti by the young choreographers Michel Fokine and Leonide Massine. For all his fame and years, Cecchetti maintained his professional attitude and personal standards even when working with these young, inexperienced choreographers (Chujoy, 1961). No part was too small or unimportant, for Cecchetti was a consummate performer who brought his vast experience and psychological understanding of human nature to every role.

Fokine recounted an incident in which Cecchetti, Bakst, Diaghilev, and he were planning a new ballet for the Ballets Russes. Cecchetti began developing a character and "invested his miming with such humour that Bakst laughed so much that he fell off the table" ('Beaumont, 1981, p. 39).

English writer Richard Buckle was impressed with Cecchetti's performance in Le Boutique Fantasque: "To watch Maestro Cecchetti as the fussy old Shopkeeper, so ingratiating to his customers, was an education in mime" (1960, p. 138) while designer Alexander Benois (1941) declared that in Le Coq d'Or "Cecchetti managed to be highly mysterious in the part of the Astrologer" (p. 363). According to historian Katherine Sorley Walker (1972), Scheherezade "never in revival captured the overpowering quality brought to it by the great acting performances . . . [of Cecchetti]" (p. 151). Author Nesta MacDonald quoted the following from the September 11, 1918 edition of the Observer: "'Few who saw his caperings and his mimicry would have imagined that he was well over 70 years of age. He is indeed a master of his art!'" (1975, p. 218).

Among the many mimed roles developed by Cecchetti for the Ballets Russes were the Immortal in Prince Igor (MacDonald, 1975); the Showman in Petrouchka (Robert, 1946); the Astrologer in le Coq d'Or, Lammon in Daphnis and Chloe (Beaumont, 1981); the Marquis in The Magic Flute and Reuben in Kalkabrinio (Beaumont, 1941). Dance historian Cyril Beaumont remembered Cecchetti's miming in this way:

I first saw Cecchetti in 1912, when the Diaghilev Ballet was appearing at Covent Garden. What a superb mime he was! I saw him as Pantalon in Le Carnaval, as the Chief Eunuch in Scheherezade, as Kostchei in The Firebird and the Marquis Lucca in



The Good Humoured Ladies. I must say that these were wonderful creations and most subsequent renderings by other mimes are pale set beside Cecchetti's interpretations. (1954 p. 1)

According to biographer Gladys Davidson (1952), "He was a perfect mime, and his psychological understanding of every character he portrayed was truly astounding" (p. 33).

Cecchetti's ability clearly was outstanding; he could move both his audience and fellow performers with his realistic portrayals and wide range of character interpretations.

Ballerina Tamara Karsavina related this incident in The Dancing Times:

More at home, perhaps, in the parts verging on the farcical, he could also be moving. In the last act of La Fille mal Gardée when Lise is discovered in a compromising situation, Cecchetti (Simone [Lise's mother]) simply buried his face in his hands and visibly sagged under the weight of shame. This sublime piece of acting erased the cupidity of a scheming mother in the pathos of a mother's grief so that I (Lise) could not control the real face-smearing tears of contrition. He was a natural actor. (1964, p. 130)

Cecchetti finally tired of touring in 1918 and decided to stay in London, there opening a studio which attracted dancers from everywhere (Wilson, 1974). However in 1921, at age 71, Cecchetti returned once more to the stage to perform Carabosse, the role he had created 31 years earlier. The occasion was the 50th anniversary of his stage debut at La Scala and the 100th performance of the Ballets Russes' staging of The Sleeping Princess (Spencer, 1974; Clarke &

Crisp, 1980). "Few of those spectators privileged to be present will ever forget that magnificent exhibition of mime" (MacDonald, 1975, p. 282).

After the performance, concluding with numerous curtain calls, there was a celebration which feted Cecchetti with wreaths of flowers and gifts from Diaghilev and the members of the company (Grigoriev, 1974).

He was surrounded by the company, one of whom read out a long address in Russian, which set forth his history, his triumphs, the love and honour they bore him as a great artist and a kindly teacher, and lastly their congratulations to him on this night of his jubilee. . . .his eyes became dimmed and the surface of his grease paint was furrowed by a tear. He was embraced and kissed by all, then lifted shoulder-high and carried in triumph into his dressing room. (Beaumont, 1941, p. 482)

#### Cecchetti's Family

Cecchetti's memories included earlier performing tours during which he practiced his craft and learned to present the artistry of dance under conditions which were not always ideal for performing or travelling. One example occurred when he and his sister, both in their early 20s, travelled to Denmark. At that time, a young woman could not travel without a husband or an older woman as a companion so Madame Cecchetti accompanied her daughter. Somehow, hotel reservations were mishandled and the only hotel in town was full. The Cecchettis wandered around the train station,

unable to speak Danish and very upset. Finally, someone recognized their plight and managed to convey that he had space for Madame Cecchetti and Pia but did not have room for Cecchetti, so he stayed in the train station until closing time. Cold, with no place to sleep, he hopped into a box car. Imagine his fright when he awoke the next morning and found the train moving! Fortunately, when the train stopped and Cecchetti leaped out of the box car, he discovered that the train was still in the same station. It had only been adding cars (Racster, 1978).

Always aware of the need for further study, in between tours Cecchetti returned to Lepri to improve his technique and performing abilities. At Lepri's school and in performance, Cecchetti often partnered another of Lepri's students, Guiseppina de Maria. Touring together, they first became good friends whose friendship gradually deepened into love. Cecchetti eagerly petitioned her father for her hand in marriage but was refused because her parents did not want Guiseppina to marry a dancer.

Disheartened, Cecchetti went to the train station to journey back to Florence where he was to begin a performing engagement. Guiseppina also arrived at the train station to return to Florence for further studies with Lepri. Oblivious to all other passengers, Cecchetti and Guiseppina had eyes only for each other as they talked throughout the

night. After reaching Florence, Cecchetti hastily made arrangements for Guiseppina to perform on his tour. Away from her parents' influence, the two were married secretly in Berlin on December 2, 1878 (Celli, 1946).

Cecchetti always referred to Guiseppina with great respect in public, calling her "Madama." Privately, her nickname was Peppina and Cecchetti considered her "the angel of my life" (Beaumont, 1928, p. 153).

Madame Cecchetti continued to perform with her husband until her first pregnancy. In later years, she returned to the stage to perform mimed roles (Celli, 1946) and taught the young children in Cecchetti's school (Richardson, 1948).

Patient and gentle, her demeanor was the perfect contrast to Cecchetti's fiery temperament. While Cecchetti was possessed with wanderlust, Madama longed for a permanent home. During Cecchetti's extensive travels, according to Albertieri, "no man could have thought more of his family" (Albertieri & Palmer, 1929, p. 17). Everywhere they lived, Madame Cecchetti tried to make an inviting and comfortable home for her husband and their sons (Krassovskaya, 1979) and to provide the generous hospitality for which the Cecchettis were well known (Celli, 1946). Years later, the mature Guiseppina's mothering nature was described by Beaumont:

How many hours we spent at the little,  
unpretentious . . . flat occupied by Maestro and  
Madame Cecchetti. . . .There, almost any evening,

one might encounter one or more of the celebrities of the Diaghilev Company; at other times there were little girls just learning their first steps, or older ones who already showed promise. Madame Cecchetti played mother to them all. . . .If her advice were sought she gave a straightforward opinion based on her own sound common sense. . . . Best of all, she was the embodiment of that glorious tradition of the profession which requires that those upon whom success has smiled shall not fail their less fortunate comrades in their hour of need. (Beaumont, 1927 p. 28)

Conflicting information exists about the actual number of children the Cecchettis had. Luigi Albertieri was an adopted son and lived with Cecchetti for 10 years. In an article for Dance Magazine Albertieri revealed that Cecchetti had one son by a previous marriage who had predeceased his father by several years (Albertieri & Palmer, 1929). This was the only reference I found thus far to suggest an earlier marriage. Biographer Olga Racster mentions a son who served in the armed forces and died after his leg was amputated (1978). According to former Cecchetti student Gisella Caccialanza, the three Cecchetti sons were Giajacto, Cesare, and Vittorio (personal communication, January 9, 1989). However, Bronislava Nijinska, who studied with Cecchetti in Russia, referred to the sons as Nini, Riccardo, and Lolo. Nini and Lolo probably were nicknames. Nijinska reminisced how the three boys would cavort to entertain the girls at Cecchetti's studio before and after classes (Nijinska & Rawlinson, 1981). All three boys

studied ballet but none seems to have achieved his father's brilliance. Instead, they entered other professions: Cesare, a lawyer, was also a musician and poet, and Vittorio was a photographer (Fabbri, 1934; G. Caccialanza, personal communication, January 9, 1989).

In contrast, Cecchetti's foster son, Luigi Albertieri, followed in Cecchetti's footsteps and enjoyed an illustrious career as a dancer and teacher (Albertieri & Palmer, 1929). However, another son, Grazioso (Beaumont, 1950b) (not mentioned by Caccialanza) and his own son, Riccardo, owned a ballet school in Turin, Italy which was partially city subsidized. In an interview for Ballet Today in 1951, Grazioso Cecchetti told how during World War II the Nazis had destroyed his first dance school including most of his father's career related mementos, photographs, and papers (Reyna, 1951). That loss is deeply regretted.

Madame Cecchetti developed peritonitis and died suddenly following a ruptured appendix. Her death in 1927 left a gaping void in Cecchetti's life. Cecchetti deeply mourned his Peppina and never fully recovered from this shock (Beaumont, 1967). Afterward, although often ill, he continued to teach at La Scala.

### Teaching Career

From the time he was a young child touring with his parents in the 1850s, Cecchetti's natural proclivity toward teaching seemed evident. One evening when he was in his early twenties, Cecchetti saw an eight year old boy performing in the opera The Barber of Seville. Impressed with the child's talent, he invited Luigi Albertieri to live with him so he could study to become a *primo ballerino* (Albertieri & Palmer, 1929). A widow with several other young children, Luigi's mother was concerned about her son's adoption by a stranger, but agreed to the arrangement. Thus, in the early 1870s, Luigi Albertieri became Cecchetti's foster son and first student (Page, 1984).

Although Cecchetti's method of teaching later bore fruit through his classes in Russia, it was on Luigi Albertieri that he experimented. Luigi remembered that for eight months he practiced daily four or five hours at the ballet *barre*. Eager to advance, he begged Cecchetti for something new. Elated when Cecchetti agreed, his pleasure was short lived, however, when he found that he was doing the same exercises *au milieu* ("Luigi Albertieri," 1930)!

When Cecchetti felt Albertieri had advanced technically and artistically so that he was ready for a stage debut, Albertieri was reluctant to set a date. With his natural sensitivity to the fears of his student, Cecchetti did not

want to order Albertieri to comply. Instead, he devised a secret plan. Pretending that he was ill one evening, Cecchetti begged Albertieri to perform in his place and pointed out the urgency of the situation giving Albertieri no chance to refuse since the show must go on. His debut a success, only later was the audience informed of the scheme and amused by the way Cecchetti arranged for Albertieri's premiere ("Luigi Albertieri," 1930). Although Albertieri eventually had a highly successful career as a performer, choreographer, and ballet master, he continued to seek out Cecchetti for additional tutoring and to maintain their deep friendship. "During this time he kept on helping and instructing me, for I never felt that I had outgrown his teaching" (Albertieri & Palmer, 1929, p. 17).

### Russia

In 1887, Cecchetti and Albertieri toured in Russia along with other members of Cecchetti's ballet troupe (Albertieri & Palmer, 1929). According to Guest (1962), the Russians were astounded by Cecchetti's virtuosity.

One might have been justified in thinking there were no male dancers left in Europe, when in 1887 a dancer appeared at the Arcadia who was to play a more important part in the history of the Russian ballet than all the others put together. This was Enrico Cecchetti. (Lifar, 1954, p. 146)



So much better was his strong technique than that of the Russian male dancers that straightaway Cecchetti was invited to teach at the Imperial Ballet School of the Maryinsky Theatre (Harrold, 1980). Ivan Vsevolvsjky, the director of the Imperial Ballet, achieved "yet another master stroke by the engagement of Maestro Cecchetti" (Haskell & Nouvell, 1935, p. 187). Albertieri wrote that in Russia "Cecchetti began teaching in real earnest . . . [and his] teaching brought a great and far reaching result" (Albertieri & Palmer, 1929, p. 17). Marguerite Merrill (personal interview, San Francisco, January 9, 1989) remarked that the Maryinsky (formerly the Kirov) Ballet is far more classical than the Bolshoi and that Americans always have wondered why there was such a difference between the two Russian companies. "Miss Frey, my teacher, said, 'The difference was 18 years of Cecchetti.'"

Let us look at ballet in Russia in the late 1800s. It had become so predictable (Haskell, 1938) that the emotional Italian virtuosity appealed to the aristocratic audiences. Cecchetti in particular challenged some of the Russian dancers because they could not match his feats of technical and artistic brilliance. Declaring "their own delicate French style of dancing was more beautiful" (Draper & Atkinson, 1964, p. 92), others claimed the Italians were mere acrobats. Some of the faculty openly opposed the

virtuosity Cecchetti exhibited. Although he preferred his own French style, "Petipa, being less conservative and making concessions to the taste of the times, allowed the penetration of the Italian *tour de force* into his ballets" (Chujoy, 1961, p. 24) and supported Cecchetti's teaching style.

Petipa astutely surrounded himself with a faculty of fine ballet masters: Cecchetti, Gorsky, Ivanov, Johanssen, Legat, and Shiraev. At one point Petipa declared, "'I dare to state that in them I was preparing for myself successors who could replace me advantageously, at any time'" (Moore, 1958 p. 78). Petipa's ballets demanded outstanding dancers. Cecchetti, "a teacher of genius, brought something new and vital" (Haskell, 1938, p. 36) to the Russian ballet. According to Deakin (1956), Cecchetti was so successful that, of all the fine teachers at the Imperial School, he was chosen to replace Petipa when he stepped down as head *maître de ballet* of the Imperial Ballet during his illness. Cecchetti held that position for two years.

One of Cecchetti's many students at the Imperial Ballet School was Mathilde Kschessinska who worked diligently to attain the necessary strength and virtuosity for the difficult solo roles. Romanovsky-Krassinsky, Kschessinska's biographer, wrote that she openly appreciated Cecchetti's contributions to her critical triumphs. After one

performance she "covered Cecchetti with kisses in front of the audience" (1960 p. 46).

Flowing through various writings by and about dancers whom Cecchetti trained is the common thread of appreciation for Cecchetti's teaching ability. Cecchetti not only understood that each student had unique physical and technical problems but he also could fathom the individual personalities and artistic requirements of his students and design his classes accordingly. "Soon after he began teaching in Russia, Cecchetti became aware of something about the bony structure of the Russians which was different from the more supple Latins" (Nijinsky, 1934, p. 125), and adapted class material to fulfill the needs of his students.

From day to day he changed movements, stressed different points. From day to day he rearranged the basic materials to form variations in *adages*. One soon gets the picture of the Maestro concerned with preparing for professional careers the dancers in his care, doing what any teacher would obviously do in being flexible to meet the need of the moment, but of course, not varying his basic principles. (Hutchinson, 1976b, p. 5)

He was considered the perfect teacher because he adhered to the pure classical traditions, through a pedagogy stressing a scientific approach (Nijinsky, 1934; Karsavina, 1950). Karsavina stated, "His was a scientific method, if the word can be applied to art. He knew the 'why' and 'what it is for' of every step" (1959, p. 10), thus setting a precedent for an analytical approach to the teaching of

vocabulary rather than a method based upon sheer rote replication. In addition to his set classroom material, Cecchetti built into each lesson a variety of creative *enchainements* which challenged the dancers mentally and physically to take the science and discipline to greater artistic levels.

Raffe and Purdon (1964) described Cecchetti's method of teaching in this way: "Purely technical, and strictly physical, his system was developed from these sources: mostly his own Italian training, the French and Russian systems" (p. 96). According to Legat (1932), the Russian school was eclectic, a blend of the Scandinavian, the French, and the Italian melded into its own unique style through the temperament and genius of the Russian artists. Lifar, however, disagreed:

The fact is that the Russian school received its final formation under [Cecchetti's] direct influence. There was, properly speaking, no Russian school, but merely a French school "translated into Russian . . ." the new Italian school came as a miraculous revelation, it perfected [and] polished the Russian dancer's technique, and showed . . . it was possible to dance in a different way. It loosened . . . muscles, gave [the] body a more natural quality, greater expressiveness, a sculptor's plastic lines. From the happy marriage of these two elements (the Italian school formed the male partner and the French school the female) the true Russian school was shortly born. (1954, pp. 146-147)

Cecchetti's efforts and popularity were appreciated by the royal family, and Cecchetti was asked to set dances for members of the court in addition to his regular duties at the Imperial Ballet School. Gradually, he became a favorite at court and received many honors and gifts. In fact, in 1902 the czar even offered him a generous pension as a reward for his years of service at the Imperial Ballet School. However, attached to this pension was a stipulation that Cecchetti declare Russian citizenship (Racster, 1978). Cecchetti felt that his profound loyalty to Italy had been ignored. Insulted rather than honored, Cecchetti resigned in a fit of fury and left the country.

Cecchetti moved his family to Warsaw, Poland where he received an appointment as ballet master at the Warsaw State School which was an adjunct to the Wielki Theatre (Nijinska & Rawlinson, 1981). During the three years he was in Poland, he rejuvenated the Warsaw Ballet (Reyna, 1965), strengthening and polishing the dancers' technique.

In 1905, when the Polish Revolution became life threatening, Cecchetti and his family fled to Italy (Racster, 1978). Expecting a hero's welcome, Cecchetti was disappointed to learn that the opera had replaced ballet as the public's favorite. Greatly discouraged, he moved his family back to St. Petersburg where he opened a private

ballet school (Racster, 1978). Soon, dancers from the Maryinsky filled his classes.

One day Legat told Cecchetti that a young dancer was performing that evening and she sought his opinion of her potential. Cecchetti agreed and described the dancer's strengths and weaknesses. The next day, the dancer humbly approached Cecchetti to request private tutoring (Fonteyn, 1979). Anna Pavlova convinced Cecchetti to give up his school and teach her exclusively (for two years according to Kerensky [1973], three years according to Moore [1938]). During this time, she developed into the consummate ballerina who remains a legend in the annals of dance.

Meanwhile, other dancers from the Maryinsky Ballet also implored Cecchetti to teach them. Pavlova finally consented to release Cecchetti from their exclusive agreement, and the Maryinsky dancers flocked to his classes once again. Although these dancers were celebrated artists, they willingly submitted to his demands. Now showing his age,

Cecchetti was completely gray and seemed to grow shorter with age. But he retained his vivid temperament. Normally affectionate and cheerful, he turned into a real demon at his classes and was quick to apply his stick if the "first *sujets*" of the Maryinsky were slow on the uptake. (Krassovskaya, 1979, p. 127)

Another dancer studying with Cecchetti at this time was Vaslav Nijinsky. Bored with his classes at the Imperial School, where his teachers had declared that they had no

more to teach him, Nijinsky once told his sister, Bronislava Nijinska, that Cecchetti's "classes were wonderful in helping to attain perfection in the mechanics of dance technique" (Nijinska & Rawlinson, 1981, p. 248).

The ballet master's return to Russia was fortuitous for, as Lifar stated, "Under Cecchetti's direction the new school kept producing the finest dancers, so that at the beginning of the twentieth century the future of the Russian ballet seemed firmly established" (1954, p. 161). According to Migel (1972), Cecchetti added his special inspired wisdom to the dancing of such great Russian artists as Olga Preobrajenska, Mathilde Kschenssinska, Vera Trefilova, Serafina Astafieva, Agrippina Vaganova, Julia Sedova, Luba Egorova, Anna Pavlova, and others. Long after their careers had ended, the standard for classical ballet remained in the dancing of Pavlova, Karsavina, and Nijinsky (Kirstein, Stuart, & Dyer, 1973).

### Ballets Russes

Many outstanding young dancers became bored with the constraints imposed by the administration of the Imperial Ballet. Meanwhile, Serge Diaghilev decided to form an experimental company of dancers and other artists. Diaghilev had a genius for identifying talented individuals, formulating plans, and encouraging collaboration among

artists. By synthesizing their efforts into an harmonious whole, his dreams became realities (Ryan, 1960).

To recruit dancers, Diaghilev sent agents to search throughout Russia and Poland. They found that the best young dancers were studying with Cecchetti in St. Petersburg. Approached by Diaghilev to perform with his experimental company, they were overjoyed with the opportunity. In the beginning, Diaghilev's Ballets Russes was a summer company, an adjunct to the regular season for the Maryinsky dancers (Spencer, 1974). In 1909 Diaghilev's company had its first season in Paris. In the city where ballet was declining, the classically trained, innovative artists of the Ballets Russes were a sensation.

Eventually, Diaghilev developed his company into a full fledged touring group. When the dancers refused to tour because they would miss their classes with the Maestro, Diaghilev hired Cecchetti, obtaining the dancers he wanted as well as "an outstanding teacher and exceptional mime" (Caccialanza, 1971, p. 9). Nijinsky was among those who

insisted on having Cecchetti so Diaghilev immediately started to pull wires in an effort to secure him. This was by no means an easy task, as not only was Maestro attached to the Imperial School, but he also had a school of his own, full of promising pupils. But Diaghilev finally succeeded in winning him and the Maestro resigned from the Imperial School leaving his own in charge of his wife, and arrived in Monte Carlo sighing, cursing, "*Corpe di bacco*, I can't have peace anywhere." (Nijinsky, 1934, p. 124)



Continuing in their search for accomplished dancers (Krassovskaya, 1979), Diaghilev's agents hired two excellent Polish dancers, Stanislas Idzikowski and Leon Woizikowski, who had studied under Cecchetti's influence at the Warsaw State School. They became principal dancers with the Ballets Russes (Haskell, 1938). Clearly, everywhere he taught Cecchetti developed outstanding dancers. Haskell and Nouvell (1935) claimed that Idzikowski developed into as fine a dancer as Nijinsky, "a truly prodigious dancer" (p. 291), but was deprived of the fame he deserved because of his short stature. It was also noted that Woizikowski was "a pillar of strength in every role assigned to him" (Haskell & Nouvell, 1935, p. 291). In addition to his career as a performer, Idzikowski played an important role in the preservation of the Cecchetti style through his assistance in the preparation of A Manual of the Theory and Practice of Classical Theatrical Dancing (Cecchetti Method).

Through finding and hiring the best dancers, composers, and artists he could find, Diaghilev was ushering in a new era of artistic collaboration and experimentation. Although Diaghilev encouraged innovation, he, like Blasis and Bournonville, visionaries of the past, realized the infinite range of possibilities inherent in the fundamental classicism of ballet material (Bruhn & Moore, 1961). In Dance and Dancers, Karsavina (1956) stated that the

classical tradition in ballet retains what is best and has withstood the test of time. Tradition forms the foundation on which progress in the arts is built. Understanding the essential needs of the dancers, Diaghilev never at any time wished to readjust their classical preparation; his ideal was the pure, classically trained dancer (Lee, 1983; Haskell & Nouvell, 1935). For this reason, "it was to Cecchetti that Diaghilev entrusted the responsible task of maintaining the technical efficiency of his company" (The Cecchetti Society, 1959a, p. 4).

According to Lifar, Enrico Cecchetti was the person "who was mainly responsible for the actual performances" (1976, p. 155). With the exception of the dancers who had been studying with Cecchetti in St. Petersburg, the majority of dancers chosen for Diaghilev's company were promising, but technically and artistically uneven so Cecchetti was faced with a formidable task (May, 1917; Barnes, Coton, & Jackson, 1960; Wilson, 1974). He brought the dancers of the *corps de ballet* to an acceptable technical and artistic standard by blending a diversified company of unevenly prepared dancers into a single style without discouraging the artistic development and interpretation of the principal dancers (Fusillo, 1982; Percival, 1971). Cohen (1974) wrote that the dancers in the Ballets Russes had been "trained to

perfection by Cecchetti" (p. 94). According to dance historian Arnold Haskell (1934):

These wonderful lessons [with Cecchetti] which began the day of his arrival, were not only of assistance to everyone, but at once imposed a new style and attitude on the dancers . . . and were a boon to Fokine by welding the company into a whole. (p. 45)

Each morning the dancers would arrive to find Cecchetti watering the floor and whistling merrily away (Buckle, 1960). Maestro was strict about class attendance regardless of the number of rehearsals or length of the performance the previous evening. Even so, the dancers were delighted and grateful to study with Cecchetti "and morale as well as technique remained at a high level" (Lee, 1983, p. 142).

Dancers took note of Cecchetti's teaching methods. They give us a clear picture of the amazing level of discipline and technique which Cecchetti demanded and nurtured (Nijinsky, 1934). Janet Leeper wrote:

To have seen maestro in his own surroundings is to know how great a teacher he was. He had a system so flexible that it was adapted to each pupil and other exercises and *enchainements* were invented freely to strengthen just that in which the pupil was weak. (1953, p. 705).

Arnold Haskell observed, "It was a rare privilege to have watched his classes, to have been even so remotely a pupil. . . .Here was the opportunity to watch the laboratory at work" (1934, p. 61).

As we have seen, Cecchetti's system of training was influenced by the finest ballet pedagogues of the past. His ballet lineage traced back to Blasis and Taglioni, meticulous perfectionists who had studied with Vigano, Gardel, and Vestris (Migel, 1982). Blasis' class plans included *barre* exercises which were repeated a staggering number of times, which was also true of Taglioni and Cecchetti. Indeed the major technical influence on Cecchetti's teaching seems to be that of Blasis through his father, Lepri, Coppini, and Taglioni. As with every great ballet dancer, material learned in the classroom is synthesized, assimilated, adapted, and applied. Cecchetti's teachers all drew from a common source and so offered him a strong, mutually correspondent foundation in classical ballet which was expanded upon through their own experiences as dancers and teachers.

In Cecchetti's classes, discipline and technical proficiency were tempered with mutual respect and freedom of artistic expression. Thus it was possible for innovative choreographers to break from the classical traditions and to explore new forms and exciting ways of interpreting movement (Massine, 1968; Ryan, 1960). When Diaghilev identified dancers with outstanding choreographic talent, he sent them to study privately and intensively with Cecchetti (Lifar, 1976; Haskell, 1938)

Michel Fokine began choreographing while still in the Imperial School. His revolutionary ideas caused his dismissal, yet his innovative choreography intrigued Diaghilev who hired him as the first Ballets Russes choreographer. Using the classical idiom as his base, his works were developed on natural and realistic themes. Although each Ballets Russes choreographer had an individual style, Fokine's successors also experimented with adaptations of the classical idiom.

Ballets Russes choreographers never fully disowned the past. However iconoclastic, their work nearly always acknowledged its heritage. Throughout twenty years of existence the company's vernacular remained the steps, syntax, and rhetoric of classical ballet. . . . Along with the language of the danse d'école, they took something else from the past--the idea that meaning in dance had its source in movement. . . . Ballets Russes choreographers . . . struggled to redefine the vital inheritance of classicism for the twentieth century. (Garafolo, 1989, pp. xi, viii)

In 1914 Diaghilev hired Leonide Massine as choreographer (Ryan, 1960; Fusillo, 1982) and he, too, was placed under the intensive tutelage of Cecchetti thereafter emerging a *premier danseur*. According to Vincenzo Celli, "'Massine adored the Cecchetti method and considered it his Bible'" (Sroufe, 1980, p. 88). Cecchetti's repertory of gesture also had a profound influence on Massine who began to examine and consider the classical vocabulary in a new way (Massine, 1968). Merging Cecchetti's classical and

mimed lessons, Massine evolved "a highly mannered, precise style of *demi-caractere* dance" (Lawson, 1964, p. 119).

In Berlin, Diaghilev discovered another talented young dancer, Serge Lifar, a student of Bronislava Nijinska. Lifar was sent to Cecchetti who was vacationing in Turin, Italy (Franks, 1954; Lifar, 1970) where he worked daily with Cecchetti, sometimes for ten hours a day (Haskell, 1934; Philip & Whitney, 1977). Lifar's progress was so phenomenal that Diaghilev allowed him to choreograph a major work, Le Renard, in 1929 (Chujoy & Manchester, 1967).

Each of the Ballets Russes choreographers was firmly groomed in classical tradition with Maestro Cecchetti (Swinson, 1964; Mara, 1953). Yet, far from their creativity's being squelched, each developed a totally different style of choreography rejecting the classics while depending upon classicism for a base point of departure.

Encouraging innovation, Diaghilev urged Nijinsky to experiment with movement in new and unusual ways.

It was precisely when he was attaining the height of his technique with Cecchetti . . . that Nijinsky began to neglect the models of the "pure classics" on stage. Diaghilev encouraged Nijinsky's scorn for the repertoire on which he had been nurtured. . . .Consequently, he urged Fokine to experiment with his pictorial, natural movement. (Krassovskaya, 1979, p. 128)

Always open to new ideas, Diaghilev had an opportunity to observe classes taught by Emile Jacques-Dalcroze.

Dalcroze's interpretation of music through movement, called *eurhythmics*, interested Diaghilev. Thus, Diaghilev hired Marie Rambert, one of Dalcroze's assistants, to coach Nijinsky (Spencer, 1974). Rambert was allowed to take Cecchetti's classes and soon became an avid student, feeling she was deriving greater benefits from the classes she was taking than from those she was teaching. She soon recognized that she was learning in Cecchetti's classes the teachings of Slovacki, her first ballet teacher in Poland (Rambert, 1972). In Poland, indeed every where he taught, Cecchetti's impact on ballet was unparalleled.

Except for a tour with Pavlova's company during the 1913-1914 season, Cecchetti remained with the Ballets Russes until 1918. During the 1916 Ballets Russes tour of the United States, one of its stops was Boston, Massachusetts (Edson, 1980). According to dance historian, Barbara Barker (1984), Cecchetti was listed on the faculty of the Boston Opera Ballet, quite possibly during the 1916 tour.

Tiring of touring, Cecchetti decided to remain in London where he opened a ballet school in 1918. Again, dancers flocked to his classes (Grigoriev, 1974). His departure was amicable, since throughout the rest of his life, Cecchetti spent part of each summer season conducting classes for Diaghilev's company which at that time was based in Monte Carlo (Page, 1926; Garafola, 1989).

### London

Cecchetti first opened his school on Maiden Lane but soon moved to 160 Shaftesbury Avenue where every dancer in London who aspired to a professional career in classical ballet came to him (Clarke, 1962). His classes were large and included many celebrated artists "for Cecchetti had become the technical lodestar of the ballet world" (Martin, 1977, p. 34). Lifar quoted Prince Volonski, "'No dancer could become a star without passing through Cecchetti's school'" (1959, p. 1972). According to Lee (1983), ballet training of this calibre may not have been available in London until Cecchetti opened his studio. Dancers from Diaghilev's and Pavlova's companies as well as other Russian emigres studied with Cecchetti (Rambert, 1972). Dolin (1974) emphasized that it was a strict rule that Diaghilev's company study with Cecchetti during its London season.

The Manual. Having been invited to observe Cecchetti's classes in 1918 shortly after he opened his school, Cyril Beaumont, a London bookseller and author, became acutely aware that the Maestro employed a personal yet systematic method of teaching (The Cecchetti Society, 1959c). Why did the work appeal to this balletomane? The Dancing Times describes the impact of Cecchetti's classes in a way that stresses the positivistic empiricism of the day:



Each exercise in Cecchetti's method of teaching plays a definite and preconceived part in the student's technical development. Nothing is left to chance; no loophole offers the opportunity of abuse or negligence by teacher or student. Cecchetti was both scientist and labourer; both theoretician and practical craftsman; no mechanic, constructing a machine with acute consideration for the varying strains of pressure and exertion to which each smallest part would be subjected when it came to be put into use, could have been more meticulous in his calculations. (The Cecchetti Society, 1959d, p. 7)

Since Cecchetti was approaching 70, Beaumont feared that he would not be able to teach much longer and was concerned that this method would be lost if it were not recorded. Gradually, Beaumont formulated a plan. He solicited the help of Stanislas Idzikowski, one of Cecchetti's Polish students who had also trained with him in Ballets Russes, "to preserve by codification the Cecchetti method of training for the eternal benefit of dancers" (The Cecchetti Society, 1959d, p. 6).

According to dance pedagogue Anna Paskevskaja (1981),

Cecchetti's disciples, Beaumont and Idzikowski, codified and categorized ballet training in a systematic way that had not been attempted since Blasis. Their clear-sighted analysis as well as the straightforward description in their Manual has perhaps no parallel in the literature of dance. (p. 84)

Beaumont and Idzikowski conscientiously prepared the text on the Cecchetti method so that it was not entrusted entirely to the memories of his students which in later years may not have been completely reliable. Even now, the

few remaining Cecchetti students often are in hot dispute about details and counts of exercises remembered from classwork but not included in the Manual and *allegro* books (R. M. Floyd, personal communication, March 11, 1988).

After several months' work with Beaumont, Ildzikowski left London to tour with the Ballets Russes. Undaunted, Beaumont then approached Cecchetti to help in completing this enormous task. For two years, after teaching all day, Cecchetti would return to his flat each evening, have dinner, then work with Beaumont until 11:30 p.m. More than once Cecchetti's emotional temper flared.

On one occasion . . . he had demonstrated a step of more than common difficulty; and exasperated at the seeming stupidity of his friend, he glared with Carabosse-like venom and, tearing off his coat and throwing it to the ground, jumped on it with both feet. Sometimes he would cover his eyes and cry, in resignation and despair, "Corpo di bacco. . . ." (The Cecchetti Society, 1959d, p. 6)

However, when he had vented his anger, Cecchetti would relax and smile so angelically that all former fury was soon forgiven and forgotten. Beaumont recounted that when the task was finally completed, he felt lost, as if something was missing from his life. The fruit of this labor, A Manual of the Theory and Practice of Classical Theatrical Dancing (Cecchetti Method), was published in 1922.

Cecchetti acknowledged the combined efforts of Beaumont and Idzikowski and wrote a warm letter that proceeds from gratitude to a statement of belief:

It is with pleasure that I salute the appearance of your volume on the art of dance, and proud that it has been dedicated to me.

Compiled by you who cultivate this art, not with a cold professional spirit, but with the sentiment and love of an artist, this work is bound to succeed! I am sure it will be most welcomed by all who are interested in the development of this art, for its modest aim is to reunite, review, and strengthen clearly and exactly the experience of schooling across three generations of splendid artists which it has created and perfected. I not only compliment you on your work, but I ardently hope it will serve to encourage greater works for which the art of the dance has been waiting a long time.

This art. . . will live forever young and immortal, because beauty lies in the domain of the spirit, just as the material resides in the physical order: it transforms itself, but never dies. (E. Cecchetti, personal communication, 1921)

Ann Hutchinson, pioneer in developing Labanotation, suggested the following:

The Cecchetti Manual broke ground at the time of its publishing. Describing movement in words is difficult and this book was, in its time, a tremendous step forward. . . .The Cecchetti method is too valuable to allow it not to be handed on. (1976a, pp. 2-3)

Later, one of Cecchetti's English students, Margaret Craske, worked with Beaumont in compiling a second book which included Cecchetti's elementary *allegro* exercises, The Theory and Practice of Elementary Allegro (Cecchetti Method)

(1930). In 1956, Craske also collaborated with Fridericka Derra de Moroda in preparing a third book which describes Cecchetti's advanced *allegro enchainements*, The Theory and Practice of Advanced Allegro (Cecchetti Method). Included in the manual and the two *allegro* books are representative phrases Cecchetti designed for his lessons (M. Marsh, personal communication, July 16, 1986).

It may come as a surprise that the manuals were not welcomed wholeheartedly by the ballet community. For example, John Martin pointed out: "The set tradition of the adored Cecchetti. . . .[was] carefully assimilated, analyzed, [and] reduced to a system, in the typical English manner" (1939b, p. 206). There have been critics who contend that dance manuals are not reflective of the true picture of a living art and that anyone may presume to understand patterns while possibly being unaware of the underlying principles upon which classical dance is based (Mara, 1953; Bruhn & Moore, 1961). Yet, Bruhn & Moore (1961) point out that "if just one generation of dancers should entirely forget some aspect of it, that way of turning, or beating, or jumping, it might be lost forever" (p. 9). Sandra Noll Hammond further defends dance manuals as a link with the past:

Indeed, a book on ballet technique . . . meets active resistance from some who insist that dance must be done, not discussed. However, one use of

a technical manual is to preserve, in another way, some of ballet's traditions as they are practiced in the classroom. (1982, p. 127)

According to author A. Oberzaucher, the English maxim of preserving tradition is the primary reason that ballet in England is so important and respected. The integrity with which the style of the Petipa classics and the Diaghilev era masterpieces have been maintained provides a clear and true picture of the past for future dancers who perform those roles (1988). Training systems are also deemed valuable. Richard Glasstone, a highly respected British ballet teacher, called the Cecchetti method "a major repository of the nineteenth century idiom which must be preserved for future generations" (1976, p. 3).

The written word can be dull and lifeless when dance is explained in purely technical detail, but Cecchetti's class material was just the opposite (Lake, 1976). He adjusted and adapted his lessons to fit the needs of the dancers. Every evening, he would attend a performance and the following day he would arrange his lessons to help the dancers overcome weaknesses or technical flaws (M. Marsh, personal communication, July 16, 1986). Much of the material in the manual and two *allegro* books is extracted directly from the ballets he loved with minor changes interpolated to aid the dancers in improving their technique. According to ballerina Tamara Karsavina (1962),

the manual and *allegro* books include essential technical and artistic "secrets of the trade" (p. 50) which he taught in his classes. She declared "his advice [was] most helpful" (1962, p. 50). This point was reiterated by the impeccable ballerina Olga Spessivtzeva (Smakov, 1984) and Gisella Caccialanza (personal communication, January 9, 1989), both former students of Cecchetti.

Cecchetti Society. After Beaumont finished compiling the manual of the Cecchetti Method, he decided it would be beneficial to bring together those dancers in London who had studied with the Maestro. Although Beaumont's initial purpose seemed to be one of providing contacts among dancers who shared a common training, in 1922 this group founded the Cecchetti Society whose mission it was to perpetuate the Cecchetti Method of Classical Ballet training. Its founding members were Cyril Beaumont, Margaret Craske, Fridericka Derra de Moroda, Molly Lake, Jane Forrestier, Marie Rambert, and Ninette de Valois (Clarke, 1955). When Beaumont told his idea to the Maestro, he was delighted and gave it his full support. Cecchetti and his wife were the first president and vice president, respectively, of the Cecchetti Society ("The Cecchetti Society," 1959b).

The Cecchetti Society held its first meetings in the home of Jane Forrestier and the studio of Margaret Craske. Amalgamating in 1924 with the Imperial Society of Teachers

of Dancing, the Cecchetti Society became a self-contained branch of the Imperial's Faculty of Cultural Dancing.

Beaumont assumed the post of the first Chairman of the Cecchetti Society Branch (The Cecchetti Society," 1960).

A system of examinations was developed in order to determine a membership applicant's knowledge of the Cecchetti Method. In the early days of the Cecchetti Society, the examinations consisted of only professional-level material (The Cecchetti Society, 1959f). As the Cecchetti work was adopted by ballet teachers throughout England, it became increasingly clear that a more comprehensive syllabus was needed. Syllabi for children's levels were arranged to help develop the young students. Student, professional dancer, and teacher examinations each had a different focus. "In evolving the syllabi the utmost care [was] taken to preserve both the spirit and the letter of Cecchetti's work" (The Cecchetti Society, 1959f, p. 8). Throughout subsequent years, the syllabi have been adapted by succeeding committees to meet the needs of the dancers and the current repertoire while retaining the basic tenets of classicism as set forth by Cecchetti (Van Praagh, 1959).

#### Return to the Homeland--Italy

In 1923, after five years in England, Cecchetti decided to return to his beloved Italy and retire. His poor health

and the London climate made him long for the warmth of Italy. His loyal followers were crushed when Maestro and Madama Cecchetti left England.

The Cecchettis settled in Milan after a brief vacation in Quarno-Sotto, Italy (The Cecchetti Society, 1959e). One evening, while visiting one of his sons in Turin, Maestro attended a dance performance and saw a young man who was very talented but ill trained. Cecchetti went to Vincenzo Celli's dressing room, but the performer was removing his makeup and changing his clothes and disdained the disturbance. After a long wait, Cecchetti became irritated and burst into the dressing room. He blurted out to Celli that although talented, he needed diligent training and then proceeded to recite a litany of his faults. Celli was furious, and dismissed Cecchetti from his dressing room. He, then, scolded the doorman for permitting the stranger to enter. The shocked doorman said that this man was no stranger; he was the famous Enrico Cecchetti.

Celli was totally humiliated. Indeed, the great Cecchetti had come to see him and had been "'treated . . . like an old shoe'" (Sroufe, 1980, p. 85). The next day, Celli went to the home of Cecchetti's son to beg Cecchetti's forgiveness. His humiliation was eased by the ever gentle Madama who told him that it was Cecchetti's idea of a joke to burst into the dressing room unannounced (Celli, 1946).



Cecchetti was so impressed with Vincenzo Celli's talent that he came out of retirement just to coach him. "Celli's natural skill in movement soon was disciplined and developed into pure classical form by Cecchetti's training" (Sroufe, 1980, p. 85). Following the same path as Cecchetti's adopted son Luigi Albertieri, Celli became a virtuoso dancer and eventually settled in New York where he was a revered teacher and ballet master spanning 50 years (M. Merrill, personal communication, January 9, 1989).

In 1925, Arturo Toscanini, the artistic director of La Scala, heard that Cecchetti was living in Milan and entreated him to teach at the ballet school. Although not in the best health, this had been Cecchetti's lifelong dream so he accepted the appointment (Racster, 1978).

During class Cecchetti was a well-known tyrant, volleying abusive language if he felt a student was not working to capacity. To those who did work and progress, he could be kind and helpful. When he taught, Cecchetti used two canes sometimes to demonstrate a point of balance and sometimes to hurl at a student who was inattentive or technically inaccurate. The most embarrassing aspect of this correction was that the student for whom the canes were intended had to return them to the Maestro. As angry as Cecchetti might appear, Caccialanza revealed that those dancers brave enough to look closely at Cecchetti found

there a twinkle in his eyes and a subtle smile on his lips (G. Caccialanza, personal communication, January 9, 1989).

Karsavina (1964) revealed the nature of Cecchetti's canemanship and the dynamic relationship common between maestro and student in the early part of this century:

The invective "paralitica" and the cane sent hurling against the offending limb were too familiar to make it more than a mild correction. Besides, Maestro would twirl his cane long enough to make us prepare to clear the missile with a jump. . . . Occasionally Maestro mounted his high horse. We usually could guess from his perky strut that we were going to have a field day . . . . Never adverse to hard work, when he ordered 32 *grand battements*, 24 *tendus* and every item doubled, we had to moan and groan in order not to let him down in his little act. The vein of comedy ever ran through his teaching. (pp. 130, 131)

Three years after Cecchetti began teaching at La Scala, he collapsed while correcting a student in class succumbing, to one of the seizures which had plagued him for several years (Ludlow, 1971). He was taken home and laid in his bed where he died the next morning, November 13, 1928 at age 78.

Deeply loved and respected by colleagues and students of all ages, Cavalier Enrico Cecchetti's coffin was "covered with flowers and tears . . . the children from La Scala were hysterical with grief" (Celli, 1946, p. 178). Mourned throughout the world, friends and dancers from many genres sent tributes acknowledging his unique and everlasting contributions to dance (Albertieri & Palmer, 1929). News of

Cecchetti's death reached the members of the Ballets Russes who were on tour in England. Director Yuri Grigoriev sadly reminisced, "This tour was clouded for all of us by the sad news of the death of our dear Maestro. . . .conveyed to us while in Manchester by Diaghilev, to whom it was a grievous blow" (1974, p. 249). Acknowledging the passing of his beloved teacher, Serge Lifar performed his role of James in La Sylphide wearing a black scarf (Lifar, 1929).

Adolf Bolm, another former Cecchetti student, said:

The passing of our dear Maestro Cecchetti is a great sorrow to us, his pupils, and to all those who with us realize what a supreme master of the classical dance he was. His contribution to the esthetics of this superb and unique form of the dance has greatly enriched this art . . . . We venerated, loved, and treasured him. Cecchetti was the last of the great ballet teachers and his death is an irreparable loss to this art. (Albertieri & Palmer, 1929, p. 17)

Anna Pavlova remembered her mentor in this way: "We have all lost in Cecchetti the best master of our time. His devotion to his art, the steadfastness of his convictions, his indifference to material gains made him a most revered priest of our art" (Albertieri & Palmer, 1929, p. 17).

With the death of Cavalier Enrico Cecchetti, an epoch had ended. However, another was to begin for his students would carry forth his banner through their performance, their choreography, their teaching, and their impact on the dance world. Truly, their influence was Cecchetti's

influence. Scarcely a dancer exists today whose training in some way does not bear the Cecchetti stamp (Moore, 1953b). Like the students of Blasis, Cecchetti's students have influenced ballet companies worldwide through their artistic direction, choreography, dancing, and aesthetic.

### A Tapestry of Worldwide Influence

Even today, Cecchetti's legacy continues through a family tree of teachers and dancers to perpetuate and sustain the classicism, technical perfection, and soul of ballet. In a preface written in 1922 for Olga Racster's biography of the Maestro, Anna Pavlova pointed out the range of his influence through a brief laudatory speech: "With what proud satisfaction you can now look round, for, in every part of the world, nearly all who have made a name for themselves in choreography [dance] at the present time have passed through your hands" (1978, p. vii).

Many of the dancers who had studied with Cecchetti toured far and wide influencing countless persons to appreciate and/or study dance. In the early part of the 20th century, the Ballets Russes conjured up visions of the highest quality in dance performance (Edson, 1980) and became eponymous with ballet. When it disbanded in 1929, many dancers remained in or returned to areas where they had performed and opened schools or founded ballet companies.

"Through Cecchetti's influence on the dancers, his methods are inextricably mixed with the schools of today's dance centers in continental Europe, England, the United States, Canada, South America, South Africa and Australia" (Lee, 1983, p. 88). By planting the seeds of the discipline of classical ballet, Cecchetti's former students perpetuated his method of teaching so that it was lovingly nurtured and gradually blossomed into an internationally recognized structure which, in time, could develop dancers and teachers of the highest caliber. Following, the reader will find a collage of brief sketches identifying some of Cecchetti's key students and the companies in which they have worked.

Pavlova: Cecchetti Ambassadors-at-Large

"An incomparable ballerina with strength and energy unparalleled" (Brown, 1924, p. 46), Anna Pavlova and her company offered an example of the Maestro's pupils. Pavlova toured throughout the world travelling more than 500,000 miles in all (Chujoy, 1941), often in remote areas, bringing ballet to people who previously had not seen that level of ballet artistry (Marinel, 1978). In 1913-1914 Cecchetti toured with Pavlova's company as *maitre de ballet* just as he had done and continued to do with the Ballets Russes (Ivechenko, 1974). Pavlova's impact was far reaching. Hilda Butsova, a dancer who toured with Pavlova

("Obituaries," 1976), commented in an interview with Marian Horosko for Dancemagazine:

It was Pavlova who found and cultivated audiences for contemporary ballet companies. Her service to ballet is priceless. . . . What remains of Pavlova today is not a movement in the art. . . . It is something far less concrete, but possibly more valuable: inspiration. (1972, p. 68)

Pavlova embodied what is known as *Cecchetti quality*: expression, interpretation, emotion, and soul. Her expression, joy in dance, personal strength, courage, and convictions encouraged a generation of dancers epitomized by Isadora Duncan, Ruth St. Denis, Ted Shawn, Doris Humphrey, and Martha Graham. Utilizing her interpretative qualities they developed another dance genre: modern dance.

## Europe

France. Former Cecchetti students and Ballets Russes dancers Olga Preobrajenska, Vera Trefilova, and Luba Egorova located in Paris creating a mecca where many dancers came specifically to study with them (Reyna, 1965; Rone, 1978). Marina Svetlova, who "has probably been seen in person by more people than any other living dancer" (Rawlings, 1970, p. 36), trained with Preobrajenska, Trefilova, and Egorova during the 1930s as did the "baby" ballerinas Irina Baronova, Tatiana Riabouchinska, and Tamara Toumanova.

Also in Paris was Serge Lifar, named *maitre de ballet* and choreographer for the Paris Opera Ballet (Swinson, 1964), whose "inspiration and reforms brought ballet back to life in France" (Clarke and Crisp, 1973, p. 226).

In many ways Lifar has been the spiritual father of the 20th century French ballet. His presence at the opera provided a link for a new generation to the traditional past which had been lost at the close of the Romantic age. (Lee, 1983, p. 166)

Lifar's influence flowed to dancers and choreographers such as Roland Petit. From early on, Petit displayed a strong, clear choreographic talent. After leaving the Paris Opera Ballet, he created ballets for *Les Ballets des Champs des Elysees* as well as for his own companies, the *Ballets de Paris* and the *Ballets de Marseilles* (Lee, 1983).

England. Across the channel, Cecchetti was responsible for "lay[ing] the seed of correct technical dancing in this country [England]" (Richardson, 1948, p. 20). Two of his students were the famed Ninette de Valois and Marie Rambert (Walker & Woodcock, 1986), responsible for establishing professional ballet companies in England (Anderson, 1974; Guest, 1959). De Valois headed the Sadler's Wells Company which became the Royal Ballet of England (Haskell, Carter, & Wood, 1955) and Rambert founded Ballet Rambert, the experimental company (Rambert, 1972) from which emerged dancers including Andree Howard (Bland, 1955), Celia Franca (Chujoy & Manchester, 1967), Harold Lang (Vaughan, 1975),

and Michael Somes (Fisher, 1955). They also trained and developed choreographers such as Antony Tudor, Frederick Ashton, Robert Helpmann, and Kenneth MacMillan who added their considerable contributions to ballet repertory.

Using material from Cecchetti's classroom studies, these choreographers adapted it to suit their needs.

Peggy Van Praagh recalls a moment in the creation of [Sir Frederick Ashton's] Valentine's Eve in 1935. The music was Ravel's Valse Nobles et Sentimentales. As the music was being played, Ashton said, "Dance some Cecchetti steps for me." She danced some of the set *enchainements* from the Cecchetti *allegro*. Out of these he evolved a complete dance to one of the waltzes. By changing the position of the body, the angle of the head and altering an arm here and there the original Cecchetti steps became unrecognisable. But initially it was these classroom pieces which inspired Ashton to create a lovely dance. (Van Praagh & Brinson, 1963, p 189)

Also in London, Alicia Markova and Anton Dolin, students of Cecchetti (McConnell, 1955), started their own company, the Markova-Dolin Company, and later were principal dancers with the London-based Festival Ballet which Dolin directed for ten years until 1960 (Baskell, 1962).

Sweden. Mary Skeaping, ballet mistress to several companies including the Sadler's Wells Ballet, became the ballet mistress and principal teacher for Sweden's Royal Opera Ballet and its school (Lawson, 1976).

Germany. John Cranko, who was trained in South Africa and at White Lodge (school of the Royal Ballet in England),



enhanced the school and company of the Stuttgart Ballet and provided provoking contemporary ballet choreography before his untimely death in 1973 (Spatt & Koegler, 1978).

Italy. Cia Fornaroli was a principal dancer at La Scala who, upon Cecchetti's recommendation, was named his successor at La Scala ("Cia Fornaroli," 1954).

Latvia. Moore (1954) noted that Georgia Tiflis, a Ballets Russes dancer, became *prima ballerina* and choreographer, and Alexandra Fedorova was appointed the director, of the Latvian Opera Ballet ("Obituary," 1972).

Lithuania. Other Ballets Russes dancers Anatole Oboukoff and his wife, Vera Nemchinova, directed the ballet at the National Opera of Kaunas, Lithuania (Citron, 1982).

### Eur-Asia

Russia. The great Russian pedagogue, Agrippina Vaganova, was influenced greatly by Cecchetti (Roslavleva, 1966) and has given him credit for some of the theories on which her method of teaching is based (Vaganova, 1969).

Much of the Vaganova material is very similar to that of Cecchetti and appears to have been adapted from it.

Biographer E. Rone (1978) noted that Vaganova learned much from Preobrajenska whose greatest influence was Cecchetti.

Turkey. Through Ninette de Valois' generosity, she has shared with many schools and companies information on

teaching methods, choreography, and the multitude of things necessary to run a company. One recipient was the opera house and ballet school at Ankara, Turkey (Lawson, 1976).

### Africa

Dulcie Howes and her mentor, Craske, met with a group of teachers in Johannesburg and "formed the first branch of the Cecchetti Society in South Africa" (Howes, 1976, p. 2). Thanks to Howes' efforts, the first university ballet department in the world was initiated in 1934 at the University of Cape Town. Its professional company, the Cape Town Ballet eventually became autonomous (Howes, 1976).

South Africa is the home of other well known Cecchetti Method trained dancers: Nadia Nerina, who was a principal dancer with England's Royal Ballet and a guest artist with Russia's Bolshoi and Kirov Ballets, and Moira Shearer, ballerina with the Sadler's Wells Ballet and Roland Petit's *Ballet de Paris* whose American movie career included the classic film The Red Shoes (Chujoy & Manchester, 1967).

### Australia and New Zealand

Another student of Craske, Dame Peggy Van Praagh did much to encourage young dancers and choreographers. After giving up her performing career with the Sadler's Wells Theatre Ballet in 1946, she became its ballet mistress and

later assistant artistic director. Van Praagh then travelled to Australia in 1959 to become the artistic director of the Borovansky Ballet after its founder had passed away. Gradually, the Australian Ballet developed from this group of dancers. In 1964 she established a school for the company and in 1965 Robert Helpmann joined her as co-director. "Since then the company has grown in strength and fame" (Lawson, 1976, p. 91). In training dancers, Van Praagh employed the principles of the Cecchetti Method both in class and in rehearsal (Van Praagh, n.d.). Near Australia, ballet in New Zealand has also benefited from Cecchetti's influence (The Cecchetti Society, 1959h).

### South America

Cuba. Alicia Alonso and her husband, Fernando Alonso, who studied the Cecchetti method in Havana, Cuba with Enrico Zanfreta and at the School of American Ballet with Alexandra Fedorova (both former Diaghilev company members), have been important figures in the emergence of ballet in Cuba and in the founding of the Cuban Ballet (Payne, 1978).

### North America

Canada. In Canada, Betty Oliphant and Celia Franca were the driving forces in the emergence of the National Ballet of Canada (Bell & Franca, 1978; Van Praagh, 1956)

which began with the National School in Toronto in 1951 (Lawson, 1976). Betty Oliphant said that to her Cecchetti was "the rock--the law from which to depart in a free class" (Barker, 1976b, p. 1). Margaret Saul, a Fellow of the Cecchetti Society, taught at the National Ballet School for several years and at Butler University in Indiana during the 1960s ("Obituary," 1987). Boris Volkoff, from whose school emerged many of the early National Ballet of Canada dancers (Bell & Franca, 1978), worked with Bolm and Mordkin (Mitchell, 1982). In 1938, Gweneth Lloyd started a school and company which became the Royal Winnipeg Ballet in 1951 (Lawson, 1976). In 1956, its ballet master was Nenad Lhotka who brought to that company the Cecchetti technique. "Lhotka had never been regarded as anything less than a superb ballet master and his contribution to the upgrading of the company's performance standard had already been considerable (Wyman, 1978, p. 97).

United States. The diaspora of Cecchetti's family of superbly trained dancers formed and populated American ballet companies. Pavlova brought with her company two former Ballets Russes dancers, Mikhail Mordkin and Adolf Bolm (Martin, 1977), who were trained by Cecchetti in London and Monte Carlo (Walker, 1947). Both men eventually settled in the United States. Mordkin founded what is now the American Ballet Theatre (Barnes, 1977) with Margaret Craske

and Antony Tudor as ballet mistress and artistic director, respectively (Sheridan, 1949). Agnes de Mille, a pupil of Marie Rambert, choreographed Americana ballets such as Rodeo for this company as well as for musical theatre productions including Oklahoma! (Gruen, 1987). Bolm was instrumental in the development of the San Francisco Opera Ballet and the Chicago Lyric Opera Ballet. "From 1920-22 Bolm was the *maitre de ballet* of the Chicago Civic Opera, and never before or since has the ballet of that company been so important or exhibited such style" (Armitage, 1969, p.46).

Willam, Harold, and Lew Christensen, who were "admirably trained in the Cecchetti tradition" (Kirstein, 1978, p. 306), have been responsible for seeding ballet in the western United States including the Portland (Oregon) Ballet, the San Francisco Ballet, Ballet West, and the first university ballet department in the United States at the University of Utah (Maynard, 1974; Steinberg, 1963). Trained by Willam Christensen, Michael Smuin performed with the San Francisco Ballet (Goodman, 1962) and later became its artistic director (Gruen, 1988).

The faculty of the Juilliard School of Music and Dance has included several instructors whose backgrounds included Cecchetti training (Anderson, 1981). Among them were Margaret Craske (Cohen-Stratynner, 1982), Muriel Stuart, Antony Tudor, and Hector Zaraspe. Zaraspe also taught at

Robert Joffrey's American Ballet Center and for the Harkness Ballet (Gale, 1980). Vincenzo Celli, Luigi Albertieri, Alicia Markova, and Margaret Craske taught the dancers of the New York Metropolitan Opera Ballet (Anderson, 1981) and were favored teachers to many acknowledged modern dancers. For several years, the Cecchetti method was the technical preparation for dancers at Metropolitan Opera Ballet School.

Margaret Craske also taught at the Manhattan School of Ballet where she trained such dancers as Nora Kaye (Parks, 1987a), Gerald Arpino, Melissa Hayden, Loren Hightower, Hugh Laing, Glen Tetley (Gale, 1980), Sallie Wilson, and Betty Jones (Cohen-Stratyner, 1982). Prior to emigrating to the United States from England, Craske developed some outstanding British exponents of the Cecchetti Method including Peggy Van Praagh and Mary Skeaping.

Although repeatedly invited to perform with the Metropolitan Opera Ballet during the early 1930s, Celli was more interested in teaching than in performing. Among his students were Mia Slavenska (Swisher, 1973), Nikita Talin (Barzell, 1960), Rosella Hightower, Alicia Markova, George Zoritch, Andre Eglevsky, Igor Youskevitch (Sroufe, 1980), Lupe Serano, and Royes Fernandez (Cohen-Stratyner, 1982). After the company's 1934 engagement in New York (Walker, 1982), the Ballets Russes de Monte Carlo continued its tour with Vincenzo Celli as its ballet master (Sroufe, 1980).

Luigi Albertieri emigrated to the United States in 1895 where he performed with the Metropolitan Opera Ballet and for 14 years was its ballet master (Chujoy, 1967). There, "his prodigious career as a world-renowned performer and teacher influenced American dance throughout the 20th century" (Horosko, 1984, p. 49). Biographer J. E. Laurent (1929) noted that Albertieri also travelled to Philadelphia one day each week where he taught at the Cortissoz School of Dance Arts. He conducted his own school in New York City from 1915 until his death in 1930. There his students included a gamut of concert and popular artists, Ruth Page, Rosina Galli, Lydia Lopokova, Maria Gambrelli, Albertina Rausch, and Fred Astaire. Popular stage actresses such as Maude Adams, Annette Kellerman, and Mrs. Leslie Carter also came to Albertieri for coaching (Page, 1984).

Upon joining the Diaghilev company, Alicia Markova had been placed under Cecchetti's tuition immediately "so no outside influence would prevent her from becoming a great dancer" (Dolin, 1953, p. 104). Markova was revered as "primarily an exponent of the pure classical ballet whose traditions she has imbibed from . . . Cecchetti" (Beaumont, 1935, pp. 14-15). When she auditioned for George Balanchine at 16, Markova could do anything he asked: "32 *fouettés*, double *tours en l'air*" (Gruen, 1975, pp. 44, 48). After retiring from performing, the luminous Markova became the

artistic director of the Metropolitan Opera Ballet which, according to Horosko (1984), reached its peak of artistry in the mid-1960s while under her direction.

Both Muriel Stuart, a dancer with Anna Pavlova's company ("Ballet Bible," 1957), and Felia Doubrovskaya, a member of Diaghilev's Ballets Russes, taught at the School of American Ballet (Gale, 1980), founded by George Balanchine, the choreographer for the Ballets Russes during the latter period of Cecchetti's tenure (Taper, 1963). Gisella Caccialanza, who performed in all the companies which led to the formation of the New York City Ballet (Graham-Lujan, 1986-87), revealed that Balanchine often asked her to refresh his memory as to what Cecchetti taught on certain days of the week and then taught his own classes the same material (personal communication, August 23, 1988)!

Bronislava Nijinska, Nijinsky's sister and a renowned choreographer, studied with Cecchetti in his private school in St. Petersburg and at the Imperial Theatre School (Nijinska & Rawlinson, 1981) before joining the Ballets Russes (Beaumont, 1941). After the company disbanded, she eventually emigrated to the United States and settled in Hollywood in 1938 (Chujoy & Manchester, 1967) where her classes were sought after eagerly by dancers including Maria and Marjorie Tallchief, Tamara Toumanova, Cyd Charisse, and Allegra Kent (Acocella, 1986). Historian Barbara



Cohen-Stratyner (1982) noted that in the 1920s and 1930s, when several former dancers of the Anna Pavlova Company and the Ballets Russes chose to live in New York and Hollywood, an almost serendipitous Cecchetti influence developed. Many of these dancers, performed and taught in the motion picture palaces where free ballet classes were an incentive to attract women to join the *corps de ballet*. "There is no reason to believe that the genuine Cecchetti training that these dancers received was less 'accurate' than that taught at more conventional ballet schools" (p. 163).

Even as recently as 1980, from a list of teachers submitted by dancers and teachers, Joseph Gale determined that of the seven most highly esteemed ballet teachers in New York, six were found to have had a strong Cecchetti background: Margaret Craske, Leon Danielian, Alexandra Fedorova, Karel Shook, Muriel Stuart, and Hector Zaraspe. Only Valentina Pereyaslavec seems to have no direct connection with Cecchetti training.

The above listing is a small sample of the vast worldwide network of dancers who claim a Cecchetti background. Their influence on ballet has been profound. Certainly, they have taken the material of the Cecchetti method and adapted it to suit current technical needs and aesthetics while maintaining its technical classicism.

Despite the strong technical lineage in Cecchetti's students, the teaching of ballet often has been fraught with those who were inadequately prepared. Knowledge of ballet vocabulary has not always been supported by an understanding of its basic principles and immutable laws. There was no common criteria to determine knowledge of the principles of ballet or ability to impart those principles. In an effort to help remedy this situation, the Cecchetti Council of America was born.

PART II

THE CECCHETTI COUNCIL OF AMERICA

### Birth of the Cecchetti Council of America

As Anna Pavlova mentioned in her tribute to Cecchetti, anyone who knew a few ballet steps could be a self-declared teacher of dance (Racster, 1978). Realizing this incongruity and concerned with that which was perceived by them to be a poor quality of ballet training and the lack of a common vocabulary, an informal group of ballet teachers in the Detroit area joined forces in 1934 to develop a teaching syllabus in an effort to remedy this deplorable situation (S. Hamer, personal communication, August 5, 1986). While in the process of this endeavor, one member of this group, Gertrude Edwards Jory, saw a Dancing Times advertisement for the Cecchetti Society. Based in London, England, the Cecchetti Society had been formed to promulgate Cecchetti's teachings. Jory wrote to the Cecchetti Society requesting its syllabi (J. C. Miller, personal communication, July 12, 1990). Another member of the group, Theodore Smith, already had been given a set of Cecchetti primers by the mother of one of his students (B. Bandyk, personal communication, July 8, 1986). The primers were soft covered books of the first three Cecchetti grades as organized by the Cecchetti Society. Having standardized syllabi and vocabulary in hand simplified the work of the group.

Jory, then president of Dancing Masters of Michigan, Chapter 4 of Dance Masters of America, appointed a Cecchetti Committee to explore the value of the Cecchetti Method of Classical Ballet training (Hamer, 1972). Smith had studied some of the Cecchetti material with Luigi Albertieri, Adolf Bolm, Vincenzo Celli, Theodore Kosloff, Mikhail Mordkin, and at the Cecchetti School of Ballet in London. Consequently, he was appointed chairman of the Cecchetti Committee, and soon began corresponding with Cyril Beaumont and other members of the Cecchetti Society in London (J. C. Miller, personal communication, March 12, 1988; T. J. Smith, publicity materials, n.d). Smith began teaching what he remembered and could decipher of the Cecchetti material.

Formed during the depression years, the Cecchetti Committee was truly a major undertaking. Its members went to great personal expense to bring in teachers from New York, Massachusetts, and England for instruction and examination in the Cecchetti Method. In 1939, Vincenzo Celli was brought to Detroit from New York to teach the Cecchetti material to the Cecchetti Committee. Classes were held in Smith's dance studio in Detroit (Sroufe, 1980). Although pleasant and gentlemanly in a social situation, Celli's volatile temperament in class and his expertise only at the advanced level frustrated the committee members who needed to learn the children's work as well (J. C. Miller,

personal communication, March 7, 1988). The Committee requested that the Cecchetti Society recommend another teacher. Finally in 1941, after months of exchanging letters, Kathleen (Kate) Schroeder Forbes, a member of the Cecchetti Society who had emigrated to the United States and was a member of the faculty at Radcliffe College, was assigned as their coach and their liaison to the Cecchetti Society. Thus began the long years of study and preparation, the series of examinations under the auspices of the Cecchetti Society, and the awaited certification (Hamer, 1972). In April, 1949, Hamer, Hassard, Jory, Ricardeau, Smith, and Thorne passed the Grade V Cecchetti examination; Jory and Smith also passed the Grade VI Cecchetti examination. Their examiner was Margaret Craske (G. E. Jory, personal communication, December 16, 1950).

The Dancing Masters of Michigan (hereafter referred to as DMM) was the first state dance organization to sponsor a ballet committee which in turn adopted a rigid system of teaching and examining both teachers and students. Although it is unclear precisely when the Cecchetti Committee started examining candidates, an undated notice was found in Marjorie Hassard's files directed to the members of the Cecchetti Committee, which detailed "rules of deciding grading in the examinations" (Hassard, "For Members," p. 1).

Historically, women have been responsible for organizing and supporting arts organizations and buildings as evidenced by the Museum of Modern Art, The American Ballet Theatre, the Harkness Foundation, and the Bethsabée de Rothschild Foundation for the Arts and Sciences (Chujoy & Manchester, 1967) to name just a few examples. The members of the Cecchetti Committee also were dedicated to their cause, finding the means to continue upgrading the teaching of ballet even while the nation was recovering from a depression and struggling through World War II. Instead of becoming additional Rosies (as in Rosie the Riveter) (Ware, 1989), the members of the Cecchetti Committee continued on a mission toward improving the quality of culture through studying and teaching the Cecchetti Method of Classical Ballet so that the art of ballet would be accepted, perpetuated, appreciated, and enjoyed.

This work quickly was recognized locally. On February 2, 1941, the Detroit Free Press published two pages of photographs and information about the Cecchetti Method of Classical Ballet training and listed the names of Detroit area teachers and students who were studying this method. Callaghan stated "Before the method was adopted . . . , conditions surrounding the teaching of the art were becoming intolerable. Each teacher had his own (or no) method and the pupils were the victims" (February 2, 1941, p. 1).

In addition to coaching Detroit area teachers, members of the Cecchetti Committee also taught the Cecchetti syllabi to teachers throughout the United States. Beginning in 1947, they began teaching the Cecchetti Method at Dance Masters of America (hereafter referred to as DMA) conventions and workshops of the DMA chapters (J. C. Miller, personal communication, March 7, 1988). Ballet teachers acknowledged the value in its methodology and its sound anatomical principles. A DMA bulletin from the 1952 encouraged members to embrace the Cecchetti Method. DMA member Betty Adelman wrote in 1952, "The Cecchetti Method has . . . raised the standard of the teacher and produced dancers who are properly prepared with technical strength, quality of movement and musical knowledge to adapt to the requirements of any choreographer" (DMA bulletin, p. 14).

With an eager following of Cecchetti devotees, it soon became apparent that the Cecchetti Committee was gaining too much strength to remain a part of the DMM (K. Dinneen Brown, personal communication, July 14, 1986). The committee needed autonomy from the DMM since its purpose was no longer consistent with that of the mother organization. The DMM, a chapter of Dance Masters of America, is an organization whose membership consists of dancers and teachers from many genres and styles of dance (Tenniswood, 1976), whereas the



Cecchetti Committee was focused on the perpetuation of one specific method and style of ballet training (Joel, 1958).

It was decided that the Cecchetti Committee request its release from its commitment to the DMM and venture forth as a separate organization. During the summer of 1950, the Cecchetti Committee met at Marjorie Hassard's studio in Detroit to formulate a plan to withdraw from the DMM. In September, 1950, the proposal was presented to and accepted by the DMM at its annual fall meeting held at Virgiline Simmons' studio in Lansing, MI. The Cecchetti Council of America was about to be born (Hamer, 1972).

On October 1, 1950, the Cecchetti Committee met at Marjorie Hassard's studio, excited and eager. After some deliberation, the name chosen for their new organization was the Cecchetti Council of America (hereafter referred to as CCA). A motion was made by Theodore Smith and seconded by Olga Fricker that an election of officers be held at the next meeting. As business persons and former officers of professional dance organizations, the members of the newly formed CCA understood the necessity of arranging matters in a logical and legal fashion. Legal counsel was sought with Albert Green retained as attorney for the CCA.

The first official meeting of the newly-formed CCA was held November 6, 1950 at Smith's studio in Detroit. Officers elected were: president, Gertrude Edwards Jory;

first vice president, Theodore J. Smith; second vice president and recording secretary, Sylvia Hamer; corresponding secretary, Enid Ricardeau; treasurer, Leona Lucas; registrar, Marjorie Hassard; and five trustees, Jack Bickle, Olga Fricker, Jane Caryl Miller, Virgiline Simmons, and Phyllis Thorne. These original officers are considered the charter members of the CCA.

Following the first election, it was decided that a term of office would be one year with the privilege of being elected for a second year. Election of officers would occur annually in September with the elected members assuming their positions the following January. The Charter Board was to decide on all matters which then would be submitted to the Associate members for a vote (NB, 1950-B).

Standing committees included legal, librarian, public relations, registrar, syllabi, national dance organizations, liaisons, CCA pins, national contacts, international contacts, membership, national Junior Branch, and music (CCA Constitution and By-Laws, n.d.). Other "committees may be created by the President to suit the needs of the Council" (p. 8). Committee members were appointed by the president.

The board decided that Senior Associate members shall have a minimum of three years' teaching experience and have passed the CCA teachers' Grade V; that Junior Associate members must be over 14 years of age and have passed the

student Grade V examination and would have no vote (NB, 1950-B). Annually, \$10.00 membership dues were charged for the fiscal year which ran from January 1 to December 31.

When Mary Skeaping, a Fellow of the Cecchetti Society, was in Detroit with England's Royal Ballet in November, 1950, she taught a six day ballet course at Smith's studio (workshop brochure, November, 1950). Hamer remembered that she greeted the new organization enthusiastically: "Miss Skeaping expressed satisfaction that a Cecchetti group was being organized now in America" (1972, p. 1).

Following is the hierarchical structure of the CCA in the 1950s:

1. the Executive Board which was composed primarily of charter members;
2. the General Board;
3. the regional committees.

In 1951 the Charter Board, used interchangeably with Executive Board, was the decision maker of the CCA. After 1953, the minutes all refer to the Executive Board and Charter members but not to a Charter Board. The Charter members chose members for the Executive and General Boards from eligible CCA members, those who had passed the Grade V teachers' examination, had worked diligently for the organization, and had prepared students who evidenced that

the member had the ability to teach the Cecchetti material and develop Cecchetti quality.

In the late 1950s, a slate of eligible members was submitted by mail to the general membership for both the Michigan and the out of state General Boards. Ballots were returned to the recording secretary and those candidates receiving the greatest number of votes became members of the two General Boards. Although the Michigan General Board is a working board and has monthly meetings, the out of state General Board is primarily an honorary board whose members meet annually during the national seminar.

By the end of the 1950s, seven regional committees had developed. Under the auspices of the Executive Board, the committees sponsored examination sessions and held workshops at which the Cecchetti syllabi were taught.

Although not its original intention, the CCA became an organization primarily of and for women. Bickle, a Canadian, became more involved with the Canadian Branch of the Cecchetti Society of the ISTD and attended fewer and fewer CCA Charter Board and Executive Board meetings. By 1966, he no longer attended these meetings although I remember his presence at CCA Days, refreshers, and occasionally spending a day at the national seminar as late as 1987. With the death of Theodore Smith in 1965, the Executive Board was controlled entirely by women. The only

instances of a man's membership on the Executive Board occurred in 1963 and 1964 when Samuel Lovett was an elective Executive Board member and in 1966 and 1967 when he was Junior Branch Principal. The general membership also reflects this disparity. According to the 1990 membership roster, of approximately 550 members only 20 were men.

Comprised of strong women whose driving ambition was the upgrading of ballet instruction and the perpetuation of the Cecchetti Method of Classical Ballet as the means to this end, disputes often arose in the Executive Board meetings as to the proper way to handle a problem presented by a member or the most efficient way to adjust syllabi or music for the graded syllabi material. With frequent meetings and more frequent telephone conversations to continue discussions and problems faced by the Executive Board as well as to assuage bruised egos, the board members developed a feeling of family. As with most families, there were inherent personality conflicts, arguments, and misunderstandings along with the deeply held loyalties. The major concern lay in getting the job accomplished and if feelings occasionally were hurt in the process, one had to develop a tough hide or leave the group.

The meetings could be raucous and appear disorganized. I can remember Hassard not agreeing with a point and turning her chair around so her back faced the president; arguments

erupting over general discussion items; Hamer's decision to interpret the examination syllabi in her own way; and heated telephone calls following Executive Board meetings to review and reconsider agenda items. Through all the harsh words, vented anger, personality conflicts, *et cetera*, this body of women remained lifelong friends and found ways to work out personal and artistic conflicts so that a united front was presented at CCA functions. Agreements were forged to accept the choice of the majority, whether or not an individual considered it best decision.

There were also some occasions when the majority decision on one issue was overruled at the following Executive Board meeting by a Charter member who had not been present to vote at the previous meeting. If the pertinent information presented by the Charter member was crucial, a motion would be made that the vote be rescinded and that the issue be reconsidered. Dispensing with parliamentary rules was never questioned. Due to the respect in which the Executive Board members have held the founding "mothers" of the CCA, their authority was acknowledged and such requests always were granted. Even through the 1980s, the charter members continued to have penultimate authority over decisions and activities of the CCA.

Through the meetings and other activities, however, there ran a vein of comedy just as Cecchetti's vitriolic

abuse masked his sense of humor. When one member of the Executive Board became too insistent that her way was the only way, the other members teased her by calling her "Madame Cecchetti." During one meeting, however, several Board members were involved in a hot and heavy dispute over a point of style. Mary Ellen Cooper, whose dry sense of humor lightened many tense moments, commented, "I didn't know Cecchetti was a bigamist!" Stunned, the other members turned to her for clarification. "Well," she continued, "there certainly are a lot of 'Madame Cecchettis'" (R. M. Gregor, personal communication, August 3, 1986).

The Executive Board is a working board. Thus, being named to it entailed sacrifice and required attention to duty and productivity. Executive Board meetings were scheduled every two to three weeks excluding summer months. On alternate Mondays from 10:00 to 3:00, this group of teachers met to discuss the myriad details necessary to their administrative duties. Meetings were held in the dance studios or homes of the Executive Board members. During the years I was a member of the Executive Board (1973-1981), we met at Marjorie Hassard's studio. Brown bagging it, we did not break even for lunch. Throughout the years, the focus of the meetings changed as different needs emerged with a great deal of work being accomplished. Committees were assigned specific tasks with reports on

progress expected at each subsequent meeting until the job was completed. Each Executive Board member had a specific job description and was required to detail accomplishments at each meeting. Much time was allotted to syllabi revisions, regional committee reports, and examination preparations and results.

Initially, Executive Board meetings included Charter members and Chula Morrow, who was the General Board chairman. In 1952, Charter membership was awarded to Morrow for her many contributions to the CCA. In 1956, Ruth Carney held the post of Junior Branch Principal and, as such, became a member of the Executive Board. The first elective board member was Kay Bliss who was appointed to that position in 1960 (CCA official stationery, 1960).

The first minutes of Charter Board meetings separate from Executive Board meetings were found dating from 1964. Ten years later, the Charter Board was subsumed into the Governing Board. Of the charter members, only Hamer, Hassard, Miller, Ricardeau, and Simmons actively attended meetings at that time. Smith, Jory, and Thorne had died; Fricker lived in California and had withdrawn her membership due to internal strife; Morrow had moved to Maine; Bickle was not active after 1966; and Lucas became inactive following the death of her husband. The Executive Board now numbered 15 and lengthy discussions ensued which are part of



the democratic process which women often use in an effort to assure that all opinions are heard (Belenky, et. al., 1986). With an active Charter membership of only five, it was felt that a seven-member Governing Board could handle the affairs of the CCA which had been guided formerly by the Charter members. According to Hassard, with fewer members more could be accomplished in a shorter time which then also condensed the great amount of work for the Executive Board (L. Butler, personal communication, July 20, 1990). In 1974, the Governing Board was set up by the CCA attorney, Albert Green, at his suggestion (J. C. Miller, personal communication, March 12, 1988).

Since the establishment of the Governing Board, Simmons, Hassard, and Hamer have died leaving only two active charter members. Currently, Miller is in her mid-70s, and Ricardeau is in her early 80s. Through the perspicacity and vision of the Charter members, Executive Board members were appointed to the Governing Board for terms of two years giving each appointee an opportunity to learn the inner workings of the CCA at the highest level. With the addition of this board, the hierarchical structure of the CCA was rearranged so that the order of authority became Governing Board, Executive Board, General Board, Regional Committees.

Information for this portion of the study was gleaned from minutes of the various meetings of CCA boards and general membership. For a complete list of the minutes, please see Appendices A-1 through A-6. The following abbreviations are used for the purpose of brevity: National Executive Board--NB; Charter Board--CB; Governing Board--GV; General Board--GB; Examining Board--EB; and General Membership--GM. To aid the reader's comprehension of the decisions and activities of the organization, I have listed bibliographic entries chronologically and alphabetized them so that the first meeting of the year is A, the second B, et cetera. When identified, the secretary or secretary *pro tem* also is listed for each meeting. For example, the third meeting date for 1951 listed under the National Executive Board heading appears as C Hamer, February 19, 1951 with the related intext citation reading (NB, 1951-C).

CHAPTER I  
EARLY YEARS OF THE CECCHETTI COUNCIL OF AMERICA  
1951 - 1959

In 1951, the CCA charter and articles of incorporation were filed, and copyrights and patents were applied for. During this decade, meetings were called every three to five weeks excluding summer months. In addition to holding meetings to plan policy and address the requests of Associate members, the Charter members continued to study with one another as well as with Kate Forbes and other members of the Cecchetti Society. In 1951, plans were made for a trip to London for intensive study with Cecchetti Society members (NB, 1951-B; Jory, n.d., "1951 Ballet Excursion"). Representatives from the CCA yearly travelled to London to study (J. C. Miller, personal communication, July 7, 1986). Although the objectives of the two Cecchetti organizations were and are closely aligned, differences in their views and needs gradually emerged (NB, 1951-D).

Early in the 1950s, classifications of membership were determined. To interest young students, a Junior Branch was begun for children ages eight to eighteen who had taken at least one CCA examination. A major production utilizing

Junior members was Cecchetti Invitation to the Ballet, a ballet performance which included syllabi material choreographed to show the development of dancers through the progression of the graded material. Included in this concert was William Dollar's "Concerto," choreographed to music by Mendelssohn.

A General Board was developed which was an adjunct to the Executive Board, providing myriad assistance as needed. Seven study groups spread throughout the United States requested committee status. These groups held meetings, refreshers, workshops, and examinations furthering the work of the Executive Board in outlying areas

Examinations in the CCA syllabi were required for membership in the CCA and advancement in the Cecchetti Method. Both teachers' and students' examinations were held triannually in the Detroit area and as requested in the regional committee areas. The syllabi are comprised of patterns of ballet steps and movements (*pas* and *temps*) and divided into a series of grades. Grades I-IV are considered children's grades (although teachers' examinations in these grades also are given) and Grades V-Diploma are considered the professional (or major) syllabi and include the actual material Cecchetti taught in his classes.

Opportunities for study were offered frequently. Intense study of the Cecchetti Method as well as supporting

areas provided teachers and students with the chance to learn in an atmosphere charged with excitement and eagerness. CCA meetings offered opportunities to present problems and questions to the Executive Board and to share both personal and committee success. Social activities helped blend the participants into a cohesive unit of individuals who shared goals and aspirations and who understood the needs and sacrifices of one another.

Although members had access to information about the various CCA activities, nonmembers relied on advertisements in dance publications. The CCA regularly advertised its activities; committee areas; and that examinations in the Cecchetti Method were available. At nearly every meeting, correspondence was read concerning membership and interest in the CCA activities.

Especially during the early years of its existence, the CCA operated under tight budgetary restrictions. With the exception of items costing under \$10.00, payment requests were submitted for Executive Board approval (NB, 1953-B).

## Membership

### Classifications of Membership

Charter and Associate Members. By the fourth meeting, further divisions of membership began to emerge with

specific descriptions for each level. Charter members were those who attended the first meeting of the CCA. Associate A members were those members who were at least 21 years of age and had passed the teachers' Grade V examination. Associate B members were those members who were at least 18 years of age and had passed the teachers' Grade V examination. Associate C members were those members who were at least 18 years of age and had passed at least one teachers' examination in Grades I-IV. Charter and Associate A members were granted voting privileges while Associate B and C members were not. A further classification was specified, the Licentiate, to identify those members who had passed the Grade VI teachers' examination (NB, 1951-B).

Junior Members. Initially, a Junior member was one who was at least 14 years old and had passed Grade V. However, a category of Junior membership was designated for students who were between eight and eighteen years old and had passed at least one graded student examination (NB, 1951-F).

Junior members held meetings where they participated in classes and other other activities. Termed Junior Branch, this section of the CCA was essentially a committee for students and provided a transition to Associate membership.

Honorary Members. Honorary membership was awarded to those individuals who had contributed in some way to the CCA. The first Honorary members were Cyril Beaumont,

founder of the British Cecchetti Society who held the copyright to all the music used for the Cecchetti graded syllabi; Margaret Craske, Fellow of the Cecchetti Society and former student of Cecchetti who established the Cecchetti standard for excellence in the Charter members and examined them in the professional syllabi; and Kate Forbes, Fellow of the Cecchetti Society who taught the Charter members the Cecchetti graded and professional syllabi and prepared them for examination (M. Hassard, personal communication, n.d.; CCA official stationery, 1951-1954). To this illustrious list was added Rita Emmerson, Margaret Brooks, and Albert Green. Emmerson, a Fellow of the Cecchetti Society, was invited to become an Honorary member because of her help in coaching the Charter members in the Cecchetti Method. Because of her faithful service as accompanist during the past 14 years (which included 10 years of the Cecchetti Committee of DMM), Brooks was awarded Honorary membership and accorded the title of staff pianist (NB, 1954-E). Honorary membership was offered to Green in appreciation of his legal services. All were sent letters officially offering Honorary membership and all graciously accepted (NB, 1954-C; 1954-F; 1954-K) although Emmerson's name did not appear on the CCA stationery until 1964.

Because Green's daughter, Joan, studied ballet, the Executive Board voted to grant her a dues free membership in

the CCA and free participation in the summer seminar for as long as Green was "active in the affairs of the CCA" (NB, 1954-I). Vincenzo Celli also was invited to become an Honorary member of the CCA (NB, 1953-A) but apparently declined. In 1959, William Dollar was accorded an Honorary membership (CCA official stationery, 1959).

Dues. During the April 24, 1951 meeting a new dues structure was determined (NB, 1951-D). Charter members' dues were set at \$10.00 yearly but this dues assessment was rescinded only five months later at the September 24 meeting (NB, 1951-F). Charter members were now exempt from paying dues. Also at the April 24 meeting, Associate A dues were set at \$10.00 but were raised to \$15.00 at the September 24 meeting (NB, 1951-D; 1951-F). Associate B and C members were charged \$10.00 yearly and Junior members paid \$2.00 annually. Associate members were assessed a \$10.00 initiation fee and Junior members were assessed a \$2.00 initiation fee. Honorary members were exempt.

### Ethics

Although the majority of CCA members were conscientious teachers who studied the Cecchetti Method diligently both for their own and their students' advancement, there were some members who took only a Grade I teacher's examination to join the CCA for the prestige of belonging to a dance



organization but did not continue to study or to present students for examinations (NB, 1955-K). A source of embarrassment to the Executive Board, these members who were not interested in advancing eventually were dropped from CCA membership. At the September 18 Executive Board meeting (NB, 1955-O), the president spoke in support of attending refreshers and seminars. She reminded the Board that nonattendance was cause for dismissal from the CCA, since "attendance at CCA activities is the only means other than constant study with a Cecchetti examiner that teacher members can be informed as to what is being demanded by the examiners" (NB, 1955-P, p. 1). Liaison officers carried the president's message to the regional committees. It was made clear that if the teachers were not properly prepared and aware of changes in the syllabi, their students would suffer. Some of the regional committee members solved the problem by sharing the expense of bringing in their liaison officers, or other favorites from the Executive Board, to teach an intensive series of classes in the graded Cecchetti syllabi.

### Membership Pins

Much time was devoted to membership pins throughout the Executive Board meetings (NB, 1955-F; 1955-G; 1955-I;

1955-K; 1955-P). Designed by Elaine L. Jacob, there were several models of pins to match classifications of membership. Students passing examinations were eligible to purchase sterling silver pins in the shape of a dancer for the girls and a silver button for the boys (NB, 1955-I). A sterling silver dancer was designed for the female Associate members while a silver bar was available for the male Associate members (NB, 1955-F). General Board and Executive Board members had pins of the same design except that they were cast in silver and gold, respectively (NB, 1955-F). Costs ranged from \$1.50 to \$11.20 (NB, 1955-I).

### Membership Rolls

According to a membership report not presented until January 31, 1955 (NB, 1955-B), the 1953 membership consisted of 35 Associate members and 75 Junior members. This was the first mention in the minutes of the size of membership. However, no actual membership roster or treasurer's records from 1953 were found to support the report. According to available minutes, in the 1950s applicants for Associate A membership totalled 2, Associate C totalled 79, and Junior applicants totalled 71.

### General Board

Formed as an adjunct to the Executive Board in 1952, the General Board of the CCA was to become an integral working entity to support the various activities of the CCA. First mentioned in the January 7, minutes (NB, 1952-A) only nine months after the incorporation of the CCA, references to this body frequently appear throughout subsequent minutes. However, the first official meeting of the General Board did not occur until October 29, 1952 (NB, 1952-G).

### Purpose

According to Newell (personal communication, July 24, 1991), the General Board was formed to provide an instrument whereby eligible members could become involved in the activities of the CCA and to act as a support group for the Executive Board. In a 1957 copy of the CCA Constitution and By-Laws, Article V, Section 8, the potential responsibility of the General Board was identified:

If the number of Charter members shall be less than 5, whether by reason of death or resignation, or if less than 3 Charter members shall be present at 3 consecutive meetings of the Executive Board, then in such event the General Board shall have the authority, powers, duties and obligations of the Executive Board in the selection of members to the Executive Board and membership to the General Board shall be elected by members entitled to vote. (p. 5)

As the Executive Board expanded to accept non-Charter members, the inclusion of this section was no longer crucial to the perpetuation of the CCA. When the CCA Constitution and By-Laws were revised in 1961, Section 8 of Article V was eliminated thereby removing from the General Board the obligation of assuming Executive Board responsibilities.

### Members

The General Board consisted of twelve Associate A members who served a term of two years each with six members elected every other year (NB, 1953-K). Through 1955 General Board members were appointed at the discretion of the Executive Board members (Hamer, "Birth," n.d.). However, at the February 19, 1956 Executive Board meeting (NB, 1956-B), it was decided that the General Board would be elected by the general membership from a candidate slate submitted by the Executive Board. The Nominating Committee consisted of the General Board Chairman, the Junior Branch Principal, and two elective Executive Board members. Elected by the General Board members, the General Board chairman had a one year term of office with the possibility of reelection.

Qualifications and Responsibilities. According to a paper identified as the original copy of "Qualifications for General Board Members" (n.d.), qualifications included:

1. Associate A membership for at least one year;

2. willingness to devote time and energy to advance the CCA and to aid the Junior Branch Principal and General Board Chairman with their duties;
3. ability to attend meetings regularly;
4. maturity and "teaching skills and experience at the degree necessary to advance the theory and practice of the Cecchetti Method" (p. 3);
5. a minimum of four years of teaching experience and successfully presenting students through Grade IV;
6. active participation in CCA activities.

To all General Board nominees were sent letters outlining their duties and pointing out that if they were unable to contribute sufficient time and energy to the work of the CCA, they would be asked to resign (NB, 1954-M).

According to the original copy of "Responsibilities of General Board" (n.d.), General Board members' duties were many. Attendance at all meetings of the General Board was expected. General Board members assisted the registrar, treasurer, and corresponding secretary. They prepared the schedule and program for the annual student normal school and assisted the principal at both the normal school and seminar. Helping the Junior Branch Principal, aiding at examinations, and supporting current CCA activities also were included among the responsibilities.

Executive Board Meetings. With the exception of the chairman who represented the General Board, General Board members were permitted to attend Executive Board meetings by invitation only. Invited to the November 16, 1963 Executive Board meeting, four General Board members attended, "the first time in the C. C. A. history" (NB, 1953-O, p. 4). At this meeting, the possibility of a week long seminar in July, 1954 was considered. In 1954 General Board members were invited to Executive Board meetings in January, May, and July (NB, 1954-A; 1954-G; 1954-K;) to discuss the seminar which was scheduled for July 18-23. Also attending the July 12, 1954 meeting were Iris Brooks and Margaret Saul, Cecchetti Society members and 1954 seminar faculty (NB, 1954-K). General Board members again attended the October 18 meeting (NB, 1953-N) at which time they were asked to help with a dance demonstration.

#### Junior Branch

Student membership was encouraged through the development of the Junior Branch. It was a way to offer dancers an opportunity to meet one another, expand what they were learning in their regular classes, provide social activities, and be a part of a national ballet organization. In this way, the CCA was providing for its perpetuation through succeeding generations. Linda Butler, Suzanne Gray,

and I were all Junior members in the 1950s. As we continued in our dance training and joined the CCA as teachers, we were voted onto the General Board, appointed to the Executive Board, and served in various capacities. Butler became the national CCA president, Gray and I were chairmen of the Florida and Southwest Committees, respectively. Additionally, we all are examiners. A number of the children who were Junior members during the time I served as Junior Branch principal are now professional dancers or teachers who have joined the CCA.

#### Qualifications for Membership

Any student aged 8-18 who had passed at least a Grade I examination was eligible for Junior membership. All applications for Junior membership had to be approved by the Executive Board. Dues were \$2.00 yearly with a \$2.00 initiation fee charged the first year of membership. A nominal charge of \$.50 was made to take one class and to observe the second class. This money was used for direct support of the student meetings, such as printing, postage, and refreshments. By 1955, fees had escalated to \$1.00 for classes (NB, 1955-E) with the additional revenue used for facility rental and an accompanist (NB, 1955-C; 1952-J).

Officers were elected each year by and from the Junior Branch membership (NB, 1953-N) although complete lists of

the officers were not found in the available minutes. (Those mentioned are listed in Appendix B-6.) Officers of the Junior Branch were invited to participate in the February 2 Executive Board meeting to present their requests and ask questions (NB, 1953-A).

### Meetings and Activities

The first Junior Branch meeting listed in the minutes (NB, 1952-D) occurred on September 21, 1952. Held at various dance studios, meetings occurred about once every six weeks usually separate from CCA functions. The students were introduced to dance literature through a report on a dance book given by a teacher, and two different level ballet classes were taught. Teachers of the applicants were to identify the ballet grade level the students had attained and the students were to participate in classes of the levels commensurate with their skills. Classes also included costume history and repertory (NB, 1952-M; J. C. Miller, personal communication, July 12, 1990).

The Executive Board arranged to have a special post card designed specifically to inform members of Junior Branch meetings, classes, and activities (NB, 1955-G). These cards were finished in time to announce the December, 1955 holiday party. Held annually in December, the holiday party was paid for by monies from its treasury, a gift from



the Executive Board, and a \$.50 donation from each participant (NB, 1954-N; 1955-U; 1956-J).

Junior Branch members also were involved in lecture-demonstrations at a junior high school in Northville, MI and at the summer seminar (NB, 1955-F) as well as in the production Invitation to the Ballet which was sponsored by the CCA (NB, 1955-N) and will be discussed more thoroughly under the Demonstrations heading. Students volunteered for these projects and spent time in rehearsal both during and outside of Junior Branch meetings. Executive Board members arranged for the lecture-demonstrations and rehearsed the students at various studios. A precursor to the Detroit City Ballet, the Junior Branch and its performances laid the groundwork for a regional ballet company.

Initially, Executive Board members rotated in teaching the classes. In addition to the teacher or teachers from the Executive Board, one other CCA member was present at Junior Branch meetings to take attendance, collect fees, provide information, and assist the students in applying for membership (NB, 1952-M). Smith and Miller shared the responsibility of arranging for a teacher and a monitor for each meeting (NB, 1953-N). Membership applications dating from 1962 and a few meeting announcements comprised the majority of specific information about the Junior Branch.

### Reports and Minutes

By 1955, it was decided that the Junior Branch monitor should submit a written report of each meeting to the Executive Board, and that the recording secretary of the Junior Branch also was to submit minutes of each meeting to the Executive Board. Minutes included information related to the business meeting. Reports identified facility, teachers, accompanist, number of participants, applicants for membership, income, expenditures, type of activity, and requests. Although no written reports or minutes from Junior Branch meetings were found, oral reports of Junior Branch meetings were made at several Executive Board meetings throughout 1955 (NB, 1955-B; 1955-C; 1955-D; 1955-E; 1955-F; 1955-G; 1955-I; 1955-N; 1955-O; 1955-U). Few details were included.

### Junior Branch Principal

The first mention of a Junior Branch principal occurred in 1955 (CCA official stationery, 1955) when Ruth Carney held that position. In March, 1956 (NB, 1956-E), Irene Mortensen was appointed Junior Branch principal. Betty Bandyk succeeded her in 1959 (CCA official stationery, 1959). The Junior Branch principal assumed the duties of the monitor. Responsibilities included arranging for adequate facilities, teachers, and accompanists, printing

and mailing of meeting announcements, helping applicants complete membership forms, taking attendance, collecting fees, overseeing classes, and guiding meetings.

### Detroit City Ballet

Although not directly connected with the CCA, the Detroit City Ballet was an outgrowth of the Junior Branch, providing an opportunity for interested youngsters to perform in a semi-professional setting. Throughout its 25 year history, Marjorie Hassard remained its artistic director assisted at different times by Betty Bandyk, Enid Ricardeau, Kay Bliss, and Linda Butler. Its membership in the Regional Ballet Association offered contacts with outstanding teachers and choreographers which Hassard fostered and maintained all through her life. These contacts ultimately provided the nucleus of guest teachers hired for the CCA conferences/seminars (L. Butler, personal communication, October 22, 1993).

### Demonstrations

Plans were underway in the early 1950s for various public demonstrations including examinations, lecture-demonstrations, and performances to give greater visibility to and improve understanding of the mission of the CCA. According to a letter written by Kate Forbes (K.

Forbes, personal communication, October 9, n.y.), Jory had written to her discussing the plans for a demonstration and asking her to do the choreography. Forbes enthusiastically endorsed the demonstration, but did not feel she could carry out the schedule which Jory had set. Jory sent a copy of Forbes' letter along with an undated note to Hassard.

We must consider this a gamble from a financial and reputation point of view. Because, we are thinking of a Cecchetti Council of America, would it be wiser until our expansion plans are firmly laid and we are a stronger group with a national standing (and perhaps bigger treasury) before attempting such a demonstration? We would not wish to sacrifice eleven years of building good will and confidence and have to start from the bottom again. (G. E. Jory, personal communication, n.d.)

Clues in the note such as "thinking of a Cecchetti Council of America" and "eleven years" indicate that the year of the letter quite possibly was 1950, immediately following the release of the Cecchetti Committee from the DMM but prior to the first meeting of the CCA. Money earned through teaching at DMA conventions and examining candidates provided the Cecchetti Committee with a small treasury: \$641.95 ("Birth," n.d.) DMM generously and graciously allowed the Cecchetti Committee to retain the money in its treasury.

#### Examination Demonstration

Since several students from Roosevelt Elementary School in Detroit studied the Cecchetti Method and were

taking examinations, their principal, Jennie M. Clow, requested permission to observe an examination session. Eager for recognition as an educational organization, the Executive Board granted Clow's request to observe CCA examinations. In a copy of a letter sent to Miss McAnnany of the Michigan State Board of Education, Clow praised the CCA and endorsed the Cecchetti Method by attesting to the:

high quality of workmanship on the part of the students. . . .even the youngest students were able to demonstrate the basic principles governing the ballet. As an observer, I was impressed with the artistic as well as with the scientific aspects of this method, for several students demonstrated self created dances. The Cecchetti Method of training could well be used in every health education department in the nation for it would train students to develop balance, poise and self-reliance. (J. M. Clow, personal communication, March 8, 1951)

As a direct result of Clow's letter, the CCA was recognized by the Michigan State Board of Education as a nonprofit educational organization of the State of Michigan (J. C. Miller, personal communication, August 25, 1993).

Possibly buoyed by Clow's enthusiastic endorsement, the Executive Board explored avenues to gain further acceptance. Smith suggested that President Hamer investigate the possibility of students' receiving high school credit for studying ballet with a certified Cecchetti teacher in Michigan (NB, 1953-I). No further information on this topic was included in the available minutes. However, an

additional suggestion was made encouraging exploration of advanced Cecchetti students receiving high school physical education credit for studying ballet (J. C. Miller, personal communication, July 12, 1990).

The quest for educational acceptance undoubtedly reflected the 1950s attitude still equating dancers with having loose morals. Dancing was not yet considered a proper activity for a nice, middle class girl. Although Hamer was able to convince the Ann Arbor school board to give high school credit to a few outstanding ballet students, this action was the exception rather than the rule (J. C. Miller, personal communication, August 25, 1993). When I took my Grade II examination at the age of 12, it was scheduled during regular school hours. My mother had spoken to the principal of my junior high school and had written an explanatory note to my seventh grade teacher. Because a ballet examination did not fit into "acceptable" guidelines, I received Fs in every class for that day. Most students taking ballet examinations during school hours experienced similar consequences (J. C. Miller, personal communication, August 25, 1993).

Still searching for ways to educate the public, Hamer told of a public skating examination she observed and suggested that the CCA prepare such a session for ballet. A motion to that effect was made and a committee was appointed

to study the feasibility of a public examination demonstration while Jory contacted the Michigan State Board of Education (NB, 1953-D) which declined the invitation to be involved in the endeavor (NB, 1953-I). The type or degree of involvement was not revealed, however. Jory mailed special invitations to interested persons such as school teachers, administrators, dance teachers, studio owners, and representatives of the various local mass media.

In June, 1953 (NB, 1953-I) a format had been set for the examination demonstration and it was indicated that this activity would occur at some time in the fall (NB, 1953-H). Discussions concerning the proposed demonstration continued throughout 1953 with no evidence that the demonstration ever was presented. In November, (NB, 1953-O), Morrow was added to the Demonstration Committee. Plans for public demonstrations cropped up throughout 1954 with committee meetings separate from the Executive Board meetings (NB, 1954-C; 1954-D; 1954-E; 1954-F; 1954-H; 1954-M; 1954-N).

It seems that at some unspecified time the plan for an examination demonstration was abandoned and the proposal to have a public demonstration took on a different connotation. The discussions continued, but the public demonstration evolved into a ballet concert which later was titled Cecchetti Invitation to the Ballet.

### Lecture-Demonstrations

In April, 1954 (NB, 1954-E), Smith submitted reports on CCA school demonstrations as well as on the public exhibition still in the planning stages. Lucas requested permission to use Cecchetti materials and Junior members to conduct a lecture-demonstration during school hours on the first Friday in May, 1954 at Ladywood High School in Northville, MI. She provided the names of students who had volunteered to perform in the lecture-demonstration. The Junior members who had volunteered were joined by Hamer, Jory, and Lucas in the demonstration which was followed by a reception (NB, 1954-D; 1954-H). No indication was given as to the response the demonstration received.

### Cecchetti Invitation to the Ballet

CCA members offered mixed reactions regarding the public demonstration (NB, 1954-F). In May, discussion about holding the exhibition was tabled pending the financial stability of the CCA following the summer seminar (NB, 1954-H). Despite controversy, plans to hold the exhibition continued (NB, 1954-M). Invited to the October Executive Board meeting, General Board members were enthusiastic about the exhibition and agreed to be involved in producing it. Ricardeau, Bandyk, and Newell investigated the availability



of suitable venues, and chose the auditorium at the Detroit Institute of Arts (Hamer, "Birth," n.d.).

Preparation. Choreographers were mentioned and correspondence with the potential choreographers ensued (NB, 1954-N). William Dollar, principal dancer with Ballet Theatre and the Philadelphia Ballet and choreographer of Le Combat, agreed to be a guest teacher for the March 20, 1955 refresher at which time he would "start auditions and lay plans for a demonstration" (NB, 1954-P, p. 1).

Throughout 1955, nearly every meeting of the Executive Board included discussions and decisions relating to the demonstration finally scheduled for late November. Dollar agreed to meet with the Executive Board March 19 at the Park Shelton Hotel in Detroit to discuss his choreography (NB, 1955-A; 1955-D). By May 2 (NB, 1955-G), arrangements were made to hold the demonstration on November 26 at a theatre in the Detroit Institute of Arts. It was decided that only members of the CCA (which included Junior members) would be eligible to audition for the demonstration (NB, 1955-N). Besides expecting dancers to have strong skills *en pointe* (NB, 1955-I; 1955-J), Dollar's major criterion for the July 11 audition was that the dancers be physically similar (J. C. Miller, personal communication, August 25, 1993).

A meeting of the general membership of the CCA was held on Monday, September 26 to discuss the demonstration and

solicit help NB, 1955-N). At this meeting the name Cecchetti Invitation to the Ballet was chosen (NB, 1955-P).

Program. Cecchetti Invitation to the Ballet was held November 26 and 27, 1955. In addition to "Concerto," the program included a choreographed demonstration of the material in the Cecchetti grades and professional syllabi arranged by Jory who was assisted by Lucas, Mortensen, and Floyd. "The purpose . . . is to show the progression of the Cecchetti Method of instruction from Grade I through Grade VI" (Invitation to the Ballet program, November 26 and 27, 1955, p. 3). Classical *divertissements* included works to Chopin's "Valse in A Flat Major" (choreographer William Dollar), Rubinstein's "Romance *Pas de Deux*" (choreographer Adolf Bolm), Tschaikovsky's "Dance of the Reed Flutes" from Nutcracker Suite (choreographer Sylvia Hamer) and "*Pas de Deux*" from Swan Lake (choreographer Marius Petipa) (NB, 1955-P; 1955-Q; Invitation to the Ballet program, November 26 and 27, 1955). Character dances presented were Delibes' "Czardas" from Coppelia and Mendelssohn's "Hunting Song" with choreography by Virgiline Simmons and Marjorie Hassard, respectively. Casella's "Siciliana" (choreography Celia Franca), and the traditional "Jota Argonesa" (choreographer Theodore Smith), "Sevilla," and "Sacro" (choreographer Enid Ricardeau) comprised the Spanish dances performed. Polish folk dances included the "Oberek," "Kujawiak," and

Krakowiak" which were choreographed by Samuel Lovett, Betty Bandyk, and Lydia Dzbanski, respectively (GM, 1955-A; Invitation to the Ballet program, November 26 and 27, 1955). With the exception of the "Pas de Deux" from Swan Lake which was performed by guest artists Marjorie Russell and Louis McKush, and the male role in the final piece, "Concerto," which was danced by Dollar's assistant, Paul Sutherland, all the pieces were performed by Junior members. Music for the performance was played by professional musicians who were members of the Detroit Federation of Musicians (GM, 1955-A).

Volunteers were assigned various responsibilities. Ricardeau acted as the overall production manager while Hamer and Carney were stage managers. Printing of tickets and programs was handled by Morrow; Mortensen, Jory, and Morrow designed and folded the programs. Evelyn Kreason, Sophia Tsoukalas, and Samuel Lovett prepared and mailed all notices relating to rehearsals and publicity. Newell and Bandyk secured ushers (GM, 1955-A) while Mortensen was appointed makeup chairman. Marjorie Young, a makeup artist who had been a model prior to her marriage, was named Mortensen's assistant. Wadsworth offered the use of her studio for rehearsals.

Logistics of transporting dancers to rehearsals, and arranging ticket sales, programs, and advertisements were

determined at the November 14 meeting (NB, 1955-T). Local dancewear shops purchased advertisements in the program.

Publicity. Professional publicity manager Jack Oliver and his associate, Edith Hall, were retained (NB, 1955-R) and assisted by Lucas, Ricardeau, and Jory who contacted several newspapers and radio stations in the Detroit area. Radio stations cooperated by playing Mendelssohn's "Concerto" the week prior to the demonstration (NB, 1955-P).

Costuming. Costuming for the demonstration of Cecchetti material was designed by Marjorie Hassard (GM, 1955-A) and consisted of Grecian tunics with different colored ribbons to identify the grade level being presented (NB, 1955-S). Dancers in the Chopin piece were dressed in costumes with romantic style tutus while those in the Mendelssohn work wore tunics (NB, 1955-Q). The rest of the pieces were costumed by the choreographer or the CCA member who taught the work (NB, 1955-P).

Performance. After years of dreaming and preparing, the Cecchetti Invitation to the Ballet was an artistic success. Some audience members travelled hundreds of miles just to witness fruits of the CCA's efforts. Many letters were received extolling the beauty of the performance and the efforts of the Executive Board (NB, 1955-V; 1956-A; 1956-B). Unfortunately, the fears of financial doom had been justified because there was an overall loss of

\$1,100.00 (NB, 1955-V). The Executive Board considered repeating Cecchetti Invitation to the Ballet at a later date but decided against it because of the cost. However, the film of the performance was shown at the next national seminar (NB, 1956-K).

The wide range of works included in the program was testimony to the success of the Cecchetti Method in preparing dancers. A program note written by Theodore Smith, president of the CCA explained the rationale behind the diversity of pieces chosen for the concert:

The purpose of the performance this evening is to illustrate the development of student dancers from grade to grade, concluding with a group of dances in various moods. The climax of the evening will be a "Concerto in G Minor" by Mendelssohn, choreographed by Mr. William Dollar of New York City. Mr. Dollar was selected to do this because of his great fame as a Choreographer and a teacher of the Russian Method of Ballet. The Council wishes to show that children trained in the Cecchetti Method are flexible and can easily adapt themselves to whatever style and type of movement may be required. The dancers are all members of the Junior Council. (Cecchetti Invitation to the Ballet, November 26 and 27, 1955, p. 1)

Although all the dancers benefited from this experience and the opportunity to sample a taste of what it was like to be a professional dancer, two young dancers, Julie Hawk and Linda Taggart (later, Butler), were rewarded beyond their wildest dreams. An anonymous donor offered them scholarships to study in New York at the American Ballet Theatre School for the next four years with all expenses

paid for them and their chaperones (L. Butler, personal communication, March 10, 1988).

### Regional Committees

Only a brief description of the CCA regional committees will be covered in this section of the study since the 16 committees of the CCA are included in Part III. During the 1950s, seven regional committees were formed: East Coast; Northern California; Ohio; Pittsburgh; Southern California; Texas; and Western Michigan.

### Purpose and Policies

In 1957, the question was posed as to the role of committees in the CCA. The Executive Board responded:

1. a committee offered non-Michigan members an opportunity to be actively involved in the CCA;
2. it provided a vehicle through which problems could be directed to the Executive Board;
3. the Executive Board could extend efficient and effective instructional guidance and control through committee activities (NB, 1957-A).

As early as 1953, the groundwork for the committees was being established. Hassard was assigned to divide the United States into geographical sections for the development of committees (NB, 1953-P). All committees were to have

liaison officers from the Executive Board, and the Board maintained full control over committees' activities (Hamer, "Birth," n.d.; NB, 1953-N; CCA Constitution, n.d.).

When CCA members in an area wanted to form a committee, a formal request was made to the Executive Board and a liaison officer was assigned. The liaison officer then met with the members to help with the legal aspects of setting up a committee. Committee members recommended individuals for the position of chairman with the final decision made by the Executive Board (NB, 1953-N). In reality, however, a slate of officers--including the chairman--was submitted by each committee and always accepted by the Executive Board. Elected officers included chairman, vice chairman, treasurer, recording secretary, corresponding secretary, registrar, Junior Branch principal, and librarian. Membership chairman and principal were appointed by the regional committee chairman. Monies earned came from activities sponsored by the committee. Each committee was to keep \$250.00 for operating capital with any surplus sent to the CCA national treasurer. To provide an opportunity to review the Cecchetti syllabi and to encourage nonmembers' interest in the Cecchetti work, one day refreshers devoted to the syllabi work and two day (or more) seminars which included syllabi material and other related subjects were offered. Executive Board approval was required for both

activities. Workshops were not under the jurisdiction of the Executive Board and any monies earned were kept separate from the regional committee treasury ("Rules and Regulations for Regional Committees, 1961).

Legally responsible for committee publicity and activities, the Executive Board insisted that all publicity and printed materials for each committee must be sent to each Executive Board member and all committee minutes must be sent to the CCA recording secretary following each meeting (NB, 1953-B; 1954-P). So that correspondence looked official and professional, cuts of the CCA logo were provided for use on committee stationery (NB, 1954-M).

Policies continued to be developed throughout 1955. In June, 1956 a "tentative set-up for out of state committees" was developed (Hamer, "Birth," n.d., p. 2).

### Liaison Officers

Guidance was provided to the committees through their liaison officers who encouraged continued study by teaching syllabi classes, providing current information regarding revisions, and explaining the expectations of the Examining Board for each grade level. They assisted with the format of required reports, relayed committee members' questions and comments, and reported on the Executive Board's replies and solutions. Advice on the organization of any committee



sponsored activities also was included in the liaison officer's responsibilities. Regular communication between the committees and their liaison officers supplied a direct link to the Executive Board regardless of the number of miles between Detroit and the committee site (NB, 1955-K).

### Examinations

#### Procedures and Policies

Formulating policy relating to examination procedures was the focal point of several meetings. Topics included conferring before marks were assigned, the examining procedure for a solo candidate, revising of examination procedures, and standardizing comments written on the charts (NB, 1955-U). In the earliest days, three examiners often adjudicated the tests (J. C. Miller, personal communication, July 29, 1986). As requests for examinations increased, two examiners were assigned to each examination and no examiner could examine his or her own students. Occasionally, an examiner examined alone (NB, 1954-B; 1954-E).

From the beginning, a clear break was made with the format of the Cecchetti Society examinations. Only one Cecchetti Society examiner adjudicated student examinations during which two students were examined for a ten minute period. Although notes were taken by the examiner during

the examinations, the actual marking of charts and grading occurred after the entire day's session (M. Marsh, personal communication, July 9, 1986). Conversely, in CCA examinations it was required that examination charts be marked during each examination session (NB, 1951-F).

Teachers' Examinations. It was stated clearly that a teacher's examination would be conducted from a pedagogical angle and investigate comprehensively the candidate's knowledge of theory, quality, and style, as well as the graded syllabi (NB, 1951-A; J. C. Miller, personal communication, July 12, 1990). Examination questions relating to musical knowledge were designed with Stewart MacPherson's Form in Music being used as a guideline (NB, 1951-B). In 1952 (NB, 1952-K), Smith was asked to prepare the music section of the Grades V and VI teachers' examinations. During the years I studied with Theodore Smith (1961 until his death in 1965), he not only taught class with a keen eye and a short temper, but he played the piano for all exercises. From Smith's classes I learned the rationale behind ballet technique, the unique rules of the Cecchetti Method, and the concept of musical phrasing and how it related to the *pas* and *temps* being danced. Under Smith's tutelage, I passed the first four CCA teachers' examinations and was preparing for Grade V when he died.

Teacher candidates were required to be no younger than eighteen years of age and have a minimum of three years of supervised teaching experience (NB, 1953-K). Associate members in good standing (dues current) could present student candidates for examination in the grades that the Associate teachers had passed (NB, 1951-E). Apparently, delinquent dues payments were a problem because in March, 1956 (NB, 1956-F), it was reiterated that CCA membership dues must be paid prior to presenting students for testing.

Requests were denied for teachers' examinations because a sufficient period of time had not elapsed since the previous examinations of the proposed candidates (NB, 1954-K). Although not specifically identified, it generally was accepted that a year should lapse pass between teachers' examinations so that a thorough understanding of the material and its use could be developed. Exceptions were made depending on the circumstances. For example, a teacher new to the Cecchetti Method probably would be expected to adhere to the year's time span between examinations, but that requirement might be waived for a teacher candidate who had passed several student examinations.

During the October 26 meeting (NB, 1957-J) it was decided that teachers must take the CCA examinations in sequence beginning with Grade I. At the following meeting (NB, 1957K), this rule was put into effect as well for

teacher candidates who had taken every level of student examination. Associate teachers were expected to study for and pass the Grade V teachers' examination within "a reasonable period of time which is to be determined by the [Executive] Board" (NB, 1954-G; 1954-H, p. 2).

Ethics. In 1952, the names of three members were brought before the Executive Board because of the poor quality of their student examination candidates (NB, 1952-L). Evidently, no punitive action was taken; however, in 1954, it was decided that teachers presenting examination candidates with a high rate of failure or consistently poor quality would be requested to appear and discuss the problem before the Executive Board (NB, 1954-F). If a warning to improve the quality of candidates' performance did not produce results, the member was denied the privilege of submitting candidates for examination. Further study was encouraged as was observation of student examinations and participation in CCA seminars and refreshers so that the offending teacher might become more acutely aware of the degree of technique and quality of performance expected of students at the various levels.

Students' Examinations. According to an announcement entitled "Information regarding Cecchetti Examinations" (1953), minimum ages for student examinations were determined: Grade I, 8 years of age; Grade II, 9 years of

age; Grade III, 10 years of age; Grade IV, 11 years of age; Grade V, 14 years of age; Grade VI, 16 years of age. The first indication in the minutes that there were age criteria for student examination candidates occurred when it was noted that an underage student of Theodore Smith was granted permission to take a Grade V examination (NB, 1953-A). Not every special request was granted, however, as was noted during the May 24, 1954 minutes (NB, 1954-H): "A child three weeks under the age requirement may be given permission; [if] younger than that, request denied" (p. 2).

Examination attire stipulated in the "Information regarding Cecchetti Examinations" (1953) announcement included "regulation tunics and socks. Ballet slippers must have elastics or ribbons. Candidates 13 years of age and up must wear tights or elastic stockings" (p. 1). I can remember taking my first exam in 1951 in a light blue tunic. By 1954, examination attire included either a tunic or leotard (NB, 1954-H), and the next year, girls over the age of 13 were required to wear pink tights for examinations (NB, 1955-O). When I attended my first seminar in July of 1955, all female dancers were wearing leotards and tights; tunics were no longer popular. According to the newsletter "Releve," "Male candidates shall wear black tights, white T Shirts and socks, ballet slippers properly fastened" (February, 1957, p. 1).

Fees for and Length of CCA Examinations. As the Charter members assessed expenses, examination fees changed frequently during the 1950s. In 1954 (NB, 1954-E) a person missing an examination without giving prior notification to the examiners was assessed a \$5.00 charge for inconvenience to the examiners but a refund or credit would be available in the case of emergency or illness. However, the next year it was rescinded. No examination fees would be refunded once examinations were scheduled.

At the January 7, 1952 meeting (NB, 1952-A), fees were established for Detroit student examinations. Later, (NB, 1952-H), different prices were determined for non-Detroit examinations. In a letter answering the examination session questions of Germaine Ballou of the California Study Group, Corresponding Secretary Marjorie Hassard wrote:

For candidates examined out of Detroit, the fee is \$5.00 per candidate. The amount of students being examined does not alter this fee. Examiners sent out of Detroit by the Council for the purpose of conducting Examinations must, receive full traveling, and living expenses, plus a nominal fee per hour for examining. (M. Hassard, personal communication, April 27, 1952)

However, the cost of teachers' tests remained the same for both Detroit and non-Detroit candidates, \$3.00 (NB, 1951-B). Within a year and a half, a reassessment raised the cost of teachers' examinations: Grades I-IV--\$10.00;

Grades V-VI--\$15.00 (NB, 1952-H). Examination fees continued to be a topic of intense discussion and concern.

Time periods for examinations were adjusted from January to October in 1952 (NB, 1952-A; 1952-H) in keeping with the decisions that the examiners discuss the grading and that the charts be marked during the time allotted for each examination.

Detroit:

<u>Grade</u>	<u>Number of Students</u>	<u>Time Period</u>	<u>Minimum Age</u>	<u>Fee Charged</u>
<u>I</u>	4	20 minutes	8	\$1.50
<u>II</u>	4	30 minutes	9	1.50
<u>III</u>	4	45 minutes	10	1.50
<u>IV</u>	4	60 minutes	11	2.00
<u>V</u>	2	75 minutes	14	2.50

No time limit was specified for Grade VI or for teachers' examinations.

non-Detroit:

<u>Grade</u>	<u>Number of Students</u>	<u>Time Period</u>	<u>Minimum Age</u>	<u>Fee Charged</u>
<u>I</u>	4	30 minutes	8	\$3.00
<u>II</u>	4	45 minutes	9	3.00
<u>III</u>	4	45 minutes	10	4.00
<u>IV</u>	3	60 minutes	11	5.00
<u>V</u>	2	60 minutes	14	10.00
<u>VI</u>	2	90 minutes	16	10.00

By 1953, prices again were changed and information regarding teachers' examinations was included.

Detroit:

<u>Grade</u>	<u>Number of Students</u>	<u>Time Period</u>	<u>Minimum Age</u>	<u>Fee Charged</u>
<u>I</u>	4	30 minutes	8	\$2.00
<u>I</u>	5	30 minutes	8	2.00
<u>II</u>	4	45 minutes	9	2.00
<u>II</u>	5	60 minutes	9	2.00
<u>III</u>	4	45 minutes	10	2.00
<u>III</u>	5	60 minutes	10	2.00
<u>IV</u>	4	60 minutes	11	2.50
<u>V</u>	2	60 minutes	14	3.00
<u>VI</u>	2	90 minutes	16	3.50

Teachers:

<u>Grade</u>	<u>Fee Charged</u>
<u>I-IV</u>	\$10.00
<u>V</u>	15.00
<u>VI</u>	20.00

Detroit and non-Detroit:

<u>Grade</u>	<u>Number of Students</u>	<u>Time Period</u>	<u>Minimum Age</u>	<u>Fee Charged</u>
<u>I</u>	4	30 minutes	8	\$2.00
<u>I</u>	5	45 minutes	8	2.00
<u>II</u>	4	45 minutes	9	2.00
<u>II</u>	5	60 minutes	9	2.00
<u>III</u>	4	45 minutes	10	2.00
<u>III</u>	5	60 minutes	10	2.00
<u>IV</u>	4	60 minutes	11	2.50
<u>V</u>	2	60 minutes	14	3.00
<u>VI</u>	2	90 minutes	16	3.50 (NB, (NB,

1952-A; 1952-C; 1952-L, 1957-C; (CCA, "Information regarding Cecchetti Examinations," n.d.)

Syllabi

In the earliest days of the CCA, the Cecchetti Society examination syllabi were adhered to strictly. It gradually



became evident to the Charter members (who were the only CCA examiners at that time) that some changes needed to be made to facilitate the technical and qualitative expectations of the CCA. American children were stronger and more physically mature than their British counterparts who still were recovering from the aftermath of World War II with its deprivations and sacrifices. Consequently, changes were made by the Charter members who then taught the new material throughout the United States. It was decided that following a national refresher course during which the adjusted syllabi were presented, there would be a six months' grace period before this material was required in an examination (NB, 1951-A). Although every effort is taken to maintain Cecchetti quality and style, changes in the student syllabi continue to be made to reflect the current needs of American ballet students. The eminent English ballet teacher, Richard Glasstone, emphasized "Change is inevitable, and the development of technique should be welcomed. . . .Today's dancer is a somewhat more androgynous creature. . . . Fashions change, and this cannot help but be reflected in the way we dance" (1976, pp. 2-3). According to Lydia Joel (1968), the Cecchetti syllabi material is not stagnant but is fresh because it frequently is revised.

### Grading Criteria

Grading criteria were developed for examinations (NB, 1951-H; 1952-K). A list of the most common technical faults was identified for each exercise in each grade. The number of errors permitted per section of the examination was determined in relation to the specific grade.

Examination Charts. Examination charts were divided into sections identified as boxes. Depending upon grade level, the various boxes included theory, *barre*, *au milieu*, *pirouettes*, *adage*, *allegro*, *pointe* work, music, technique, quality, and style. Each box was marked excellent, good, fair, or poor depending upon the number of errors a candidate demonstrated in execution of the material.

<u>number of errors:</u>	<u>excellent</u>	<u>good</u>	<u>fair</u>	<u>poor</u>
<u>Grades I-IV:</u>	0	1-3	4	5 ->
<u>Grades V-VI:</u>	0	4	5	6 ->

The final grades for examinations were determined by the number of excellent, good, fair, and poor marks assigned to the individual boxes. Marked examination charts were sent by mail to the sponsoring teachers (NB, 1954-G).

<u>marks:</u>	<u>highly commended</u>	<u>commended</u>
<u>Grades I-IV:</u>	all excellents	3 excellents
<u>Grades V-VI:</u>	all excellents	4 excellents

<u>marks:</u>	<u>pass plus</u>	<u>pass</u>
<u>Grades I-IV:</u>	2 excellents, no grade lower than fair	2 fairs with all other grades good or excellent
<u>Grades V-VI:</u>	3 excellents, no grade lower than fair	2 fairs with all other grades good or excellent

Clearly, the ordering of 1,000 charts in September, 1954 (NB, 1954-M) and 2,000 charts in January, 1955 (NB, 1955-B) was indicative of the anticipated volume of examinations, underscoring the concern with establishing procedures and policies. A new format was developed for the Grade I examination papers adding a section to accommodate five candidates per examination as opposed to four (NB, 1954-M). Again anticipating a high number of examinations, examination cards, charts, and certificates were ordered in volume (NB, 1954-B; 1954-M; 1956-G). In March, 1953, Morrow ordered 5,000 reformatted examination certificates: a space for the sponsoring teacher's name was now included on the lower left side of the certificate (NB, 1953-D).

Recognition. Each candidate who successfully passed an examination received a card and certificate acknowledging her or his achievement (NB, 1951-A). The students' grades were not specified on examination cards or certificates (NB, 1954-G). However, as a special recognition for earning a commended or highly commended, honors pins were made available. Teachers of students wanting to purchase honors

pins submitted their examination cards and the price of the pins to the membership chairman, Leona Lucas (NB, 1953-A).

Teachers passing Grades I-IV received certificates similar to the student certificates. However, the professional level teachers' certificates (Grade V and above) were larger and more decorative than the others (NB, 1951-K). Following a special meeting on September 29, 1951 (NB, 1951-H), all membership cards and teachers' certificates were to be returned to the CCA because the logo had been redesigned.

Because of the tremendous growth of your organization, the Cecchetti Council of America, it has been necessary to make a complete change in the design of the membership cards and Teacher's Certificates. To [effect] this change the Council is recalling these items and replacing them with those of recent design. Will you please co-operate with us by returning yours for replacement. Also, if you have students who hold membership cards in the Cecchetti Council, it will assist us immeasurably if you will collect and return these at the same time. (CCA, notice, n.d.)

### Examiners

In 1954, the Ways and Means Committee submitted "Rules and Regulations for Examinations in the Cecchetti Method of Classical Ballet" ("Rules," November 8, 1954) which covered appointment of examiners, behavior of the examiners during examinations, marking of examination certificates and cards, eligibility to submit candidates, arranging for examination sessions, procedure of examinations, and proper attire of

candidates. The final section addressed the procedure for requesting teachers from the Executive Board and identified the minimum set coaching fees.

Examiners were assigned on a rotation basis with the stipulation that attendance at Executive Board meetings was mandatory. Any examiner who did not comply with the request to give notification of absence by noon of the meeting day was bypassed in assignation of examinations (NB, 1955-C). Although she lived in California, Fricker was included on the examiners' rotation list (NB, 1957-B), so it may be assumed that attendance at Executive Board meetings was waived in her case. To increase the objectivity of their decisions, it was agreed that any person who had been coached by an examiner for more than two hours could not be examined by that examiner (NB, 1955-A).

As requests for examinations increased and the cost of travel raised the price of examinations, Olga Fricker, Charter member and West Coast representative, entreated the Executive Board to consider California member Mona Frances for the position of examiner (NB, 1954-N). Although no response to this petition was included in the minutes, Frances became an examiner the next year (NB, 1955-K).

That the California Committees were gaining in numbers and strength was evidenced through the appointment of examiners in that area. Mona Frances was promoted to the

status of examiner (NB, 1955-K) while Guillermo del Oro, who had begun his apprenticeship in this capacity, was not promoted to the status of examiner (NB, 1956-C). No reason for was given for denying del Oro's promotion. (However, del Oro eventually did become an examiner although his promotion was not indicated in the available minutes. In 1961, Hamer stated that the general consensus of the Examining Board was that del Oro was a fine examiner [personal communication, September 27, 1961].) Two new California Committee apprentice examiners were appointed in 1957: Germaine Ballou and Elisabeth Baird (NB, 1957-L).

California Committee examiners were allowed to examine student candidates only; teacher candidates were examined by the "mother group" (NB, 1953-K, p. 3). Fricker was permitted to examine throughout California (NB, 1955-G) but it was dictated that there must be two examiners at all California examinations (NB, 1955-K). In 1955, this control was reaffirmed when the rules were amended to read that a Charter member must be one of the examiners on any major student examination (Grade V and above), (NB, 1955-D).

In September, 1956, Hamer reported on the orientation and training developed for apprentice examiners. Two months later, four new apprentice examiners were selected: Ruth Carney (Grosse Pointe Woods, MI); Kathleen Dinneen (Falls

Church, VA); Arita Lee Gallagher (Meadville, PA); and Irene Mortensen (Birmingham, MI) (Hamer, "Birth," n.d.).

A "Report on 'Code of Procedure'," signed by Smith in 1952, explained the examiners' pay: "Examiners . . . shall divide the fees on an equal basis, after whatever expenses of studio, accompanist, and or after expenses are deducted from the total amount of the fees collected" (p. 1). Examiners often met their obligations with the tenacity of the pony express. Through snow, sleet, storm, and at personal sacrifice, they managed to arrive at examination sites. Miller recounted an examination session for which she drove 45 miles over treacherous roads during a heavy snowstorm, examined for several hours even though many candidates were absent, then split the profits with the other examiner. Each earned \$2.00 (J. C. Miller, personal communication, July 16, 1991).

Because of the frequency of such incidents in the early years of examining, it was deemed necessary that examiners should earn an hourly wage and have travel, room, and board paid. In 1952, examiners were paid \$7.50 per hour plus expenses (NB, 1952-B). This decision was amended in 1954. If two examiners were adjudicating, the honorarium was \$7.50 per hour each; if only one examiner was adjudicating, the pay was \$10.00 per hour (NB, 1954-E). Examiners who drove to examination sites were paid \$.10 per mile (NB, 1955-I).

### Registrars' Responsibilities

Examinations in areas out of the Detroit metroplex were arranged through the national registrar but organized by regional registrars who handled committee-sponsored examination sessions. If a teacher sponsored an examination session for her or his students, that teacher acted as registrar. A job description for the examination registrar was developed in 1952 (NB, 1952-L), but not identified in the available minutes until 1957 (NB, 1957-C).

Duties of the examination registrars follow:

1. reserve space;
2. prepare examination schedules in triplicate;
3. provide each set of examiners with one assistant;
4. send collected fees to the CCA national treasurer;
5. try to schedule students from the same studio in consecutive or simultaneous examinations;
6. notify each presenting CCA teacher of schedule;
7. prepare daily expense and demographic forms;
8. address envelopes for mailing examination results.

Also identified were time periods, maximum number of candidates per examination, minimum student age for each grade, and fee per examination (NB, 1957-C).

Records. In an effort to keep accurate records of the completed examinations, the national registrar, Jack Bickle, designed a form which better identified the candidate by



age, examination level, teacher, date, time, and location of examination, examiners, and final grade (NB, 1953-F).

Bickle initiated this change to save time and work for the examiners as well as to provide a precise system of identifying demographics of examinations and of attaining financial accountability.

These forms were sent to teachers acting as registrars for area examination sessions. The original was returned to the national registrar and a copy to Mrs. Edwards (the mother of Gertrude Edwards Jory) who prepared the examination certificates. Throughout the history of the CCA, various duties were performed by family members of Executive and General Board members.

Requests. Examination requests for Detroit area examinations were submitted three weeks prior to the advertised examination dates to allow sufficient time to schedule examinations and examiners and to notify members who were presenting candidates (NB, 1952-F). Requests for non-Detroit examinations, and for teachers' examinations held during the summer seminar, were submitted six weeks in advance of the proposed test dates (NB, 1955-A; 1955-D; 1955-H). Special examination requests were granted only when the following criteria were met:

1. paying an additional fee for a special examination;
2. meeting the candidate number requirement to

guarantee a minimum income of \$200.00 in examination fees (NB, 1955-Q).

Examination sessions taking place in cities outside of the Detroit area must include at least 40 candidates or generate an income of at least \$200.00 in fees in order to meet the expenses including the salaries and *per diem* of the examiners, transportation, and supplies (NB, 1953-G). In most cases a very small profit, usually under \$50.00, was realized from any examination session. Financial losses sometimes occurred with two incidents identified in the minutes: January, 1955 in California with no amount specified (NB, 1955-D) and in April, 1955 in Washington, D.C. in the amount of \$25.42 (NB, 1955-E).

#### Examination Sessions

Examinations were held in the Detroit area on a triannual basis with additional sessions set by the Charter members as needed (NB, 1951-E). Regional committees submitted requests for examination sessions which usually occurred prior to or following another committee activity. Member teachers could request examinations separate from committee or other scheduled examinations if the income generated would be at least \$200.00. (A list of examination sessions is included in Appendix D.)

### Syllabi Materials and Music

In the 1950s the syllabi of the CCA were separated into four preparatory or children's grades and two professional grades termed Grade V and Grade VI. The material in each syllabus was comprised of patterns of ballet exercises and steps. Divided into the standard sections of a ballet class, each grade had exercises practiced *a la barre*, *au milieu*, *adage*, and *allegro*. With advancement, additional sections were included such as *centre pirouettes*, divisions of *petite* and *grand allegro*, *en diagonale pirouettes*, *tours de la salle*, *pointe*, *et cetera*. The difficulty of the set syllabi increased with each subsequent grade, as did the expectations for technical precision and qualitative performance and interpretation.

The actual material Cecchetti taught in his classes and which is included in his manual is not examined until the professional grades. A glimmer of his work is seen sporadically throughout the children's grades which build gradually toward the control, strength, stamina, and quality demanded at the professional level. However, the basic principles and unique use of head and arms of the Cecchetti Method are taught from the very first class.

The syllabus material is a guideline for what dancers are expected to understand and perform at various ages as

suggested by the age constraints imposed upon examination candidates. Since advancement in the Cecchetti Method is related to passing examinations, it is necessary that a common vocabulary of exercises be available for each examination level. Especially when students from different teachers are being examined simultaneously, knowing the same movement patterns is comforting. It is encouraged, however, that teachers teach nonsyllabi classes to their students or include unseen *enchainements* in each class, as was Cecchetti's practice.

The examination syllabus can be related to public school examinations. Students are not tested on everything they know or can do, but only on a representative of the material learned throughout a given period. A student of the Cecchetti Method can go anywhere the Cecchetti Method is taught and be confident that her or his classification will be recognized and allow placement with other students of a similar advancement level. Used within the proper context, the Cecchetti syllabi and examination system provide guidelines for advancement and assurance that students are performing at an acceptable skill and artistic level.

Two sets of syllabi material were prepared for each grade. The booklets included detailed instructions related to dance movements and musical counts; they were available exclusively to CCA members. The second set, identifying

only the exercise patterns and number of measures for each exercise, was included with the recordings of music for use with the examination syllabi. All written materials were copyrighted as property of the CCA (NB, 1853-B; J. C. Miller, personal communication, July 12, 1990).

### Graded Booklets

Kinderballet. Designed for children ages five to seven, in 1954 a kinderballet primary course syllabus was developed which was intended to precede the Grade I examination material. Sylvia Hamer, a member of the Kinderballet Committee, presented an outline which was approved. Hamer was encouraged to prepare the syllabus which was submitted to the Kinderballet Committee and then to the Executive Board for final approval (NB, 1954-D). Following an addition of *allegro enchainements*, the entire kinderballet syllabus was formatted as a booklet (NB, 1955-H). To augment the syllabus, copies of the set music were sold directly to CCA members (NB, 1954-I).

Grades I-IV. The booklets which explicitly detailed the graded material of the Cecchetti Method were prepared by individual Charter members and subject to approval by all Charter members (NB, 1953-B; J. C. Miller, personal communication, July 13, 1990). Fricker pointed out that the

text for all the graded booklets needed to be coordinated for consistency and easier reading (NB, 1953-D).

In 1954 and 1955, the Executive Board focused its attention on the topics of graded booklets and recorded music of the student examination syllabi (NB, 1954-D; 1954-J; 1954-M; 1954-N; 1954-P; 1955-D; 1955-F; 1955-H; 1955-I; 1955-N). Throughout the years, the graded syllabi were adjusted both to reflect changes in the Cecchetti Society syllabi and differences in the needs perceived in the American students. Each revision of the syllabi was considered and discussed at great length in the Executive Board meetings and no change was made arbitrarily. Members of the Executive Board danced the revisions in meetings and then taught them to students so they could observe what impact the changes in the syllabi had on the development of their pupils. Theodore Smith, an accomplished musician (Smith, resume, n.d.), had the responsibility of checking all booklets for correct time signatures and musical counts for all examination syllabi exercises (NB, 1954-D).

Graded syllabi booklets were available for purchase by members only (NB, 1954-P). Students could purchase syllabi booklets from their member teachers. Since confusion sometimes occurred regarding technical and theoretical details, the Executive Board decided to send explanatory

notes to all CCA members in an attempt to clarify points that had been questioned during the seminar (NB, 1955-L).

Grades V-VI--Major Syllabi. In 1955, special meetings were called August 12 and September 7, 1955 (NB, 1955-M; 1955-N) to revise the Grade V booklet. Miller, who was responsible for editing the Grade V booklet, reported to me that the editorial comments from the other Board members were invaluable in the final preparation of the booklets (personal communication, July 12, 1990). The February, 1957 issue of the newsletter "Releve" noted that revised booklets Grades I-V were completed and available (Jory & Simmons).

With these projects finished, momentum continued with the revision of the Grade VI Cecchetti work. The *ad hoc* committee assigned to prepare Grade VI materials consisted of Jory, Hamer, Hassard, and Simmons although it was encouraged that "Every member of the Board . . . check the Grade VI notes during seminar" (NB, 1956-H, p. 1). Work on Grade VI was a priority over a four year period, 1954-1957 (NB, 1954-J; 1955-D; 1955-J; 1956-H; 1957-B; 1957-I).

Hand in hand with the syllabi went the musical accompaniment. Although the musical selections were arranged by the Executive Board, the pieces came from William Beaumont's Music Book.

Music

The members of the DMM Cecchetti Committee taught at DMA conventions throughout the United States since 1947, and had occasion to meet with individuals in various dance service businesses who exhibited dance related products at the conventions. One of these persons was the owner of Stepping Tones Records, Louis Silvers. Aware of the growing interest in the Cecchetti Method and the fact that the CCA had become autonomous from DMM, Silvers contacted the CCA regarding the possibility of making recordings of the music used in conjunction with the Cecchetti graded syllabi. On July 16 later that year, Silvers and his wife, Betty, CCA attorney Green, Jory, who was the CCA liaison to Stepping Tones Records, and her husband, Bill, met to discuss further plans for recording the music used for the graded syllabi (NB, 1951-H). Special meetings of the Executive Board and between Silvers and Green also were called for this purpose (G. E. Jory, personal communication, August 29, 1951; Hamer, 1972). Because Cyril Beaumont held the copyright to all Cecchetti music, the CCA was obligated to divide evenly with Beaumont any profits from record sales (J. C. Miller, personal communication, March 7, 1988). In April of 1952, Beaumont signed a contract authorizing recording of the music (C. W. Beaumont, personal communication, April 28, 1952). Immediately thereafter, the first recordings of the



Grade I examination syllabus music were cut by Stepping Tones Records and released for sale (NB, 1952-F).

In May, 1953, Jory resigned as liaison to Stepping Tones Records (NB, 1953-G) and Fricker assumed those duties the following September (NB, 1953-K). Although the target date for release of the Grade II records was set by Stepping Tones Records as September, 1953 (NB, 1953-E), later minutes indicated that the records would be available for Christmas (NB, 1953-O). Apparently, the audio tapes of the Grade II examination music prepared by Johnny Fink, the Stepping Tones pianist, were not submitted to the Executive Board for its approval until September at which time Smith was appointed music director of a standing music committee which included Fricker, Hassard, Jory, and Simmons (NB, 1953-K) whose responsibility it was to review the Grade II tape.

Since there was great variety in the pronunciation of the the French ballet terminology, dance teachers expressed interest in the correct pronunciation. Aware of this need, early in 1953 Louis Silvers requested a meeting with Fricker in California to discuss preparation of recordings on terminology. A letter was sent to Silvers denying this request (NB, 1953-E; J. C. Miller, personal communication, July 12, 1990). A conversation with Miller revealed the fact that the Executive Board members did not feel adequately fluent in French to be considered authorities on

the pronunciation of French terminology (J. C. Miller, personal communication, September 1, 1993).

However, Silvers was not to be deterred. He contacted Carolyn Parks of the California Committee and Muriel Stuart, a former student of Cecchetti who was on the faculty at the School of American Ballet, who agreed to help prepare the recordings. Although not authorized by the CCA, the advertisement for these records was on the opposite side of an advertisement for the recordings endorsed by the CCA thereby implying a connection (advertisement, Stepping Tones Records, n.d.). The advertisement was placed in the jackets of both syllabi and terminology records and available at dance conventions where Stepping Tones Records were sold.

Silvers was actively and aggressively pursuing expansion of Stepping Tones Records but, according to his wife Betty, he apparently had been ill for some time and Al Gilbert had assumed many of Silvers' duties at Stepping Tones Records (NB, 1954-E). With Silvers' death which occurred on March 26, 1954, great concern was expressed about the possible termination of a 10-year contract between Stepping Tones Records and the CCA. Several possibilities were considered by the Executive Board, including negotiating contracts with the new owners of Stepping Tones Records as well as with Cyril Beaumont, or possibly having a different recording company cut the CCA examination syllabi

records. Although not noted in the minutes, subsequently Gilbert purchased Stepping Tones Records and honored the previous contract with the CCA. Betty Silvers retained her interest in Stepping Tones Records and fostered the relationship with the CCA by promoting current recordings of Cecchetti music as well as negotiating other deals through the 1980s. In September, 1954, Smith suggested that Stepping Tones Records be contacted about recording the Grades III and IV syllabi music (NB, 1954-M).

During 1955, the major focus on music centered on preparing the records for the Grades III and IV syllabi material. Fricker had been working with Betty Silvers and Lou Morray (the music arranger for Stepping Tones Records) to complete the first tape of the music on January 24 (O. Fricker, personal communication, January 25, 1955). Tapes of the music were sent to Smith for review by the Music Committee and returned to Stepping Tones Records with changes indicated (NB, 1955-G). By June 13 (NB, 1955-I), the Grades III and IV records were on the market.

On the first day of the 1955 summer seminar, the new Grades III and IV recordings were reviewed for the participating teachers (NB, 1955-H). This class provided an opportunity for the Charter members to explain the timing for the various syllabi patterns as well to give the teachers a chance to ask questions and clarify points.

I have not seen the original contract with Stepping Tones but do have a copy of the contract struck in 1972. According to that contract (July 24, 1972), the CCA received 15% of the net sales of the graded syllabi records. The original contract with Beaumont (1952) states that he is entitled to one half of all royalties. For the remainder of the 1950s, there was no information included about graded records except for an occasional allusion to royalties received from Stepping Tones Records or paid to Beaumont. Evidence of royalty payments showed only a few hundred dollars received in any year.

## Legal and Ethical Matters

### Attorneys and Resident Agent

The Executive Board engaged Albert Green, a Detroit area attorney, and John Brady, a Washington, D. C. attorney who arranged for copyrights and patents, to handle the legal affairs of the CCA (NB, 1951-A; 1951-H). Green was appointed the CCA's resident agent in the state of Michigan. His office in the National Bank Building was now the official mailing address for the organization (NB, 1953-N).

According to Jane Miller (personal communication, March 14, 1988), a resident agent legally represents the CCA and the Executive Board by handling legal issues and signing

contracts. It was necessary for each regional committee to appoint a resident agent.

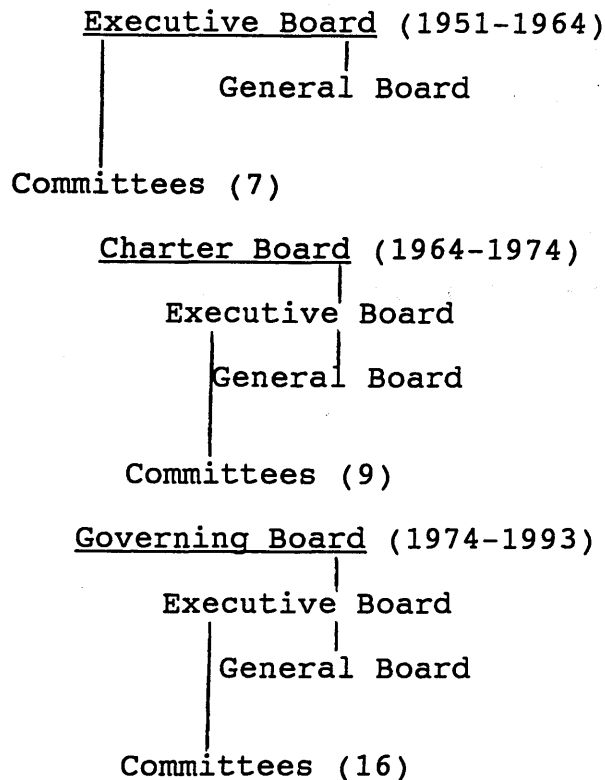
#### Charter and Articles of Incorporation

On March 21, 1951 the charter of the CCA was filed and subsequently approved by the Michigan State Board of Education (NB, 1951-D) although no official document from the Michigan State Board of Education was found. However, the articles of incorporation filed with the Michigan Corporation and Securities Commission and dated March 29, 1951 were found among the CCA's records (official document, Michigan Corporation and Securities Commission). The first Michigan Annual Report relating to nonprofit corporations was filed August 31, 1951, signed by Jory and Hassard (official document, Michigan Annual Report Non-Profit Corporations--1951, August 31, 1951).

By-Laws. Although initially the Executive Board only included Charter members, the work load gradually increased so the appointment of additional Executive Board members was a way to help ease the burden. The Executive Board soon recognized that making any changes in the number of Executive Board members necessitated a revision of the By-Laws (NB, 1955-P). To propose changes in By-Laws to reflect the demands of a growing organization, the president appointed an *ad hoc* By-Laws Committee which consisted of

Hamer (chairperson), Hassard, Jory, and Lucas (NB, 1955-R). It was also decided to eliminate officers' names from the prospectus. Instead, their names and addresses were printed on a separate page so that the printing of a new prospectus after each election could be avoided (NB, 1955-U).

Following is the hierarchical structure of the CCA:



#### Copyrights and Patents

CCA. Brady advised Jory of the necessity of filing the name Cecchetti Council of America for copyright (NB, 1951-H). After consultation with Green, Brady submitted a copy of the certified corporation papers of the CCA with the application for registering the name Cecchetti Council of

America with the Department of Commerce, United States Patent Office (J. Brady, personal communication, August 11, 1951). Immediately thereafter, Jory received a letter from Brady announcing that the CCA corporation papers from Lansing, MI had been registered in the Washington Patent Office (J. Brady, personal communication, August 11, 1951). Receipt of the CCA Articles of Incorporation was acknowledged by John A. Marzall, Commissioner of Patents (J. A. Marzall, personal communication, October 16, 1951).

Seals and Pins. Since the seal of the CCA appeared on the record jackets, Silvers apprised the Executive Board that all official pins and seals of the CCA must be registered in the United States Patent and Trademark Office Washington, D.C. (NB, 1951-J). Because he handled the legal transactions related to patents on CCA seals, pins, and emblems (Hamer, "Birth," n.d.), Brady advised Silvers that all labels for recordings of CCA graded syllabi music should include the notation "copyright 1951 by the Cecchetti Council" (J. Brady, personal communication, November 21, 1951, p. 1). He also requested ten copies of the label for processing the copyright and trademark applications.

The design used on the labels and jackets of the Stepping Tones Records of CCA graded syllabi music was fashioned by Elaine L. Jacob initially for membership pins. She generously gave her permission to use the design on any

printed matter (E. L. Jacob, personal communication, November 8, 1951). With permission and copyrights granted, the design could be used on any membership materials. During 1952, the Executive Board developed membership certificates, ordered CCA pins (NB, 1952-F), and had cuts made of the CCA insignia (NB, 1952-M).

Syllabi. In August of 1951, Jory taught at a DMA national convention in Washington, D. C. Brady brought his daughter to Jory's last class where he noticed the CCA pamphlets. He suggested to Jory that the pamphlets also should be copyrighted. Although plans to copyright the CCA materials were made in 1952 (NB, 1952-H), it was not until the following year that Green sent the CCA pamphlet and Grades I-V examination syllabi booklets to Washington, D. C. for copyrighting (NB, 1953-G). All Cecchetti materials were filed in Green's office (NB, 1953-I). Prior to the October 19, 1953 meeting, Green presented the official copyright certificates for Cecchetti Grades I-V to CCA president Hamer (NB, 1953-N). In 1955 certificates of copyright registration for both the Kinderballet and Grade VI Cecchetti syllabi were completed and sent to the United States Patent and Trademark Office (NB, 1955-Q).

Newsletter. In 1956, it was decided to coyright the name of the CCA newsletter, the "Releve" (NB, 1956-B).



However, no copy of the "Releve" which I have seen has a copyright symbol on it.

### Security and Finances

Security. Legal issues related to security included arranging for a safety deposit box (NB, 1952-M), giving Hamer legal access to the safety deposit box (NB, 1955-B), giving a key to the bank safety deposit box to Smith (NB, 1955-K), and bonding the treasurer (NB, 1955-I). All legal papers including contracts, copyrights, and patents were kept in the bank the safety deposit box (J. C. Miller, personal communication, March 7, 1988). In order to assemble all other papers, documents, and materials of the CCA in one central location, a storage cabinet was purchased (NB, 1954-O). It remained in Smith's office since Executive Board meetings were held in his studio at that time. Duplicate keys were made for the storage cabinet and assigned to Hamer, Jory, Lucas, and Ricardeau.

Finances. Financial matters included learning about the state tax laws which had an impact on CCA operations (NB, 1955-I) such as the requirement of an annual audit of the financial records (NB, 1954-A). The Board also moved to transfer CCA bank accounts from a Detroit to an Ann Arbor bank (NB, 1954-N) for easier accessibility by President Hamer and Treasurer Miller, both of whom were Ann Arbor

residents. It was moved that the treasurer could pay CCA bills during the summer nonmeeting months provided that two other Executive Board members were contacted and agreed verbally to the payment of those bills (NB, 1955-K).

### Regional Committees

Green requested a meeting to discuss the organization of new committees (A. Green, personal communication, January 18, 1957) which was held on July 25, 1957. The following decisions were made:

1. the Executive Board offered to send a liaison officer to help organize a regional committee;
2. a request for a committee charter should be submitted and signed by area CCA members;
3. Green would apply for charters under the laws of each state (NB, 1957-G).

### Meetings, Minutes, and Reports

The Executive Board decided to meet every three weeks, begin at 10 a.m., and continue until the necessary business was concluded (NB, 1952-F). The Charter Board began calling its meetings Executive Board meetings in 1952 although nothing related to the reason for this change could be found in the minutes. Referred to as the national Executive Board as early as November 20, 1967 (NB, 1967-S) and the National

Executive Board in the early 1980s (NB, 1980-F; 1982-A; 1983-B), the minutes of August 18, 1986 (NB, 1986-N) are the first titled National Executive Board.

Although already an accepted practice in the taking of minutes, the motion was made and carried "that any consensus of opinion or suggestions [following] a discussion [would] be incorporated into the minutes" (NB, 1955-G, p. 1). Pervasive throughout the minutes during the entire history of the CCA, however, were allusions to discussions with no indication as to resultant decisions.

Although an attempt was made to follow Robert's Rules of Order, it was rather halfhearted. Information in the minutes skipped from one subject to another, just as the meetings often did. With late arrivals and telephone calls interrupting the planned order, additional topics were interpolated into the meetings and minutes out of sequence. A call for new business might remind a member of a point of old business she forgot to mention earlier. Discussions were lively and often prolonged in an effort to give each member an opportunity to express her or his views. Some of the members delighted in playing the devil's advocate. At times, the regular order of business was totally dispensed with to work on a crucial issue. The members of the Executive Board were more concerned with tackling the jobs at hand than following any set meeting procedures. Although

the meetings may seem disorganized, this approach worked for the Board. As evidenced by the minutes, a great deal of work was accomplished at each meeting.

### Ethics and Advertising

Recordings. In July of 1951 Steven Quirk, eager to promote recordings of ballet terminology, first asked Jory and then Ricardeau to make voice recordings of ballet terminology and for the CCA to endorse this undertaking (NB, 1951-H). Although both Jory and Ricardeau refused, Quirk continued in his endeavor taking to a DMA convention in Washington, D. C. in August the homemade recordings of his own voice and music he implied was sanctioned by the CCA for its syllabi. At this convention, Quirk solicited teachers to audition a recording he claimed was of the Cecchetti music. Although Jory was on faculty and Ricardeau attended the convention, Quirk waited until Jory finished teaching and she and Ricardeau returned to Detroit. Only then did Quirk claim that his recordings would be sanctioned officially by the CCA when the Executive Board members returned from Europe, conveniently ignoring the fact that the two Charter members had been in Washington, D. C. Quirk also announced that he would be teaching the Cecchetti Method at the National Association of Dancers and Affiliated Artists (NADAA) convention in Detroit and there again would

demonstrate his recordings at that time. He approached Silvers to make the recordings for him, but Silvers refused.

Angry with Quirk's underhanded actions and with his implied connection with the CCA, a special Executive Board meeting was called for September 6 (NB, 1951-H). Following this meeting, Green quickly fired off a cease and desist letter to Quirk. In it, he pointed out that the CCA had an exclusive contract with Stepping Tones Records to record all music used with the graded syllabi and that any hint of "approval or endorsement of the Cecchetti Council of America will be in direct violation of such [a] resolution" (A. Green, personal communication, September 10, 1951).

Slander. Quirk's alleged teaching of the Cecchetti Method at the NADAA convention may have caused some difficulties, especially if he continued to imply CCA endorsement. Miller reported to me that she remembered Quirk very well and that he had a few lessons in the Cecchetti Method, but never took an examination or held membership in the CCA (J. C. Miller, personal communication, August 25, 1993). By the early 1950s, the Charter members had developed a solid following of ballet teachers. Eager to capitalize on a successful venture but with insufficient background to do so with any authority, Quirk's representation of the Cecchetti Method at the NADAA convention undoubtedly left much to be desired. Probably

in June, 1952, Mr. Smith, a representative from NADAA, contacted Fricker in California and they had a four-hour conversation related to the CCA. Smith claimed contacts in Detroit refuting Fricker's information about the CCA and, in a phone conversation with Fricker, was "extremely vicious in his condemnation of C. C. A. " (G. E. Jory, personal communication, August 6, 1952). Smith's misinformation coupled with Quirk's misinformation may have prompted a letter written by Arthur Bergh, President of NADAA to members of NADAA (A. F. Bergh, personal communication, 1952). In this letter, he denounced the Cecchetti Method as obsolete and claimed that not one American ballet company or American artist taught or was in support of the Cecchetti Method. He further warned against misrepresentation, examinations, and regimentation, and questioned the principles, morals, and honesty of frustrated teachers who made easy money by overcharging for their services and promoted a method which only spread confusion.

The Executive Board was livid. President Jory suggested that Fricker and Hamer, who were examining in California, be very cautious if they saw Mr. Smith. She felt that the matter should be handled legally by Green and so advised the members of the Executive Board (G. E. Jory, personal communication, August 6, 1952). After lengthy discussion with Green and the Executive Board members,

Theodore Smith suggested that the slanderous remarks made by Smith of the NADAA should be ignored and that drawing attention to Bergh's letter would cause more trouble, expense, and time than it was worth (Hamer, "Birth," n.d.). Miller told me that the CCA was not financially prepared for a lengthy legal battle at that time. Even though the Executive Board was upset with the accusations, it knew they were based on ignorance. Without further fuel, the fire burned out of its own accord (J. C. Miller, personal communication, August 25, 1993).

Advertising Ethics. Angry correspondence was cited which related to an advertisement by Guillermo del Oro from the California Committee (NB, 1954-M; 1954-N; 1954-P; 1955-A; 1955-D; 1955-F; 1955-J). According to a small article in the February, 1955 issue of Dance Magazine, del Oro was offering a workshop in the Cecchetti Method which allegedly would develop teachers within a brief span of time. It was also claimed that a four-year course in the Cecchetti Method would lead to a teaching certificate recognized by any state as sufficient training for teaching in secondary schools or colleges (NB, 1954-P).

Since del Oro was a member of the California Committee, Hassard wrote to its Publicity Director, Carolyn Parks, whose responsibility it was to submit for Executive Board approval any advertising or publicity related to the CCA (M.

Hassard, personal communication, March 25, 1955). Parks responded that she was ignorant of del Oro's plans to advertise in Dance Magazine, and that he would submit a letter of explanation to the Executive Board (C. Parks, personal communication, n.d.).

Del Oro's letter evidenced dismay that the Executive Board had not corresponded directly with him and indicated that the information, given in a telephone interview to a representative from Dance Magazine, had been misquoted. "As often happens in a telephone conversation some of the details do not come out as intended and I discussed a number of things with the Dance representative which were not quite straight in the article" (G. del Oro, personal communication, April 30, 1955). Apparently, in 1948-1949, del Oro had taught dance in a public school in California and was paid a higher salary than other teachers. Subsequently, an explanation was requested by the California State Board of Education which sent a representative to investigate del Oro's qualifications. The result was a boon to the CCA because the State Board ruled that the Cecchetti examinations exceeded its requirements.

There is a discussion now in progress regarding the [adaptation] of examinations based on the Cecchetti exams for students in school who are excused from certain classes to study ballet in recognized dance schools for which they will receive academic credit. (G. del Oro, personal communication, April 30, 1955, p. 1)



Del Oro had hoped to have the details of teacher certification completed before submitting the document to the Executive Board for national publication. The errors in the article and the premature information misrepresented del Oro's interesting plan to extend CCA influence into the public schools. Unable to come to the national seminar as planned because of ill health, del Oro asked Fricker to act as an intermediary at the July 10 meeting (NB, 1955-K). The "President directed Fricker to tell Mr. del Oro that her explanation for him was very satisfactory" (p. 2), although the content of Fricker's testimony was not detailed.

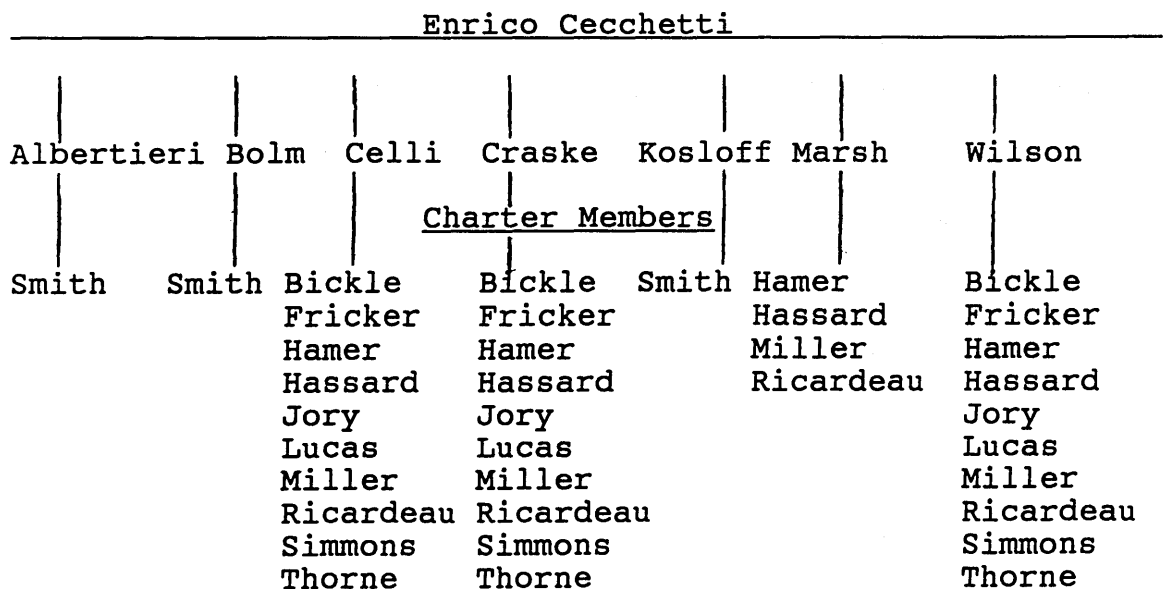
Ethics. After the mid 1950s, ethical matters must have seemed calm by contrast. Discussions were held concerning teachers charging too little for lessons (NB, 1955-E) and whether CCA teachers should be allowed to teach the graded syllabi to other teachers before being certified in that grade (NB, 1955-K). Students studying simultaneously with two CCA members was also a point of ethics considered (NB, 1955-U). No decision or further discussion regarding any of these topics was found in the available minutes.

Preparation of Advertisements. Fricker reported that California Committee members were interested in advertising their CCA membership in the programs of local ballet companies and asked for the proper way to prepare these advertisements. The Executive Board responded that they

could advertise that they were certified to teach only those grades in which they had been successfully examined (NB, 1955-S). Following this request, a sample advertisement was prepared for the committees of the CCA (NB, 1955-U).

### Refreshers and Workshops

The Charter members went to great expense to study with Cecchetti Society members and others who had been pupils of the Maestro, sometimes bringing them to Detroit for workshops and refreshers and other times travelling to New York or London for study purposes. Following is a partial family tree branching from Cecchetti through his students to the CCA Charter members:



### Promoting the Method

Besides teaching at CCA activities, Charter members often were invited to teach for other dance organizations. According to Kathleen Dinneen Brown (personal communication, March 27, 1988), throughout the late 1940s and 1950s Charter members taught the Cecchetti material at DMA conventions and developed a following of Cecchetti devotees in this way. So when the CCA began holding refreshers and workshops, they were very well attended by the converts and the curious.

Although the names often are used interchangeably, refreshers and workshops really identify different study opportunities. Directed to CCA members, a refresher refers to an intense one day review and update of the Cecchetti syllabi with classes taught by members of the Executive and Examining Boards. Often taught by guest artists, a workshop might vary in length from one class to several days and include ballet repertory as well as other dance forms. Usually directed toward students, it offers a vehicle to explore and experiment beyond classical ballet training while continuing to utilize the discipline and basic concepts of ballet.

Although in the 1950s most study activities seemed to be referred to as refreshers, I have tried to separate them according to the above descriptions. The division of

seminar occurred, also, and will be considered in the next section of this study. A refresher held from September 28-October 5, 1953 (NB, 1953-K) seems to fit into the category of seminar although the first advertised national seminar was not held until July, 18-23, 1954 (NB, 1954-A).

### Refreshers

Preparations for any CCA activity included making arrangements for tables; chairs; *barres*; accompanists; record player; records; persons to run the record players, collect fees, write receipts, greet participants, and provide security (NB, 1956-H). Usually social functions were held at which beverages and snacks or a complete dinner would be served. A microphone, podium, screen, and slide or film projector also might be necessary depending on the various activities and meetings scheduled.

The first teachers' one-day refresher course was held on April 8, 1951 at Marjorie Hassard's Ballet Studio. A review of the Grades I-V syllabi was completed at a charge of \$1.00 for each hour of instruction (Hamer, "Birth," n.d.; refresher announcement, March 1, 1951).

A successful first refresher encouraged the Executive Board to seek more spacious accommodations. Included in the March 23, 1952 refresher announcement was this statement:

"To more comfortably accommodate you, larger quarters have been secured with ample dressing room space and the convenience of luncheon served on the premises" (March, 1952, p. 1). Subsequent refreshers usually were held in Detroit area hotels and included classes for students which were closer to a workshop format than to a refresher. The charge for the day's classes was \$10.00 for CCA Associate members and \$2.00 per hour for Junior members. Nonmembers paid double the members' fees. By 1955, area dance supply shops rented space at the refreshers to sell their wares (refresher announcements, January, 1952; March, 1952; December, 1956; January, 1958; NB, 1953-C; 1954-F; 1955-A; 1955-C; 1955-E; 1956-G; 1956-H).

The January and April, 1953, refreshers were held at Marjorie Hassard's studio in Detroit. They were the only refreshers listed that were available exclusively to Executive and General Board members (NB, 1953-A).

Undoubtedly the precursor to the first seminar which was held in 1954, the final refresher of 1953 was held from September 28-October 4 and was more like a seminar than a refresher. The five days worth of classes were taught by Kate Forbes, an instructor at the Metropolitan Opera Ballet School in New York City. These classes were followed by a question and answer period on the morning of October 5 (NB, 1953-K; CCA refresher announcement, September 18, 1953).

Enticing the students to take the nonsyllabi classes was the notice that the advanced dancers would learn *enchainements* and variations that were similar to those taught and used for auditions at the Metropolitan Opera Ballet School and which might be used in a CCA exhibition. Teachers' classes were held at Theodore Smith's studio and students' classes at Enid Ricardeau's studios.

Aware of the success of the CCA refreshers, in 1954 both Madonna College in Livonia, MI and Marygrove College, Detroit, MI expressed an interest in hosting a refresher (NB, 1954-E), but there is no evidence that a CCA refresher was held at either college during the 1950s.

In 1956, it was moved that all new or revised syllabi material was to be taught at the refreshers (NB, 1956-H). This decision emphasized the importance of attending refreshers which now were held once yearly in the late fall.

Sunday, November 29 was the date of the last refresher course of the 1950s (refresher announcement, November 29, 1959). Revisions for Grades I-IV were included in this teachers only refresher held at the Park Shelton Hotel in Detroit. Classes were followed by a reception and a General Membership meeting.

### Social Activities

Dinners and other planned and unplanned social activities became an important part of the feeling of family that the members of the CCA shared. They provided an opportunity to catch up on what was happening in one another's lives. Instead of talking shop, there was a real interest in sharing personal triumphs and tragedies because our commitment to dance had made necessary certain sacrifices in our family lives. It is difficult to explain to a layperson the need to dance, to teach, to study for a lifetime, and the necessity of submitting oneself to examinations when so many wildly successful dance studios employed teachers with little training and less discipline. The shared integrity remains a key ethical issue demanding one's best to further the art of ballet, and specifically the legacy of the Cecchetti Method. Because of this, dedicated members attend CCA activities, including refreshers and seminars, as a normal expense of not only maintaining and improving skills but to bolster and reaffirm their faith in the Method.

### National Seminars

In the 1990s summer seminars and workshops in dance abound. Dance periodicals are saturated with advertisements for various study and performance opportunities from one

week in duration to the entire summer. Filling the mail boxes of dance teachers everywhere are brochures extolling the advantages of the various conventions, tours, and competitions for both students and teachers. However, this was not the case in the 1950s. Although summer schools for dance existed, the CCA was unique in its offerings of one specific genre and style of dance plus areas of support.

CCA national seminars were held for one week each July beginning in 1954. Although Cecchetti graded material was reviewed during a CCA seminar, the focus was broader in scope than a refresher. Teachers' classes during a seminar also included nonsyllabi classes, *pointe* and partnering techniques, music theory, anatomy, dance history, classical repertory, and dance notation as well as many other related courses. The students' portion of the seminar was termed normal school, and included ballet, mime, dance notation, and workshop classes, as well as lecture-demonstrations in dance related areas (NB, 1954-G; 1954-I).

Because the seminar attracted CCA members from throughout the United States, it was the logical place to hold annual General Membership meetings.

### Preparations

The first summer seminar was held from July 18-23 at the Park Shelton Hotel in Detroit (NB, 1954-A). Excitement



was high as classes were planned and arrangements were made. Although the focus was the Cecchetti syllabi, it was felt that the variety of classes offered even greater enticement to participate in the seminar.

Decisions were made and jobs divided among the Executive and General Board members. Miller prepared the schedule of classes for the seminar (NB, 1954-G). Ricardeau was responsible for publicity and compiling the Grade VI notes (NB, 1954-H; 1954-J), Bickle and Hassard acted as hosts, and the General Board members assisted with registration (NB, 1954-H). Margaret Brooks was hired as pianist and her pay was raised from \$1.50 per hour to \$2.00 per hour (NB, 1954-E) which was the fee paid accompanists for subsequent CCA functions until 1970 (NB, 1970-C).

Included in the seminar brochure were price lists from the Park Shelton Hotel. Room rates were \$12.00 per night for one to four persons (NB, 1954-E). Guest teachers and Executive Board members had the price of their rooms included in the total budget.

Registration for the first seminar was held on the evening of Saturday, July 22 and the morning of July 23 with a tea planned for Sunday afternoon (NB, 1954-J). Fees charged were \$40.00 for the full refresher for members, \$45.00 assistants of members, and \$55.00 for nonmembers. Junior members paid \$15.00; all other students were charged

\$22.50 (NB, 1954-). Single lessons were \$5.00 and available on a first come, first served basis (NB, 1954-J). Similar prices were charged in subsequent years.

Hassard, assisted by Miller, arranged for exhibitors at the seminar. Five companies were contacted and offered rental space: Chicago Theatrical Shoe Company; Capezio; Hinote; Dazian's; and Kling's (NB, 1955-B; 1955-H). There was no indication whether all contracted space.

Although the Executive Board was fairly confident that the seminar would be successful, there was pause for concern. With estimated expenses of over \$2,500.00 for the seminar and a treasury of \$1,609.74 as of April 19 (NB, 1954-F), it must have taken a great deal of courage and belief in what they were doing for the Executive Board to jump into this venture. The Board calculated it would take 65 full-time participants to cover expenses. Although there was no mention of the number of teachers or students attending the seminar, the financial statement indicated that the seminar grossed \$3,243.50. Expenses of \$2,836.55 allowed a \$406.95 profit, which was approximately \$77.00 greater than had been anticipated (NB, 1954-M).

Exhilarated by the triumph of their first national seminar, the Executive Board eagerly anticipated the next season. By December, plans were underway for a summer, 1955 seminar (NB, 1954-P). Customarily, the Executive Board

members taught at refreshers and seminars *gratis*. Because of the success of the seminars, they discussed whether this policy should continue (NB, 1955-S). No decision was indicated in the minutes.

After the 1956 seminar, the Board considered the possibility of having seminars in two locations: Detroit and New York City (Hamer, "Birth," n.d.). A seminar in New York did not take place, and the idea of taking the CCA to the citadel of the arts proved unnecessary.

Faculty. The Executive Board hired the finest faculty available for the national conference and seminar including Cecchetti Society Fellows, renowned teachers connected to major ballet companies, and others highly respected in their various ballet related areas. Among those teaching at the first seminar was John Swift, a member of the French faculty at Wayne State University in Detroit. Provided with a list of ballet terms, he coached seminar participants in the correct pronunciation of French terminology each day during the lunch hour (NB, 1954-J).

Cecchetti Society Fellows included on the seminar faculty for the 1950s were Iris Brooks, who lectured on the historical roots of ballet (NB, 1954-L); and Margaret Saul and Peggy Van Praagh, who taught both syllabi and nonsyllabi classes. Other guest teachers included William Dollar, Celia Franca, Muriel Stuart, Christine DuBoulay, and Celia

Sparger, who taught ballet; Ann Hutchinson-Guest and Nadia Chilkovsky, who taught Labanotation; and Yurek Lazowski and Joanne von Draginda who taught folk dance (NB, 1954-E; 1954-H; 1954-P; 1958-A; seminar announcement, n.d.; national seminar brochures, 1957-1959; M. Hassard, personal communication, February 4, 1955; April 7, 1955; C. Parks, personal communication, January 19, 1955; February 9, 1955; A. Hutchinson-Guest, personal communication, March 3, 1955).

### Congratulations

Following the 1954 seminar, Dollar and Saul, each writing independently, critiqued the seminar to the Executive Board (NB, 1954-M). Unfortunately, their opinions were not disclosed in the minutes, nor were their letters found. However, Miller remembered that they were both very pleased with the seminar and enthusiastically encouraged the Executive Board to continue holding summer seminars (J. C. Miller, personal communication, July 16, 1989).

Theodore Smith, who was in England at the time of the seminar, sent a telegram wishing fellow CCA members "best regards for [the] summer course" (NB, 1954-L, p. 3). Several other letters of good wishes and congratulations were received including one from Catherin McVeigh who represented the Cecchetti Society (NB, 1954-M).

The 1955 seminar was the first one I attended as a student. I still can remember the awe of studying with the various guest teachers and being overwhelmed with the excitement of getting to take classes daily, even if for only a week. Two things that especially stand out in my memory are learning Dollar's "Bolero" and discovering that I had a talent for *demi-caractère* work. I, like most of the other participants, eagerly anticipated the next seminar. However, space precludes a full discussion of each seminar or the listing of guest and member faculty throughout the period of this study.

#### Publicity and Advertising

The Board took seriously its liability for any materials printed under the CCA name. Consequently, it was required that all publicity and advertising related to CCA activities be approved by the Executive Board with Simmons acting as publicity agent (NB, 1953-B; 1953-N).

#### Periodicals

By 1952, the CCA started advertising in dance periodicals. No indication was given as to the frequency of the advertisements placed in Dance Magazine or in Dance News at that time (NB, 1952-D). The next year, the CCA advertised aggressively concerning membership and refresher

courses. Advertisements were placed in Dance Magazine, Dancing Star, and Dance News. The CCA placed small Christmas greetings in the aforementioned dance publications during December. Added to the monthly Dance Magazine advertisement were listings in its shopping guide and dance school directory sections (NB, 1955-P).

In 1954, the Executive Board decided that monthly advertising in three publications was too expensive for the limited budget of the CCA so changed its advertising focus. Monthly advertisements were continued in Dance Magazine, however. To advertise the annual July seminar, large advertisements were purchased in the three publications. Christmas greetings for the December issues of the three magazines also were maintained (NB, 1954-G; 1954-M).

In subsequent minutes for the 1950s, the only information found about promoting the CCA concerned revising the advertisement copy for Dance News and that the advertisement would be continued for the next year.

### Programs

Smith suggested placing advertisements in the programs for ballet concerts presented in the Detroit area; Simmons was assigned the responsibility of preparing the copy (NB, 1953-D). The Executive Board purchased three advertisements in the Masonic Temple programs for performances by the

Ballets Russes, Sadler's Wells Ballet, and Ballet Theatre (NB, 1955-Q; 1955-R). A coup for the CCA occurred when Louis Kasman, a dancer in the Ballets Russes, acknowledged that he was trained in the Cecchetti Method (NB, 1955-Q). The following decision resulted: "When any Cecchetti trained pupil is appearing in ballet companies in Det [sic] and with their approval their names will be mentioned in the CCA ad and in [the] program" (NB, 1955-Q, p. 2).

#### Telephone Directory

An advertisement in the yellow pages and a bold print listing in the white pages were included in the Detroit telephone directory (NB, 1953-I). Green's National Bank Building address and phone number were listed.

#### Dance Supply Companies

Also, Simmons requested that Louis Silvers provide the CCA with the names of all dance supply companies handling Cecchetti records so that they might be contacted concerning the dissemination of information about the Cecchetti graded system of classical ballet (NB, 1953-A).

#### Benefit Fund

Whenever private dance studios were used for CCA functions, rent was paid. In 1955, Homer Babb returned the

check paying him for use of his studio with the suggestion that it be the foundation for a CCA Benefit Fund (H. Babb, personal communication, March 2, 1955; NB, 1955-D). The Board was enthusiastic about the idea and Hassard wrote a letter of appreciation to Babb. The Benefit Fund, was used initially for cards and flowers sent to CCA members suffering the loss of family members (NB, 1955-H; 1955-S).

### Correspondence

#### Membership and National Seminars

Correspondence concerning interest in Cecchetti Method training and membership in the CCA was not a part of the minutes until 1953 (NB, 1953-F). Thereafter, letters were read at nearly every meeting throughout the 1950s. Requests for information about syllabi and membership were listed in various minutes throughout the 1950s. The corresponding secretary was directed to answer these queries.

However, one letter in particular sparked a whole new direction for the fledgling organization. In 1953, Arita Lee Gallagher (Blair) suggested that a full week's course in the Cecchetti Method be conducted during the summers (NB, 1953-N). From that single idea evolved one of the longest running intensive ballet courses in the United States: the annual national summer seminar.



### Mail

Responding to correspondence in an efficient and timely manner had become a major problem. When, at the October 3, 1955 meeting (NB, 1955-Q), Bickle was handed a large sheaf of mail which had been sent to the National Bank Building address, it was so overwhelming that Green was requested to send to Smith weekly all mail received so that it could be sorted and distributed. The Northern California Committee suggested that "a full-time paid secretary [be hired] with all members paying more dues to help defray expenses" (NB, 1956-H, p. 1). No action was taken on this suggestion.

### Newsletter

In 1952 Olga Fricker edited a newsletter which was distributed to the CCA membership. Included was information about refresher courses, examinations, new examination prices and effective dates, and Junior membership (NB, 1952-K). Publication appeared to be sporadic and no copies of this newsletter were found during my research.

Jory suggested that a monthly newsletter be sent to the CCA membership. Bickle offered to collect and organize the information if two members of the General Board would mimeograph, address, and mail the newsletters (NB, 1955-Q). Titled "Relevé," this newsletter was scheduled for

publication October 15, January 15, and May 15 (NB, 1955-T). However, the February 19, 1956 minutes note a change in publication date to the last week in March with a deadline of March 15 for submitting information (NB, 1956-C).

The "Relevé" was not well received (NB, 1956-H)! Signed by the entire Northern California Committee, a letter protested the quality of the newsletter. Proofreading the newsletter for errors seemed to be the major problem. Several spelling errors occurred, rules of grammar and punctuation were not followed, and lines of print were left hanging with no apparent relationship to a surrounding article. After a discussion, the General Board as well as the general membership were advised that changes in the newsletter were planned. Other than format, the same problems continued throughout the short life of the publication. With busy teaching schedules and CCA responsibilities, the newsletter seemed to have low priority.

A few copies of the "Relevé" were loaned to me by Jean Gloria Newell. The February, 1954 issue was edited by Newell and Betty Pendracki (Bandyk). At the General Membership meeting held in September, 1955, Bandyk and Newell were appointed editors for the "Relevé." The next issue, identified as volume 1, number 3 was dated April 2, 1956. Its editorial staff included Bandyk as editor, Newell as distributor, and two reporters: Rose Marie Floyd and

Irene Mortensen. May 26, 1956 was the date of the subsequent issue with Newell acting as editor and Bandyk distributor. No mention was made of contributing reporters. The issue next in sequence was dated February, 1957 with Jory and Simmons acting as editors. No other copies of the "Relevé" were found. In each issue a request was made for CCA members to submit news releases about their activities. Thus, in addition to being a source of information about the aforementioned topics, the "Relevé" also highlighted activities of various members and their students and so became a means of keeping in touch with colleagues' adventures and successes. A letter from California Committee member, Carol Beals, briefly mentioned the "Relevé" and suggested that regular publication of the newsletter provided the means to keep the membership abreast of any changes or revisions in the syllabi (C. Beals, personal communication, June 2, 1958).

Although an amateur production, each issue of the "Relevé" was filled with information about the CCA and its members and written in a chatty style reminiscent of that used in newspapers during the 1950s. Expanding upon points briefly mentioned, items from the "Relevé" have augmented and clarified information extrapolated from the minutes.

### Elections

At the September 24, 1951 meeting, it was moved that the election of officers be held at the October meeting (NB, 1951-F). All officers were reelected for a second term of office (NB, 1951-G). (In Appendix B-2 are listed all CCA officers from 1950 through 1987.)

CHAPTER II  
THE SECOND DECADE  
1960 - 1969

Clearly, during this decade the CCA continued to grow and emerge as a ballet organization of national repute. The syllabi for all grades were revised to reflect changes in the Cecchetti Society syllabi as well as to develop logical progressions of material from grade to grade. Frequent examination requests kept the Board of Examiners busy.

Theodore J. Smith, the mentor of the Charter members, died in March of 1965 and Gertrude Edwards Jory, the CCA's elegant and eloquent spokesperson, passed away a few months later. To help assuage this distressing blow to the entire CCA, a scholarship program was developed in their names.

Recurring problems with the California Committees splintered into opposing factions with Fricker and her supporters resigning from the CCA while, paradoxically, new committees were forming and established committees were gaining members and strength.

In 1965, the summer seminar was moved to Michigan State University in East Lansing, MI where it would be held annually through 1991.

The first three years of the 1960s proved disappointing for me as no minutes were found for the years 1960-1962. Following Smith's death, an unidentified individual or individuals claimed several items belonging to the CCA which were housed in the storage cabinet at Smith's studio. These items never were recovered (J. G. Newell, personal communication, July 25, 1991). The Executive Board moved the storage cabinet and financial records to Newell's home; the remaining CCA materials were stored at Ricardeau's studio in Detroit. They may have been part of the Cecchetti heritage that was destroyed totally in a fire which gutted the studios of Enid Ricardeau in 1967. A grievous blow to both Ricardeau and the CCA, equipment, costumes, dance notes, and CCA records and materials were lost. However, some information could be gleaned from Hamer's "Birth of the Cecchetti Council" (n.d.), a few pages filled with items extrapolated from the Executive Board minutes which Hamer felt were important to preserve.

In 1963, minutes were available only for the last quarter of the year. Information relating to the work of the organization was limited since three of the six meetings which occurred during this time period were devoted primarily to work on syllabi revisions. After the October 5, 1964 meeting minutes of all Executive Board meetings and

all Charter Board meetings were thermofaxed and sent to each Executive and Charter Board member, respectively (NB, 1964-O; CB, 1964-E). The fact that this action had not been taken previously may explain why minutes from some earlier Executive Board meetings seemed to disappear. If only the original handwritten copy and one or two typewritten copies existed, the loss of CCA materials from Smith's and Ricardeau's studios may have destroyed all available copies of minutes missing from this research of the CCA.

As membership increased and requests for examinations and liaison trips multiplied, the work of the Executive Board escalated accordingly. Limiting the number of Executive Board members no longer seemed viable or in the best interest of the organization. Signed by seven of the Charter Board members (Bickle, Hamer, Hassard, Lucas, Miller, Simmons, and Thorne), a proposal to increase the number of Executive Board members as needed was submitted to the Executive Board for its approval (NB, 1967-P, p. 1). The recommendation was accepted by the Executive Board.

Developing an independent policy making board, the Charter members (Charter Board) began holding meetings separately from those of the Executive Board.

## Membership

### Charter and Executive Board Members

A great loss to the CCA occurred with the death of Theodore J. Smith on March 16, 1965. President Ricardeau suggested that a silent tribute be paid to honor Smith's memory before the March 28 meeting commenced (NB, 1965-E). Jory also had fallen ill and was unable to carry out her responsibilities as an Executive Board member (NB, 1965-K). Within a few months, she, too, had passed away.

For the Executive Board members living in the Detroit area, travel to and from meetings did not involve a lengthy trip. Thorne, Hamer, and Simmons, however, all travelled between 60 and 240 miles for each meeting. It was moved that they would be paid mileage for all Executive Board meetings attended beginning March 28, 1965 (NB, 1965-E)

### Classification of Members

When, in 1968, Sudi Da Costa reached the age of 19 and was no longer eligible for Junior membership, she was eager to continue her membership in the CCA and wrote to the Executive Board requesting a change in status. Responding to this single request, the Executive Board added the membership category, Associate D, open to dancers at least 19 years of age who were not teaching. Associate D members



were eligible to attend General Membership and committee meetings but could not vote. Yearly dues were decided at \$10.00 (NB, 1968-D; 1968-G). D membership was considered an artistic membership open to dancers who were not teaching (NB, 1969-O). Also, the category of Auxiliary membership was set at this time. Defined as a nonteaching business partner, Auxilliary members paid \$15.00 annual dues and could attend meetings, but had no vote.

Applicants. In 1964, it was voted to send a note of welcome to each new member of the CCA. General Board member Beverly Morrison Rusell submitted a sample letter which was accepted with minor changes. Upon receipt of the membership application and dues, a membership card and formal letter were sent to each new member (NB, 1964-I; 1964-J).

A new format for a welcome letter was designed and presented to the Executive Board by Simmons in April of 1969 (NB, 1969-H). The following October, it was moved that Simmons' letter and a copy of the CCA Constitution be sent to each new member of the CCA (NB, 1969-P). The Charter Board asked the membership chairman to send to teachers who passed the Grade I examination a congratulatory letter, the CCA brochure, gray book, membership application, and a note explaining the membership procedure (CB, 1969-B).

Resignation. It was moved that members who submitted a letter of resignation would be sent an acceptance letter from the corresponding secretary (NB, 1968-U).

Reinstatement. The question of reinstatement of CCA members was put forth (NB, 1964-P). It was decided that each individual case be considered independently by the Executive Board. Provision was made for members who had found it necessary to take a leave of absence (NB, 1965-Q).

### Membership Rolls

According to available minutes and membership applications, 14 Associate A and 156 Associate C applicants joined the CCA in the 1960s.

## Charter Board

### Purpose

According to Miller (personal communication, March 12, 1988), the Charter Board was reestablished in 1964 because there were so many subjects demanding a great deal of discussion in the Executive Board meetings that the Charter Board became a vehicle for separating issues requiring a discussion from those which could be handled rapidly, not demanding a consensus of the Executive Board. The Charter members' familiarity with the previous correspondence and

efforts spanning the lifetime of the CCA put new members at a disadvantage. They were largely unaware of the past work and motions. Repeated explanations of earlier decisions and the rationale often made the jobs of the Executive Board tedious. Because of their common knowledge, the Charter members were able to expedite discussions and decisions. However, a review of the available Charter Board minutes between 1964 and 1974 revealed that many of the issues discussed during Executive Board meetings had been decided upon in Charter Board meetings so that their presentation to the Executive Board appeared to be a formality rather than an opportunity for the non-Charter Executive Board members to help determine the course of events.

Officers. As established in the September, 1964 minutes (CB, 1964-D), the Charter Board nominated and voted upon CCA officers at the annual September meetings (CB, 1965-B; 1966-B; 1967-B; 1968-A; 1969-A). At first, elective Executive Board members were limited to a two year term of office. Because of the amount of work accomplished and the fact that it took time to learn the responsibilities of each position, by 1969 elective members were able to remain on the Executive Board indefinitely (CB, 1969-A).

Financial Matters. Various financial matters were decided at Charter Board meetings which were not discussed in the Executive Board meetings. Examples of its decisions

include the honorarium paid by the CCA for classes taught by the Charter members for committees and the amount allocated through the Benefit Fund to help a needy CCA member (CB, 1964-D). However, all monies expended were itemized in the treasurer's report.

#### General Board

In addition to the 12 member Michigan General Board, an out of state General Board was developed at some time in the late 1950s. Qualifications were the same for both General Boards, but the only responsibility out of state General Board members had was to attend a national General Board meeting during the national seminar where they discussed committee activities and examinations.

The first mention of the General Board in the 1960s occurred in the Executive Board minutes of February 17, 1964 (NB, 1964-E). A Charter Board meeting (CB, 1964-A), at which Green was present, was scheduled following demands made by the General Board. Apparently, the Michigan General Board members felt they should be separate from the out of state General Board members and have more privileges since they truly had more responsibility. Although the actual demands were not listed, minutes indicated that the Charter Board felt its authority was threatened. "We must not lose our status. Charter members have high authority and we are

the executive board of the executive board" (p. 1). It was pointed out that the Charter members were interested in and concerned with the suggestions of the General Board and that all General Board members should have a voice in the activities of the CCA, but, according to the CCA Constitution, the Charter Board was the final authority in determining which suggestions would be implemented.

Although reports on General Board meetings regularly were made at Executive Board meetings, General Board members did not receive minutes of their meetings until 1968 when the Executive Board decided that General Board members should receive minutes of their meetings (NB, 1968-D).

### Michigan

General Board meetings were now held the third Friday of each month (NB, 1964-G). Since no record was found of prior General Board meetings, it is not clear whether this was a continuation of policy or a new plan for meeting dates. The Executive Board directed the General Board to prepare a document setting forth the requirements for election to and responsibilities of the General Board (NB, 1964-A; 1964-B; 1964-H; 1964-L; 1964-N; 1964-R; 1964-S). In December copies were sent to all Michigan General Board members (NB, 1964-S). The only change was that a candidate for the General Board must have been an Associate A member

in good standing for a minimum of two years, as opposed to one year as stated in the 1950s document.

Responsibilities. Other duties of the General Board during the 1960s included supplying aides for examinations, planning CCA Days, helping with any CCA activity, serving on telephone and hostess committees, and organizing the annual Christmas luncheon which the General and Executive Boards shared (GB, 1967-A; 1968-A; 1968-F; 1968-G; 1969-A).

Two General Board members were unable to complete their terms of office. Jean Flowery replaced Dennis Lambert and Agnes Prentice was assigned to fill Linda Butler's (formerly Taggart) position (NB, 1966-L). No reason was given for Lambert's resignation. Butler was unable to complete her term because she gave birth to twin daughters in September.

Projects. Throughout the late 1960s, the General Board identified as its projects:

1. to continue studying music theory with Margaret Brooks;
2. to continue a review of the graded syllabi;
3. to study Labanotation; and
4. to develop correct pronunciation of the French ballet terminology (GB, 1968-A; 1969-A).

Also pointed out was the importance of learning more about anatomy and proper stretches (GB, 1969-F) although no effort seemed to be expended toward achieving this goal.

Since members of the Michigan General Board also expressed an interest in learning more about the marking system for examinations (NB, 1966-N), Simmons was appointed to answer their questions. At the annual joint General and Executive Board meeting, it was moved that after examination markings were compiled and approved, a copy would be sent to each General and Executive Board member (GB, 1967-G).

The General Board members focused on the set goals, working at each meeting toward their realization. They forged their way through a review of the syllabi material from Grade I-V, formulating questions which related to theory, technique, music, timing, and quality of movement (GB, 1967-A; 1967-B; 1967-E; 1967-F; 1968-C; 1968-D; 1968-F; 1968-G; 1969-A; 1969-B; 1969-C; 1969-F).

As the General Board recognized the need for further study in dance related areas, recommendations were made for classes to address those subjects at the national seminar. Representative of the general membership, General Board members were aware that their needs reflected the needs of the majority of CCA members. From 1967-1969, music theory was studied with Margaret Brooks (NB, 1968-C; 1968-D; 1969-B; 1969-D; 1969-F). Brooks handed out copies of notes on music theory, music symbols, and time signatures, defined beat, meter, accent, measure, rhythm, and the metric groupings of simple and duple, emphasized phrasing and

accents, and discussed the divisions, relationships, and architecture of music. After organizing the questions of the General Board members and defining the specific material to be considered, Brooks presented her lectures to the Executive Board who made further recommendations. In 1968 and 1969, she taught music theory at the national seminars.

To achieve their goal of studying Labanotation, the General Board members agreed to meet for half an hour prior to each meeting (GB, 1968-A). Rose Marie Floyd, a student of Ann Hutchinson-Guest, conducted the sessions (GB, 1968-B). Floyd prepared and distributed handouts on basic Labanotation to accompany her lessons (GB, 1968-C).

The only mention of working on the correct French pronunciation of ballet terminology occurred in February of 1969 (GB, 1969-B). General Board members considered using a tape of French ballet terminology to help in their quest toward accuracy in pronunciation. However, it was not clear whether this ever took place.

Standard of Teaching. At the March 21, 1969 General Board meeting, a discussion was held on raising the standard of teaching among the general membership. Suggestions were presented to the Executive Board (NB, 1969-G) and included offering at CCA Days a question and answer session related to examinations. Another was to explain use of the graded records when no competent pianist was available for syllabus



classes. However, totally forgotten or disregarded was Dinneen's suggestion to reexamine members periodically which was presented at the national General Board meeting held at MSU in July, 1969 (GB, 1969-E).

### Out of State

In October (NB, 1964-P) Cooper presented the slate for the out of state General Board that had been developed upon recommendation of the liaison officers and examiners who identified some of the more diligent and dedicated workers among the committees. (See Appendix B-4 for a listing of the out of state General Board members, 1964-1987.)

### Junior Branch

Few reports on or announcements of Junior Branch meetings were found for the 1960s. By mid-decade, interest in the Junior Branch seemed to be waning. A natural outgrowth of the Junior Branch, civic ballet companies held rehearsals on Sundays which precluded some of the more dedicated youngsters from attending Junior Branch meetings. Junior Branch principals tried to encourage membership and attendance by a variety of means. Although referred to as principal since 1955, the title Junior Branch principal became official on October 19, 1966 (NB, 1966-M).

### Meetings and Activities

No minutes or meeting announcements were found for the first three years of this decade. Only one 1963 meeting announcement was found; it identified the price for the classes held in conjunction with the meetings as \$.50 for Junior members and \$2.00 for guests (April 21, 1963).

Regular Junior Branch meetings continued throughout 1964 (NB, 1964-B; 1964-E; 1964-G; 1964-H; 1964-L; 1964-P; 1964-Q; 1964-R), but no information was available for 1965 meetings. Meeting reports indicated that Junior Branch members met at Frances Wadsworth's studio throughout 1966 (NB, 1966-B; 1966-C; 1966-D; 1966-I; 1966-L; 1966-M; 1966-Q).

To encourage new members, a poster contest was held in April (NB, 1964-G), and won by Ileen Mexxa (NB, 1965-I). Kay Bliss, Junior Branch principal, was directed to select a prize not to exceed a \$5.00 expenditure. The prize was not identified in the minutes. Although an annual holiday party was held, the only one mentioned occurred in 1965, and was attended by forty Junior members and five new applicants. According to Hassard, the children brought costumes and recordings, and enjoyed performing for each other (Junior Branch report, January 10, 1965).

Although holiday parties were well attended, regular meetings were not. Only one report of a 1967 Junior Branch meeting was found in the minutes (NB, 1967-R) which pointed

out that nonmembers were invited to attend Junior Branch classes at a cost of \$1.00 per class, half the previous price, which appeared to be a further inducement to encourage membership. Unfortunately, these efforts were not fruitful as was evidenced by the participation of only seven children at the March, 1968 meeting (NB, 1968-F).

#### Junior Branch Principal

Junior Branch Principals for the 1960s included Jean Gloria Newell (meeting announcement, April 21, 1963), Kay Bliss (NB, 1964-G), Sam Lovett (NB, 1965-M; 1967-E), and Agnes Prentice (NB, 1967-O). In yet another effort to encourage Junior membership, Prentice was asked prepare an invitation to join the Junior Branch to be sent to students passing their Grade I examination (NB, 1968-F). No further information was included on this suggestion.

In the Charter Board meetings during 1968, there were discussions on Junior Branch meetings and the status of the Junior Branch principal. Apparently, Junior Branch meetings were not being held regularly (CB, 1968-A). In September, President Hassard appoint an assistant to the Junior Branch principal. Simmons notified Prentice of the decision by mail (CB, 1968-A), and Kay Bliss was appointed assistant to this position (CB, 1968-B; NB, 1968-M).

In response, Prentice decided to hold Junior Branch meetings on the third Sunday of each month (NB, 1968-Q) so that members would be able to plan on a regular schedule of Junior Branch activities. In October, 1969, Bliss was appointed to replace Prentice as Junior Branch principal for the balance of the year (NB, 1969-M ) with no reason given.

#### Examinations

Only sporadic sets of minutes were found for the Examining Board meetings during the 1960s. From 1965-1969, the examiners met during the national seminars at MSU. The majority of the decisions concerning what was expected of candidates at each graded level as well as specific information about the syllabi also were discussed in Executive or Charter Board meetings. Guidelines for every aspect of examining as well as protocol for examiners were developed in the 1960s, 1970s, and 1980s. Included in these papers were Procedures for Examiners (1967, 1968, 1969, 1974), Revised Marking System (June, 1962), Examiner's Marking Guide (July, 1965, 1969), Qualifications and Designations for Examiners (July 10, 1969), Board of Examiners, Associate Examinations (Teachers) (n.d.), general information concerning the Grade IV dance (1982), a letter addressed to members whose students had a high percentage of retakes and conditional passes (n.d.), changes in pay for

examiners (n.d.), and a draft for a retirement policy for the Examining Board (n.d.). Conclusions from examiners' meetings in 1968 and 1969 identified specific technical skills and qualitative attributes candidates must exhibit in examinations.

### Procedures and Policies

Teachers' Examinations. Concern was expressed over the quality of candidates being presented in some areas. Attempts to rectify the situation included requiring a sponsoring teacher to hold a teachers' examination certificate one level beyond the grade in which student candidates were presented (NB, 1966-K). A second requirement deemed teachers ineligible to present students for examination until one year after earning a teacher's certificate in that grade (NB, 1966-Q). Neither of these dictates was enforced for long since out of state teachers were at a definite disadvantage. They did not have the same access to coaches and frequent examination sessions as did the Detroit-area teachers. Sometimes, teachers would take an examination on the morning of the first day of an examination session and present students for the same level that afternoon or the next day. This caused embarrassment when occasionally a teacher would not pass an examination.

Unhappy with their current coach, and perhaps unaware of the standing rule, a few teachers at the 1968 seminar submitted their own requests for examinations. Although it was policy that examinations for both students and teachers be requested through the teachers of the candidates (NB, 1951-E), it was reiterated (NB, 1968-N) that a request for a teacher's examination must be submitted by a CCA coach.

In 1969, an examination was requested for a teacher who was unable to perform the syllabi material so she was allowed use one of her own students to demonstrate the dancing portion of the examination (NB, 1969-S). However, this special request no longer was granted after the 1980s because teachers who did not pass their examinations as well as they anticipated sometimes blamed the performance of the student demonstrators for their own lacks.

Apparently, there were some questions concerning the music theory section on teachers' examinations. Miller reported that she and Margaret Brooks, the CCA staff pianist, had developed an outline for Brooks to use in her music theory class at the national seminar in July. Relating to the Grade I teachers' examination, questions were prepared to help the examiners query the examination candidates and to help the candidates develop an understanding of basic music theory (NB, 1969-K).

Ethics. Sometimes, studio owners would join the CCA but employ nonmember teachers who wanted to sponsor students for examinations. It was pointed out that membership is not transferable; presenting teachers must have their own teaching abilities and understanding of the syllabi tested, and be members of the CCA (NB, 1965-E).

The teaching of private lessons at seminars by either guest artists or CCA faculty was not acceptable ethically (NB, 1967-C). Although attending a seminar gives one an opportunity to observe a number of CCA faculty who are qualified coaches (teachers of teachers), choosing a coach is a personal matter and demands careful consideration as to teaching style as well as to personality compatibility since a teacher-coach relationship often is very close and requires trust and vulnerability. Teaching at a national seminar is very different from teaching in one's own school. More charismatic or persuasive individuals sometimes developed a fan club and occasionally one took advantage of this by encouraging eager young teachers to take private lessons at the expense of missing seminar classes. Soliciting students never is considered ethical; soliciting teachers, especially those who already are coaching with someone else, is unconscionable. Although the CCA cannot control unscrupulous practices of members one hundred percent of the time, it makes a concentrated effort to

demand of its members ethical practices and to investigate any complaints promptly and thoroughly.

Fees. In 1964, fees for Detroit area examinations were raised to \$5.00 (NB, 1964-A) and fees for special examination sessions were set at \$7.50 (NB, 1964-I). In some cases, deficits for out of state examinations were absorbed by the CCA (NB, 1966-C; 1966-F; 1966-M). A financial loss on out of state examinations was considered acceptable if it was under \$50.00 (NB, 1966-C). A note to the treasurer written by the registrar probably in 1966 indicated that an East Coast Committee examination session had been unsuccessful financially: "quite a loss on this exam WOW!" (J. C. Miller, personal communication, n.d., p. 1) and that some examination fees were submitted rather late. In another letter also written in 1966, the registrar complained that "full [examination] reports are sadly lacking" (J. C. Miller, personal communication, April 29, 1966, p. 1) and related that she asked Margaret Brooks to hold the certificates of examination candidates submitted by teachers who were not current in their CCA dues.

In 1967 fees were raised for out of state examinations. Prices for student tests were: Grade I--\$5.00; Grade II--\$6.00; Grade III--\$7.00; Grade IV--\$8.00; Grade V--\$10.00; Grade VI--\$15.00 (NB, 1967-S). Teachers' examination prices included: Grades I-IV--\$15.00;



Grade V--\$20.00; Grade VI--\$25.00. The increase in price was effective September 1, 1967. Out of state examination fees were a concern because of deficits incurred including \$236.00 on California Committee examinations and \$116.57 on Maine examinations (NB, 1967-J; 1967-S). With a limited budget, deficits on examinations were cause for alarm.

As of January 1, 1968, the out of state examination prices also were charged for Detroit area tests. Any special examinations cost an additional \$2.00 per examinee (NB, 1967-S). Apprehension was expressed regarding an expected deficit on examinations in New Jersey but the decision to increase examination fees for those candidates was tabled (NB, 1967-I).

### Grading Criteria

Discrepancies perceived in examination marking guides (NB, 1963-F) resulted in changes in the grading system. In 1964, Jory was directed to rewrite the marking guide and distribute it to all examiners. However, little differentiated it from the 1954 marking guide. Whereas the number of errors tallied to determine excellent, good, fair, and poor marks had been different for Grades I-IV and V-VI, they now were the same. For all grades, an excellent grade in any category permitted no errors, good equalled one to four errors, fair allowed five or six errors, and poor

included seven or more errors (NB, 1964-H). However, a grade of excellent still could be assigned at the discretion of the examiners if a Grade V or VI examination candidate had only one error.

As in 1954, grades were identified as pass highly commended, pass commended, pass plus, pass, pass conditional, and retake. Although still a passing mark, a pass conditional indicated that a student must improve appreciably overall and wait two years before attempting the next level examination. Any teacher submitting a candidate who previously passed conditionally was required to so advise the registrar. A second pass conditional was not acceptable (revised marking system, June, 1964).

It was also decided that one N.B. (*nota bene* [note well]), or note to the teacher, could be allowed at the examiners' discretion (NB, 1964-G). An N. B. is a slightly fuzzy area and plays several roles. If all the examination candidates sponsored by a teacher have a common technical problem or misunderstanding of a step pattern, an N. B. is used to alert the teacher without penalizing the students. For any grade, a basic error is marked off only once throughout the examination. If a student continues to make the same error in the various sections of the examination (*barre*, *au milieu*, *adage*, *allegro*), that error is noted with an N. B. in subsequent exercises. Some students are

outstanding dancers with strong technique and lovely quality. If such a candidate presents an examination that is free of major technical flaws but has a minor error, the examiners probably would agree to note N. B. rather than mark an error. In 1964, the final grades were assessed the same as they were in 1954.

Throughout 1965, dispute continued regarding the pervasive discrepancies in examining. It was mandated in the February 8, 1965 minutes (NB, 1965-B) that "examiners' sessions [are] to work for unison in marks and to bring examiners closer together [in criteria for judging]" (p. 3). Subsequently, examination markings decided upon in 1965 (NB, 1965-N) were accepted as revised and enacted at an examiners' meeting held at MSU in July, 1966 (NB, 1966-L). Copies were then sent to all members of the Examining Board, and distributed to all General Board members present at the October 17 Executive Board meeting (NB, 1966-N).

Since noting complimentary comments sometimes caused confusion in tallying the number of errors for the final grading, any compliments made on the examining chart were bracketed (EB, 1967-A). The next year, the word poor was replaced with the word unsatisfactory (NB, 1968-H).

As late as 1967, California examiners were limited to examining student candidates through Grade IV without the presence of an examiner from the national office. However,

as a Charter member, Olga Fricker had the authority to examine students who were presented for the professional grades as well as teachers at any level. "The board does not wish to limit her excellent examining ability" (NB, 1967-O, p. 1). The next year, the California Committees were allowed a degree of autonomy in examinations. At the July 10, 1968 examiners' meeting (EB, 1968-B), examiners who were members of the California Committees were given permission to examine students in Grades I-VI and teachers in Grades I-IV. Examinations for professional level teacher candidates required one examiner from the home office.

Examination Charts. The revision of examination charts was discussed in 1963 (NB, 1963-F) but not completed until 1965. Exercises listed on the charts now followed the same sequence as those on the graded records. To reflect changes in procedures, examination cards and charts were revised in 1965 (NB, 1965-G), in 1966 (NB, 1966-H), and in 1969 (NB, 1969-J). Two rather than three lines were included for examiners' signatures, technique and style marks were tallied to assess the final grade, and charts were made larger to allow more room for written comments.

Certificates. Along with the many changes in policy, charts, and procedure which were decided in July, 1968 (NB, 1968-N), a new certificate format was considered. To make the teachers' certificates appear as attractive and official

as possible, several suggestions were made including preparation in calligraphy, print on parchment with raised letters and a matte background, or embossed parchment (NB, 1969-E; 1969-G). No decision as to the style of the teachers' examination certificates was indicated in the minutes although 200 major teachers' major examination certificates were ordered in April (NB, 1969-I).

### Examiners

So that examiners were current on examination policy, in October, 1963 all examiners in the Detroit area were directed to be present at Executive Board meetings during which examination material was reviewed (NB, 1963-A). In 1967, categories of examiners were developed with the delineation of levels unclear as yet. Identification of hierarchy decided included the distinctions of apprentice, examiner, and permanent examiner.

As the general membership prepared for and were tested in more advanced level examinations, the requirements for examiners increased accordingly. Holding a Grade VI teaching certificate now was necessary for appointment to the Examining Board (EB, 1967-A). However, at the 1969 examiners' meeting at MSU, it was moved that an apprentice examiner holding a Grade V certificate could be appointed on

condition that the Grade VI certificate be earned by the end of the first probationary year (EB, 1969-A).

Appointments. Apparently, the demand for examinations and examiners increased yearly. A request from Fricker related to obtaining permission for Aleta Davis "to sit in at the exam table and mock-mark for her own benefit and the CCA's edification" (NB, 1963-F, p. 2) quite likely was an attempt to encourage the Executive Board to consider Davis for the position of apprentice examiner. However, she did not become an examiner until 1969 (NB, 1969-M). At the final meeting of 1963 (NB, 1963-F), a discussion ensued which related to appointing new examiners in the Detroit area. No decisions were made at this time.

Although not mentioned in the available minutes, Mary Ellen Cooper and Rose Marie Floyd were appointed apprentice examiners in the early 1960s. In keeping with the policy that only the more experienced examiners be sent to examine in out of state areas, it was suggested in 1964 that neither Cooper nor Floyd should be put on the rotating list for out of state examinations. However, they were permitted to examine in the Detroit area and were placed on the reserve list which meant they were sent to examine out of the Detroit area when a senior examiner was unavailable (CB, 1964-B). In 1965 both Cooper and Floyd were placed on the

national rotating list for the rest of 1965 continuing until August 31, 1966 (CB, 1965-A).

In September of 1964 (CB, 1964-B), the Charter Board claimed it was not ready for more examiners. However, at the next meeting (CB, 1964-C) it was proposed that the president appoint a committee to develop a program for apprentice examiners. The committee which defined the preparation of future examiners consisted of Hamer, Jory, and Miller (NB, 1964-J). After the program was in place, the Charter Board selected additional apprentice examiner candidates (CB, 1964-C). Under consideration were Ruth Carney, Samuel Lovett, Irene Mortensen, and Jean Gloria Newell (CB, 1964-C; NB, 1964-I). It was

moved by Theodore [Smith] that these people be notified by letter that they are under consideration for examiners and will be sent a list of requirements to qualify them for this office and that they will undergo a training period determined by the board and under the auspices of the Executive Board of the CCA. (NB, 1964-I, p. 1)

Names suggested in 1965 for apprentice examiners included Betty Bandyk, Arita Lee Blair, Ruth Carney, Aleta Davis, Agnes Prentice, and Virginia Self (CB, 1965-A). A letter to Betty Bandyk was found urging her to accept an appointment as apprentice examiner (J. C. Miller, personal communication, June 18, 1965). A copy probably was sent to each apprentice examiner candidate.

Appointed to the position of apprentice examiner in 1967 were Kay Bliss, Jean Gloria Newell, and Phyllis Wills (NB, 1967-O). In 1968, Bliss, Kirkpatrick, and Newell were promoted from apprentice to examiner (NB, 1968-B; EB, 1969-A). Carney and Wills declined the invitation to become examiners and there was no indication that Lovett, Mortensen, Prentice, or Self ever became examiners. In some cases, the appointees later were rejected because they had not passed their Grade VI teachers' examination within the stated time period (NB, 1969-B; 1969-C).

Aleta Davis was invited to become an apprentice examiner in February, 1969. Floyd and Cooper were elevated to the status of permanent examiner at the July examiners' meeting (EB, 1969-A) while Blair became a senior examiner. In September of 1969, four new apprentice examiners were added to the roster: Carol Beals and Eula Hoff Burnett from the California Committees; Kathleen Dinneen and Roberta Fera from the East Coast Committee (NB, 1969-M).

Salary. Although it was decided in 1952 that examiners would be paid \$7.50 per hour (NB, 1952-B), the average per hour paid per examiner was \$6.68 during 1963 (CB, 1964-B). According to the Charter Board minutes of March 16, 1964 (CB, 1964-B), the method of paying examiners continued to include deducting all expenses from the total and dividing the profits between the examiners. The suggestion that



examination fees be raised in the Detroit area undoubtedly was related to increasing costs as well as the decision to cut the examiners' pay to \$5.00 per hour (NB, 1963-D). At the October 3, 1965 Charter Board meeting, it was decided that on a one-year trial basis the Charter examiners would be paid \$10.00 per hour for examining outside of the Detroit area (CB, 1965-D). As of June, 1967, they were paid \$10.00 per hour when examining anywhere (NB, 1967-C).

Although it was mentioned earlier (NB, 1955-L) that examiners would receive \$.10 per mile travelled to and from examination sites, at the February 8 meeting (NB, 1965-B) it was agreed that the rate per mile would be changed to \$.08. In seeming contrast to lower costs, in July of 1965 (NB, 1965-K) the decision was made that examiners would fly to committee examinations first class round trip.

Examiners sometimes were slow in remitting requests for repayment of expenses and often listed expenses on scraps of paper without accompanying receipts. The treasurer must have felt like pulling her hair out over the resultant mess. To expedite the financial record keeping of examinations and to keep the CCA out of trouble with the IRS, six Charter members (Hamer, Hassard, Miller, Ricardeau, Simmons, and Thorne) presented a resolution to the Examining Board:

Be it resolved that: 1. All CCA Examiners must remit their requests for (payment [of]) fees and expenses immediately following said

examination. 2. All CCA Examiners must use the regulation monies request forms which must be properly filled out before payment will be made. (NB, 1967-P, p.1)

### Personal Advancement

Margaret Saul, Fellow of the Cecchetti Society, wrote to the CCA offering her teaching services for a weekend workshop (NB, 1969-F). The Executive Board was delighted to have Saul share her vast wealth of expertise in the Cecchetti Method and three unidentified days in early October were agreed upon (NB, 1969-H). The workshop was open only to members of the Executive and Examining Boards who paid half of Saul's fee of \$50.00 per hour while the other half was paid by the CCA treasury (NB, 1969-G).

### Registrars' Responsibilities

Except for the positions of staff musician and examiners, all Executive Board officers and appointments were filled by volunteers, most of whom owned and/or taught in private dance studios. Because of professional commitments and because the increasing responsibilities and work load of the examination registrar became too overwhelming for one individual, Agnes Prentice was appointed assistant examination registrar (NB, 1964-K) to Gertrude Jory who had been ill for some time with a diabetic

related illness. In 1965 Simmons assumed the position of registrar for the Detroit area (CCA official stationery, 1965). Miller, who lived in New York from 1964-1967, remembers having the responsibility of national registrar during her New York years (personal communication, August 25, 1993) which continued until 1971 (CCA official stationery, 1966-1971).

As National Registrar, Miller was responsible for assigning examiners to the sessions, arranging for their transportation, sending examination forms to the specific examination registrar, collecting fees, posting results, and filing all materials related to the examinations. It was urgent that all examination reports were submitted timely to her. Registrars for regional committees as well as studio owners holding special examination sessions were apprised of this responsibility (NB, 1969-C).

Although the date is not clearly specified, the job of registrar was divided into Detroit area registrar and national registrar. In 1968 Cooper was appointed co-registrar and was responsible for organizing the Detroit-area examinations. The next year, she was appointed registrar for the entire state of Michigan (CB, 1969-B).

Personnel. The staff accompanist and librarian, Margaret Brooks, "purchase[d] certificates, statements, and envelopes under librarian's supplies" (NB, 1964-Q, p. 1).

She also had the responsibility of handling any complaints or errors concerning examination cards or certificates (NB, 1964-P) and making corrections as indicated. Additionally, she accompanied all teachers' examinations and many major examinations in the Detroit area as well as some student examinations. Until 1964, she received an hourly wage. However, with the national seminar held at MSU, Brooks' travel and parking expenses escalated so that her meager wages barely covered her costs. After explaining her plight to the Executive Board, she was paid \$.08 per mile travelled to and from examination sites (NB, 1964-A) and reimbursed for parking expenses (NB, 1964-K).

Examination assistants, or aides, were volunteers who performed myriad duties related to organizing examination materials and candidates and facilitating the examination process. In 1964, the Executive Board considered paying aides for Detroit area examinations (NB, 1964-R). The next reference to this topic did not occur until 1968 when it was decided that aides with experience would be paid but inexperienced aides would not (NB, 1968-B). It was not clear what constituted experience or what the pay would be.

#### Escrow Account

To facilitate and expedite bookkeeping, Green suggested that a separate account be opened for examination monies

(NB, 1966-F). Hamer was directed to discuss the situation with the CCA auditor. No further mention of this topic was included in the 1966 minutes. However, there is now an escrow account which is earmarked solely for deposit of examination monies and payment of examinations expenses.

#### of ~~CC~~Syllabi Materials and Music

#### Revisions

To keep current with the Cecchetti Society alterations in syllabi and with the changing needs of American dancers and CCA members, revisions to the syllabi material were made on a regular basis. As CCA members were advancing in their understanding and performance of the graded work, there was a greater demand for the professional grades to be taught at CCA functions. To offer unity and clarity in presenting these levels, the Executive and Examining Boards focused on the professional grades throughout the 1960s (1963-B; 1963-E; 1963-F; 1964-B; 1964-G; 1965-E; 1965-Q; 1967-O; 1968-M; 1969-D; NB, 1969-E; 1969-F; 1969-J; 1969-K; 1969-O; 1969-R). Whether Grade VII should be divided into three sections identified as A, B, and C, or left in its entirety (NB, 1965-E) resulted in the decision to separate it into three sections as originally set by Margaret Craske (NB, 1965-Q).

In May, 1969, Miller was requested to write to Patricia Hardy of the Cecchetti Society regarding revisions in the men's syllabi (NB, 1969-J). After thorough review of the written material, questions were posed to Hardy when she taught at the CCA seminar in July. A number of Executive Board members travelled to England to attend the Cecchetti Society summer school held in August. By that time, the Executive Board had another set of questions to ask other members of the Cecchetti Society. At a special joint marathon meeting of the Executive and Examining Boards on October 18, 1969, the entire graded syllabi were discussed (NB, 1969-O). The next month, the Cecchetti Society additions to the Grade V syllabus were considered at length (NB, 1969-R) with no decision indicated.

Graded Booklets. Although already policy, it was moved officially that Cecchetti graded booklets would be sold only through member teachers (NB, 1965-F), not through a bookstore or any other organization. The primary reason for this decision is that in order to interpret the Cecchetti material precisely, it is necessary to study with a qualified Cecchetti teacher. An individual can learn movement patterns from the booklets but not understand their subtleties. To be a Cecchetti teacher, it is necessary to invest time and effort into studying the unique qualities that make up the Cecchetti Method of Classical Ballet

training. Similar to the coaching that retiring ballerinas give to the younger dancers who are learning their roles, Cecchetti teachers must pass down the intricacies of the Method to their students. The booklets are meant to be used only as reminders of pattern and timing.

An adjunct to the graded booklets was the teachers' theory (NB, 1967-L). Covered in this booklet were theoretical and conceptual material, common errors and their corrections for each basic exercise, and qualitative and stylistic subtleties specific to the Cecchetti Method.

At the May 12, 1969 meeting, errors in the graded booklets were pointed out, considered, and amended. Extremely conscientious about the details of the syllabi material, each exercise was thoroughly reviewed and its explanation in the graded booklet was adjusted if necessary. Newly edited booklets were printed and all changes were presented at the following seminar (NB, 1969-J; 1969-K).

With the explosion of interest in the arts in the 1960s and 1970s, dance schools did a booming business. The large number of children studying ballet was reflected in a greater demand for graded booklets. The increased workload of the registrar became impossible so the decision was made that all orders for syllabi booklets were to be directed to Margaret Brooks, CCA librarian (NB, 1969-F).

## Music

Graded Recordings. Setting music for the Grade IV and V recordings was a priority from 1964-1966 (NB, 1964-E; 1965-E; 1966-E; 1965-F; 1965-M; 1966-G; 1966-O). In May, 1964 (NB, 1964-I), a note was received from Betty Silvers of Stepping Tones Records that work was commencing on the Grade IV records. No information was found in the minutes which identified a release date. In April and July, 1965, the Music Committee met to listen to and discuss the tape of the Grade V music (NB, 1965-F; 1965-M). Adjustments to the Grade V music continued throughout most of 1966 with the release of the recording occurring late in the year.

Always anticipating the next step in consumer demand, Betty Zimmer (formerly Silvers) sent a letter which was read at the April 17, 1967 meeting (NB, 1967-J), indicating an interest in preparing a compact record of the Grade VI adages. At the next meeting, the Executive Board listened to a master tape of the music which was sent by Zimmer. Members of the Executive Board were not in total agreement, but since the master tape had been prepared, the Executive Board accepted it with "changes recommended by the Executive Board, regarding the label" (NB, 1967-K, p. 2).

For inclusion with the syllabi records, Stepping Tones Records printed an insert which explained what the CCA stood for, the purpose of graded syllabi records, and information



related to the Cecchetti Method in America (NB, 1964-E). The Executive Board furnished the copy for this enclosure.

Sheet Music. In addition to the syllabi records, it was decided that syllabi sheet music should be printed and made available for purchase (NB, 1964-Q). By December 14, 1964 (NB, 1964-S), Beaumont had given permission.

"Beaumont's Music Book--Cecchetti Method" was published by Stepping Tones Records, and Margaret Brooks maintained the library of CCA sheet music (NB, 1968-R).

Royalties. Royalties paid to Beaumont are totalled for each year: 1964--\$508.28 (NB, 1964-C; 1964-I; 1964-Q); 1965--\$421.46 (NB, 1965-B; 1965-H); 1966--\$168.60 (C. W. Beaumont, personal communication, April 12, 1966); 1967--\$242.10 (NB, 1967-M; 1967-T); 1968--\$499.03 (NB, 1968-C; 1968-M; 1968-O; 1968-S); 1969--\$380.82 (NB, 1969-D; 1969-M; 1969-R).

6-10-68

6-10-68 Legal and Ethical Matters

6-10-68

### Prospectus, Constitution, and By-Laws

At the October 5 Charter Board meeting, Hamer was assigned the responsibility of rewording a section of Rules and Regulations regarding Examinations (CB, 1964-E) which related to a training course for apprentice examiners. In December (NB, 1964-S), amendments to the Constitution were accepted as read, but no specific information was included. Copies of the amendments were sent to all members. In 1969,

it was moved that the qualifications for examiners be included in the CCA Constitution (NB, 1969-D).

In 1968, the California Committees were negotiating with the national headquarters to change their status from committees to branches. Preparing for this change, the following additions were proposed at the July 9, 1968 meeting held at Kellogg Center at MSU:

A. Dues: Branches may have their own dues; however, all dues both for the National and Branches must come to the National headquarters in Michigan. The Branch dues would then be sent back to the Branch area. B. Exams: Branches may set up their own Exam sessions. (NB, 1968-N, p. 2)

Rewriting the Constitution of the CCA continued at the September 21, 1968 Charter Board meeting (CB, 1968-A). Appointed by President Hassard, a Legal Committee met with the CCA attorney, Albert Green to work on a new prospectus and By-Laws (NB, 1968-E; 1968-M; 1968-S). Although no specifics were identified in the minutes, Hamer was directed to take the prospectus to be "revitalized" (NB, 1968-O), emphasizing the fact that changes had occurred. Following her report, a motion was made that an advertising agency design a new format for the prospectus booklet (NB, 1968-Q). In January, 1969 (NB, 1969-B), the format for the new prospectus was accepted.

### Copyrights and Patents

After working on the music theory with Brooks in 1968 and 1969, the "Elements of Music Theory" was deemed satisfactory by the Executive Board. The Board decided to have it copyrighted "immediately" (NB, 1969-Q). The three typed pages, stapled together, were given to teachers attending Brooks' music theory classes at the seminar.

Brochure Design. Hassard approached artist Sammy Garfinkle with a request to submit several sketches, one of which might be used on the 1967 national seminar brochure (P. Thorne, CCA seminar planning committee minutes, November 21, 1966). The design chosen was Garfinkle's drawing of a lithograph of the romantic ballerina Fanny Cerrito which was copyrighted and used on the seminar brochures from 1967 through 1982 (national seminar brochures, 1967-1982).

Cuts. Cuts of the Cecchetti seal were made available to CCA members and sold for \$3.25 (NB, 1966-K).

### Contracts and Visas

Since guest teachers for national seminars often were brought to the United States from England, Green petitioned for visas and advised guest artists of stipulations. "The acceptance of employment or training not specified in the petition will be a violation of non-immigration status" (A. Green, personal communication, April 18, 1968, p. 1).

### Security and Finances

In 1967, it was suggested that \$1000.00 be withdrawn from the regular account and placed in a savings account (NB, 1967-P) in an Ann Arbor bank (NB, 1967-S). After struggling financially for the past 16 years, the CCA now was able to direct some income toward saving for the future. In September, 1968, the names on the two checking accounts were changed to CCA President Hassard, Treasurer Hamer, and Registrar Miller (NB, 1968-P). There was no mention of the previous signees, although it is common practice for the president and treasurer of an organization to have legal access to bank accounts as representatives of the membership. At the first meeting of 1969 (NB, 1969-A), a name change also was requested on the escrow account (examination monies) to Hamer, Hassard, and Miller.

Audits. The firm of Icerman, Johnson & Hoffman, certified public accountants, was retained to do a yearly audit. A letter from that firm in 1967 identified specific information needed to complete the audit as well as requesting the purpose for establishing an escrow account (P. F. Furman, personal communication, March 14, 1967). The financial report for 1968 and 1969 also was prepared by Icerman, Johnson & Hoffman who found the financial records in order (Icerman, Johnson & Hoffman, financial report for 1968 and 1969, June 23, 1980).

### Refreshers, Workshops, and CCA Days

Whereas the refresher courses revolved around the review of syllabi material for members and workshops often included various dance forms, CCA Days were designed specifically to encourage nonmembers to explore the Cecchetti Method. Not mentioned in the minutes until 1965 (NB, 1965-N), CCA Days cover Cecchetti syllabi with the specific purpose of promoting the Cecchetti Method to non-Cecchetti teachers. Classes are taught by members of the Executive, Examining, or General Boards, or by a high ranking regional committee member.

#### Refreshers

The March 6, 1960 and the January 8, 1961 refresher courses were held at the Park Shelton Hotel in Detroit, MI. At both, classes were taught in the newly revised Grades I-IV (refresher announcements, 1960; 1961). At the 1960 refresher, a special class conducted by Hamer was held for assistant teachers which offered basic classical dance theory and teaching methods. Also, an apprentice examiners' session was presented which provided points on grading and examining practices. The 1961 refresher course featured guest faculty John Hart, ballet master of England's Royal Ballet, who taught two levels of classes in nonsyllabi work

for students and one class in nonsyllabi work for teachers. General Membership meetings followed both refreshers.

Neither minutes nor refresher brochures were found for 1962. In 1963 the annual refresher course was held on February 3 at Sylvia Hamer's studio in Ann Arbor, MI. Classes were offered in Grades I-IV with special emphasis on the revised Grade V which covered three hours of instruction (refresher announcement, 1963). Equipped with hardwood floors, adequate barres, and sufficient dance area to allow space to move, as well as large dressing rooms and a comfortable waiting room, Hamer's studio was an ideal place to hold refresher courses. Located in the heart of downtown Ann Arbor, MI near the University of Michigan, motels and restaurants were conveniently located as were two airports and several interstate highways.

The first CCA refresher of 1964 was held January 19 in Ann Arbor, MI and included classes in Grades I-V as well as a panel discussion on Grade VI led by Bickle, Hamer, Jory, and Simmons (NB, 1964-A). A second refresher course again was held in Ann Arbor but no specifics about the faculty or program were available in the minutes (NB, 1964-J).

Although no information was available concerning the financial gains or losses from earlier refreshers, the January, 1965 CCA refresher course held in Ann Arbor realized a profit of \$649.90. Executive Board members who

taught at the Ann Arbor refresher were paid \$25.00 per class while aides were paid \$10.00 per day (NB, 1965-B).

Planning began in October of 1965 for the January 30, 1966 refresher (NB, 1965-O). Classes were offered in Grades I-VI. For the first time at a refresher, the first section of the Advanced syllabus was presented (refresher announcement, 1966). (The first section is termed Grade VII while the second and third sections are identified as Diploma A and B, respectively.) A second 1966 refresher course was held November 20 at Sylvia Hamer's studio in Ann Arbor, MI. At this refresher, the Standards were introduced for the first time (NB, 1966-N; 1966-O). They include material preliminary to the Cecchetti graded syllabi and are designed specifically for the nonprofessional student. The minimum age for examination in the Standards is six years.<sup>4</sup>

No information relating to a refresher for 1967 could be found. Throughout 1968 and 1969, refreshers continued to be held at Sylvia Hamer's studio in Ann Arbor. The 1968 refresher was scheduled for Sunday, November 24, (NB, 1968-G), at which Grades I-V were offered. Classes also included the men's work in Grade V, taught by Bickle (refresher announcement, 1968). From 7:30-8:30 p. m. on the

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<sup>4</sup>The Standards are also called graded tests. For continuity, I have chosen to refer to them as Standards.

Saturday prior to the refresher, an advanced class open to anyone attending the refresher was taught by Enid Ricardeau (refresher announcement, 1968). A meeting of the Executive Board and committee chairmen followed the class (NB, 1968-O). Because the Executive Board put such importance on meeting with the regional committee chairmen, the chairmen were reimbursed for their transportation to this meeting and the refresher fee was waived (NB, 1968-Q). Although this became policy, I found no precedent in previous minutes.

The 1969 fall refresher was set for November 9 and advertisements were placed in Dance Magazine and Dance News to help promote it (NB, 1969-J). Grades I-VII plus the Standards were presented at this refresher (refresher announcement, 1969).

#### CCA Days

Sponsored and organized by the General Board, Cecchetti Days (hereafter referred to as CCA Days) were planned to occur at six weeks' intervals. Dates selected were November 21, 1965; January 9, February 20, and April 3, 1966. Held at Veteran's Memorial Building in Detroit, Grades I, II, and III were covered during the first CCA Day with tuition \$5.00 per day or \$2.00 per class (NB, 1965-N). Throughout the rest of the 1960s, CCA Days were held two or three times yearly at Frances Wadworth's spacious studio in Detroit.



Two classes were offered at \$5.00 or \$3.50 per class (CCA Day announcements, 1967; 1969; NB, 1967-T; 1968-Q; 1968-S).

Hassard encouraged each member of the Executive and General Boards to bring one new teacher to the CCA Days since their main purpose was to introduce new teachers to the Method. She also reminded the Executive Board that, originally, one Executive Board member and one General Board member were to teach at the Detroit CCA Days NB, 1969-M).

#### National Seminars

Although no minutes could be found for 1960-1963, I did unearth the seminar brochures from those years. Information surrounding the seminars is incomplete, but sites, dates, and faculty can be identified.

According to the 1963 official CCA stationery, Ricardeau was appointed seminar principal. In the fall of 1963, Ricardeau, an animal lover with a wide assortment of pets, was attacked while attempting to separate a number of her cats that were fighting furiously. Injuries sustained demanded hospitalization and reconstructive surgery. During Ricardeau's hospitalization and convalescence, Bandyk was appointed seminar principal in her place (NB, 1963-D).

One of the many strengths of the CCA is the constant advancement through education. As the Executive Board perceived any weakness, steps were taken to rectify the

problem. For example, when asked by Lou Silvers to prepare a recording of ballet terminology, the Executive Board felt inadequately prepared to set itself up as the authority on French pronunciation (NB, 1953-E). At the first national seminar, Wayne State University professor of French, John Swift, taught correct pronunciation of ballet terminology (NB, 1954-J). Recognizing that many teacher candidates were weak in the area of music theory, the General and Executive Boards worked with Margaret Brooks both to become better educated in the subject and to develop outlines for classes which Brooks taught at the national seminars (NB, 1969-D; 1969-F; 1968 and 1969 seminar brochures).

### Detroit

#### Preparations

National seminars from 1960-64 continued to be held at the Park Shelton Hotel in Detroit, MI (seminar brochures, 1960; 1961; 1962; 1963; 1964). Although the only mention of the 1963 summer seminar made in the Executive Board minutes dealt with a discussion about location, a few tidbits of information were gleaned from the General Board and General Membership minutes. The 1964 summer seminar was discussed at nearly every Executive Board meeting from January through July. Mentioned for the first time in the minutes, the

Executive Board members attended the seminar *gratis* (NB, 1964-K). Suggestions for the 1964 seminar included devoting more time to theory and music. It also was requested that two classes occur simultaneously (GB, July 13, 1963).

Faculty. During every seminar, the bulk of the classes was taught by members of the Executive and Examining Boards who donated their services. Guest artists taught classes and presented lectures, thus offering both students and teachers an opportunity to expand their awareness of ballet and related areas. During the 1960s, the only guest faculty from the Cecchetti Society was Laura Wilson, a former pupil of Maestro Cecchetti and a member of the Diaghilev Ballets Russes who returned each year through 1963. Nathalie Branitzka, former soloist with Anna Pavlova's company and Ballets Russes; Fernand Nault, assistant director of the American Ballet Theatre School; Valentina Pereyaslavets, Russian prima ballerina who emigrated to the United States in 1949 and joined the faculty of the American Ballet Theatre School in 1951; Ronald Colton, former soloist with the Slavenska-Franklin Ballet and ballet master/associate director for the Gus Giordano Dance Studio all taught ballet. Ann Hutchinson-Guest, world foremost authority in Labanotation, taught ballet as well as Labanotation. Joanna von Draginda and George Mallette, specialists in their fields, taught Ukrainian and American Indian dances,

respectively. Pat Brooks Welling, Wayne State University faculty member, taught classes in modern dance, mime, and choreography; and Juli Nunlist, winner of a 1962 national competition in solo piano composition, presented music theory and music for choreography.

Social Activities. Social activities became an important part of the camaraderie developed at the seminars. In 1964, for example, plans were made for a children's party and a teachers' reception to be offered July 7 and 10, respectively (NB, 1964-A). Also, a film on dance was shown for both students and teachers (NB, 1964-F).

Silver Anniversary. Miller pointed out that including the years it had functioned as the Cecchetti Committee of the DMM, the CCA had been in existence for 25 years. The Board agreed with Miller's suggestion to have a silver cover for the seminar brochures commemorating this milestone (NB, 1964-I). This also was the last year that the CCA summer seminar was held at a hotel in Detroit.

### A Change in Venue

Just as it had in the 1950s, the CCA's reputation for integrity and quality ballet training continued to attract a stellar roster of guest faculty. Consequently, there was a steadily increasing number of teachers and students who participated in the national seminars and normal schools.

The needs of the activities were outgrowing the facilities of the Park Shelton. Following the 1964 seminar, negotiations began to change the seminar site to Michigan State University in East Lansing, MI (1964-O).

### Michigan State University

Throughout the years, the CCA continued to seek acceptance as an educational organization. In the 1950s, an attempt was made to hold the national seminar at the University of Michigan, but the administration was not interested. When Simmons, who lived in Lansing, approached the director of the dance program and the administration at Michigan State University (hereafter referred to as MSU) with a request to hold the seminar there, they were delighted. The CCA national seminar fit into the guidelines of MSU's Continuing Education Program.

### Negotiations

Simmons reported on a meeting with Dr. Paul of MSU who was enthusiastic about hosting the seminar at MSU (NB, 1964-O). Negotiations between the CCA representatives, Hamer, Simmons, and Thorne, and the MSU administration continued throughout the remainder of 1964 (NB, 1965-A).

### Preparations

In Executive Board meetings, discussions continued from January through July to prepare for the 1965 seminar as well as to plan for seminars to be held in subsequent years. Excitement and anticipation were high. Finally, the CCA was recognized by the academic world as an educational organization of high caliber (NB, 1964-O).

Hamer was assisted by Teresa Cooper and Sam Lovett in planning the seminar. Among items presented in the budget were a salary for Executive Board members teaching classes beyond two hours and transportation to be paid for out of state board members (NB, 1964-P; 1964-Q). Other new considerations were dormitory space and food service.

Following each seminar, planning immediately began for the next seminar. Now referred to as the student conference and teacher seminar, confirmation was received from MSU that these functions would be held on the MSU campus through 1969. The national conference and seminar consumed a large part of Executive Board meetings, and resolutions were sought for the many problems incurred. Simmons was directed to pursue her work toward conference participants earning university credit (NB, 1965-Q).

University Credit. In an effort to encourage students of MSU to share in the experience of the conference and seminar, it was decreed by the university (but not by the

CCA) that anyone could participate on a one day basis until the classes were filled. A waiting list was established and cost for one day of classes was \$5.00 (NB, 1965-G).

Although commendable in principle, in practice it disrupted the continuity of the classes to have some students taking only one day of the conference. Even those who were enrolled for the entire conference often caused difficulties in class preparation for faculty since their skill level usually was at a much lower level than that of the children.

The CCA placed students into homogeneous groups to facilitate learning and advancement, but the university students, exempt from CCA adjudication and required to take B or C classes in order to earn university credit, placed themselves in classes. Unfortunately, their skill levels were usually below even the A class. This embarrassed the university students who were generally several years older than majority of the students in the B and C classes.

Earning university credit for participating in the CCA conference and seminar continued to be an object of debate (NB, 1966-C). To be eligible to enroll in the conference for university credit, the CCA and MSU agreed that students had to meet the following criteria:

1. sponsorship by a qualified Associate A Cecchetti teacher and endorsement by the Executive Board;
2. attendance at a minimum of five hours per day for

- seven days in the B or C level classes;
3. completion of Cecchetti student Grades I-IV examinations (NB, 1966-F); and
  4. a permit to register for classes which had to be obtained from the registrar's office at least one month in advance of the conference.

University tuition was paid separately from and in addition to conference and seminar fees (NB, 1966-G). Although requirements 1 and 3 were insisted upon by the CCA, the university did not honor those stipulations in enrolling students for credit. Frustrated with the whole situation, after 1969 the option for university credit was rescinded.

I attended the 1968 conference course for university credit and remember writing several papers which detailed classes I had taken or observed. Dixie Durr, a member of the dance faculty at MSU, specified the format for the written work and assigned the grade. It was an interesting opportunity which helped me view my colleagues and the conference/seminar differently, providing a more holistic way of perceiving the experience. However, the preliminary university paper work was arduous and nearly destroyed my desire to take the conference for credit.

Advised by Durr to get a permit to register from the secretary at Jenison Field House, I was sent by the secretary on a two day wild goose chase throughout campus



until I was frustrated to tears and ready to abandon my plans for earning credit for the conference. Finally, I went to the Administration Building where Mrs. Maricle (the miracle worker) told me kindly and explicitly that the permit needed, indeed, was available at Jenison Field House. The secretary again insisted that she was unaware of such a permit. Armed with Mrs. Maricle's information, I refused to leave until she found the necessary permit. I was angry and incredulous, but grateful when she reached into a drawer, pulled out the permit, and handed it to me! If this was typical, it might explain why only one other CCA member ever took the course for university credit.

Facilities. From 1965-1966, classes were held at the Men's Intramural Building. In 1967, the Women's Gymnasium became the site for classes and remained so during the rest of the decade (national seminar brochures, 1965-69). In both buildings, rooms were large, well lit, and airy. The only problem encountered was that the floors, used for sports, were too slippery for ballet slippers and impossible for the satin covered *pointe* shoes. Rosin was available and used generously ruining the surface of the floor as well as the dancers' shoes. I can remember buying a new pair of ballet slippers just prior to the seminar and finding them ruined afterward because of the sticky, caked rosin which had ground into the soles.

Dates. Moving the venue to Michigan State University made more complex the logistics of the conference and seminar. Dates were dictated by the exigency of available dormitory space as well as studio and meeting room spaces. MSU sponsored several other summer conferences as well as Upward Bound programs whose needs sometimes conflicted with those of the CCA. Beginning July 5 or 6, each students' conference was held for one week, with the teachers' seminar held for five days, three of which overlapped the conference (national seminar brochures, 1965-1969).

Faculty. Supplementary classes included folk and ethnic dance, anatomy, music theory, Labanotation, choreography, ballet history, and modern dance. During the rest of the 1960s, guest faculty included Cecchetti Society Fellows Carol Hill, Mary Skeaping, and Patricia Hardy. Hill, a former principal dancer at the Palace Theatre, London, taught at her own school and at the Rambert Ballet School; Skeaping, highly regarded as a reconstructor of historical dance, had been *maitresse de ballet* for the Royal Ballet at Covent Garden; Hardy performed professionally for several years before becoming head teacher at the Dans-Institut James Mijer fils in Amsterdam, the Netherlands. Returning guest artists included Valentina Pereyaslavec, and Ann Hutchinson-Guest. New to the faculty were Lillian Moore, a widely published a dance historian

specializing in the Bournonville technique; Bjorn Holmgren, former soloist with the Royal Opera Ballet in Stockholm and ballet master of that company; Ron Sequoio, principal dancer with American Ballet Theatre and founder of the Manhattan Festival Ballet; Bill Martin-Viscount, principal dancer with The Royal Winnipeg Ballet; and Dixie Durr, modern dance faculty at Michigan State University (national seminar brochures, 1965-1969).

Conference and Seminar Fees. The Executive Board felt that CCA members attending the seminar should not be required to pay an additional fee to audit student classes (NB, 1966-F). Although the topic did not appear again in the minutes, the MSU coordinator must have agreed since seminar participants never have been charged to observe student classes.

Fees were set by MSU with the option of housing and meals included in the total price. In 1965, conference tuition for the C class was \$50.00 and for the A and B classes was \$35.00. Room, board, and the registration fee added \$50.00 to the total package. By 1969, tuition had increased to \$75.00 for the C class and \$65.00 for the A and B classes, but the other fees were reduced to \$35.00.

Seminar tuition was \$70.00 in 1965 and \$105.00 in 1969. Teachers also could choose to stay in university housing.

Housing. A major consideration were the accommodations for students housed in university dormitories (NB, 1964-Q). From 1965-1967, students stayed in old dormitories between West Circle Drive and Grand River. Meals were taken at a central location, usually Landon Hall. In 1967, housing arrangements were made for teachers in McDonel Hall. This was a great inconvenience since McDonel was on the opposite side of campus and entailed a 35 minute walk for those teachers without transportation. In 1968 and 1969, students lived and ate in Shaw Hall. Since Shaw and McDonel Halls were only a five minute walk away from one another, the move was viewed as a definite improvement from the previous year.

Every year housing problems continued to plague the Executive Board. In 1967, although the conference began the first week of July, as late as June 12 no provision had been made for evening meals (NB, 1967-M). Despite the fact that the CCA conference had the same basic requirements each year, the conference coordinator never seemed to remember or consult contracts and notes from previous years. Also, the attrition rate among dormitory managers was high and, apparently, departing staff left no records of the specific needs of the CCA conference.

Sometimes arbitrary rules were imposed. Lyle Thorburn, dormitory manager for 1967, maintained that students must be of senior high school age in order to be allowed to stay in

a residence hall (NB, 1967-F). Since many conference participants were of junior high age, a meeting was arranged to discuss this situation. No further information on this meeting was indicated in the minutes, yet something was negotiated since children as young as 11 were allowed to participate in the conference providing a chaperone accompanied each child under the age of 13 (NB, 1967-L).

Students were allowed to choose their own roommates. until 1968 when the dormitory manager decided that the dancers should have the opportunity to make new friends. So he paired them in rooms in advance of registration day without sharing this information with the CCA or incoming conferees. Chaos resulted! Sisters or friends planning to room together had brought one fan, one alarm clock, one bottle of shampoo, et cetera. There was great weeping and gnashing of teeth, to say the least, and the plan, excellent in concept but lacking in practicality, was readjusted with great effort by the counsellors and abandoned by MSU the following year.

Just as little consideration was given to teachers' needs. Teachers living in the dormitory were required to be in the dormitory by 11 p.m. when the doors were locked by security personnel. This posed a severe problem due to the necessity of attending meetings and other functions. Bandyk requested of MSU that teachers have access to front door

keys. Only a few teachers were allowed to have keys, but arrangements were made for security personnel to be stationed at the front door until all teachers had returned.

Even though many teachers preferred the convenience of living in the dormitory, for the 1967 seminar the MSU administration proposed that adults stay at Kellogg Center, the MSU conference hotel, or in area motels (NB, 1967-D). Out of state teachers were especially displeased. Increased costs and no local transportation prevented some members from attending the seminar. Finally, it was decided that teachers could be housed at McDonel Hall, a graduate dormitory, and purchase a meal package (NB, 1967-F).

Exhibitors. As a convenience for conference and seminar participants, dance merchandise had been sold at previous seminars. For the 1965 conference and seminar, the MSU coordinator advised that there was space for only two exhibitors. Maurice Danswear (formerly Chicago Theatrical Shoe Company) and Capezio were selected. Throughout the rest of the 1960s the same two dance suppliers continued to exhibit exclusively (national seminar brochures, 1965-1969). The merchandisers paid MSU a rental fee for the space, but there was no indication whether a percentage of the profits was received by either MSU or the CCA.

## Conferences

Classes. The 1965 seminar began with student placement auditions held the first day of classes at 9:30 a.m. (NB, 1964-R). Eventually identified alphabetically, A, B, and C level classes were scheduled. As conference enrollment increased, it became necessary to effect changes in scheduling of classes. It was suggested that additional classes be added by dividing each level into two sections (NB, 1966-R) but the conference schedules for the 1960s do not indicate division of classes.

Because MSU had too few ballet *barres* for the increasing number of dancers attending the conference, portable *barres* were ordered from Ballet Barres, Inc. of Sarasota, FL (NB, 1966-B) at a cost of \$153.00 (NB, 1966-P). By 1968, enrollment had increased appreciably from 1965. At the annual membership meeting at MSU, Nancy Jean Brooks suggested that a limit be set on student enrollment (GM, 1968-A). The number per class was capped at 45 (L. Butler, personal communication, October 22, 1993).

After 1966, no separate class was held for placement auditions but Executive Board members observed the first two days of conference classes and placed students in classes appropriate to their advancement levels. Most of the students accepted changing to another level class. However, some of the students were upset because they no longer were

dancing in the same classes with their friends, or were embarrassed to be placed in a lower level class. As a counsellor from 1967-1977 and head counsellor from 1978-1981, I spent many hours soothing shattered egos and hugging sobbing little girls who often were away from home for the first time. Occasionally, parents exhibited less maturity than the students by dragging their children from the conference. Obviously, they failed to accept these class changes, made by the Executive Board, as being in the best interest of the students.

Performances. CCA teachers having ballet companies were encouraged to audition for a "Ballet Night" generally held the fourth night of the conference at Fairchild Auditorium on the MSU campus. Usually Michigan companies performed because of the logistics of transporting costumes, scenery, and props from long distances. The final evening of the conference, students participated in Demonstration Night during which they presented organized material and dances they had learned in conference classes. With parents and friends invited, it was the highlight of the conference. Everyone was excited and had an opportunity to perform. Students planned their costumes carefully, borrowing and loaning leotards, tights, and accessories so that a semblance of costuming was evident. Afterward, a Coke and pizza party was held and the conferees' curfew was relaxed.



During the night, the dancers festooned the halls of the dormitory with toilet tissue which they were responsible for removing in the morning.

Counsellors. Living in the dormitories was possible, according to MSU administration, only with supervision supplied by MSU personnel (NB, 1964-Q). Although the resident advisors (hereafter referred to as RAs) in the dormitories could share information about the campus and MSU policy, they knew little about the unique needs of the dancers or CCA policies. The Executive Board felt its authority was being undermined and wanted its own counsellors to be available for the students. MSU administration finally agreed to allow CCA counsellors some authority but insisted on maintaining MSU RAs in the dormitories (NB, 1965-I).

The Executive Board was unhappy with the arrangement because the dormitory counsellors supplied by MSU were not available for emergencies, nor was any system developed so that someone knew the whereabouts or activities of the children when they were not in class. Apparently, policy was modified since three counsellors who were parents of student participants were provided by the CCA for 1968. They shared a dormitory room and received \$25.00 plus a \$24.00 food allowance each for the six days of the conference (NB, 1967-P).

Rules and Regulations. Although presenting teachers were expected to prepare their students for the conference by explaining proper behavior and attire, this apparently did not always occur. In 1967, rules and regulations were set regarding student behavior and dress (NB, 1967-H), but students frequently seemed oblivious to the guidelines. Explained during orientation, students were expected to conduct themselves in a dignified manner, wear leotards and tights for classes, have their hair up, and wear no jewelry during classes. Outside of the dance classroom, street clothes were to be worn. Frequent reminders were given and, occasionally, a student was grounded for continued infractions. Counselling had the same responsibilities as mothering, except there were between 125 and 240 students to monitor. Some of the children seemed to delight in finding creative ways to break the rules.

It was clear that prior to the conference, a series of rules and regulations needed to be distributed to conferees and their parents and enforced without exception. At the 1968 General Membership meeting, I requested that rules and regulations and a check list of recommended items to bring should be sent to all enrolled conferees prior to the conference and made available to conferees at registration, as well (GM, 1968-A). Subsequently, I was assigned to prepare the list which was included with the 1969 brochure.

Activities. The CCA provided a Coke and pizza party, movies, a sock hop, and other opportunities for the students to socialize. A variety of activities such as swimming, ice skating, and canoeing was available to conference participants, although students were discouraged from canoeing because of the potential danger. At that time, MSU enrolled 48,000 students on a campus that continued for miles with its farms, livestock, and testing areas. Some of the attractions included a woods, botanical gardens, art and natural history museums, theaters, a magnificent library, a planetarium, and a carillon tower with tours and concerts. The area surrounding the university was a beehive of activity and offered a variety of restaurants, boutiques, department stores, theaters, and summer sales. All these enticements within walking distance, the Executive Board became aware of a very real danger to these young conferees, many of whom were on their first trip away from home.

Often, other conferences were running simultaneously with those of the CCA and offering additional temptations to the dancers who enjoyed being adventurous and testing the guidelines set at the orientation meetings. One evening, Rose Marie Gregor and I heard some commotion outside the dormitory after the conferees were supposed to be in their rooms with lights out. Investigating the source of the noise, we discovered several boys from a different

conference climbing and sitting in trees. Our sweet little dancers had removed the screens from second story windows to allow them access to their rooms. When we attempted to question the boys, they disappeared faster than the proverbial speeding bullet. One second, they were in the trees and the next second, they were gone. It seemed as if they had vanished into thin air!

### Seminars

Classes. All seminar classes had live accompaniment. Since most teachers did not have this advantage and taught, instead, to recorded music, in 1965 one class in each grade was taught with syllabi records (NB, 1965-G).

Meetings. In addition to technique classes and lectures (NB, 1965-I), examiners' sessions, Executive Board, General Board, and General Membership meetings were held during the conference and seminar (NB, 1965-B).

Social Activities. In addition to the hours of intense study in classes, discussions about dance, meetings, preparation for classes, *et cetera*, time was set aside for visiting with dear friends and acquaintances and getting to know individuals attending the seminar for the first time. The first evening of the seminar, a reception was held; during another evening, a no host dinner was planned.

### Problems

Throughout the first few years at MSU, a number of problems arose which caused much grief and frustration for the Executive Board and great friction between the Executive Board and MSU conference coordinator, Ivory Clinton. Although initially there was a tacit agreement with Dr. Wilson Paul of the Music Department to hire MSU faculty for classes in anatomy, music, and modern dance, the Executive Board filled those faculty slots with its own CCA members. There was evidence of concern that MSU administration would insist on using more of its faculty over the years that the CCA held its conference and seminar at MSU. The Executive Board preferred to retain control over the selection of conference and seminar guest artists rather than have its guest faculty dictated by MSU. After 1972, no MSU faculty was included on the conference or seminar roster.

Of great importance to the success of the seminar and conference is the timely printing and mailing of its brochures. Always prepared in January by the national principal, the schedule of classes reached the office of the conference coordinator by late January or early February. As of early May, 1967 (NB, 1967-K), the summer brochure had not been posted and there was great concern that a late mailing would affect attendance severely. Responsible for this delay was the conference coordinator and her staff.

As in the previous years, all our advance material has been so delayed that we feel our registration will again not be as large as in the past. The brochure has not been printed or mailed as of this meeting (May 8, 1967). Our M.S.U. coordinator, Ivory Clinton, does not seem to be able to arrange our affairs so that we can move in a business like way. (NB, 1967-K)

Repeated attempts by the Executive Board to urge an early mailing and to assist her in any way possible were rejected.

A second problem, equally as serious, occurred because of inattention to details by Clinton (I. Clinton, personal communication, September 2, 1966; P. Thorne, personal communications, September 19, 1966; September 21, 1966). Some guest faculty did not receive payment for services until long after the seminar (NB, 1966-L). One example recorded in the minutes is Lillian Moore. The Charter Board members, who always paid guest faculty for CCA activities immediately after teaching, were furious when they received a copy of the letter sent to Moore and a separate letter of explanation from Clinton in which she skirted the issue and refused to accept any responsibility (I. Clinton, personal communication, September 2, 1966). It was decided that the CCA would send a letter of apology to Moore (CB, 1966-C).

A third major problem concerned biographical and teaching information which was received by the MSU conference coordinator from guest teachers Pereyaslavec and Holmgren but was not sent to the Executive Board as agreed

upon (NB, 1967-L; 1967-N). Once again, the Executive Board was put into an embarrassing position.

Advance advertising was important to the success of the conference and seminar. Clinton reported that CCA advertisements from January through June of 1967 would be paid by MSU. She further suggested that MSU would pay for all CCA advertising in 1967 (NB, 1967-E) and in May advised the CCA to place full page advertisements in Dance Magazine and Dance News (NB, 1967-K). The next month, she requested that the full page advertisements be withdrawn due to the cost (NB, 1967-M). In April, 1968, a \$300.00 bill was submitted from MSU for reimbursement of 1967 conference and seminar advertising costs which exceeded the advertising budget (NB, 1968-H). Still fuming over the fiasco with the tardy payment of the 1966 seminar faculty, the Executive Board paid the bill but was angry with Clinton who seemed to cause more problems than she solved.

The weight of these annoyances was extreme, so the Executive Board began to investigate other sites to hold the 1968 national conference and seminar. A paper trail of correspondence mounted and phone conversations were held with representatives from Eastern Michigan University, Schoolcraft College, Oakland University, Hillsdale College, and Marygrove College (NB, 1967-S; 1967-T). Eastern Michigan University was not available on the dates

requested, but suggested that the CCA contact the university for a 1969 seminar. Oakland University also was unavailable for a summer seminar. No information was included in the minutes on responses from the three colleges contacted.

Correspondence still continued with representatives from MSU, however. After the Executive Board was assured that a new conference coordinator would be assigned to handle the CCA conference and seminar, the decision was made to return to MSU for 1968 (NB, 1967-T).

#### Scholarships

In 1965, a scholarship program was instituted in memory of Theodore Smith. Jory and Bickle were asked to develop a proposal which was presented during subsequent meetings (NB, 1965-B; 1965-E; 1965-G). After deliberation by the Executive Board, the following policy statement was issued: "Scholarship[s will] be given only to dancers trained in and continuing to study the Cecchetti Method with an authorized CCA teacher" (NB, 1965-I, p. 2). Two categories of scholarships were offered: the junior scholarship for dancers ages 11-13; the senior scholarship for dancers ages 14-17. Each scholarship was worth \$100.00 payable to the winner's teacher for continued study in the Cecchetti Method (NB, 1966-G; 1969-C).



Following Jory's death a few months after Smith, the name of the scholarship was changed to memorialize them both (fall newsletter, 1965; scholarship application, 1966).

Application procedures for the scholarship and its and winners were defined clearly.

1. Applications must be signed by the teachers sponsoring the candidates and received by July 1;
2. Applicants must attend the entire conference;
3. A candidate could win only once in each category.

Each student who participated in the scholarship auditions received a Certificate of Honor. In March, it was moved and carried that the first runner-up in each scholarship division would receive \$25.00. In the 1960s, the total amount awarded annually for scholarships was \$375.00.

#### Publicity and Advertising

##### Periodicals

During the 1960s, advertising space was purchased regularly in Dance Magazine and Dance News. The summer seminars also were advertised in the Christian Science Monitor (NB, 1963-F; 1965-A; 1966-I; 1968-P; 1969-D). No information identified the size or frequency of the advertisements.

In 1964, announcements of all CCA activities were sent to dance publications (NB, 1964-I), and in April, 1965 (NB, 1965-G) it was agreed that the next Dance Magazine advertisement would include the names of all the Executive Board members who were teaching at the seminar (NB, 1969-G).

In 1969, the CCA advertisement in Dance Magazine Annual listed the dates of three Detroit area CCA Days, as well as the dates of the national conferences and seminars. This information was included in the December Dance Magazine advertisement which also identified the names of all the regional committee chairmen.

### Programs

The CCA also placed one-quarter page advertisements in the Northeast Regional Ballet Festival 1967 and 1968 programs (NB, 1967-H; 1968-F).

### Benefit Fund

Started in 1955 (NB, 1955-D) as a small fund to support sending cards and/or flowers to members or families of deceased members, the Benefit Fund expanded in the 1960s to include memorial contributions and occasional monetary help in an emergency. In memory of dance historian, Lillian Moore, a book was donated to the Detroit Public Library dance collection (NB, 1967-S). Moore was member of the

1966 conference and seminar faculty, one of her last professional engagements before her untimely death.

A memorial was sent to Variety Children's Hospital in Miami, FL in remembrance of Jo Lofting, Olga Fricker's sister (NB, 1966-D). A note of appreciation was read from the family of Cecilia Corley, Ohio Committee chairman, for the memorial sent by the CCA (NB, 1968-J).

Simmons wrote to P. W. Manchester concerning an appropriate memorial to Anatole Chujoy, author of The Dance Encyclopedia. Manchester requested that the CCA send a contribution for trees to be planted in Israel in Chujoy's memory. A letter of appreciation was received for the memorial of 20 trees (NB, 1969-F; 1969-G; 1969-I).

### Newsletters

Only a few allusions to preparation of newsletters occurred during the 1960s. Topics to be covered included a eulogy to Smith; examination prices; MSU publicity and prices; and scholarship information (1965-E; 1965-G). Corrected and approved by the Executive Board (NB, 1965-M), the newsletter was ready for printing and distributing to CCA members in September. The next newsletter mentioned was published in 1969. It included information about the syllabi booklets and directed the membership to order them from Margaret Brooks, the CCA librarian (NB, 1969-F). It

also reminded members that the examiners must be notified if a candidate is repeating an examination.

### CHAPTER III

#### ACHIEVING MATURITY

1970 - 1979

Throughout the 1970s, a tightening of the organizational structure appeared evident throughout the CCA. Although discussed earlier, in the 1970s the policy finally was enforced that no teacher was allowed to take an examination beyond Grade II without joining the CCA.

Qualifications for Associate A membership were revised as were age requirements for professional level student examinations. A new category called Life membership was instituted and bestowed upon five members: Gladys and Helen Kingsbury; Samuel Lovett; Agnes Prentice; and Frances Wadsworth. Dues were waived for life members.

The Charter Board was subsumed into the newly developed Governing Board, comprised of seven members. Its structural role was to be the executive board of the Executive Board.

Meanwhile, the General Board accepted more and more responsibilities. Monthly meetings and classes continued during which the members planned their activities and continued their study of the CCA syllabi with members of the

Executive Board. Combining student workshops with CCA Days proved both successful and profitable.

Although Junior membership was high, participation in meetings and activities was low due to Sunday rehearsals of civic ballet companies and an increasing number of available activities. By 1977, it became clear that dissolution of the Junior Branch was inevitable.

With the change in the Cecchetti Society syllabi, the CCA undertook a major revision of its syllabi, as well. A new Grade V was added and the old Grades V and VI were elevated to Grades VI and VII with some additional material and a higher standard of quality expected. Qualifying examinations were developed for the professional grades whereby candidates could demonstrate their knowledge of the added material and be granted the next level status.

Diploma level classes now were offered at the national seminar. Before 1978, anyone wishing Diploma certification had to go to London, England to coach and take the examination. After two CCA examiners, Floyd and Ricardeau, took their Diploma examinations in England, the CCA had examiners qualified to examine Diploma candidates. A real coup for the CCA, the first Diploma examination was given by the CCA Examining Board in 1979.

At the opposite end of the ballet advancement scale, the Standards, which preceded the graded syllabi, were

introduced at the national seminars and refreshers. Especially nice for young children and children who are not interested in the serious study of classical ballet, this work was received enthusiastically at the seminars, and the first examinations were held in 1973.

Advertising increased appreciably during the 1970s and netted a dramatic increase in attendance at the conferences and seminars held at MSU. To avoid overcrowded classes, additional sections of classes were offered.

Because of the rapidly increasing number of examinations, several new examiners were appointed. To facilitate the volume of examinations, the United States was split into two sections, east and west of the Mississippi, and a second national registrar was appointed.

The CCA Constitution was amended and all copyrights and contracts were renewed. The deaths of Cyril Beaumont in 1976 and Albert Green in 1979 were deeply felt.

Several members who had been instrumental in the development of regional committees also passed away during the 1970s. Charter members Phyllis Thorne and Virgiline Simmons died in 1970 and 1979, respectively. Especially mourned because of her great interest in young teachers, Virgiline Simmons' legacy was to be a Virgiline Simmons Young Teacher's Scholarship. Established by the Executive

Board with contributions from members, the scholarship provided room, board, and tuition to the national seminar.

Other scholarships also were awarded for a limited time in memory of Lynne Snyder, former chairman of the Western Michigan Committee, and Betty Kirkpatrick, West Coast representative. In memory of Pat Hardy, the Cecchetti Society offered its first scholarship to a CCA teacher to attend the Cecchetti Society summer school.

A request seeking information about and publications of the CCA came from Genevieve Oswald, curator of the Dance Collection at the New York Public Library.

When Alexander Holser, husband of Annette Holser of the East Coast Committee, found copies of Cecchetti's Day of the Week posters at the New York Public Library, he arranged with the CCA to copy these beautiful posters as a fund raising project at CCA functions.

After sporadic publication during the 1950s and 1960s, regular newsletters were published and helped to keep the CCA membership informed. Included was information about examinations, CCA functions, and members' activities.

The final, sad blow of the 1970s was the resignation of Margaret Brooks, CCA staff musician and librarian, a beloved institution within the CCA. Loved by all, she had begun accompanying classes and examinations in the 1940s and since



the 1950s had been the CCA librarian. Her encouraging smile helped many of us through examinations.

### Membership

During this decade, a total of 296 applicants were accepted for Associate membership with 158 applicants accepted for Junior membership. Accompanying this growth spurt were changes in qualifications for Associate membership, greater need for clear communications from the Executive Board to the regional committees, and a complete adjustment of the syllabi.

### Invitations to Membership

In 1978, the Executive Board decided that an imprinted invitation to join the CCA would be more appealing and formal than the current letter (NB, 1978-B). Sent with teachers' Grade I examination results, this invitation reflected the image of dignity and professionalism which the CCA wished to project. Also included were the procedures to become a certified CCA teacher (NB, 1979-H).

Qualifications for Associate Membership. Responding to the major upheaval occurring in syllabi and examination revisions throughout the 1970s was a revision in qualifications for Associate A membership. To retain their Associate A classification, members holding Grade V

certification were expected to take a qualifying examination which was composed of the material in the new Grade VI examination . . . After January 1, 1979 the "new Intermediate exam will signify qualifications for full membership, General Board [eligibility], and presentation of teachers for examinations" (NB, 1977-S).

Life Membership. In 1973, the category, Life membership, was initiated to honor CCA members who had made a profound contribution to the CCA. That year, Sam Lovett was made a Life member, followed less than three years later by Agnes Prentice and Frances Wadsworth (NB, 1973-R; 1976-A). Instrumental in developing the Southwest Committee, in 1977 Gladys and Helen Kingsbury were honored with Life membership, as well (CCA newsletter, March, 1977).

Honorary Membership. Honorary membership differed from life membership in that its recipients were not members of the CCA. Following the precedent set in the 1950s, Honorary membership was bestowed on Cecchetti Society members who shared their vast knowledge at national seminars. In 1971, Pat Hardy was awarded an Honorary membership in the CCA (NB, 1971-I) as was Margaret Marsh in 1974 (NB, 1974-E). Both had graciously and tirelessly taught classes, answered countless questions, and adjudicated scholarship auditions.

Dues. Just as the cost of living increased markedly in the 1970s, so did the expenses involved in running an

organization. Dues were raised in 1971 from \$15.00 to \$20.00 annually (NB, 1970-M). The next increase did not take effect until January 1, 1979 when annual dues were raised to \$30.00 with a \$15.00 initiation fee (NB, 1978-H).

### Ethical Issues

The Executive Board was apprised of a situation whereby the assistant teacher of a Charter member had left her employ at the beginning of fall classes and opened her own dance school. Shortly thereafter, the Charter member was asked by the parents of enrolled students asking why they were being contacted about enrolling with her former assistant teacher. Apparently, she had taken her employer's student directory and called many of the parents attempting to develop an enrollment for her own school. Recognizing that this practice was unethical, the parents were irate and the employer was hurt and angry by the betrayal of a student she had trained from a tender age.

Because of the breach of CCA ethics, the assistant teacher was called before the Executive Board and the regular order of business was set aside to meet with her. The meeting was very intense and, although the accused young woman had no defense for her actions, the Board members were as gentle with her as possible. She was very upset but handled herself with composure. I do not remember any

action taken other than a general reprimand. However, simply being called before the Executive Board for unethical behavior and facing her former employer were sufficient punishment for a young teacher (NB, 1975-P; 1975-Q).

Although she previously attended all CCA functions, the humiliation of what she did and the fact that many CCA members were aware of her lack of ethics have kept her away from regular participation in CCA activities.

Code of Ethics. The aftermath of this unfortunate incident resulted in the Executive Board publishing in the March, 1977 newsletter the Code of Ethics which was included in the CCA Constitution:

It is unethical 1. to open a school or solicit students while on the staff of another member's studio, unless mutually agreed. 2. while on the staff of a school to teach other than in that school unless mutually agreed. 3. to give free lessons, or to charge below standard fees of other members or to falsely advertise. 4. to use the name of the C. C. A. if not in good standing. 5. to leave a school unless proper notice is given and agreement reached by both parties. 6. to solicit pupils who are enrolled in another school. (CCA newsletter, March, 1977, pp. 7-8)

### Membership Rolls

Listed in the available 1970s minutes, applicants for membership included 6 Associate A, 290 Associate C, and 168 Junior.

### Governing Board

With a steadily growing membership came additional responsibilities and work for the Charter and Executive Boards. However, the Charter Board was dwindling as the Executive Board was increasing. By the 1970s, only five active charter members remained. On the advice of the CCA attorney, the Charter Board made a major structural change at its fall, 1974 meeting: The Charter Board was dissolved and reorganized as the Governing Board (CB, 1974-A).

The Governing Board consists of all Charter members, the president of the CCA, and others appointed from the Executive Board for a total of seven members according to the CCA Constitution (1979). However, the actual list of Governing Board members often numbered 10. All major decisions are handled by the Governing Board, including the election and appointment of Executive Board members, the appointment of examiners, the assignation of liaison officers to regional committees, and the resolution of any problems which would take an inordinate amount of time from other Executive Board responsibilities. Also, the Governing Board determines the issues handled by each board.

The addition of Executive Board members to the Governing Board showed the vision and perspicacity of the Charter members. Passing on the torch demonstrated tremendous foresight. A decisive moment which helped secure

the longevity of the organization, the Charter members opened the inner sanctum of the highest level of decision making so that the CCA could continue in perpetuity.

### General Board

During the 1970s, General Board chairmen were elected every odd year, beginning a term of office on the even year. In sequence, the chairmen were Agnes Prentice, Rose Marie Gregor, Noretta Dunworth, Lorraine Peltonen, and Amy Ingham (NB, 1970-F; 1972-C; 1974-B; 1976-D; 1978-J).

### Meetings

Held monthly in various dance studios, the meetings included a class usually in the Grade VI or Grade VII syllabi material. In addition to classes, the General Board completed a great deal of work which escalated along with that of the Executive Board. Included among its regular duties were planning for CCA Days and workshops, preparing for and aiding at examinations, and planning for the annual joint meeting and Christmas luncheon shared with the Executive Board (NB, 1973-A; 1978-A; 1978-Q).

CCA Days/Workshops. In the 1970s, the General Board planned and organized all CCA Days, as suggested by the Executive Board (NB, 1971-Q). CCA Days and workshops were combined to offer an attractive package of classes to both

students and teachers (NB, 1973-A). Handling the myriad details, the General Board planned the CCA Day/workshop for late winter or early spring usually preceding March examinations. By time the CCA Day took place, it seemed the Michigan winter was never going to end. With the interminable winter and the exhausting work underway for spring recitals, the CCA Day gave everyone a needed break and a little change in routine.

Grade IV Insert. With preparation of a new Grade IV record underway, the CCA president assigned to the General Board the task of preparing the record insert (NB, 1978-Q). This insert included the syllabi patterns, time signatures, and number of measures used for each pattern.

Christmas Luncheon. Following the annual joint meeting of the Executive and General Boards was a holiday luncheon. The final yearly responsibility of the General Board was planning for this festive luncheon (NB, 1977-T).

## Projects

Study. In 1972, the General Board's self-determined project was to study with a different member of the Executive Board each season "in order to broaden our knowledge and gain the invaluable experience of studying different approaches to teaching" (GB, 1972-B, p. 1).

Recommendations. The February 13, 1973 CCA Day was successful and generated a healthy income. Therefore, the General Board recommended that the profits be used to purchase video equipment (NB, 1973-D). No action was taken, and the profits remained in the CCA General Fund.

Since accompanists were not always available for examinations, in 1975 the General Board suggested that a record player be purchased to be used for examinations and CCA functions (NB, 1975-F). Deliberations took two and one-half years before one finally was purchased (NB, 1977-U). Shortly afterward, it was decided to purchase a second record player (NB, 1978-E).

4000.00 00 01

4000.00 00 01 Junior Branch

4000.00 00 01

### Meetings and Activities

In the early 1970s, Junior Branch meetings still were being held the third Sunday of each month at the Redford YWCA in Redford, MI, a suburb on the west side of Detroit (NB, 1970-B). With the steadily increasing cost of room rental as well as occasional unavailability, other sites were considered for these monthly meetings. In 1974, with the approval of the Executive Board, I sent a letter to Detroit area CCA members asking to use their studios for Junior

4000.00 00 01



Branch meetings. There was little response, so we began holding the meetings at my school in Warren, MI.

The format remained the same as in previous years, but the students participated in planning their meetings and sometimes requested specific teachers. During my tenure as Junior Branch principal (1973-1978), I provided punch and home baked cookies for the participants at each meeting.

The General Board sponsored student workshops which were held in conjunction with CCA Days. Sometimes called Junior Branch workshops, Junior Branch meetings were conducted at these workshops to provide visibility and encourage membership (NB, 1973-C; 1974-I).

In addition to classes, the Junior members suggested other activities. In 1970, they made posters to encourage membership in the Junior Branch (NB, 1970-D). A car wash was held in June, 1975 which netted a profit of \$71.05 (NB, 1975-L) that was used for the December holiday party. Parties also were planned for other occasions. In March, 1976, a roller skating party was held (NB, 1976-G). These activities developed a special camaraderie among the members that the discipline of classes and meetings could not.

In between washing cars, the children were playful and raucous, throwing sponges at one another, squirting each other both intentionally and unintentionally, and generally having a grand time. At the roller skating party, those

less experienced were assisted by more skilled skaters. This often resulted in several children doing a sit and spin on the rink floor, laughing, and trying it again. While apple bobbing or swinging a stick to break a pinata, the gleeful laughter and shouts of encouragement were the antithesis of the seriousness and intense concentration evidenced during the classes.

Dues. In 1972, Junior membership dues were raised from \$2.00 to \$4.00 which included Branch meetings, classes, and activities. Out of state Junior membership dues continued at \$2.00 as did the initiation fee (NB, 1972-J; 1973-B).

*Board of Directors*

### Dissolution

Even though a variety of interesting classes and social activities were featured, attendance at Junior Branch meetings varied. The decreasing number of participants was a trend which had begun in the late 1960s and continued through the 1970s. Prentice and Bliss, who had been Junior Branch principals before me, revealed that at times the only Junior members attending were their own students. Their efforts to encourage attendance netted little success.

In 1974, I tried another tack, sending a letter to all CCA members explaining the function of the Junior Branch and how to begin a Junior Branch in an out of state area. Invitations to become Junior members and participate in

Junior Branch meetings and activities also were sent to all students passing a Grade I examination (NB, 1974-B). Small response occurred for the effort expended. The only requests received were from the Western Michigan and Southeast Committees (NB, 1977-T; 1978-P).

The picture was all too clear. With an increasing number of activities available for both parents and children on Sundays, Junior Branch meetings no longer had the draw they had in the 1950s and early 1960s. In preparing for eventual teacher or artistic membership in the CCA, the Junior Branch had fulfilled its role by providing a taste of the broad based artistry needed to become a professional dancer. Despite efforts to keep the Junior Branch active, flagging participation pointed to the inevitable end. In 1976, the Executive Board began considering dissolving the Junior Branch (NB, 1976-O). Various suggestions were made and discussions ensued until 1979 when the Detroit area Junior Branch was dissolved (NB, 1978-J). To keep open the future possibility of an active Junior Branch, the Executive Board continued to include a Junior Branch principal and each each regional committee also was directed to elect a Junior Branch principal. Dues for all Junior members were adjusted to \$3.00 annually (NB, 1979-C).

### Examinations

The growing membership throughout the 1970s clearly reflected the prestige in which the CCA was held and recognition of the value of the Cecchetti Method. Although there was no indication of the number of students' examinations given in the 1970s, the ordering of thousands of examinations cards, charts, and certificates (NB, 1970-G; 1972-A; 1972-S) certainly suggested an anticipated increase.

The dramatic boom in examinations resulted in adjusted procedures and policies; fees; and preparation of cards, charts, and certificates; hiring an additional accompanist, and using graded syllabi recordings for some examinations.

According to the January 19, 1976 minutes (NB, 1976-B), 118 teachers took examinations in 1975. No other information related to the number of teachers' examinations was found throughout the 1970s. With a membership totaling approximately 300 in 1975, over one-third took examinations that year. Often preparation for an examination extended to two or more years, especially in the professional grades, so the number of teachers' examinations taken presents a clear example of the effort at self-improvement and advancement pervasive throughout the CCA membership.

## Procedures and Policies

Teachers' Examinations. Because eighteen was the minimum age for a Grade I teacher's examination, the requirement of a three-year period of teaching experience was reconsidered and changed from three years to two years. Prior to an examination, the applicant's coach was requested to submit a letter of recommendation after which the approval of the Executive Board was required (NB, 1971-E; 1972-L). Anxious to accept as CCA members only those teachers who were capable of effectively passing on the Cecchetti tradition, the Executive Board stood firm concerning the required teaching background. A request for a teacher's examination was denied due to the candidate's lack of teaching experience (NB, 1977-N). It was suggested that she gain experience by assisting a qualified teacher.

To ensure that teachers were thoroughly familiar with the graded syllabi, they were required to take examinations in sequence. The policy decided was

not to accept teachers exams out of sequence--Grades One through Four. The Elementary Exam may be taken on recommendation of the coach and special permission of the Executive Board, but the examinee must have full knowledge of Grades One through Four and be prepared to be questioned on same. (NB, 1979-J, p. 1)

Beginning in 1971, knowledge of the men's syllabi in every grade was required for all teachers (NB, 1970-C). With increasing numbers of males studying ballet, the

syllabi at each level was enhanced to include gender specific material. Teachers were expected to be familiar with the *pas* and *temps* as well as with teaching techniques to help males develop their physical potentials.

In keeping with the changes in the English Cecchetti syllabi, a new Grade V was developed and the material previously in Grades V and VI was changed to Grades VI and VII. Additional material also was included at each advancement level (NB, 1976-P). Taking a qualifying examination implied that a teacher who currently held the Grade V certificate, after successfully demonstrating knowledge of the additional material, would be accorded Grade VI, or Licentiate, status. Members holding the Grade VI certificate could do the same to earn Grade VII, or Fellow, status.

Requests. After November 30, 1978, no requests for teachers' examinations were granted to nonmembers beyond Grade II (NB, 1978-K). The CCA provided a warm welcome by sending to teacher candidates an invitation, a membership application, and a brochure about the CCA (NB, 1979-L).

Diploma Examination. A written request for a Diploma examination was required three months in advance. Preparations included deciding the representative material to be demonstrated, engaging an accompanist, finding a

proper site, and arranging for appropriate classes of students whom the candidate was to teach (NB, 1978-S).

In 1979, a new era began. Linda Butler, who coached with Hassard, was the first CCA teacher to take the Diploma examination in the United States under the auspices of the CCA Examining Board. Buff colored certificates were selected to identify Diploma certification (NB, 1979-K). At the Executive Board meeting following Butler's success, we celebrated with champagne and accolades for a job well done.

Students' Examinations. After working on the professional syllabi from 1970 through 1975, it was moved that the new major syllabi be required by January 1, 1977 and optional as of January 1, 1976 (NB, 1975-Q). The revised Grades I-IV were required by January 1, 1979 (NB, 1977-P; 1978-B; 1979-N).

Because of the quality of performance expected of candidates in the professional grades, it was decided in 1975 that at least two years must lapse between taking Grades V and VI examinations (EB, 1975-A). For the same reason, no student taking a major examination and no teacher taking any level examination was successful if she or he received a pass minus (CCA newsletter, 1973).

Multiple Examinations. Because regional committee examinations occurred less often than those in the Detroit area, candidates sometimes took two examinations during the

same examination session. A special request was required for each case (NB, 1974-H). Candidates for a second examination were expected to pass the first above average.

Retaking Examinations. A student who received the grade of *retake* must wait one year before attempting the examination again and could not successfully pass the examination with a grade of *pass minus*. CCA members were advised that the examiners must be notified if a candidate was retaking an examination (EB, 1975-A).

Absenteeism. Students sometimes were absent for no good reason from scheduled examinations. Absenteeism caused difficulty for other examination candidates, the sponsoring teacher, the examiners, and affected the CCA budget. The expenses incurred in providing examinations were great and examination sessions usually were granted even if a deficit was expected. According to the annual treasurer's report, "of all deficits for 1969, the greatest loss comes from exams" (NB, 1970-M, p. 3). Finally, in 1976, the Executive Board decided to take a firm stand on the problem. It was decided that no excuse was acceptable (NB, 1976-J). Once a commitment had been made, the fee was nonrefundable.

Fees and Length of CCA Examinations. By the end of the 1970s, examination prices were raised to offset the increasing cost of travel, supplies, and examiners' wages.



Students' Examinations:

<u>I</u>	<u>II, III</u>	<u>IV</u>	<u>V</u>	<u>VI</u>	<u>VII</u>	<u>Diploma</u>
\$8.00	10.00	12.00	15.00	20.00	25.00	30.00 (NB, 1978-N; 1979-C).

Teachers' Examinations:

<u>I-IV</u>	<u>V</u>	<u>VI</u>	<u>VII</u>	<u>Diploma</u>
\$25.00	30.00	35.00	40.00	\$50.00 (NB, 1978-N).

To reflect syllabi revisions, the time duration was adjusted for major students' and all teachers' examinations. Two students were examined simultaneously in each major examination. Grades V and VI students' examinations were scheduled for one hour and fifteen minutes, and Grades VII and Diploma A or B were set at one hour and thirty minutes. Minimum ages for major student examinations were changed as follows: Grade V--13; Grade VI--15; Grade VII--16; Diploma--17 (NB, 1976-K).

A maximum of three teacher candidates were examined in Grades I-IV, two in Grades V-VII, and one in Diploma. The time set for teachers' Grades I-III examinations was one hour and fifteen minutes with a fifteen minute increment for each subsequent examination. Teachers' Advanced and Diploma examinations were limited to two and one half hours.

Syllabi

Men's Syllabi. Each major examination syllabi included a separate section for men. *Adages* were more powerful,

*tours en l'air* were included, and *allegro enchainements* were broader and slower, reflecting the ability of males to jump higher (NB, 1970-C).

Standards. Developed specifically for the younger students and those less serious about the study of classical ballet, the Standards contained basic ballet material in charming combinations of steps and little dances. Examinations in the Standards are given with the sponsoring teacher cueing the candidates whereas the presence of a sponsoring teacher in the graded syllabi invalidates an examination. Up to six students are examined at one time and comments on the examination charts reflect a positive approach. In April, 1974 it was decided that Standard examinations would be marked pass or retake (NB, 1974-H).

#### Examination Charts and Certificates

Appreciating the enormous amount of time she spent as librarian, the Board decided to increase Margaret Brooks' pay retroactive to January, 1970 to \$2.50 per hour to prepare and package student Grade I-IV examination certificates and for all other secretarial work (NB, 1970-C; 1970-D). As the number of examination requests multiplied, the timely preparation of certificates became an increasingly greater problem and various possibilities were

considered (NB, 1976-F). To make the task more manageable, it was divided into sections.

Preliminary preparation of the cards, certificates, and charts was done for Detroit examinations by General Board members under the supervision of Amy Ingham, General Board Chairman (NB, 1978-H). The professional examination certificates for teachers were prepared by Carol Ploger, for Michigan students by Gayla Norris, and for out of state students by Marjorie Hassard (NB, 1979-Q). Instead of having Brooks stamp examiners' signatures on Grades I-IV examination cards and certificates, they now were signed by the examiners at the examination sessions and mailed with the examination results (NB, 1977-P).

### Examiners

Status... Although changes continued to be made throughout the 1970s regarding the status of examiners, the hierarchy of appointments was intern (learning the process), apprentice, junior, senior, permanent, and Charter. A three year time span was the minimum between advancement levels following the apprenticeship rank (NB, 1975-A).

Appointments... Increasing examination requests demanded an increasing number of examiners. Whereas in the 1960s the majority of examiners appointed were Executive Board members, in the 1970s the majority were appointed from the

regional committees. Recommendations for apprentice examiners were made by the Examining Board, submitted to the Charter members for consideration, and subject to approval by 75% of the permanent examiners (CB, 1974-C). During the 1970s, appointments to apprentice examiner included Viola Schoulin (OH), Glenna Bell Moenning (CA) (NB, 1971-O), Margo Crowdus (MO), Anida Sedala (IL), Linda Butler and Suzanne Gray (MI) (CB, 1974-A). A special training session for apprentice examiners was requested by the new appointees and set for March 3, 1975 (NB, 1974-S). Advancement occurred on schedule for all examiners. Promotion criteria were based on one's ability as an examiner, availability to examine, a three-year term at the current status, and a 75% affirmative vote of the permanent examiners.

Personal Development. The examiners took their role seriously. Always eager to learn and improve, they planned a three-day course with Margaret Saul for October 23-25, 1971 during which time the Advanced syllabi was taught (NB, 1970-O). Saul, a member of the Cecchetti Society of the ISTD, had emigrated from England to the United States and was a member of the dance faculty at the University of Indiana. She had taught at a CCA national seminar in 1954 and had conducted a special three-day session for the Executive and Examining Boards in 1969.

In an effort to keep current, examiners are expected to attend CCA activities and to continue improving and reinforcing their knowledge of the Cecchetti Method on a regular basis. "All examiners who are not able to attend the full National Seminar at least every second year or who are not refreshing on a continual basis with another member of the Examining Board will be ineligible to examine" (NB, 1974-J, p. 1). For three full days prior to the national seminars, the entire complement of CCA examiners met, posed questions, made decisions concerning acceptable performance at each examination level, and discussed various issues. A concentrated effort was made at these meetings to achieve a convergence and harmony as to moot aesthetic and technical differences, what was expected of candidates, and grading examinations. This remains the expectation even today.

Detroit Area Examinations. Examiners from the Detroit area traditionally were sent throughout the United States on examining trips. As requests for examinations in the Detroit area continued to escalate, the Michigan registrar, Mary Ellen Cooper, suggested that out of state examiners be brought in to help with Detroit exams (NB, 1970-B). The suggestion was implemented at the next examination session.

Although a number of examiners sufficient to handle California examinations lived in that state, the Executive Board moved that a Michigan based examiner be sent to both

California committees annually when financially possible (NB, 1975-Q). In this way, the Executive Board was able to monitor the quality of new member teachers and be aware of whether the patterns of the syllabi and standards for the Cecchetti quality were maintained by California teachers.

### Registrars' Responsibilities

Due to the overwhelming chore of crediting examination fees, the registrar requested that each teacher sending in examination candidates send only one personal check, money order, or cashier's check (NB, 1972-G).

Regional registrars handled the scheduling of examinations for regional committees. They were sent information on examination procedures, charts, cards, and student certificates at the time the requests for examinations were made (NB, 1973-E). Preparation of the demographic information, charts, cards, and certificates was the responsibility of the regional registrars. Their assistance lightened the load of the national registrar a little, but the ever increasing number of regional committee and special examination requests turned the national registrar's job into a nightmare. Although the volume of work related to examinations continued to multiply, the subject of hiring an executive secretary again was tabled (NB, 1978-G). Instead, the registrar's job was divided into

two sections. The Eastern Division, handled by current registrar Suzanne Gray, and the Western Division, the responsibility of newly appointed registrar Linda Butler, included states east and west of the Mississippi River, respectively (CCA newsletter, spring, 1979). Mary Ellen Cooper continued as Michigan registrar.

Because of the escalating price of air fare, it was necessary to make advance plane reservations to get the best prices for examiners' trips. National registrars asked the liaison officers to remind the committees that examinations must be locked in one month in advance so the super saver air fare could be utilized (NB, 1979-H).

Personnel. Due to an ever increasing number of examinations in the Detroit area, it was necessary to schedule simultaneous examinations in two or three rooms each day at each examination session. Consequently, a second pianist was needed. Brooks generously agreed to help train the new accompanist (NB, 1972-C). In 1974, Brooks' salary was raised from \$2.50 to \$4.00 per hour (NB, 1974-C).

Special Requests. Several requests were made for examiners to examine alone. The team system sometimes faltered when travel was delayed, only one examiner was available, only a few students were examined, or examinations were held when an examiner was scheduled to

teach at a regional committee function (NB, 1970-C; 1971-D; 1971-K; 1972-E; 1973-E; 1976-F; 1976-K; 1978-O).

Often, special examinations were held in the studios of members who had six to eight hours of examinations scheduled (NB, 1971-N). These special examinations somewhat relieved the heavy load at each of the triannual sessions in Detroit and the scheduled regional committee examination sessions.

### Examination Sessions

To keep the membership notified, examination dates were identified in the newsletters (NB, 1978-G). The Executive Board suggested that to decrease expenses, the regional committees regularly schedule annual examination sessions to be held on consecutive days rather than on separate weekends (NB, 1972-C. The third Sundays in March and November were set as examination dates in the Detroit area (NB, 1977-A).

### Syllabi Materials and Music

### Revisions

During the 1970s, a revision of the entire graded system was accomplished. The Cecchetti Society in England began revising the grades early in the decade and advised the CCA of those changes (NB, 1970-J). Although not obligated to adjust its syllabi to match that of the Cecchetti Society, throughout



the years the CCA has tried to maintain a similarity between the two sets of syllabi. The Executive Board began its journey toward revising the syllabi by dividing the Advanced material into three sections as suggested by Margaret Craske (NB, 1970-R). First identified as Advanced A, B, and C, later the names were changed to Advanced (or Grade VII), Diploma A, and Diploma B. Starting January 25, 1971, classes were held at each Executive Board meeting with Brooks as accompanist.

In the fall of 1971, Kate Forbes was brought to Michigan to work with the Examining Board on the Grade VII syllabus. Then, in 1974, Margaret Marsh (NB, 1974-I) and Rita Emmerson (NB, 1974-O) taught classes in the new Cecchetti Society syllabi to the Executive and Examining Boards. Following these classes, the Executive Board felt it needed more time to work on and consider the material before it was accepted or rejected (NB, 1974-R).

The Executive Board members taught the material in their own schools and determined that, although many of the revisions were very good, "some [do] not fit what a child can do at that age level--at least not in our country" (S. Hamer, personal communication, November 17, 1971). Apparently, the Cecchetti Society had outside help in developing the revisions to its children's syllabi (Grades I-IV) which may have been the reason why the material did not build as well from grade to grade. To oppose tradition and the Cecchetti Society took

a great deal of courage on the part of the CCA Executive Board. Venerated and honored because of personal association with Cecchetti, Cecchetti Society members expected their syllabi to be accepted without criticism or change.

Throughout the 1970s, however, the Executive Board members continued to study and address the ramifications of each change made by the English until finally they were satisfied that their own revised syllabi would serve the needs of the CCA members and their students. Each grade was accepted individually with the professional Grades V, VI, VII, and Diploma A and B first, followed by the children's grades in numerical sequence. As each grade was revised, it was introduced at national refreshers and seminars.

Graded Booklets. As the syllabi were revised, the graded booklets also needed to be rewritten. Miller assumed the job of editing the graded booklets which then were subject to approval by the Executive Board (NB, 1979-P).

Teachers' Theory. The teachers' theory booklet was reorganized to include the new music theory which Margaret Brooks prepared and the Executive Board approved (NB, 1970-B; 1970-J). Available to CCA members and, through their coaches, to teachers preparing for their first examination, the booklet price was \$4.00 (NB, 1975-E).

Manual. First printed in 1922, A Manual of the Theory and Practice of Classical Theatrical Dancing (Cecchetti

Method) had been through several printings (1932, 1940, 1947, 1951, 1955, 1961, 1966) but had not been revised until 1977. Replacing drawings were photographs of dancers performing movements or positions specific to the Cecchetti Method. Because they were not yet available in the United States, the CCA ordered from the ISTD several manuals for resale to CCA members (NB, 1977-H).

### Librarian

In 1976, Margaret Brooks broke her ankle and moved from Warren, MI to Athens, OH to stay with her daughter during her convalescence. Brooks asked that a substitute librarian be appointed while she was recuperating. Eleanore Brown accepted the position of CCA librarian, which she has continued to hold until the present time (NB, 1976-T).

### Music

Graded Recordings. As the syllabi were revised, new recordings of the music became necessary. Of major concern were recordings of Grade VI (1972-C; 1972-I; 1973-D), Grade IV (NB, 1978-E; 1978-F; 1978-L), and Grade V (NB, 1979-P).

The corresponding secretary was asked to write to Stepping Tones Records expressing dissatisfaction with the quality of the graded records. Several complaints had been received from CCA members. "Many of our members, as well as

the Executive Board, have been very discouraged by the quality of the Stepping Tones Records" (NB, 1975-C). Although the Executive Board listened to tapes of the music and requested changes when appropriate, often those adjustments were not made and the Executive Board was unaware of the inaccuracy of the tempi for various exercises until the recordings were released (NB, 1972-C; 1973-D; 1978-M). Grade IV *frappés*, the *barre adage*, and *pirouettes en dedans en diagonale* were recorded much too fast. Grade VI *adages* were all very slow and some of the *allegro enchainements* were recorded at breakneck speed or a snail's pace. Problems in tempi and phrasing also occurred in the compact recording made of the *adages* in the Grade VII and Diploma syllabi. Incorrect timing made proper execution very difficult. Even the variable speed record players which most dance teachers used did not solve the dilemma.

Whether the CCA should continue having its graded syllabi recorded by Stepping Tones Records was under scrutiny (NB, 1975-C; 1976-S; 1979-E). However, no action was taken until 1990 when a recording company based in Detroit was contracted to record the Grade I music, much of which was composed especially for the material in the Grade I syllabus by pianist/composer Isiah Johnson.

Royalties. Until new recordings were made, royalties continued to be paid to Beaumont. In 1976, Beaumont died willing his copyrights to the Cecchetti Society. Peter

Wilson, representative for the Cecchetti Society, advised the CCA that royalty checks should be sent directly to the Cecchetti Society which had its own account (NB, 1978-E).

The total royalties for each year follow:

1970--\$188.11 (NB, 1970-N; 1970-R); 1971--\$283.05 (NB, 1971-C; 1971-N); 1972--\$431.80 (NB, 1972-A; 1972-C; 1972-N); 1973--\$544.81 (NB, 1973-A; 1973-C; 1973-R); 1974--\$207.44 (NB, 1974-O; 1974-P); 1975--\$828.25 (NB, 1975-A; 1975-E; 1975-L; 1975-O; 1975-R); 1976--\$627.53 (NB, 1976-A; 1976-G; 1976-J); 1977 \$100.00 (NB, 1977-A); 1978--\$346.13 (NB, 1978-M; 1978-R); 1979--\$637.89 (NB, 1979-C; 1979-G; 1979-N).

## Legal and Ethical Matters

### Attorneys and Resident Agent

For 25 years, Green provided legal assistance to the CCA usually *pro bono*. In gratitude for his many services, the Executive Board agreed to pay Green an honorarium of \$500.00 (NB, 1974-S). Green continued to advise the CCA throughout 1978 even though his health was declining.

In January, 1979, the Executive Board was saddened to learn of Green's death. To provide legal representation for the CCA, Miller became the resident agent (NB, 1979-B). When it was learned that the CCA files had been moved from Green's office to his home, Gray and Butler were asked to retrieve them (NB, 1979-E).

Aware of the constant need for legal guidance, the Executive Board immediately looked for another attorney.

The newly appointed attorney for the CCA was E. Edward Hood, Law Office of Burke, Rennell, and Hood, 101 W. Liberty St., Suite 250, Ann Arbor, MI 48103 (NB, 1979-B).

### Constitution and By-Laws

Throughout the 1970s, the CCA Constitution and By-Laws were updated. Hamer was appointed chairman of the new Constitution and By-Laws Committee which began its work on May 25, 1970 and presented the Constitution to the Executive Board for the first reading on October 5, 1970 (NB, 1970-J; 1970-N). Revising the Constitution continued in Board meetings throughout 1971 and 1972 (NB, 1971-A; 1971-P; 1972-H; 1972-K). Although revisions were completed in 1972 (NB, 1972-K), discussions on the Constitution began again in 1974 (NB, 1974-C; 1974-G), but the request to have the Constitution retyped did not occur until 1978 (NB, 1978-S).

### Copyrights

All CCA copyrights expired in 1976 (NB, 1970-R) and the CCA logo on the graded syllabi recordings required renewal by November 19, 1976 (NB, 1976-P). Green and Brady were asked to file for copyrights. The Executive Board was reminded that all copies of CCA graded booklets must have the Cecchetti seal and copyright symbol (NB, 1977-Q).

## Contracts

Contracts with Stepping Tones Records also expired in the 1970s. Green wrote to Betty Zimmer (formerly Silvers), now president of Stepping Tones Records, regarding the contract with the CCA and the possibility of cutting future records (NB, 1970-R).

With the death of Cyril Beaumont in 1976, the Executive Board reviewed excerpts of his 1952 contract regarding the right of the CCA to use his music books, to arrange the compositions as needed, and to make recordings (NB, 1976-O). Rights to all Beaumont's Cecchetti materials were willed to the Cecchetti Society and so the CCA was obligated to divide royalties with the Cecchetti Society. Talk turned to recording new syllabi music to avoid paying royalties (NB, 1976-P) although no definite action was taken until 1990.

In 1979 a five year, fifteen per cent contract again was struck with Stepping Tones Records with a separate contract issued for the Grade IV record (NB, 1979-E). Perhaps unhappy with the current offer, Al Gilbert, owner of Stepping Tones Records, requested that a new contract be drawn up (NB, 1979-H). No other information was available in the minutes but the copy of the contract which I have specifies the five year, fifteen per cent agreement.

### Financial Report

Annual financial reports were presented to the CPA firm of Icerman, Hoffman, and Johnson of Ann Arbor, MI (NB, 1971-G). Included with copies of the minutes are financial reports for the years 1973-1977. In each instance, the CPA firm attests to the accuracy of the financial records of the CCA but indicates that the financial accounts of the regional committees were not checked.

### Advertising Ethics

Occasional complaints of false or misleading advertising were issued. The CCA decided to send to the local newspaper a notice and advertisement which identified CCA certified teachers in that area (NB, 1974-E).

### ASCAP

A letter was received from the American Society of Composers, Authors, and Publishers (hereafter referred to as ASCAP) about the copyright law concerning the use of music in dance studios (NB, 1979-E) which demanded a royalty payment for every use of each piece of music played in classes, demonstrations, and recitals. Individual dance teachers had not received such notification, however, and were greatly angered by the intimidation and underhanded tactics used by representatives of ASCAP who would sit in



the waiting rooms of dance studios, listening to parents, asking questions, and noting how many pieces of music were used during the classes. Afterward, in front of remaining parents and students, ASCAP representatives embarrassed teachers and studio owners by demanding immediate payment. Although the payment allegedly was based on a formula, in reality it appeared it was determined by the whim of the ASCAP representatives for a variety of stated reasons including number of students, number of studios, number of record players, number of hours teaching, number of days teaching, or pieces of music heard during the time the representative sat in the office. As dance teachers banded together and discussed the problem, it became clear that ASCAP representatives collected what they felt they could demand from dance teachers based more on the perceived success of the business rather than on any formula. Representatives from Dance Masters of America, Professional Dance Teachers Association, and National Association of Dancers and Affiliated Artists, all national organizations of dance teachers, attempted to meet with representatives from ASCAP to straighten out the mess. Members of these organizations wrote letters to their Congressmen and to ASCAP complaining of the methods used by ASCAP representatives and of the unfairness of buying recordings and sheet music and then being expected to pay for each use

of those compositions. Because many teachers were unaware of and unprepared for what was happening, I was asked to write a letter informing CCA members about ASCAP and its demands and what representatives of dance organizations were doing to protect their members (NB, 1979-H). The letter was included in the spring, 1979 newsletter. Negotiations with ASCAP continued for more than a decade.

### Refreshers, Workshops, and CCA Days

#### Refreshers

Each fall, a refresher of the graded syllabi material was offered. Preceding the December Detroit examinations, the refresher gave members an opportunity to review all the grades and clarify any gray areas of technique prior to submitting students for examination. From 1970-1972, the refreshers were held at Hamer's studio in Ann Arbor, MI (NB, 1970-M; 1971-L; 1972-L). The next year, it was moved to the historical Botsford Inn in Farmington, MI which is located on the northwest side of Detroit (CCA refresher announcement, 1973). In 1974, the refresher was held at Mercy College in Detroit (NB, 1974-J) and returned to Ann Arbor again in 1975 (NB, 1975-I). The Dearborn Inn across from the Henry Ford Museum and Greenfield Village in

Dearborn, MI was the site of the refreshers for the remaining years of the 1970s.

Introduction of the revised syllabi began in 1976 with Grades I, V, VI, and VII (CCA refresher announcement, 1976) and continued the next year with Grades II and III. Although I was unable to locate a 1977 refresher announcement, the revised Grades II and III were required for examination by January 1, 1979 (NB, 1977-P) so must have been presented no later than the 1977 refresher. Grade IV was taught at the 1978 refresher (CCA refresher announcement, 1978). The new material was received with mixed responses. Some of the members thought the change was for the better while others contended that the old and tried way was preferable.

Coinciding with the refresher was the annual meeting of the Executive Board and Regional Committee Chairmen (NB, 1970-H) which was held the afternoon prior to the refresher except for 1975 when it was held at MSU (CCA newsletter, 1975). Each representative from the regional committees presented a report on the year's activities, requested examination sessions and liaison trips, and asked for help with any problems encountered with syllabi or within the committee. Following the meeting was a dinner to which any early arrivals for the refresher were invited. The dinner

provided a chance to catch up on one another's activities and to relax before the intense study of the next day.

### CCA Days/Workshops

Entirely planned by the General Board, CCA Days were held in the spring (NB, 1970-B) sometimes for one day and other times for two days. The balance of a summer seminar which helped energize teachers for the fall semester, the fall refresher which occurred as the blahs of late fall and early winter were setting in, and the spring CCA Day held when that last burst of enthusiasm was needed to finish the season seemed to work well. Although the various CCA functions usually attracted many participants and generated a profit (NB, 1973-D), in 1971 only 10 teachers attended the CCA Day classes (NB, 1971-C). General Board Chairman Gregor suggested combining the CCA Day with a student workshop and hiring a guest teacher. The response was overwhelming with over 60 teachers and students participating (NB, 1972-E).

Artistically, the CCA Day/workshop offered teachers and students an opportunity to understand how the Cecchetti training was the foundation on which dancers could build, enabling them to branch out into other styles and genres of dance. Workshop ballet classes were nonsyllabi, and in 1974 excerpts from the syllabi taught at the Kirov School were included in the students' classes (CCA Day brochure, 1974).

Guest teachers such as Dennis Nahat, Ronald Colton, Peter Franklin-White, Lou McKush, and James DeBolt, all of whom were trained in the Cecchetti Method and had extensive professional performing experience (CCA Day brochures, 1974, 1977-1979), gave the students and teachers new insights into the artistry of dance and specifically into how the Cecchetti Method could be woven into the fabric of a professional career. Throughout the remainder of the 1970s, the CCA Day/workshop format was maintained, reaping artistic and financial success (NB, 1979-D).

2000 1987

1970-1979 National Seminars

1970-1979

### Preparations

Nearly every meeting throughout the 1970s included preparations for information about the conference/seminar. Because few students were receiving seminar brochures, the Executive Board was concerned with MSU's continued insistence that its conference staff handle the mailing list (NB, 1970-K). To help alleviate this problem, advance publicity was sent to CCA members by the Executive Board prior to MSU sending the seminar brochure (NB, 1971-A). Adding insult to injury, the MSU seminar mailing list was deleted inadvertently. Disgusted with MSU's sloppy handling of the CCA mailing list and repeated

lateness in mailing the brochure, the Executive Board considered finding a new site for its seminar (NB, 1972-I).

Faculty. Guest faculty for the conferences/seminars in the 1970s continued to include a representative from the Cecchetti Society. Patricia Hardy again taught exciting classes in 1970 and 1971, but a serious illness prevented her from accepting a contract with the CCA after that time. Hardy recommended Margaret Marsh (P. Hardy, personal communication, 1970-B) who taught in 1972 and at each subsequent seminar until 1987 when illness forced her to discontinue conducting classes for the CCA.

Among other guest faculty for the 1970s were Fredbjorn Bjornsson and Kirsten Ralov, who taught the lovely Bournonville style and charming repertory; Richard Englund and Gage Bush, directors of Ballet Repertory Theatre; Brenda Hamlyn-Bencini from Florence, Italy, former soloist with Ballet Rambert; Fernand Nault, choreographer for *Les Grand Ballets Canadiens*; Robert Barnett, former dancer with the New York City Ballet and director of the Atlanta Ballet; Francoise Martinet, former ballerina with the Joffrey Ballet who was an assistant professor in the University of Iowa Dance Program; Marian Levin former ballerina with the Metropolitan Opera Ballet, who was on faculty in the dance program at Sangamon University; and Dixie Durr and Marylou Stack-Duschl, dance faculty at MSU, who conducted classes in

modern dance for the conferees. Additionally, Ernest Washington, M.D., an orthopedist, and David Drum, D.C., a chiropractor, presented lectures. Both worked extensively with dancers. Washington's lecture, "Dynamic Dance Anatomy," dealt with the spine and was geared more for a medical audience than an audience of dancers and dance teachers who were largely unfamiliar with the anatomical terms and ramifications discussed. However, he apparently felt very strongly about the connection between the dance and medical communities. In 1979 he was instrumental in organizing the first annual conference on dance medicine which was held in New York City. Speakers came from all over the world and the excellent conference attracted hundreds of physicians and dancers.

Drum's presentation which concerned the marriage of bioengineering concepts with classical ballet technique was geared much more to the understanding and needs of the conference/seminar participants. His dance therapy and research center in Toronto dealt exclusively with professional dancers and serious students of dance (national seminar brochures, 1970-1979).

### Conference

Responding to requests for a longer conference, in 1970 the conference was extended from six to twelve days

(national seminar brochure, 1970). To avoid overcrowding in the classes, a B alternate level was opened in 1972 (national seminar brochure, 1972). Alternate classes provided the transition to the next level.

C level students were required to hold an Elementary certificate, but even so there were some who had difficulty and were moved to the B level. To avoid moving students after classes had begun, beginning in 1975 C class auditions were held on registration day (NB, 1975-I).

Counsellors and Chaperones. From 1975 on, the head counsellor was listed in the national seminar brochure. In chronological order, they were Aleta Davis (1975), Betty Yura (1976-1977), and Kathleen Tenniswood (1978-1979).

Counsellors played a crucial role in the conference. Surrogate mothers, they were on duty 24 hours a day for 12 days with no pay and little recognition. I was a dormitory counsellor each year from 1967 through 1987 except for 1973 when my third son was an infant and I stayed at Kellogg Center, a hotel on the MSU campus, with my children and a baby sitter. During all those years, there did not seem to be a set format or schedule for the counsellors. Students, who were cautioned to travel in groups, were expected to obtain permission from a counsellor when leaving the dorm for any reason other than classes or meals and to sign out and in with the times indicated and the initials of the



counsellor who gave permission. The counsellors developed their own loose schedule, but there were times when the students were frustrated in their efforts to find an available counsellor.

As head counsellor for four years (1978-1981), I used what had been learned during the previous 20 years setting up a definite schedule so that at least one counsellor always was on duty, had daily meetings with the counsellors to keep posted about any problems, made sure the conferees were aware of the rules and the rationale behind them, and then enforced those rules. The children were wonderful. Many former problems disappeared and those few students who had to be grounded for infractions accepted their punishment. The first year I was head counsellor went smooth as clock work. It was beginner's luck, however, for during the second year we had an epidemic of some bug.

It was extremely hot that summer. With dancing hard and no air conditioning in the dormitory, some of the children became dehydrated. We made so many trips to the university infirmary that a nurse was assigned to our dormitory. Two students became ill enough to be sent home, but the rest recovered within a few days. To avoid further problems, we requested water coolers for the dance rooms and asked the faculty to allow the students to take sips of water during classes. From that year until the

conference/seminar moved from MSU, water coolers were placed near the entrances of the dance rooms.

Workshops. Having enough activities to keep the children busy in the evening proved to be a problem in 1970, so evening workshops were instituted the next year. Each evening from 7:00 to 9:00 p.m., A and B conferees studied a variety of dance and dance related subjects ranging from improvisation and stage makeup to jazz and ethnic dances. Guest artists taught the C class ballet repertory.

To encourage Junior Branch membership and involvement, from 1973-1976 the Junior members had the option of learning and performing a ballet (NB, 1973-F). To highlight the C class and the Junior members, they were fitted with romantic tutus for their pieces while the remaining groups of students planned their own costumes of leotards, tights, and accessories (NB, 1973-E; 1973-M).

Performances. Ballet companies and the C class continued to perform at Fairchild Auditorium on a proscenium stage in a formal setting. To encourage companies other than those directed by the Executive Board members to be included in the "Ballet Night," audition forms were sent to CCA members. While at regional committee functions, Executive Board members auditioned companies some of whose members were able to attend the conference. Following the performance, scholarships were awarded and each conferee was

called in alphabetical order to walk across the stage and receive a certificate of attendance.

The A and B classes and Junior members performed on "Demonstration Night" which was held in the ballroom of the Student Union in a less formal atmosphere. Lights and sound equipment were brought in, a stage area was specified, and folding chairs were set up for the audience. Many of the teachers and students sat on the floor. However, the Executive Board members and guest teachers were seated in a place of honor in the front row.

Studying with Marjorie Hassard for ten consecutive years, Linda Butler, Suzanne Gray, and I became known as the Three Musketeers. We were all the same age, had children of similar ages, and were busy with our families, studying ballet two to four times weekly, teaching, running our businesses, being involved with the Executive Board of the CCA and other professional and community organizations. Time for socializing among the three of us was quite limited. While at seminar, we tried to find one evening to escape the intense pressure by going out to dinner. Because of our hectic schedule, we had left our socializing until "Demonstration Night." Dinner took a little longer than planned and we were sharing stories and memories so did not watch the time as closely as we should have. When we left the Lansing restaurant, we knew we would be a few minutes

late for the performance but were not worried since it usually started a bit late and we thought we could just slip in unnoticed and sit in the back. Imagine our chagrin when we discovered that the performance had been delayed until our arrival since we were members of the Executive Board and expected to take our proper places in the front row! Hassard, our coach and friend, gently chided us. Gray mumbled that we got lost on the drive back to campus. Since I had driven and was quite familiar with the route, I blurted out, "No, we didn't." Gray and Butler nudged me; Hassard just laughed and told me I was too honest. However, we never were late to a CCA performance again.

### Seminar

Classes. Expanding the usual seminar schedule of graded classes, Hardy was asked to teach the material included in the Standards. Simmons' students demonstrated the work which was charming and most suitable for young children (NB, 1971-I). The Standards were taught at each seminar through 1974 and then discontinued until 1981.

As the Charter members continued to grow and advance in their understanding of the Cecchetti Method, it followed that the membership did so, as well. In 1973, the expansion of the syllabi material moved to the opposite end of the scale with greater emphasis placed on the Diploma syllabi.

By 1975, it was taught at the seminar daily (national seminar brochures, 1973, 1975).

Social Activities. In addition to the reception and no host dinner, in the 1970s a hospitality room was made available for seminar participants and faculty to relax and visit. Snacks, fruit, and drinks were provided and guests were welcome from 6:00-9:00 p.m. Although two Executive Board members were assigned the responsibility of the hospitality room, all of the Board acted as hostesses, made visitors welcome, and drew them into various conversations. Often, unofficial business was conducted as ideas emerged, opinions were expressed, and suggestions were made.

Resignation. As a token of appreciation for all her devoted years with the CCA, Margaret Brooks was presented with a \$100.00 check and a music box in the shape of a piano at the teachers' dinner at MSU in 1978 (NB, 1978-L, 1979-N). We all were saddened to learn that she planned to retire from the CCA for she had been a familiar and comfortable part of seminar classes and examinations for as long as I could remember and was loved by all.

Silver Anniversary. In 1976, the CCA had been incorporated for 25 years. To commemorate this milestone, a silver cover was used for the national seminar brochure.

### Scholarships

With the deaths of valued members of the CCA, memorials were made in the form of scholarships. Lynn Snyder, former chairman of the Western Michigan Committee, and Betty Kirkpatrick, CCA West Coast representative, passed away in March of 1973 and 1974, respectively. Memorial scholarships were presented to their respective committees (NB, 1973-F; 1973-K; 1974-F). Also a copy of Chujoy's Encyclopedia of Dance was given to the San Mateo (CA) Library.

Following Pat Hardy's death, the Cecchetti Society offered a scholarship in her memory for a CCA chosen dancer to attend its summer school in England (NB, 1974-I). The CCA decided to augment this touching gesture with a \$300 scholarship. TeDee Theofil, a student of Sylvia Hamer, was chosen for this honor (GM, 1974-A).

### Students' Scholarships

One scholarship was offered for each class level, A, B, and C (NB, 1970-D). Although the B alternate class was added in 1972, a separate B alternate scholarship was not available until 1977 (NB, 1977-I). Candidates were placed in the scholarship category related to their conference classes and age parameters were set for each level: A--12-14; B--13-16; C--14-18 (NB, 1974-E; 1974-K).

Added later, further scholarship requirements included the Cecchetti grade levels for students enrolled in conference classes and specified that candidates must have passed the examination level indicated: A--Grades I-II; B--Grades III-IV; B alternate--Grade IV-V; C--Grades V-VI (NB, 1977-F; 1977-I).

Awards. The sponsoring teacher of each winner was sent \$100.00 for lessons in the Cecchetti Method for the student. A book on ballet was given to each runner-up (NB, 1970-D). Additionally, each winner and runner-up was presented with a scholarship certificate and honorary Junior membership which was signified with a membership card (NB, 1970-H). Although not mentioned in the minutes, at some time during the 1970s, the scholarship winners began receiving tuition to the next year's conference.

### Teachers' Scholarships

The loss of Charter member Virgiline Simmons on March 10, 1979 was a stunning blow. Simmons offered great encouragement especially to young teachers and always exerted a positive influence. At my first seminar early in the 1960s, I wondered aloud while watching an advanced student class if I ever would be able to develop dancers to that level. Simmons, who was sitting next to me, assured me that in time I would do just that. She had a way of drawing

people out of their shells and making them feel comfortable and valuable. In recognition of this special gift, the Virgiline Simmons Memorial Fund for Young Teachers sponsored by the CCA offered an annual scholarship to a young teacher to attend the seminar at MSU (NB, 1979-E). Several donations to this fund were received including a \$200.00 gift from the General Board (NB, 1978-R). Criteria were developed and a special account was established. Hassard, Hamer, and Miller were assignees for the fund bank account at Ann Arbor Bank and Trust Company (NB, 1979-G).

Requirements for the scholarship were established and included:

1. CCA membership;
2. between 18 and 30 years of age;
3. active involvement in the activities of the CCA (CCA newsletter, spring, 1979).

The first recipient was Marcia Smith Olds who had been Simmons' student from a child, assisted her with classes, and became a member of the CCA.

#### Publicity and Advertising

#### Periodicals

The majority of CCA advertising occurred in Dance Magazine with occasional advertisements placed in Dance News



early in the 1970s (NB, 1971-P; 1972-A; 1973-R; 1974-P; 1975-R). An advertisement for the Dance Magazine Annual was approved for 1971 (NB, 1971-N) and continued each subsequent year. By 1976, more frequent advertisements were purchased in Dance News, but the Dancemagazine budget nearly quadrupled that of Dance News (NB, 1978-S). In 1979, the CCA began advertising in Ballet News, as well (NB, 1979-I).

### Programs

The CCA continued to advertise in the programs of Regional Ballet Festival concerts (NB, 1970-G; 1971-B; 1972-G; 1973-B; 1974-F; 1978-D). Requests for sponsorship of advertising space in ballet companies directed by CCA members such as Detroit City Ballet (Hassard), Ann Arbor Civic Ballet (Hamer), and Flint Ballet (Pelio) (NB, 1973-B; 1974-C; 1974-F; 1977-F) were always supported. Additional advertising was purchased in professional programs such as the Meadowbrook Souvenir Program for its summer season (NB, 1974-J) and in Onstage, the program for the Detroit Music Hall Center which sponsored such companies as the New York City Ballet, Dance Theatre of Harlem (NB, 1976-O) and the Joffrey Ballet (NB, 1978-C).

### Benefit Fund

In addition to the scholarships that were established in memory of treasured CCA members, memorials were sent acknowledging the passing of other beloved members and friends, and congratulations were sent for special achievements. Despite its hectic schedule, the Executive Board took the time to consider members and their families.

### Memorials

Charter member Phyllis Petersen Thorne died late in March, 1970 (NB, 1970-G). A check in memoriam was sent to her brother, William Petersen, to be used at the discretion of the family. Memorials were sent to the Ohio, California, and Western Michigan Committees in remembrance of members Margaret Johnson, Nina Garrett Ness, and Esther Schaap (CCA newsletter, January, 1976; NB, 1979-D; 1979-Q). Donations were made to the Michigan School for the Blind, the St. John Newman Church, and the Nicholson-Nielsen Memorial Fund of the Washington chapter of the National Society of Arts and Letters in memory of committee chairmen Teresa Cooper (Western Michigan), Jean Grose (Southeast), and Ivy Randall (East Coast), respectively (NB, 1975-E; 1978-R; 1979-L; CCA newsletter, fall, 1979).

## Congratulations

The thoughtfulness of both the General and Executive Boards is exemplified in letters of congratulations or condolence. General Board Chairman Agnes Prentice wrote a letter of congratulations to Rose Marie Floyd who took her Advanced examination in England during the summer of 1970 (GB, 1970-F). The next year, Ricardeau was commended on passing the Advanced examination in England (new English syllabus) (NB, 1971-N).

In 1977, a telegram from the Executive Board was read at the DMM banquet congratulating me on my presidency and Sam Lovett on being honored at the banquet (NB, 1977-Q).

## Correspondence

## Membership/Seminar

At nearly every meeting throughout the 1970s, requests were received regarding CCA membership, examinations, and information about the seminar.

## Organizations

ISTD. Several letters were sent and received and trips were made to and from London relating to unilateral acceptance of examinations between the CCA and the Cecchetti Society of the ISTD. In 1970, Margaret Marsh was invited to

observe CCA examinations in order to help form a closer alliance between the two organizations (NB, 1970-B). She pointed out that the quality of American candidates was at least equal to that of the English candidates and that CCA examiners were even more demanding than those in the Cecchetti Society! The next year she informed the CCA that the CCA major examinations were acceptable by the Cecchetti Society with the following stipulations: names of the examinations be changed to coincide with those of the Cecchetti Society; the CCA accept the Grade V-VII syllabi of the Cecchetti Society; and a candidate for ISTD membership must have knowledge of all previous grades plus the Standards (NB, 1971-C). The 1971 CCA spring newsletter included this announcement "The Executive Board is happy to announce that in addition to the close liaison between the Cecchetti Council of America and the Cecchetti Society Branch of the I. S. T. D. London, England all examinations are now mutually recognized" (p. 3).

DMA. In 1978 it was announced that any candidate for membership in the DMA who had passed a CCA teachers' Grade V examination would have the DMA ballet examination waived (CCA newsletter, fall, 1978). In a further gesture of respect, Beth Gaynes, president of DMA, invited President Miller of the CCA to attend the DMA national convention banquet August 10 at Roosevelt Hotel in NY City (NB,

1979-K). Miller responded to the invitation but there was no indication in the minutes whether or not she attended. Subsequently, a letter was found which suggested that she was in England at that time (J. C. Miller, personal communication, July 27, 1979).

Harkness House. Celia Candlin from Harkness House for Ballet Arts requested printed information on the CCA for inclusion in the archives. Simmons was asked to respond, but no further information is available in the minutes (NB, 1971-G).

#### New York Public Library

Recognition of the CCA as a dance organization whose materials are worthy of preservation, Genevieve Oswald, curator of the Dance Collection of the New York Public Library, requested information about the CCA (NB, 1975-F). Excitement was high as the Executive Board discussed the implications of this request. Taken seriously was the decision of what to send which would adequately represent the image the CCA wanted to project. Butler was asked to call Bob Esher of the Wayne State University Photographic Services and ask him to make a copy of the 16 millimeter film of William Dollar's ballet "Concerto." Produced in 1954, "Concerto" was performed at the Cecchetti Invitation to the Ballet by Junior members who epitomized the quality expected

of dancers trained in the Cecchetti Method during the 1950s. After a viewing by the Executive Board, the film was sent to the New York Public Library Dance Collection (NB, 1976-C; 1976-E; 1976-F; 1976-H; 1976-J).

### Cecchetti Posters

On the walls of his studios, Cecchetti had handwritten posters which identified the ballet exercises practiced for each day of the week, Monday through Saturday. Alexander Holser, husband of East Coast Committee member Annetta Holser, wrote to the CCA (NB, 1978-F):

I have recently obtained from the New York Public Library Dance Collections reproductions of six posters used by Maestro Cecchetti, with some corrections, probably by the Maestro. The original was printed in black, with the day of the week in red, on a light buff paper. . . . I would like to publish sets of these posters, for distribution in cooperation with the Cecchetti Council of America. (A. F. Holser, personal communication, March 12, 1978)

Holser investigated the copyright and credit details and provided a cost estimate and reasonable delivery date. The Executive Board agreed to fund the printing (NB, 1978-K). The posters were sold at CCA functions and were very well received (NB, 1978-M; 1979-C).

### Newsletter

In the 1970s spring and fall newsletters were sent to the membership. Suzanne Gray was asked to prepare the spring, 1970 newsletter (NB, 1970-B). Following Gray's appointment as national registrar, Carol Fisher prepared the newsletter (NB, 1973-J). In the fall of 1973, Fisher resigned from the Executive Board. Although the newsletter continued to be published, no credit was given to any individual. However, I remember that Estelle Montillo prepared the newsletter for a number of years.

Information included in the newsletter related to current elections and appointments, examination dates and prices, CCA Days, workshops, seminars, liaison trips, regional committee news, scholarship winners, and personal items about members such as receiving special honors, incurring losses, or adding to families. In 1977, Hamer moved that the newsletter be published four times a year (NB, 1977-E). Despite the motion, only two newsletters continued to be published annually.

## CHAPTER IV

### A CHANGING PANORAMA

1980 - 1987

The 1980s presented great changes. Sam Lovett's death in 1983 after a long illness prompted the Executive Board to name the boys' scholarship for him and to establish definite age limits. With the unexpected death of Marjorie Hassard in September, 1985, the entire CCA mourned. Following the pattern set with the passing of other active Charter members, a memorial scholarship was established.

As the early members were aging and a variety of other commitments were making demands on CCA members, new membership classifications were developed and established. Classifications were changed. With additions and changes in status and/or address being presented at each meeting, keeping the mailing list current became a horrendous job. Technology finally caught on with the CCA, and the mailing list and roster of members was computerized.

Reflecting the increased membership was an increased workload. As the General Board was assigned and assumed more responsibilities, its membership was bolstered by three additional members.



Five new regional committees were formed before 1987 and two afterward, the greatest number of new committees in any decade since the 1950s. With the development of the Caribbean Committee, the CCA became an international organization. For the first time, liaison officers no longer were required to be members of the Executive Board.

As membership and committees increased by leaps and bounds, the number of examination sessions also multiplied. To meet this demand, several new examiners were appointed and examination requests were required eight weeks in advance of the examination dates.

Communicating with an ever enlarging membership posed a problem which continued to be handled through liaison officers and newsletters. After 1981, the biannual newsletter changed from a few typed pages, stapled together, in which all information was given the same emphasis, to a four page, folded newsletter composed of photographs, graphics, and quotations relevant to dance and which highlighted more urgent articles.

Syllabi changes also continued to be a central purpose of CCA activities. Throughout the 1980s, attendance was high at refreshers, CCA Days, workshops, and conferences/seminars, and an A Alternate class was added to the students' conference. The logistics of additional classes became impossible so conference attendance was

capped at 275. Conference workshops were limited to jazz, character dance, and ballet repertory since they were the most popular classes.

After a hiatus in the late 1970s, the Standards again were requested both for the charming little steps and for the potential in increased revenue for dance schools. At the upper end of the spectrum, Diploma classes, the *haute cuisine* of the Cecchetti Method, also were in demand. With the large number of syllabi classes needed to cover all the material plus classes offered in related areas, the Diploma classes were held separate from the rest of the seminar.

Greater visibility began to be realized for the conference/seminar through newspaper articles and television coverage. After years of advertising in Dancemagazine, an article on the CCA, the Cecchetti Method, and conference/seminar appeared in its January, 1988 issue. In 1987, the CCA received a grant from the Michigan Council for the Arts to help subsidize the national conference/seminar.

A video on Maestro Cecchetti, the Cecchetti Method, and the CCA is currently in progress and will be made available to educational television stations, libraries, schools, and universities. Also in the planning stages is a Foundation for the Cecchetti Council whose purpose it is to establish a central office for the CCA.

## Membership

### Classifications of Membership

Artistic. As Cecchetti trained dancers were making their mark in the performing world, some requested CCA membership even though they were not teaching. Among those who applied was Dennis Nahat, founder and artistic director of the Cleveland Ballet. It was moved that the CCA accept as Artistic members professional dancers with suitable resumes, each candidate to be voted upon individually. However, what constituted a suitable resume was not identified. Annual dues first were set at \$30.00 (NB, 1987-P) but changed to \$20.00 (NB, 1987-R).

Inactive. As the CCA was maturing, many of its early members were retiring from active teaching. In 1984, the Executive Board began considering a membership category for inactive members. A member requesting Inactive status must have taught for 25 years, but no longer be teaching, must submit a special written request, and be must classified as inactive, retired, or artistic (NB, 1987-B). Yearly dues were assessed at \$5.00 in 1984 (NB, 1984-E), but changed to \$15.00 in 1986 (NB, 1986-D).

Leave of Absence. A leave of absence identified the status of a member who was temporarily not teaching but planned to return to the profession. A request for a leave

of absence must be presented yearly (NB, 1986-C). Dues were assessed at \$15.00 annually.

Honorary. In 1982, Honorary membership was conferred on Ann Hutchinson-Guest and Mae Yates (NB, 1982-M). World renowned for her work in Labanotation on the reconstruction of the 19th century ballet repertoire, Hutchinson-Guest frequently taught at the conference/seminar beginning in the 1950s. First listed in the national seminar brochure in 1973 as taking attendance for conference classes, Yates and CCA member Viola Schoulin were fixtures at the entrance to the dance rooms and were considered a CCA institution.

Associate. When in 1986 the Associate C membership category no longer was recognized, all Associate C members became Associate B members (NB, 1986-D). All members of the CCA were expected to use the correct certificate title in their advertising: Associate B--a member who holds Grade I-IV certification; Associate A--a member who holds Grade V certification; Licentiate (LCCA)--a member who holds Grade VI certification; Fellow (FCCA)--a member who holds Grade VII or Diploma certification.

Dues. In 1984, membership dues were raised to \$55.00 with a \$15.00 initiation fee (NB, 1984-F) and in 1987, they again were raised to \$60.00 with no increase in the initiation fee (NB, 1987-M).

### Membership Chairman

Since CCA mail was received by all Executive Board members, inquiries about the membership application process did not always filter to the person assigned responsibility for this area. To avoid missing requests concerning membership and to welcome a new member properly, Bandyk insisted that all matters related to membership be handled by the membership chairman including answering all inquiries about membership, and sending a copy of the CCA By-Laws and the roster along with her letter of welcome to new members (NB, 1983-A). Bandyk was asked to format the mailing list onto a computer disc to facilitate maintaining its currency (NB, 1984-D). To further assist Bandyk, liaison officers submitted at the beginning of each Board meeting members' name or address changes (NB, 1984-P).

Roster. Because of continuous additions to and changes in membership, a list was compiled monthly and sent to the Executive and Examining Board members and the regional committee chairmen (NB, 1980-E).

In 1983, following a report on the cost of printing a new membership roster, 600 rosters were ordered. For the first time, telephone numbers of the National Executive Board members were included (NB, 1983-B). Bandyk mailed rosters to new members while Hamer, the treasurer, sent them to current members upon receipt of their dues (NB, 1983-P).

With changes in names and addresses and additions to membership submitted at nearly every meeting, printing a new roster was considered from 1984 to 1986 (NB, 1984-S; 1985-U; 1986-F). Set into a booklet format the same size as the graded syllabi booklets, new rosters finally were printed and ready for mailing in August, 1986 (NB, 1986-N). Wanda King, Hamer's assistant, was asked to send the revised roster and examination format booklets to members upon receipt of dues (NB, 1987-N; 1987-O).

### Ethics

Concerned with its members adhering to the CCA Code of Ethics, the Executive Board took seriously any complaints by or about its members. After investigation, appropriate measures were taken to handle each specific situation.

False Advertising. Complaints of false advertising were filed in which teachers wrongfully claimed CCA membership (NB, 1980-O; 1986-N). Based on a 1974 decision (NB, 1974-D), instead of filing any kind of civil suit action, the Executive Board agreed to place in the local newspaper advertisements to identify certified Cecchetti teachers (NB, 1976-N).

Guest Teachers. Guest teachers who arrived a few days before the seminar or remained for a few days following the seminar to visit friends or do some sightseeing sometimes

taught master classes in studios. This prompted a discussion on the ethics involved when the CCA was responsible for paying for transportation. Also included was the issue of students who took these master classes and, subsequently, did not attend the conference (NB, 1985-G). No resolution appeared in the minutes.

Breach of Ethics. The Executive Board received several complaints against a Pennsylvania Committee member and took action to rectify the situation.

Because of unethical and slanderous conduct we would like her to withdraw from the Council. She will be sent a letter to appear before the Board for a reprimand, and if [she does] not [appear], she would be expelled. A copy of the Loyalty By-Laws would also be sent to her. This letter will be sent registered mail and a response by 9/15/86 is expected" (NB, 1986-N, p. 2).

No response was indicated in the minutes, but the individual's name was not listed in the subsequent membership roster which was published in 1990.

### Membership Rolls

In the 1980s, applications for Associate membership were read at nearly every meeting. From 1980-1985, applicants included 179 for Associate C and 2 for Artistic membership. In 1986, the Associate C membership category was dispensed with and replaced with Associate B (NB,

1986-D). Applications for Associate B membership totalled 57 during 1986 and 1987.

### General Board

Established in 1952 (NB, 1952-A), the General Board has been the right hand of the Executive Board. Besides the major responsibilities of assisting with examinations and planning CCA Days and workshops, the General Board was asked to accept additional responsibilities during the 1980s. To ease the load somewhat, three more members were added to the General Board. Beginning in 1983, a scholarship to the national seminar was made available annually to a General Board member.

### Chairman and Members

Reports on meetings and activities were made regularly by the General Board chairmen. In chronological order, beginning with 1980, the chairmen were Bethany Lenhart, Ruth McDowell, Dawn Dryja Greene, Angela Kennedy, and Sandra Glenn (1980-B; 1981-P; 1983-A; 1985-T; 1987-D). Apparently, Kennedy resigned her position because Sandra Glenn assumed the chairmanship of the General Board on April 18, 1986 (NB, 1986-J).

From its founding until 1984, the General Board traditionally was comprised of 12 members, including the



chairman. Because of growing demands, it was moved to increase the size of the General Board to 14 members plus the chairman for a total of 15 members (NB, 1984-N).

### Responsibilities

As in the past, aiding at examinations, organizing CCA Days/workshops, and planning the holiday luncheon all were included in the General Board's responsibilities. Bandyk requested assistance from the General Board in her duties as corresponding secretary and membership chairman so letters of congratulations on election to the Michigan and out of state General Board were taken over by the General Board chairman (NB, 1980-O; 1983-B).

The General Board slate now was prepared by the chairman from a list of eligible members who were recommended for General Board membership (NB, 1980-O; 1983-N; 1984-J; 1986-O; 1986-P; 1987-N). This list subsequently was sent to the general membership for a vote and returned to Miller to be tallied (NB, 1986-P).

Since the General Board members were responsible for aiding at examinations, Chairman McDowell prepared guidelines for aides (NB, 1982-H). The increasing number of examination cards and certificates to be completed by the General Board prompted Chairman Kennedy to request that the General Board purchase a typewriter for use at examination

sessions. After Kennedy checked on prices (NB, 1986-B), permission was granted providing the cost of the machine did not exceed \$200.00 (NB, 1986-Q).

Adding another project to their heavy load, the General Board members decided to sell CCA T-shirts at all CCA functions. Dryja reported on the T-shirt project, identifying prices and colors (NB, 1985-I). On white or black T-shirts with printing in bright pink or chartreuse, one design included names of several ballet steps in French and was a copy of the T-shirts I had designed and sold at the conference/seminar in the 1970s; the other was a dancer *en pointe* poised on the word Cecchetti which was designed by Peggy McDevitt. The T-shirts have been very popular, especially at the conferences. One General Board member has been assigned the responsibility of taking orders from committees and maintaining a sufficient supply for sale at CCA functions. The General Board also was asked to act as a reception committee on the first day of the conference and to organize the students for audition classes (NB, 1986-H). Additionally, the General Board members organized and assisted with conference workshops where previously Executive Board members were assigned that responsibility. To clarify the constantly increasing duties of General Board members, Glenn submitted a format for and responsibilities of General Board members (NB, 1987-F).

## Examinations

### Procedures and Policies

Teachers' Examinations. Teachers who held a Grade V certificate could request an oral examination consisting primarily of theory which would qualify them to coach and present other teacher candidates through Grade IV. To identify this accomplishment, a peel-off seal was affixed to the Grade V teachers' certificates (NB, 1982-P).

Adult Students. Although adults were not barred from taking student examinations, they were not encouraged either. A 35 year old taking Grade II with a 10 year old is a bit incongruous. Members were reminded that adults could take student examinations only by special permission from the national or Michigan registrar (NB, 1985-F).

Refunds. Although it was decided not to refund an examination fee for any reason, this dictate was amended in 1984. CCA policy was revised to permit a refund of examination fees only for the following reasons: serious illness; a broken limb; or death (NB, 1984-E).

Certificates. To ensure that a member was sponsoring a candidate, it was ruled that the name of the sponsoring teacher must be written on examination certificates before they were signed by the examiners (NB, 1986-H).

Examination Sessions. The logistics of preparing for regional committee examinations continued to pose problems especially when the details concerning numbers and grades of candidates were not forthcoming timely. Two suggestions made included cancelling the examination session or assigning a penalty for noncompliance with policies and rules governing the examinations (NB, 1983-L).

Although reiterated several times throughout the minutes, the 1987 dictate was crystal clear:

1. requests for examinations must be made to the registrar at least eight weeks in advance;
2. the location and proposed date were required as was the schedule;
3. names of students taking major examinations and names of teachers taking any examinations were required by the national registrar two months in advance of the examination (NB, 1987-C; 1987-M).

Since names of examination candidates often were sent after the deadline, it was ruled effective January 31, 1988 that all candidates whose names were submitted late must send a copy of the examination card and a \$10.00 late fee to the National Registrar for her to issue a certificate.

Diploma Examination. Because the Diploma examination was so lengthy and involved so much advance preparation, it was expected that all Diploma examinations would be taken in

the Detroit area and be requested three months in advance of the proposed date. It was also required that an accompanist be employed for this examination (NB, 1987-I).

Costs/Fees. National Registrar Suzanne Gray reported on examinations, certificates, and expenses regarding examinations. Because of increasing costs involved in examinations, a special meeting was held to seek an equitable recourse (NB, 1980-L). The registrars were emphatic that raising examination fees was imperative. Although the Executive Board voted for the change in fees, Hamer and Miller dissented (NB, 1984-B). However, within the next 18 months, it became very clear that the price increase was justified. The president and Executive Board thanked registrars Butler and Ingham for "their foresight regarding examining fees and the expansion of our examining areas" (NB, 1985-T, p. 2).

By 1983 (NB, 1983-I), examination prices were adjusted as follows:

Students:

<u>Standards</u>	<u>I</u>	<u>II, III</u>	<u>IV, V</u>	<u>VI, VII</u>
\$10.00	15.00	20.00	25.00	30.00

Teachers:

<u>I-IV</u>	<u>V</u>	<u>VI-VII</u>	<u>Dip. A/B</u>	<u>Dip. A &amp; B</u>
\$50.00	75.00	100.00	125.00	200.00

### Examination Charts and Certificates

With each adjustment in syllabi, changing the formats of examination charts was a necessary part of the overhaul. The Elementary examination chart was changed in 1980 (NB, 1980-L) and the format for Standard examination charts was accepted in 1982 (NB, 1982-O).

A change in wording from pass minus to conditional pass was approved (NB, 1980-N). On students' examination charts, the age of the candidate was indicated with the exception of adult students. Teachers' ages were not revealed until 1982 after which the ages of all examination candidates were indicated on examination charts (NB, 1982-E).

New certificates were designed for professional level examinations with the CCA logo a pearl gray color and the CCA seal a rose hue (NB, 1980-A). To recognize the achievement of successfully completing a professional level examination, a calligrapher was hired to imprint the certificates. Effective September, 1987, a lavender sticker was placed on the examination certificate of a student passing a major examination with a grade of highly commended (NB, 1987-G). As Diploma examinations were passed, it became necessary to print certificates celebrating that achievement, as well (NB, 1981-I).

### Examiners

Beginning in 1980, examiners were considered members of the General Board (NB, 1980-O). Since many examiners were not members of the Executive Board, they were sent minutes from Executive and General Board meetings to keep current with motions and decisions.

The Governing Board and permanent examiners elected the examiners from a list of eligible members proposed by the Examining Board (NB, 1983-A). Each candidate was voted on individually and those receiving at least a 75% approval were accepted as apprentice examiners. Following questions about how examiners were selected, a letter was sent to members of the CCA (NB, 1983-B).

To orient the new examiners and review information for the others, special meetings were held dedicated to these issues. All phases of being an examiner were discussed including responsibilities of the examiners, how and what to ask on examinations, examiners' expenses, and examination fees (NB, 1985-S; 1986-C; 1986-J). At these meetings, registrars requested a list of days that examiners were available to examine and liaison officers were given first choice of examining in their regions. Treasurer Hamer requested that examiners list and submit expenses individually, and clearly identify the location, date, and teacher sponsors for each examination session (NB, 1984-S).

Classifications. In 1981, the classifications of intern, junior, and senior were dispensed with. Two new classifications of examiners were developed: rotating (EB, 1981-A) and *emeritus* (EB, 1986-B). Qualifications for a rotating examiner included:

1. hold Advanced teachers' certification;
2. availability to examine as needed;
3. participation in training sessions;
4. participation in CCA activities;
5. presentation of quality examination candidates;
6. minimum age 30 (EB, 1981-A).

An apprentice examiner must accumulate 40 hours of practice examining under the guidance of permanent examiners before advancement to the position of rotating examiner. A rotating examiner's first term of duty is three years with the fourth year off the examining roster. After one year, the Examining Board votes whether or not to retain the individual who, after an affirmative vote, has a second three year rotation. Following a second rotation, an affirmative vote of 75% of the permanent examiners promotes the rotating examiner to permanent status (NB, 1987-A; L. Butler, personal communication, November 23, 1993).

With the exception of Charter members, beginning in 1986, examiners were retired at age 70 and accorded the status of examiner *emeritus*. Carol Beals, Arita Lee Blair,



and Eula Hoff, and Viola Schoulin were the first examiners to be retired (EB, 1986-B).

Appointments. In 1983, Butler and Gray were promoted to permanent examiner status and Randazzo became a senior examiner (EB, 1983-B). A new set of rotating examiners was presented the next year: Pamela Moore; Carolyn Trythall; and Bethany Lenhart (GV, 1984-A). During the June meeting, it was announced that Anida Sedala was promoted to permanent examiner status (EB, 1984-A). Rotating examiners Norma Gelose, Rose Marie Gregor, and Peggy Norman completed their terms as rotating examiners and began the required one year leave of absence (EB, 1986-B).

Solo Examiners. Due to the ever increasing number of examinations and expenses incurred in examination trips, the decision was made that experienced examiners would examine alone whenever possible. However, the requirement of two examiners was maintained for the professional students' examinations and all teachers' examinations (EB, 1981-B).

Salary. Salary increases for examiners occurred in 1984 and 1986. In 1984, the examiners' hourly pay was raised as follows: Charter examiners--\$20.00; permanent and senior examiners--\$15.00; rotating examiners--\$10.00. In 1986, a \$5.00 per hour pay raise was agreed upon. Examiners also had a 30 minute paid lunch break (NB, 1984-D; 1986-E).

When examining alone, examiners were paid the pay scale relating to their classifications plus 50% (NB, 1980-F).

Examiners usually had to hire substitutes to teach while they were on examining trips, but their wages for examining often did not cover those expenses. To help rectify this situation, examiners whose trips included overnight stays were paid for sixteen hours at their individual rates if they examined between eight and sixteen hours. Examining over the guaranteed 16 hours paid the per hour scale (NB, 1985-I; 1987-A). Receipts for meals and lodging were submitted to the national treasurer for reimbursement from the escrow account.

Mileage for examiners travelling by car was charged at \$.20 per mile retroactive to November 1, 1980 (NB, 1981-D) with the stipulation that the examiner must travel a minimum of 30 miles to be eligible for reimbursement (NB, 1981-E).

### Registrars' Responsibilities

Found in the minutes from the July, 1980 examiners' meeting was the registrar's job description and requirements for examinations in private studios (NB, 1980-O). This was sent to the registrars of regional committees (NB, 1981-F).

When they attended the CCA seminar at MSU, regional committee registrars were given all materials in preparation for student examinations I-IV including examination charts,

cards, report sheets, and envelopes (NB, 1984-E). If the registrar was not in attendance, the materials were given to the chairman of the regional committee. Because of the amount of money handled by registrars, it was required that registrars be bonded with fees paid by regional committees (NB, 1983-M). To answer commonly asked questions and to facilitate the examination process, a registrar's book was organized by Dawn Dryja (NB, 1985-J).

Personnel. Miller was asked to compile music from the old Grades V and VI recordings to make up a new music cue sheet for the Grade VI examination (NB, 1985-J) for use until a Grade VI recording could be cut. A much appreciated asset, the cue sheets facilitated the examination by identifying for the aides the record band corresponding with each exercise. To help familiarize examiners and liaison officers with the Grade VI syllabi music, Ingham was asked to make an audio tape of the selections in the sequence they would be requested during an examination (NB, 1985-K).

### Syllabi Materials and Music

### Standards

Not offered at the national seminars in the late 1970s, a resurgence of interest in the Standards was evidenced at the 1980 seminar at MSU (NB, 1980-N). During the next few

years, the Standards were discussed occasionally in Executive Board meetings (NB, 1981-N; 1983-H). Finally, in 1985, the recommendation was made to adopt the English syllabi for the Standards and to establish more definite guidelines for both teachers and examiners (NB, 1985-E). Those guidelines were not delineated in the minutes.

### Graded Booklets

Previously, the syllabi for the Standards were available on notebook size paper. In 1983, this was changed to a booklet format (NB, 1983-I).

As changes in syllabi were made, the graded booklets were revised to reflect them. Revisions and reprints of the booklets occurred periodically throughout the 1980s (NB, 1980-K; 1980-L; 1981-L; 1982-F; 1983-C; 1983-G; 1986-C; 1986-G; 1986-K). Graded booklets continued to be ordered in large quantities to minimize costs (NB, 1987-C).

### Advanced Allegro Book and Manual

Since Grade VII and Diploma syllabi material were taught regularly at CCA national seminars and refreshers, there was a demand for the Cecchetti manual and the advanced *allegro* book which explicitly described and analyzed this material. Not always available in the United States, the books were sold to members at CCA functions (NB, 1980-Q).

An undisclosed number of *allegro* books were ordered from England and picked up by four members who attended the Cecchetti Society summer school (NB, 1980-M). In 1986, Eleanore Brown, CCA librarian, ordered another \$500.00 worth of allegro books and manuals from England (NB, 1986-Q).

### Music

Graded Recordings. Preparations were made for a new Grade V record which better fit the new syllabi (NB, 1981-O; 1982-A; 1982-F; 1982-J). At the annual General Membership meeting, it was announced that the new Grade V records were due to be released before the end of the seminar (NB, 1982-K). After the Grade V records were on the market, discussion on the new Grade VI music began (NB, 1984-N). However, no action was taken until 1987 when a committee was appointed to work on the Grade VI record over the summer (NB, 1987-H). Although nothing further on this subject was indicated in the 1987 minutes, no new Grade VI record has been cut as of 1993.

Grade I Recording. Still not completely satisfied with the quality of the Stepping Tones recordings, various options were considered. Hassard indicated that "an effort should be put into making a new Grade I record" (NB, 1985-K, p. 1). A costly procedure, this finally was accomplished five years later when Isiah Johnson, a member of the music

faculty at the University of Maryland and accompanist for the CCA seminar, was commissioned to compose much of the new music for the Grade I exercises. The master tape was made at the Detroit facilities of Motown Records (L. Butler, personal communication, November 23, 1993).

Enthusiastically received, the quality of the recording is superior to any earlier recordings and Johnson's original compositions and the public domain music chosen fit the syllabi material perfectly. The pieces are hauntingly lovely or bright and sparkling with energy, and all encourage the correct movement quality. In contrast, prior recordings of Grade I music lacked dimension and shading.

Sheet Music. A new book of the Cecchetti syllabi sheet music was published by the Cecchetti Society. After much discussion, the Cecchetti music books were ordered from England for resale to CCA members (NB, 1987-L).

Royalties and Sales. Based on the royalty reports, it was clear that record sales had dropped appreciably from 1980 and 1981. No royalties are listed for 1982 and the amounts for the remainder of the 1980s represent only a fraction of earlier payments.

Throughout the first two years of the 1980s, royalty payments were sent regularly to the Cecchetti Society in London. In 1983, a letter was received from Mr. Pearson, Cecchetti Society representative, regarding 1982 and 1983

royalties from Stepping Tones Records (NB, 1983-O). Listed in the next set of minutes was a royalty payment to the Cecchetti Society (NB, 1983-P).

Royalties paid to the Cecchetti Society are totalled for each year:

1980--\$660.33 (NB, 1980-F; 1980-I; 1980-K; 1980-Q);  
1981--\$773.42 (NB, 1981-C; 1981-M; 1981-P); 1983--\$318.92  
 (NB, 1983-P); 1984--\$166.54 (NB, 1984-N); 1985--\$194.04 (NB,  
 1985-H); 1986--\$178.78 (NB, 1986-C; 1986-P).

To help bolster record sales, the Executive Board decided to sell syllabi records at CCA functions. Dryja was requested to call Gilbert and ask that he send all the 45 records of the adage syllabi music and 10 each of the graded records (NB, 1984-P). Offered at the 1984 refresher, the supply sold quickly.

Apparently, the contract with Stepping Tones did not give the CCA a way out. Miller contacted Gilbert and Hood to set a meeting to discuss options (NB, 1985-K). Following Miller's report on her conversation with Gilbert regarding the Cecchetti records, a discussion ensued on music, contracts, and royalties (NB, 1985-M). The Executive Board voted to accept another three-year contract with Gilbert (NB, 1985-M).

## Legal and Ethical Matters

### Constitution

Reflecting changes occurring within the CCA, early in the 1980s the CCA Constitution and By-Laws were revised (NB, 1980-F; 1981-I). Changes related to conferring absolute power on the Governing Board, membership designations, election of officers for two year terms, eligibility of the presidential candidate, attendance at seminars and refreshers as a condition of continuing membership, a more explicit code of ethics, identification of the fiscal year, and the addition of the following committees: cuts and pins; musical advisor; principal; and liaison officers.

### Copyrights/Patents

Because the original copyright had expired, a new Cecchetti seal was copyrighted which is the mirror image of the earlier logo. It was moved to accept the logo in copyright for 48 years (NB, 1980-I).

Also expired was the original patent for the CCA logo. The Executive Board voted to file the affidavit of patent registration for the CCA logo in the Patent and Trademark Office of the United States of America and to submit the \$525.00 registration fee (NB, 1987-B).



Cuts. Designing of a new seal also demanded that the cut of the CCA logo be retooled. The new cuts were sold for \$5.00 (NB, 1980-K) and made available for use by all regional committees (NB, 1982-O).

#### Tax Exempt Status

it was an important milestone when the CCA decided to apply for recognition as a tax exempt corporation with the IRS. In 1982, a letter from the Department of Treasury was received by Hamer acknowledging the CCA's status as a 501-C tax exempt organization. It was voted that "incorporated" and "tax exempt" be noted on official CCA letter heads and that a new format be used for all printed material (NB, 1982-N).

#### Power to Sign Checks

Wanda King, Marjorie Randazzo, and Linda Butler were accorded authority to sign CCA checks, in addition to Miller, Hassard, and Hamer. King and Butler also were given access to bank safety deposit boxes (NB, 1985-M). It still was required that a written request for expending any monies be presented at an Executive Board meeting except during summer months or in an emergency, with verbal agreement of at least three Executive Board members (NB, 1985-M).

## Refreshers, Workshops, and CCA Days

### Refreshers

Fall refreshers were held each November from 1980 through 1986 at Dearborn Inn in Dearborn, MI (1980-D; 1981-B; 1982-B; 1982-R; 1984-P; 1985-P; 1986-N). Learning that the facility was unavailable for the 1987 refresher, several sites were investigated, and Mercy Center on the Mercy College campus in Farmington, MI was chosen (NB, 1987-A; 1987-D; 1987-E). The joint meeting of the Executive Board and regional committee chairmen continued to be held the afternoon prior to the refreshers.

### CCA Days/Workshops

Alternately referred to in the minutes as CCA Days and workshops, the primary purpose of the activity was to interest nonmembers in the Cecchetti Method. During the 1970s, the General Board was assigned total responsibility for planning all CCA Days and changed the format by hiring guest faculty to teach classes. The hope was to create a greater draw. This format continued throughout the 1980s with CCA Days usually held in February (NB, 1980-D; 1980-R; 1981-P; 1982-B; 1982-O; 1983-Q; 1984-N; 1986-A; 1987-D).

The roster of guest artists was exemplary. It included Dennis Nahat, director of the Cleveland Ballet; Tom Pazik,

assistant director of the Atlanta Ballet; Robert Blankshire, former member of the New York City Ballet and the Joffrey Ballet; Jon Rodriguez, director of the Dayton Ballet; Basil Thompson, ballet master for the Milwaukee Ballet; Katherine Kersten, director of the Milwaukee Ballet School; and Eric Hampton, choreographer for the Maryland Youth Ballet (CCA Day brochures, 1980-1987).

Although each CCA Day was reported as being "successful," the only supporting data listed in the minutes of the 1980s relates to the 1985 CCA Day, held on February 17 at Newell's studio in Livonia, MI. Participating in the classes were 141 teachers and students! CCA faculty donated their time and talents at CCA Detroit area and national functions. Because of the overwhelming response to the CCA Day/workshop, it was moved that CCA faculty teaching at the CCA Day receive an honorarium of \$50.00 each (NB, 1985-D).

#### National Seminars

##### Preparations

Faculty. Until 1987, Margaret Marsh, Fellow of the Cecchetti Society, continued to teach classes in the Advanced and Diploma syllabi at the seminar. Among the returning guest faculty were Francoise Martinet, Robert Barnett, and Ann Hutchinson-Guest. Additional guest artists

were Norbert Vesak, choreographer for the Metropolitan Opera Ballet; (NB, 1980-A); Alfredo Corvino, former principal dancer with the Ballet Russe de Monte Carlo and dance faculty of The Juilliard School; Janice LaPointe, Ph.D., researcher and teacher of Bournonville technique and assistant professor in the Department of Dance at Texas Woman's University; Desmond Kelly, former principal dancer with the the Royal Ballet of England and ballet master for the Sadler's Wells Royal Ballet; Alain Dubreuil, former principal dancer with the London Festival Ballet and *repetiteur* for the Sadler's Wells Royal Ballet; Anita Young, former soloist with the Royal Ballet of England and Fellow of the Cecchetti Society; Gwyneth Crawford, principal dancer and ballet mistress of the Atlanta Ballet; and Paul Sutherland, former principal dancer with the American Ballet Theatre and ballet master for the New Jersey Ballet Company.

Teaching character dance in the workshops were Irina Pal, former professional dancer with the Prague (Czechoslovakia) Ballet and active with the National Regional Ballet Association (NARB); Peter Pawlyshyn, dancer and artistic director with the Rusalka Ukrainian Dance Ensemble and soloist with the Charleston Ballet; and Stephen Andrew Romanow, former dancer with the Rusalka Ukrainian Dance Ensemble and choreographer. Eva von Genczy, former

principal dancer with *Les Grands Ballets Canadiens* and director of the Jazz Department at the Banff School of Fine Arts; and Peggy Benson, professional dancer, conducted workshop classes in jazz dance.

A former professional dancer who taught at the Helen Hobbs Jordan School of Musicianship in New York City, Eileen Herzog-Bazin taught music theory at the seminar, and Michael Leither, a physical therapist, lectured informally to conference and seminar participants. Gearing his information to the needs of his audience, Leither was open to questions and generous in sharing his knowledge (national seminar brochures, 1980-1987).

Accompanists. Especially after Brooks retired in 1979, it was urgent that qualified pianists be hired to accompany the classes at the conference/seminar. Music students at MSU were employed to play for the conferees' classes throughout the years but, although they were capable musicians, most had not been trained as accompanists which was frustrating to all. In 1984, Karl St. Charles, accompanist for the Dance Theatre of Harlem; Sister Rose Carmel Burgess, accompanist for dance classes at Marygrove College; Debra Dyko, accompanist for MSU dance classes; and Felicia Becker, accompanist for MSU dance classes and at the Sylvia Studio of Dance, were hired as accompanists. From 1984 until 1991, St. Charles and Burgess continued as

accompanists for the conference/seminar. In 1985, they were joined by Isiah Johnson, faculty member and accompanist at the University of Maryland (national seminar brochures, 1984-1987).

Facilities. Since the conference/seminar now was housed entirely in a dormitory, dance classes were held in the tiled floored rooms on the ground floor. The wooden floor of the ballroom at the Student Union was just a memory. To alleviate the problems of a nonresilient surface, marley flooring was bought in 1987 (NB, 1987-D).

Publicity. Each year, photographs were taken of students in classes as well as in posed groups for publicity purposes. Proof sheets were posted so that students and teachers could order photographs. There was no indication that the CCA benefited from these sales.

Reporters from the Lansing State Journal and the MSU campus newspaper interviewed both students and teachers and wrote articles about the conference/seminar. Even the local radio and television stations encouraged the public to attend the concert culminating the two weeks' activities. In 1987, the Executive Board made arrangements to purchase the video from the television station on whose news program the conferees were interviewed (NB, 1987-L). This was sent to Jean Gloria Newell, the conference principal.

### Conference

Each year an increase in students was evidenced. To avoid overcrowded classes, the Executive Board capped the conference attendance at 275 students (NB, 1980-J).

Classes. In 1981, an advanced class was added for the students, commonly known as the D class (NB, 1981-A), and in 1985, an A alternate class was added (NB, 1985-R). For placement in the D class, candidates must hold a Grade VI certificate. By 1984, D class applicants had to audition, and female dancers' skills *en pointe* were assessed (NB, 1984-F). It was recommended that if a student previously participated in the advanced class, the adjudicators be advised of that fact (NB, 1985-E).

Performance. At the end of the conference, the students performed in a concert to which the general public, family, and friends of conferees were invited at no charge. Following the performance, acknowledgements of guest faculty and support staff were made, and scholarship recipients were announced. Until 1983, the performance was held in the Main Auditorium at Fairchild Theatre on the MSU campus. Because of renovations scheduled for Fairchild, in 1984 the concert was moved to the Wharton Center which is a beautiful performance facility. Until 1991, Wharton Center continued to be site for the CCA performance and awards ceremony. The A and B classes usually performed character or jazz dances

learned in the evening workshops while the C and D classes performed ballets set by guest faculty.

Conferees wore leotards and tights with some accessory for the jazz portion of the program. Those who danced in the character pieces were asked to bring full skirts and character shoes for the performance. However, the students who danced in the ballet choreographed by a guest teacher were fitted with romantic tutus. The CCA maintained a wardrobe of romantic tutus which were stored at Simmons' studio in Lansing<sup>5</sup> (NB, 1981-G; 1984-E).

In 1986, Marsh was asked to choreograph Cecchetti professional syllabi material for the performance at the end of the conference (NB, 1986-H). Similar in concept to August Bournonville's *Konservatoriet*, her arrangement of the *adages* and *allegro enchainements* flowed beautifully. The dancers chosen to perform epitomized the Cecchetti quality and the entire effect was stunning.

Although each of the workshop teachers taught excellent classes and presented exciting performances, none compared with the brilliance of the extravaganzas that Pawlyshyn staged in 1984, 1986, and 1987. After each class level (A, A alternate, B, B alternate) had performed separately, he

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<sup>5</sup>Marcia Olds, who had been Simmons' assistant, took over Simmons' studio after her death in 1979. Olds agreed to continue storing the romantic tutus for the CCA.



brought the groups together for a finale which looked like one of Cecil B. DeMille's cast-of-thousands scenes. The children managed to remember their complicated movement patterns, resembling intricate filigree, and always received a standing ovation after each performance.

Instead of having the student performance the evening prior to the last day of the conference, in 1987 it was decided that the student performance would be held the afternoon of the last day of the conference. Parents of conferees would have a better opportunity to attend the performance and the conferees could leave MSU immediately following the performance, eliminating for the CCA the problems inherent in the high level of excitement and energy on the final night of the conference (NB, 1987-B).

Social Activities. Providing relaxation after intense classes, social activities were an important part of the conference. Usually a sock hop was held for the conferees on the same evening as the teachers' reception. A movie of a ballet or about ballet or dancers also was offered to the conferees on another evening.

Counsellors. Following the 1981 conference, I submitted a letter tendering my resignation after four years as head counsellor (and twenty years as a counsellor) since I was attending graduate school and would be unavailable for

the entire conference in 1982. JoAnn Smith, who had been my invaluable assistant, was asked to replace me (NB, 1981-L).

Following the 1982 conference, Smith also resigned from the position of head counsellor (NB, 1982-M) which prompted a discussion concerning counsellors for the 1983 conference. Betty Yura, head counsellor in 1976 and 1977, agreed to accept the position again for 1983 and 1984 (NB, 1983-H), and in 1985 and 1986, Sue Burdzinski served as head counsellor (national seminar brochures, 1983-1986). Although not listed in the 1987 brochure, Gail Choate and Judy Shamanski shared the position of head counsellor which they have continued to do until the present time.

Benevolence. With conference/seminar participants regularly coming from England, the Caribbean, and South America, occasionally problems developed. En route to MSU for the 1984 conference, two boys from the Dominican Republic lost all their belongings and money. Out of compassion, it was moved that the CCA pay their expenses for the conference and ask the boys for an IOU to reimburse the CCA at a later date (NB, 1984-K). No further information regarding this incident was available in the minutes.

### Seminar

Standards. The Executive Board frequently received requests for classes in the Standards. Even though the

material had been taught early in the 1970s, many new members were unfamiliar with and curious about them. In 1985, Marcia Olds and Ruth McDowell, whose studios were in Lansing, MI, were requested to bring some of their students to MSU so that seminar participants might observe the training and openly discuss their expectations with members of the Examining Board (NB, 1985-F).

Diploma Classes. As greater numbers of CCA members were qualifying in the professional grades, the demand for Diploma classes increased. Even though Diploma classes had been held daily at seminars since 1975, classes in the graded syllabi material still dominated the teachers' seminar schedule making it difficult to find time to cover the Diploma material thoroughly. The solution seemed to have the Diploma classes separate from the rest of the seminar by offering them during the three days prior to the seminar or three evenings during the seminar. The schedule depended upon the availability of the faculty member.

Because the Diploma classes now were beyond the scope of the seminar, it was moved to charge an additional \$50.00 for them (NB, 1986-D). For those unable to attend the entire seminar, registration for Diploma classes only was permitted, but the price was increased to \$50.00 for each day of classes (NB, 1986-L; 1986-M).

Media Coverage. In 1987, Marian Horosko from Dancemagazine covered the conference/seminar (NB, 1987-K) to prepare an article for the January, 1988 issue. At the General Membership meeting, President Floyd related that Horosko was impressed with the conference/seminar (GM, 1987-A). For the next two summers, Horosko returned to the conference/seminar to lecture on the psychological and social aspects of being a ballet dancer and to teach a class in partnering (national seminar brochures, 1988; 1989).

Social Activities. In 1984, all seminar participants who had been members of the CCA for 25 years or more were recognized at a banquet held at Kellogg Center on the MSU campus (NB, 1984-H). The loyalty of long time members was toasted by the Charter members who gave long overdue credit to all those who had been instrumental in developing the various regional committees.

Recommendations. Following the seminars, letters of accolades and suggestions were always numerous. At the 1982 seminar, recommendations for future seminars were solicited specifically which prompted several letters (NB, 1982-M). After 1982, evaluation questionnaires were disseminated to seminar participants requesting comments and suggestions. The questionnaires were scrutinized and many of the recommendations were acted upon such as arranging for

separate Diploma classes, hiring specific faculty, and adding lecture and discussion periods.

Grants. It was suggested that a committee be formed to investigate grants to help support conference/seminar expenses (NB, 1985-H). Early in 1987, CCA president Rose Marie Floyd was authorized to submit a grant application to the Michigan Council for the Arts (R. M. Floyd, personal communication, February 15, 1987). In May, notification was received that the Michigan Council for the Arts awarded a \$5,000.00 grant to the CCA (B. K. Goldman, personal communication, May 20, 1987; L. Butler, personal communication, November 23, 1993).

### Scholarships

#### Policy

A motion was passed that no one could be awarded more than one CCA scholarship within a one year period (NB, 1980-M). Attendance was required for the 12 days of the conference/seminar and teacher recipients were asked to teach classes, as well (NB, 1986-G).

#### Teachers' Scholarships

Virgiline Simmons Young Teachers Scholarship. In memory of Virgiline Simmons, many individual CCA members,

regional committees, and the General Board contributed to the Virigiline Simmons Young Teachers Scholarship Fund. Deceased CCA members or family members of CCA members were memorialized through contributions to this fund.

By unanimous decision, the General Board donated \$200.00 to the Virigiline Simmons Young Teachers Scholarship Fund in memory of Amy Brown, the 18 year old daughter of CCA librarian Eleanore Brown who was killed in a traffic accident while Brown was at the seminar in 1981. Brown generously donated all monies sent in memory of Amy to the Virigiline Simmons Scholarship Fund (NB, 1981-Q).

Additional contributions made to the Virigiline Simmons Scholarship Fund from the Executive Board included memorials for CCA members Germaine Ballou of California, Irene Perkins of Colorado, Marilee Smith of Georgia, and Peggy Norman of Texas. The mothers of Rose Marie Gregor and Aleta Davis also were remembered through donations (NB, 1984-M; 1985-H; 1987-P). Recipients for the scholarship were chosen from candidates presented by the various regional committees.

International Recipients. Honoring the liaison which the CCA had with the London based Cecchetti Society, in 1980, Noretta Dunworth was directed to write to Rita Emmerson extending an invitation for a young teacher to attend the seminar at MSU and requesting a list of potential candidates. The scholarship included tuition, room and

board (NB, 1980-C). In subsequent years, Margaret Marsh and Diana Barker of the Cecchetti Society were asked to make recommendations for the scholarship (NB, 1981-J; 1983-B). Hassard suggested that the scholarship recipients be invited to teach at the CCA seminar (NB, 1983-B).

Marjorie Hassard Scholarship. After Hassard's death in 1985, this international scholarship was named in her memory (GB, 1985-P; 1986-B). Many letters of condolence and contributions were sent to the Executive Board in Hassard's memory. Greatly respected for her knowledge and her generosity, she still is sadly missed. Her seminar class on *port de bras* in 1985 was so extraordinary that the teachers gave her a standing ovation, a gesture usually reserved for eminent guest teachers. Dedicated to the memory of Marjorie Hassard, a musical score was composed by Karl St. Charles (NB, 1985-R).

Cecchetti Society Summer School. As part of a good will gesture, the CCA president and one other Executive Board member were sent to England each year beginning in 1983 to attend the Cecchetti Society summer school at Lillishall in England and to meet with Cecchetti Society members. Funded by the General Account (NB, 1983-G), tuition and air fare were part of the scholarship offered (NB, 1986-H).

General Board. To reward the General Board members for their many services, it was moved to offer a scholarship to a member of the Michigan General Board (NB, 1983-E). No criteria was identified. The General Board scholarship included room, board, and tuition to the national seminar. General Board members nominated candidates and voted by written ballot.

### Men's Scholarships

Scholarships also were offered to males attending the conference (NB, 1980-D). Men's scholarship classes were discussed at the April 28 meeting (NB, 1980-I) and by the next meeting several letters were received recommending boys and young men for the scholarships offered (NB, 1980-J).

Samuel Lovett Male Scholarship. Following the death of Sam Lovett in 1983, a boys' scholarship fund for conference tuition was started in his name (NB, 1983-F; 1983-G) and eligibility was restricted to males from 14 to 20 years of age (NB, 1984-C). To encourage applicants, information concerning the male scholarships was included in the February Dancemagazine advertisement, (NB, 1986-Q) and separate applications were prepared specifically for male scholarship applicants.



### Publicity and Advertising

As the publicity chairman throughout the 1980s, Gregor submitted reports on advertising at nearly every meeting. Because of strict publication deadlines, advertising copy was required two months in advance of any activity (NB, 1982-K). Included in all advertising copy was the note "exams in the Cecchetti Method available upon request" (NB, 1982-N, p. 2), and in 1984 the names of the CCA president, principal and membership chairman were added (NB, 1984-B). Smaller advertisements were decided on for the months of December and January (NB, 1982-M) when most people were busy with holidays and getting the new teaching season underway. Publicity relating to the conference/seminar were designed in larger advertisements (NB, 1983-D) that included a list of guest faculty (1985-T). In 1985, Gregor suggested using a picture and a new logo in CCA advertisements (NB, 1985-R).

### Periodicals

The CCA gradually limited or discontinued advertising in Dance News (NB, 1980-C), Ballet News (NB, 1983-N), and Dance Teacher Now (NB, 1981-F; 1984-E; 1984-N; 1985-U; 1987-O) although Dancemagazine advertisements were predominant throughout the 1980s. The only reference to advertising in the Dancemagazine Annual occurred in 1985 (NB, 1985-I). In 1987, the CCA placed an advertisement in

the holiday calendar which was given away free of charge by Dancemagazine (NB, 1987-L). It was suggested that one of the 1988 Dancemagazine advertisements acknowledge the regional committees and their chairmen (NB, 1987-O).

### Programs

As in the past, the CCA supported the efforts of regional ballet and Michigan dance companies through purchasing advertising space in programs. In 1980, it was decided to place one-quarter page advertisements focused on the conference/seminar and guest faculty in the Berkshire Northeast Regional, Atlanta, and Midstate Regional Ballet Festival programs (NB, 1980-C; 1982-Q). Also in 1980, it was moved that the CCA advertise in the program of the Ann Arbor Civic Ballet and in the 1980, 1981, and 1982 programs of the Detroit City Ballet (NB, 1980-E; 1981-F; 1982-E).

A letter from Nadia Nerina in 1984 invited the CCA to purchase an advertisement in the Pictorial Tribute Book honoring Anton Dolin. The tribute was scheduled for June 24, 1984 to be held in England. It was decided to purchase a one-half page advertisement (NB, 1984-F).

### Benefit Fund

Originally set up to send cards and flowers to ailing members or families of deceased members, the Benefit Fund gradually was used to assist members in other ways, as well. Following are two examples: A check was sent to Viola Schoulin and Mae Yates after the losses incurred from their house fire (NB, 1980-B), and a contribution was made to a fund for Margaret Craske who was confined to a nursing home in Myrtle Beach, SC (NB, 1986-D).

### Congratulations

Bandyk was requested to write a letter of congratulations to CCA members Lorna Fordyce and Dottie McGill on attaining the offices of president and treasurer, respectively, of DMA (NB, 1980-P).

In 1987, the Executive Board received word that Joan Alam, MSU conference coordinator since 1979, planned to retire following the CCA conference/seminar. A thoroughly organized woman with a wonderful sense of humor, Alam had gained the respect of the CCA. As a token of appreciation, the Executive Board presented her with a gift on behalf of the CCA (NB, 1987-J).

### CCA Newsletter

During the 1980s, newsletters were published biannually. Taking over from Estelle Montillo who had moved to California and resigned from the Executive Board (CCA newsletter, fall, 1980), Noretta Dunworth followed the same format in her preparation of the fall, 1980 and spring, 1981 newsletters which were typed sheets filled with information about decisions made by the Executive Board, examination dates, national and regional committee officers, names of new members, and dates and faculty for national activities.

Beginning with the fall, 1981 issue, Rose Marie Floyd took over as editor of the newsletter and developed a totally new format: The newsletters now had a professional look. Included were photographs, graphics, quotations, tidbits of dance history, decisions of the Examining Board, biographies of national conference/seminar faculty, teaching tips, scholarship audition information, personals, et cetera. The newsletters were eye appealing, interestingly written, and informative. In 1986, Johnny Cavelle, CCA member from Aberdeen, SD, volunteered to prepare the newsletter for publication (CCA national newsletter, winter, 1986). Under his editorship, the format remained approximately the same, but the newsletter was expanded from four to eight pages and included even more photographs.

## CCA into the Future

College Classes

Letters from Barbara McMurray, Dubuque, IL were received in relation to her success in using the Cecchetti syllabi in teaching ballet classes in college (NB, 1985-Q; 1985-T). Since 1982, McMurray, a Midwest Committee member, had been on faculty at Loras College, a small, private school, where she had great success in teaching the Cecchetti Method. Her ballet classes were popular with the students and the curriculum enthusiastically endorsed by the administration (B. McMurray, personal communication, September 4, 1993).

Two years later, a letter was received from Renata Sanford, Southwest Committee member, proposing a Cecchetti teachers' program for the University of Texas at Austin. A discussion was held on the CCA developing a policy and a program concerning college training. Butler, King, and Randazzo agreed to meet at Randazzo's studio the following Friday (September 18) to develop a proposal for using the Cecchetti Method in university settings (NB, 1987-L). Randazzo presented her report (NB, 1987-M, p. 2), but no details were included in the minutes. However, I found a copy of the proposal which is quite ambitious. Although the concept draws university ballet courses into the Cecchetti

examination system, the proposed program is based more on a curriculum for a conservatory than on a curriculum for a university. It emphasizes ballet without taking into consideration the general academic courses or even the dance related academic courses that are part of a baccalaureate program. The master's and doctoral programs are devoid of any academics whatsoever. To be useful in the average academic dance program, the proposal would need a great deal of restructuring and developing to join it to the mission of higher education.

### Videotape

Floyd discussed video taping a history of the Cecchetti Method and asked to form a committee to investigate this further (NB, 1986-B). Still in progress, this project is a major undertaking for which Floyd has received community support through donations, as well as grants from the state of Michigan. In 1992, I was invited to talk about Enrico Cecchetti, the Cecchetti Method, and the CCA at a cocktail preview party which was held the evening prior to an auction at Meadowbrook Hall on the Dodge estate in Rochester, MI. The proceedings from the auction were donated to this project. Some of the items auctioned were a mink coat, a grand piano, jewelry, clothing, crystal, porcelain vases, and a pedigreed golden retriever puppy. Among those present

were glittering personalities from the Detroit area in equally glittering apparel; several professional dancers; a few CCA members; Dennis Nahat and Robert Barnett, artistic directors of the Cleveland and Atalanta Ballets, respectively; and Ruby Keeler, famous for her tap dancing in movies and on Broadway.

Although the auction netted several thousand dollars, the amount was insufficient to complete the video tape. Floyd hoped to have it finished in 1992, but as of November, 1993, it had not yet been completed. Throughout the video tape, professional dancers perform the Advanced and Diploma Cecchetti material. Points on Cecchetti quality and tidbits of information on the background of the *adages* and *enchainements* are interspersed throughout the demonstrations. Interviews with Charter members of the CCA are included and I supplied the dance history information and documentation. When finished, it will be an invaluable audiovisual resource.

#### Foundation for the Cecchetti Council

Jean Gloria [Newell] reported on the Foundation for the Cecchetti Council that Johnny Cavelle from South Dakota wishes to form. A check was given to the Council from Johnny Cavelle for the future Foundation. This check to be placed in the safety deposit box until said foundation comes into existence" (NB, 1986-J, p. 1).

Further discussions were held in May and September on the proposed foundation (NB, 1986-K; 1986-M) with no elucidation. According to Linda Butler, the Foundation for the Cecchetti Council was an effort to establish a permanent office and central location for the Cecchetti materials and document (personal communication, October 22, 1993). To this date, no further plans have been made concerning the Foundation for the Cecchetti Council.



**PART III**  
**REGIONAL COMMITTEES**

CHAPTER I  
EARLY COMMITTEES  
1951 - 1959

After taking classes from Cecchetti Committee members at Dance Masters conventions, many teachers were interested in continuing their training in the Cecchetti Method. Since it was more economical for a group to pool their resources to hire a certified Cecchetti teacher, formal study groups emerged in various areas throughout the United States. Even before the CCA existed, the Charter members-to-be were coaching and examining candidates in the Cecchetti Method. Once the CCA was formed, it was only a matter of time before those study groups would seek official status in the CCA.

Bits of information in the Executive Board minutes and correspondence relating to the California Committees painted a picture of their emergence as well as of the simmering power struggle between Fricker and the Executive Board which continued through the 1960s. Very few facts were available about other committees established in the 1950s: Pittsburgh; Ohio; East Coast; Texas; and Western Michigan.

### California Committee

Initially formed as the West Coast study group, the first committee mentioned was the California Committee <sup>6</sup> which was organized on August 23, 1951 in Los Angeles, CA. President Jory called a special meeting "to formulate a letter to be sent to the president of the Western Coast Cecchetti Committee" (G. E. Jory, personal communication, August 29, 1951). It was moved that the West Coast study group appointment must be recorded annually in September and that Virgiline Simmons was reelected as Executive Board representative to the West Coast (NB, 1952-L).

At some time in the 1950s Olga Fricker moved to Los Angeles and essentially took over the West Coast Committee. In the Detroit area, she had a successful career and was well known and respected. She apparently had a small ballet company which performed with the Detroit Symphony. Moving to Los Angeles where she was virtually unknown, she found that a ballet company already was aligned with the symphony and everything she had pioneered in Detroit had been done in Los Angeles. An imposing woman and powerful personality who needed a cause and recognition, Fricker's claim to fame,

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<sup>6</sup>Throughout the minutes the California Committee also is alluded to as the West Coast Committee. I have chosen to refer to it as the California Committee for consistency and because in 1955 it divided into two committees: Northern California and Southern California (NB, 1955-E).

then, in Los Angeles was the California Committee which she engineered, ran, and mentored (J. C. Miller, personal communication, August 25, 1993). Fricker was determined to run the California Committee according to Fricker while the Executive Board was determined to maintain control. With a strong personality on the west coast and equally strong personalities in Detroit, fireworks often flared.

Letters from Olga Fricker and Gertrude Jory epitomize the friction between them and the beginnings of the power struggle that gradually fermented over the years, eventually causing a schism. Exercising her right as president to call a special meeting of the Executive Board, Jory did so although Fricker and Hamer were unable to attend. Fricker's angry criticism of Jory's comments regarding the organization of the West Coast Study Group and Jory's defensive response exploded in a misunderstanding of motives and actions which probably had its genesis much earlier during the years of the Cecchetti Committee. The point of both letters centered around the legalities of forming a study group (O. Fricker, personal communication, September 2, 1951; G. E. Jory, personal communication, September 4, 1951). Fricker conveyed a feeling of protectiveness, that the West Coast Study Group was, in a sense, her baby, while Jory was concerned with "the organization . . . , the Method and its ramifications as it grew [which] were greater than

any one person" (G. E. Jory, personal communication, September 4, 1951, p. 2). Given the fact that Green had predicted a surge in growth, warning the Executive Board to prepare for this, Jory's anxious commitment to do everything "by the book" reflected her concern with the legally correct way to handle the anticipated growth of the CCA and with setting a precedent to continue managing its affairs in an orderly and logical fashion.

In September, 1953 (NB, 1953-M) the Executive Board voted to accept California as a committee with Olga Fricker as district director in charge of examination registration and Mona Frances retained as resident agent. As resident agent, Frances acted as the legal representative of the CCA for the California Committee; she had the authority to sign contracts and carry on the business of the committee. The California Committee members were accepted as recommended by Fricker who also requested that triannual examination sessions be arranged in California (NB, 1953-P).

Green sent a copy of the CCA charter to the California Committee and filed articles of incorporation in the state of California so that the CCA might be registered there (NB, 1953-N). In February, 1954, the Executive Board considered a format for the committee (NB, 1954-C), and all requests to hold activities were granted (NB, 1954-F; 1954-P).

### Northern and Southern California Committees

Divided into two committees (NB, 1955-E), identified as Northern California and Southern California, the California Committees did not comply with the expectations of the Executive Board. Frequent correspondence attempted to clarify several issues. One of the major problem was tardy submission of minutes from the California Committees, often several months after their meetings (NB, 1955-K).

With the CCA still in its infancy, policy and precedents were being established as needs arose. As has been the case throughout the history of the CCA, rules sometimes were made *ex post facto*, causing anger, tension, and confusion. The California Committees were notified that minutes of all meetings were to be sent to the Executive Board immediately following each meeting, financial reports were to be included with the minutes, it should be indicated in the minutes if motions were carried, and the slate of officers was to be submitted to the Executive Board for final approval. Additionally, all committee activities were to be cleared with the Executive Board prior to contracting for the activity (NB, 1955-R). Under Fricker's "rule," some of the California members felt the Executive Board was too demanding and controlling. At the same time, the Executive Board needed to confirm that it was, indeed, the governing body as well as the guardian of the CCA as delineated in the

Constitution and By-Laws providing assurance that the teaching quality established would be continued. Since legal responsibility for any committee function still fell on the Executive Board, that body needed to know the business of the committees. Nevertheless, requests for regional committee activities rarely were denied.

### Other Committees

#### Pittsburgh Committee

Early in 1953, a Pittsburgh, PA study group was formed (NB, 1953-A). In 1957, a representative was sent to Pittsburgh to help organize the committee, set up a charter and appoint a resident agent (NB, 1957-G).

With the California and Pittsburgh Committees established and study groups popping up throughout the country, the Executive Board realized that requests to establish additional committees soon would be forthcoming. Hassard divided the United States into sections to facilitate this anticipated action (NB, 1953-P).

#### Ohio Committee

In 1954, members in Ohio submitted a request to form a study group (NB, 1954-D), and almost immediately thereafter, it requested committee status. With Green's assistance, the

Executive Board prepared a charter so that the Ohio study group could become an official CCA committee (NB, 1954-E). Throughout the year, there was a steady stream of correspondence between the Ohio study group and the Executive Board settling the legal matters involved in organizing the committee (NB, 1954-D; 1954-E; 1954-M) which occurred before October, 1955 (NB, 1955-Q; 1955-S; 1955-U).

#### East Coast Committee

Plans were made to send a temporary liaison officer to help organize committees on request (NB, 1957-G). Simmons was appointed liaison to the Washington, D. C. area which became the East Coast Committee in 1957 (NB, 1957-J).

#### Texas Committee

In 1957, Simmons and Jory were sent to Dallas, Texas to help set up a study group (NB, 1957-G). The following year, activity was so great that the Texas study group was organized as a committee. Articles of incorporation were sent to Texas committee chairman Virginia Self (NB, 1958-B).

#### Western Michigan Committee

In 1959, the Western Michigan Committee was assigned Phyllis Thorne as its liaison officer (NB, 1959-A). This



was the first mention in the available minutes that a Western Michigan Committee had been formed.

### Summary

As the CCA emerged from the Cecchetti Committee, pockets of study groups began popping up throughout the country. Following classes taught at DMA conventions by members of the Cecchetti Committee, these devotees of the Cecchetti Method were eager to learn and advance and encouraged others, as well. As the study groups increased in number of members, committee status was requested so that by the end of the 1950s, seven regional committees had been formed. This growth forced the Executive Board to consider ways to communicate with the committees as well as to maintain a degree of control over the quality of teaching and the committees' activities.

CHAPTER II  
GROWING PAINS  
1960 - 1969

With seven committees now under the auspices of the CCA, a document which outlined the protocol of committees was completed by the Executive Board in 1961. "Rules and Regulations for Regional Committees" set forth the policies governing committee officers, liaison officers, management of funds, activities, examinations, and advertising.

As the committees were growing stronger, demands on the Executive Board were greater. Support was sought for a committee ballet company, but ultimately denied because of the precedent it would set and because the mission of the CCA lay in the area of teaching rather than in the sponsorship of a performing company. As the activities of regional committees gradually increased, a promotional fund was established to help committees financially as well as to provide assistance in the formation of new committees.

Unfortunately, the problems of the California Committees which surfaced in the 1950s escalated in the 1960s, erupting in a volcano of emotion which resulted in a war of wills and a split from the "mother group."

Paradoxically, the split strengthened the CCA through learned lessons, resolve, and continued loyalties.

#### East Coast Committee Performing Company

In 1964, members of the East Coast Committee requested that the CCA be identified with a local ballet company. The Executive Board refused this request because the CCA's primary mission is to perpetuate the Cecchetti Method of Classical Ballet training rather than act as an artistic board for a performing company (NB, 1964-F). However, since the ballet concert sponsored by the East Coast Committee utilized students from several Cecchetti teachers in the area, it was decided to support the spring, 1964 performance both morally and financially (NB, 1964-G).

Correspondence with the East Coast Committee continued to refer to a performing group throughout 1965, but by November (NB, 1965-P), Miller informed the committee that further support for a ballet company would not be forthcoming. Undoubtedly, the Executive Board realized that financial support of a committee ballet company quickly could drain the CCA treasury. The Pennsylvania Committee also sponsored a ballet company and other committees either had or considered having performing companies. In Michigan,

CCA members were affiliated with the Detroit City Ballet, Ann Arbor Civic Ballet, Flint Ballet, Civic Contemporary Ballet, Michigan Ballet Theatre, Livonia Civic Ballet, Birmingham Civic Ballet, and Warren Dance Ensemble.

Sponsoring one company over another would have set an awkward precedent that could have taken the CCA into an entirely different direction. Yet, the success of its mission made performing in a ballet company an inevitable next step in the sequence of training dancers.

#### Seminars, Refreshers, Workshops, and CCA Days

Intimately involved in the activities of the committees, liaison officers were required to make at least one official liaison trip annually to teach classes, answer questions, and bring to the Executive Board any suggestions or unresolved problems. In addition, they corresponded with committee members and were available for help and advice.

Although members were encouraged to attend national seminars regularly, financial and family responsibilities sometimes made this impossible. To keep the committee members current in the graded syllabi, actively involved in dance, and to forward the mission of the CCA, committees planned regular seminars and refreshers locally which were less expensive and took less time away from families and businesses. Executive Board members and examiners were paid

to teach classes while committee members taught classes *gratis*. Often a non-CCA guest teacher also was hired to conduct classes to broaden the perspective of both CCA teachers and students and perk interest in the CCA.

In 1968, liaison officers were directed to notify their committees that the Executive Board would send a liaison officer plus one other board member to conduct a CCA Day in a committee area (NB, 1968-O). The purpose of a CCA Day was to interest non-CCA teachers in the Cecchetti Method. Each committee member was encouraged to bring another teacher to take classes and learn the benefits of the Cecchetti graded syllabi. CCA Days for committees included three graded classes and one major class which were taught free of charge by the liaison officer and one other Executive Board member. The committee was responsible for all arrangements and was allowed to keep any profits (NB, 1968-P).

In 1969, the demand for CCA Days escalated and the Executive Board reconsidered the generous offer of free services. Apparently, some committees were taking advantage of the opportunity for free classes and the scheduled CCA Days sometimes were more like refreshers or seminars. At times, liaison officers were asked to assist with the organization of these activities. At the January 27 meeting (NB, 1969-B), the out of state CCA Days were discussed and correspondence was sent to the committees defining the

purpose of CCA Days: "The Cecchetti Days are a promotional venture. The prime purpose of Cecchetti Days is to interest nonmembers in the method. If this prime purpose has not been fulfilled, future requests cannot be granted" (NB, 1969-Q, p. 2). Also included were the following points:

1. requests for CCA Days were to be voted upon by the Executive Board on an individual basis;
2. committees were to handle the details of their own CCA Days;
3. liaison officers were not required to teach at CCA Days unless the committee so desired;
4. any Executive, Examining, or General Board member teaching at a committee CCA Day should be paid;
5. students were not allowed in teachers' classes;
6. teachers could only audit students' classes;
7. a CCA Day consisted of three student level classes and one professional level class.

### Activities

Although the minutes do not list all regional committee functions, the following information paints a partial picture of the beehive of activities related to the CCA throughout the United States. The most active committee appeared to be Texas with yearly requests for seminars and liaison trips (national seminar brochures, 1960-1963; NB,

1963-D; 1964-C; 1964-H; 1965-H; 1965-I; 1966-D; 1966-F; 1967-J; 1968-O; 1969-A). The California Committees held seminars in the Los Angeles area (national seminar brochure, 1960; NB, 1963-F; 1964-F; 1964-S; 1969-M) and the San Francisco area (NB, 1968-P; 1969-B; 1969-M; 1969-P), some of which corresponded with liaison trips and examination sessions. In 1963, a refresher course was held by the Western Michigan Committee (Z. Harris, personal communication, April 10, 1963; P. Osterhouse, personal communication, June 10, 1963) and CCA Days were held in 1968 and 1969 (NB, 1968-A; 1968-P; 1969-C). The Pennsylvania Committee's only identified request was for a seminar and liaison trip in 1969 (NB, 1969-A). The Ohio Committee requested liaison trips to correspond with its activities in 1964, 1965, and 1969 (NB, 1964-G; 1965-G; 1969-G; 1969-M), while liaison trips were scheduled annually for the Midwest Committee from 1964-1969 (NB, 1964-D; 1965-A; 1966-B; 1966-L; 1968-F; 1969-M) and for the East Coast Committee in 1964, 1965, 1968, and 1969 (NB, 1964-F; 1965-O; 1968-B; 1969-R). In 1965, Morrow requested that a teachers' course be held in Maine from August 23-29 (NB, 1965-I).

### Reports and Minutes

Throughout the 1960s, minutes of committee meetings, treasurers' reports, and newsletters often were not received

until long after the due dates. With just one liaison trip scheduled each year per committee, these reports provided the Executive Board with information about the business end of the committees. It was reiterated that committee reports and minutes must be submitted promptly to the national recording secretary (NB, 1964-I). In my review of the minutes, I found that much meeting time was devoted to discussing the committees, voting upon requests for various activities, and assigning Executive and Examining Board members to teach and/or examine (NB, 1964-Q).

In addition to submitting their minutes, committees were required to send annual reports which included a statement of activities, income, and expenditures (NB, 1966-H). The deadline for these annual reports was May 15 of the following year.

In 1964, the Executive Board ruled that the regional committees were allowed to maintain only \$250.00 operating capital in their treasuries. Any amount in excess of that was to be sent to the national treasurer. In the event that a committee disbanded, any monies in that treasury were forwarded to the national treasurer (CB, 1964-D); NB, 1964-N). However, in two cases in 1964 the Executive Board agreed to send money to regional committees to help support projects. One entailed a previously described performance sponsored by the East Coast Committee (NB, 1964-L) and the



other involved a seminar which was planned by the Southern California Committee (NB, 1964-S). In 1965, the Southwest Committee requested a loan of \$250.00 to help defray seminar expenses to be repaid following the seminar (NB, 1965-I). No further related information was found in the minutes.

By 1967, it was decided that all committee minutes were to be submitted in triplicate and distributed to the committee's liaison officer, the CCA president, and CCA secretary (NB, 1967-G). At the first Executive Board meeting in 1968, liaison officers were instructed to write to their committees and request that the annual treasurer's reports be submitted before February 1 (NB, 1968-A) rather than by May 15 as dictated in 1966 (NB, 1966-H).

#### Promotion of the CCA

In October, 1967 it was decided to establish a promotional fund with a \$1,000.00 initial balance transferred from the general fund (NB, 1967-Q). The purposes of this fund were to encourage new members, develop new committees, send a Board teacher into a new area, subsidize examination costs occasionally when the collected fees did not cover expenses, provide special advertising, occasionally furnish teachers for regional committees, and send the CCA president to visit regional committees.

The Executive Board boldly envisioned the continuing expansion of the CCA. Establishing the promotional fund pointed up the conviction that an initial capital investment would have long term gains for the CCA through good will, increased membership, improved communication with the committees, and increased exposure to the Cecchetti Method.

#### Slates of Officers

Slates of officers for the committees were received annually. The Executive Board retained the right to approve or deny the whole or any part of a committee slate. In fact, the recommended slate always was accepted in its entirety. (Regional committee officers from 1965-1987 are listed in Appendix B-5.) Once accepted, the slate could not be altered as is evidenced by the following example:

Due to the illness of its current chairman, Cecilia Corley, permission was requested that the Executive Board name Hazelle Seibert chairman of the Ohio Committee. This request was denied because the committee had a vice chairman whose responsibilities included assuming the duties of chairman if necessary (NB, 1966-M). As a result, Ileene Simon, the vice chairman, tendered her resignation as vice chairman of the Ohio Committee which was accepted by the Executive Board (NB, 1966-Q; 1966-R), thus paving the way for Seibert's subsequent election as chairman.

### "The California Situation"

The Executive Board continued its discussion related to problems with the California Committees and their interest in joining the Canadian branch of the ISTD (NB, 1966-B; 1966-G; 1966-H; 1966-O; 1966-P) which was referred to as "the California situation" (NB, 1966-P, p. 1). Besides being involved in these meetings, Green went to California to meet with Fricker on May 26 (NB, 1966-G) "to clarify exactly what the demands are outside of dues, examination fees, certificates, etc. Mr. Green feels that the Council's national head quarters [sic] should have top authority" (NB, 1966-H, p. 1). The Executive Board suggested that Green hire a public stenographer to record these meetings. Apparently, an ultimatum was issued to the California Committee to present a statement of intent by November 4, 1966 (NB, 1966-O). However, the dispute dropped from sight in the 1966 minutes.

Throughout 1967, the California Committees continued in their quest toward becoming branches rather than committees of the CCA. At a January 8 special meeting of the Executive Board, (NB, 1967-B), a motion was made to establish a new category called a branch and to develop legal requirements for branch status. Among the requirements decided were that a committee must be in existence for a minimum of 10 years before requesting branch status; that a minimum of 30

members be in good standing; that members must hold national membership before being accepted as a branch member; that the branch continued to be under the authority of the Executive Board; that all dues, both branch and national, be sent to the national treasurer who subsequently would return the branch dues; that triannual examinations be scheduled; that an annual examiners' meeting would occur with an examiner from the national office actively participating; that all printed material would be approved by the Executive Board; that advertising would be used only to promote the Method, not individual teachers; that all CCA materials would continue to be printed by the national headquarters; and that all fund raising activities would be submitted for Executive Board approval (NB, 1967-B; 1967-D; 1967-J).

The March 13 meeting again was devoted to clarifying rules and regulations for the formation of a branch of the CCA (NB, 1967-H). At a Charter Board meeting at MSU, a discussion ensued on the rules and regulations for attaining branch status, drafted by President Thorne (CB, 1967-A).

If the Northern and Southern California Committees were anxious to establish greater autonomy, that was hardly the result since few differences from committee status emerged in the regulations governing a branch. The freedom to charge branch dues seemed to be the major difference, while the restrictions of a 30 person active membership and a 10

year history as a committee certainly denied many thriving committees the opportunity to request branch status.

Still dissatisfied and continuing in their rebelliousness, the California Committees totally ignored the dictates of the Executive Board. In November (NB, 1967-S) a letter was sent to the California Committees which included the following demands: "The Executive Board would like an explanation of why the California refresher date was not submitted to the national Executive Board for approval. Also why the Executive Board list on the brochure was incomplete" (p. 2). Apparently, the Executive Board members were extremely upset over the latest indiscretions and were distraught that the efforts made by the Executive Board to develop a moderately independent branch status had been misinterpreted. As a result, Green was directed to send a letter of reprimand to the California Committees

explaining that until the CCA Executive Board has assurance that our present by-laws can be honored by them it is impossible to continue to write new ones for a Branch in California that will be workable in the years to come, and obeyed by the California committees. (NB, 1967-T, p. 2)

Although not found in the minutes, the motion to accord to Northern and Southern California Committees the status of branch must have been rescinded since they were never referred to as branches but only as committees. Despite continued problems, in 1968 the California Committees were

given permission to handle their own examination funds on a trial basis for a February examination session. A stipulation required that "10% of gross will be sent to the Executive Board. There must be a complete accounting of each examination" (NB, 1968-B, p. 2).

In a new turn of events, the California Committees requested permission to join the ISTD in England the same year (NB, 1968-F)! At the July Executive Board meeting held at MSU, the shocked Board read a letter from Beaumont indicating "that the Committee of the Cecchetti Society Branch of the ISTD in London are [sic] prepared to consider this if the CCA approves" (NB, 1968-N).

Continuing its effort to honor the request for branch status, individual sections of new by-laws were discussed. With representatives from the California Committees in attendance, all were tentatively approved (NB, 1968-N).

In October, Hassard read a letter of resignation from Sheila Darby, former chairman of the Southern California Committee (NB, 1968-Q), who was Fricker's close friend. This must have alerted the Executive Board to the possibility that the California Committees were planning to make a change. Miller reported on Green's phone call to Fricker and related that Fricker agreed to refrain from taking any action to join the ISTD until Miller met with the California Committees on September 22 (CB, 1968-A). At

issue was a discussion concerning examiners being brought to California from the Canadian branch of the Cecchetti Society, the feasibility of these two organizations working together, the amount of branch dues, and California's having its own escrow account for examination monies (NB, 1968-T).

At the October 28 meeting, Miller described her California trip, and the Board felt she did an "excellent job in getting communication going between the Executive Board and California" (NB, 1968-R, p. 2). A lengthy examination of the California situation occurred at the November 11 Executive Board meeting (NB, 1968-S) as well as at a special meeting held November 23 (NB, 1968-T) attended also by Betty Kirkpatrick and Aleta Davis, Northern and Southern California committee representatives, respectively.

At this meeting, the continuing communication problem was openly discussed. Resultant actions follow: Minutes from all General Board meetings were sent to regional committee chairmen; minutes from regional committees were sent to the national recording secretary; the CCA membership were sent minutes from the General Membership meeting; more information on the national seminar was made available; requests from committees for funds were sent to the national treasurer with an explanation of the need and projected use; committees retained more than \$250.00 in their treasuries and kept monies earned from their seminars (NB, 1968-T).

Despite efforts by the Executive Board to cooperate with the California Committees, problems escalated. According to two of Fricker's students, Fricker was fed up with asking permission from the Executive Board for every action planned by the California Committees (M. E. Cooper, personal communication, March 14, 1988; A. Davis, personal communication, July 15, 1989). However, a very different picture was painted by del Oro in a letter to Hamer which was dated February 8, 1962. In it, Fricker emerged as a dictator who ruled the California Committees so that teachers interested in the Cecchetti Method were coerced into coaching with her. Nonetheless, when I interviewed Fricker in Los Angeles, CA on January 11, 1989, she was most gracious but refused to discuss controversial issues by ignoring or skirting around the edges of questions.

In a telephone conversation I had with Miller in 1993, she recounted her eight-hour meeting with Fricker after which she concluded that Fricker "simply wanted everything to be done her way at all times" (J. M. Miller, personal communication, August 25, 1993). Miller explained to me that the Executive Board had not denied any requests unless no one from Michigan headquarters was available to be sent to California, which happened only once in Miller's memory, corresponding with the minutes (NB, 1955-H). Although Fricker knew that two examiners were required for



examinations, she refused to comply with the rule. Each time two examiners were sent from Michigan, they found that each was scheduled to examine alone. Since the examinations were scheduled and children were waiting, the examiners felt they had little choice but to acquiesce. Repeated protests and warnings fell on deaf ears, yet the Executive Board always granted Fricker's requests. After Fricker resigned from the CCA on January 22, 1969 and joined the Canadian ISTD, she still expected that her students and the teachers she coached would be examined by the CCA Examining Board. No longer a CCA member, the request was denied. The result was an irreparable split akin to the San Andreas Fault.

When Fricker resigned from the CCA (NB, 1969-B), she expected a large following of the California CCA members to walk out with her. An unsigned letter dated February 19, 1969, addressed to Patricia Hardy and probably written by Hamer, reveals the anger and dismay she felt:

Your letter regarding Olga [Fricker] just arrived and I must say I am mad, mad. How dare she ask you to [do] this when she knows your visas only cover the hours you work for C.C.A. and it would get us all in trouble with the government. She is out of the C.C.A. in every way. It is surprising how nice it is not to have a big do from her about every little thing that does not go her way. I am sure the standard will be better in L.A. as time goes on, because we have asked the teachers to be more careful who they send in for exams. Before, Olga would find a teacher to coach, then send her for exams when an eastern examiner was not in California. This is another battle we had with her.

So many came in we did not have a chance to see. The examiners out there were under Olga's thumb, so what could they do but pass them. Now it will be different.

I leave for Albuquerque, New Mexico this week end for an exam session for 20 hours, to examine the students and teachers for the group Olga said would all leave the C.C.A., if she did. (p. 1)

After more than 20 years, the comments of key informants still are tinged with bitterness when the "California Situation" is discussed. Yet, all concede that Fricker was an uncommonly fine teacher and a powerful personality.

Although many California CCA members are today also members of the ISTD, the number of members in the California Committees has continued to remain among the largest of the CCA committees. They sponsor many activities annually including scholarships, a performing company, CCA days, workshops, refreshers, triannual examinations, and a summer seminar which features the Cecchetti Society teacher who teaches at the CCA national seminar.

#### New Committees/Name Changes

In 1966, members in Albuquerque asked to begin a committee in their area (NB, 1966-L), but the request was tabled with no further discussion noted in the 1966 minutes. A second motion, made in the 1969 minutes, responded to requests from Albuquerque members who wanted a coach to

teach all the grades, including VI and VII, as well as information on how to form a committee (NB, 1969-M).

November 17 minutes (NB, 1969-R) note that a loan of \$150.00 was available if needed to assist a new committee in New Mexico. However, steps were not taken toward committee ratification until 1983 when CCA members in New Mexico established the Inner Mountain Committee (NB, 1983-D).

Other changes also were occurring. The Pittsburgh Committee became the Pennsylvania Committee (NB, 1966-M), and the Texas Committee changed its name to the Southwest Committee (NB, 1967-C), better reflecting its membership.

CCA members in Minneapolis and St. Paul, MN indicated an interest in forming a committee (NB, 1967-L), but no committee has been formed in that area as of 1993.

### Summary

During the 1960s, major policies were developed concerning regional committees. Support of a committee ballet company was refused since the mission of the CCA was not served through this action. Annual liaison trips were instituted to maintain close contact between the committees and the Executive Board. Minutes and financial reports were required immediately following meetings and activities and annual financial and activity reports were due by May 15 of the next year. To facilitate record keeping, all documents

were required to be submitted in triplicate. To encourage the formation of new committees and subsidize the needs of existing committees, a promotional fund was established.

"The California Situation" reminded the Executive Board that trying too hard to comply with the demands of one person is like trying to satisfy a spoiled child who never can be satisfied. However, refusing to bow to her demands after Fricker's resignation strengthened the resolve of the Executive Board and made future relations with the California Committees less strained. Through enforcing the ultimate authority of the Executive Board, relationships with all regional committees were reinforced.

CHAPTER III  
A PERIOD OF ADJUSTMENT  
1970 - 1979

As the regional committees became stronger and better established, their activities escalated. However, the requirement to submit requests and documents often was neglected. Concerned because of legal and financial responsibility, the Executive Board imposed even more stringent rules to force the regional committees to comply.

No longer willing to work without compensation, liaison officers and Board members limited the number of hours taught *gratis* and established an hourly fee scale.

Although only one new committee was formed in the 1970s, the ground work was being established for the surge in growth which would occur in the 1980s.

Seminars, Refreshers, Workshops, and CCA Days

Because the dramatic increase in committee activities was not accompanied by a parallel increase in requests, in 1972, the Executive Board insisted that regional committees submit all brochures announcing activities prior to the date of the events (NB, 1972-F). Reviewing the brochures

documented that some were hiring guest teachers without requesting advance approval from the Executive Board. A lengthy discussion with no solution was indicated in the 1974 minutes (NB, 1974-D). By 1976, however, the Executive Board mandated that

All seminars, conferences, and workshops employing guest teachers, [sic] must apply to the Executive Board for a contract to be signed by said guest teacher. This contract is to be in triplicate form--one to be given to the guest teacher, one to the area chairman, and one to the National Treasurer. (NB, 1976-J, p. 2)

Legally responsible for financial obligations incurred by the regional committees and obligated to provide a report annually to the Internal Revenue Service, the Executive Board was gravely concerned when regional committees did not comply with policy. In 1977, even more stringent regulations were imposed forcing all regional committee chairmen and principals to receive Executive Board clearance when hiring outside teachers and for all contracts and budgets to be submitted in advance to the national treasurer (NB, 1977-I). An even more restrictive motion was made one month later when even fees and schedules were subject to Executive Board approval (NB, 1977-L).

### Fees

Although the fees paid to seminar and workshop teachers by the CCA and other dance organizations were a minimum of

\$75.00 per hour, the Board members had charged less than half that when teaching at regional CCA committee functions, with classes sometimes donated. Finally, the Executive Board recognized that the services of CCA teachers were being undercompensated. Consequently, teaching fees for regional committee activities were standardized by the Executive Board: \$50.00 per hour for the first two hours and \$35.00 per hour for any time thereafter (NB, 1972-Q). However, for each CCA Day, the Executive Board continued to send two teachers who taught two hours free with the CCA paying transportation, room, and board (NB, 1977-R).

### Activities

Although not always noted in the Executive Board minutes, each committee had a yearly liaison trip some of which corresponded with examinations and other activities. As in the 1970s, the Southwest Committee appeared to be the most active, or at least the committee most often complying with the rule that committees submit requests for all activities. Southwest Committee requests for liaison trips were made in conjunction with requests for CCA Days (NB, 1973-A; 1974-B), refreshers (NB, 1970-Q; 1976-O), and seminars (NB, 1970-O; 1972-P; 1974-B; 1974-Q; 1975-F; 1976-A; 1976-R; 1977-B; 1978-A; 1978-Q; 1979-B). The Northern California Committee's requests were more

diversified with bids for liaison trips (NB, 1973-S; 1976-A; 1977-A; 1978-R; 1979-P), a refresher course (NB, 1977-A), seminars (NB, 1970-M; 1972-B; 1977-Q; 1978-H; 1979-P), a CCA Day (NB, 1972-K), or workshops (NB, 1974-D; 1977-E) made almost every year. In 1979, the Northern California Committee requested \$3,500.00 as a deposit for their 1980 seminar, repayable to the CCA (NB, 1979-P). Although it was not noted in the minutes whether the loan was repaid, the repayment of previous advances for seminar expenses implied that the Northern California Committee met its obligations.

Also quite active, the Southern California Committee had regular liaison trips (NB, 1972-L; 1974-Q; 1976-A; 1978-N; 1979-P), CCA Days (NB, 1970-A), seminars (NB, 1970-Q; 1973-Q; 1977-C), and student workshops (NB, 1974-D; 1978-Q; 1979-P). The East Coast Committee requested liaison trips in 1971, 1975, 1976, and 1978 (NB, 1971-Q; 1975-O; 1976-O, 1978-M), CCA Days in 1970, 1971, 1972, and 1977 (NB, 1970-M; 1971-A; 1972-E; 1977-C), and workshops in 1975 and 1976 (NB, 1975-B; 1976-H).

Liaison trips for the Midwest Committee were bid for almost yearly (NB, 1970-F; 1972-G; 1975-P; 1976-O; 1977-O; 1979-O) with CCA Days interspersed (NB, 1974-E; 1977-E; 1978-D; 1978-M). Workshops (NB, 1970-Q; 1976-P; 1978-Q) and liaison trips (NB, 1972-E; 1974-S; 1976-O; 1978-P; 1979-P)



seemed to be the major activities for the Western Michigan Committee with one CCA Day held in 1974 (NB, 1974-Q).

The newly formed Southeast Committee was ambitious in requests for CCA Days (NB, 1973-O; 1974-Q; 1978-M), a liaison trip (NB, 1978-R), a workshop (NB, 1978-B), and a seminar planned for 1976 (NB, 1974-Q). Appearing to be the least active, few requests were listed for the Pennsylvania and Ohio Committees. Liaison trips for the Pennsylvania Committee were asked for 1974 and 1979 (NB, 1974-S; 1979-M), CCA Days for 1972, 1973, and 1977 (NB, 1972-A; 1973-A; 1977-O), and a refresher for 1976 (NB, 1976-O). The only requests for the Ohio Committee were for two liaison trips (NB, 1970-P; 1973-N) and one CCA Day (NB, 1973-P). In 1972, Katherine and Charles Fishback of Albuquerque, NM requested that an examiner conduct classes in Grades I-VII for a teachers' workshop (NB, 1972-C).

#### Liaison Officers

As mentioned previously, apparently in a generous gesture, some liaison officers were donating their services to committees, especially those committees which were newly formed. Liaison officers were assigned to committees every other year until April, 1978 when liaison officers were appointed for a three-year term (NB, 1978-H). The biennial or triennial change in liaison officers did not necessarily

mean that this generosity would be continued. Committees were confused as to their responsibilities versus the obligations of the Executive Board in relation to liaison officers. To help clarify the issue, committees were notified that time given to committees by liaison officers included one hour of teaching on the yearly trip with expenses paid by the CCA, and one hour of teaching per day, not to exceed three days, for seminars and refreshers. Other CCA Board members were obligated to give two hours of teaching time the first day and one hour per day for the next two days with transportation paid by the CCA. The host committee was responsible for lodging and food. The only exception was the day of an official examination session at which time all expenses were paid by the CCA (NB, 1971-D). Even after this information was explained clearly, requests for reiteration were made (NB, 1972-E; 1977-R).

In addition to the responsibilities of teaching and being a conduit for information to and from the regional committees, liaison officers also were expected to check committee treasurers' reports before sending them to the auditor (NB, 1978-C). For uniformity, it was suggested that each committee purchase a 12-column ledger to be used for the annual report that is sent to the national treasurer.

### Reports and Minutes

Although directed to send minutes and reports timely and in triplicate (NB, 1970-B; 1970-Q), the regional committees often did not comply with directives. It seemed easy to procrastinate sending the necessary documents to the Executive Board. Also, some committees were very spread out geographically. Often, the chairman, treasurer, and recording secretary lived in three different states which sometimes made communication difficult. It was easier to wait to send committee materials to the Executive Board until the next committee meeting. The convenience of the committees was the bane of the Executive Board. Reports needed to be filed timely both with the CPA and the IRS.

Annual reports of all activities also were submitted at the annual meeting of the regional committee chairmen with the Executive Board which usually was held the evening prior to the fall national refresher.

### New Committees

Ellen T. Cooper of Louiston, ME requested a CCA Day or assistance in organizing a Cecchetti group (NB, 1971-P). No further mention occurred in the minutes about forming a committee in Maine nor has one been formed. In 1974, North Carolina CCA members decided to start a committee which they

named the Southeast Committee (NB, 1974-F). Green arranged for a charter and resident agent.

Membership chairman Betty Bandyk wrote to Virginia Toth in LaGrange, GA regarding a CCA Day and the establishment of a committee (NB, 1977-B). However, shortly thereafter, Toth relocated to Austin, TX so the plans for a CCA committee in Georgia never materialized. Marie Lasseigne requested a CCA Day in New Orleans, LA the third week in January, 1978 at the DMA meeting. Bandyk was directed to reply (NB, 1977-S). No further information on this topic was included in the minutes, but a Louisiana Committee was set up in the 1980s.

In January, 1978 in Aberdeen, SD, John Cavell held a CCA Day to interest area teachers in the Cecchetti Method (NB, 1977-S). Although more than a decade passed before his dream could be realized, the Northern Plains Committee was organized in 1988. Longtime CCA member Irene Perkins moved from the Chicago, IL area to Boulder, CO. Interested in starting a committee there, she unfortunately died before the committee could be established (NB, 1978-J). Colorado members travelled great distances to participate in the activities of the Inner Mountain Committee. Weary of the long trips and eager for more active participation, Betsey Forrest, who had moved from Charlotte, NC to Denver, CO in the mid-1980s, continued with Perkins' work and the Colorado Committee was organized in 1988.

### Summary

During the 1970s, the Executive Board became increasingly more aware of its responsibilities to and for the regional committees. As the organization matured, a period of adjustment was needed in regard to the total restructuring of the syllabi of which the committees were apprised and in relation to the legal ramifications of inaccurate or untimely submission of requests and reports. Just as parents do, the Executive Board made every effort to help the committees realize the importance of regulations while the committees seemed to be passing through a teen-age phase of neglecting to return home on time or to pick up after themselves. It was now time for the established committees to reach adulthood as the next generation of the CCA family began to emerge.

CHAPTER IV  
RAPID GROWTH  
1980 - 1987

During the 1980s, the number of regional committees almost doubled. Previous preparation through establishment of rules and regulations regarding committees, annual liaison trips, tighter control of committee activities, and required submission of yearly financial and activity reports<sup>s</sup> helped the Executive Board and the CCA ease into this surge of new committees.

Although tardy submission of reports and minutes continued to be a problem, the existing committees began taking greater responsibility financially as well as through<sup>n</sup> sending timely requests, budgets, faculty, and schedules for<sup>r</sup> activities. Through this information, it became clear that the East Coast Committee was not adequately promoting the Cecchetti Method through its activities. When confronted, a threatened split was quickly and firmly handled by the Executive Board based on its past history with the California Committees.

Terms for liaison officers were returned to two year increments, corresponding with national CCA elections.

### Seminars, Refreshers, Workshops, and CCA Days

Related to the continued headaches the Executive Board had with this issue, request forms were developed for use by regional committees when hiring teachers for CCA functions (NB, 1982-S; 1983-J). Additionally, regional committees were asked to send brochures of all activities to each Executive Board member (NB, 1986-S).

Because both the Northern and Southern California Committees asked that Margaret Marsh teach at their seminars in 1980, the Executive Board decided that the Southern California Committee would be responsible for Marsh's transportation costs from Detroit to Los Angeles and the Northern California Committee would be responsible for her transportation from San Francisco to Detroit (NB, 1980-F). No details were included for Marsh's transportation from Los Angeles to San Francisco.

On the opposite side of the country, brochures from the East Coast Committee revealed that while its workshops were advertised as CCA functions, little Cecchetti material was being presented. Concerned with this turn of events, Bandyk sent a letter to the East Coast Committee chairman regarding the spring and summer seminars. Representatives from the East Coast Committee attended a special Executive Board meeting on March 30 (NB, 1981-E). Unhappy with the Board's insistence that regulations be honored, the East

Coast Committee threatened to withdraw from the CCA and join the Cecchetti Society of the ISTD. Past experience and a close relationship with the Cecchetti Society nipped the problem in the bud. The Executive Board was firm in its demands and the Cecchetti Society refused to grant membership to the East Coast Committee. As a result, the chastened East Coast Committee became the most conscientious of the regional committees in submitting timely requests, budgets, faculty, schedules, reports, and newsletters.

In the 1980s, the regional committees suddenly seemed to realize the importance of advance requests and submission of budgets, schedules, and faculty for their activities. By far, the greatest number of requests for activities came from the East Coast Committee. Although petitions for workshops dominated (NB, 1981-P; 1982-O; 1983-F; 1983-J; 1984-N; 1985-M; 1986-K; 1987-L), requests for liaison trips (NB, 1980-P; 1982-M; 1983-Q; 1987-A; 1987-L), seminars (NB, 1981-E; 1981-P; 1983-N), and a refresher (NB, 1981-O) attest to the frequency of this ambitious committee's activities.

The Southwest Committee ran a close second in activities with its liaison trips (NB, 1980-P; 1982-M; 1983-M; 1987-M), seminars (NB, 1980-A; 1981-M; 1982-S; 1983-C; 1984-B; 1987-D; 1987-O), refresher (NB, 1980-P), and workshops (NB, 1985-P; 1986-R). Also busy were the



California Committees. The Northern California Committee scheduled liaison trips (NB, 1980-R; 1982-Q; 1984-A; 1987-N), seminars (NB, 1980-M; 1982-B; 1984-B; 1985-G; 1986-C), and student workshops (NB, 1980-B; 1981-B). In 1982, Glenna Bell Moenning requested an enlargement of the CCA logo for imprinting on T-shirts to be sold by the Northern California Committee (NB, 1982-J). To assist the Northern California Committee with required facility deposits for its 1985 seminar, the Executive Board moved to advance the committee \$2,000.00 to be returned to the CCA after the seminar (NB, 1985-G). The next year, the Executive Board sent to the Northern California Committee a certificate of insurance and \$1,125.00 as a deposit for its 1986 seminar (NB, 1986-C). Planning some of its activities to correspond with those of the Northern California Committee, the Southern California Committee proposed liaison trips (NB, 1980-R; 1983-B; 1984-A; 1986-D; 1986-P), and a seminar (NB, 1982-S).

The Midwest Committee held one CCA Day (NB, 1985-A), four workshops (NB, 1982-A; 1984-B; 1987-C), one of which featured Dennis Nahat as guest teacher (NB, 1982-F), and six liaison trips (NB, 1980-P; 1981-L; 1982-M; 1983-M; 1987-C; 1987-O). Liaison trips (NB, 1982-S; 1983-M; 1984-A; 1984-M; 1985-A; 1985-T; 1986-J; 1986-S) comprised the bulk of the Southeast Committee's requests with a seminar (NB, 1982-S)

and a workshop (NB, 1986-S) held in conjunction with two of the liaison trips.

Two workshops (NB, 1982-F; 1985-B), one seminar (NB, 1983-Q), one CCA Day (NB, 1986-Q), and four liaison trips (NB, 1980-J; 1985-R; 1986-O; 1987-M) were the only listed requests for the Western Michigan Committee. The Ohio and Pennsylvania Committees again had few bids submitted for activities. One workshop (NB, 1986-R) and five liaison trips (NB, 1980-T; 1981-L; 1983-M; 1984-M; 1987-N) were requested by the Ohio Committee while four liaison trips (NB, 1980-P; 1982-M; 1986-P; 1987-O) and two workshops (NB, 1981-L; 1986-O) were bid for by the Pennsylvania Committee.

The new committees gradually arranged for CCA activities. The Greater St. Louis Committee requested liaison trips for 1982, 1984, 1986, and 1987 (NB, 1982-M; 1984-A; 1986-C; 1986-S) and a workshop for 1984 (NB, 1984-B) while the Inner Mountain Committee planned more variety for its offerings: liaison trips (NB, 1983-M; 1987-L); a refresher (NB, 1982-M); a seminar (NB, 1983-O); a CCA Day (NB, 1983-E); and workshops (NB, 1985-A; 1987-M) and, in 1983, requested permission to sell T-shirts at its activities (NB, 1983-M). Scheduled by the Florida Committee were a CCA Day (NB, 1985-O), workshops (NB, 1984-S; 1985-O), and a liaison trip (NB, 1986-D). The Caribbean Committee held workshops in 1982 and 1986, and a CCA Day in 1984

(NB, 1982-B; 1986-O; 1984-M) while the Louisiana Committee organized a CCA Day and workshop in 1984 and a liaison trip/workshop in 1986 (NB, 1984-M; 1986-O; 1987-J).

#### Liaison Officers

Established in the 1970s, teaching fees for liaison trips, refreshers, or seminars remained the same in the 1980s with the stipulation that the low fees were charged "only as a service to members. These prices do not apply to non-CCA functions" (NB, 1980-F, p. 1). Further information clearly specified the separate financial responsibilities of the regional committees and the Executive Board:

1. Liaison trips--the National Executive Board assumed responsibility for plane fare, room, board, and any expenses necessary to fulfill the duties of liaison officers. Regional committees were responsible for teaching fees.
2. Seminars and refreshers--the National Executive Board assumed responsibility for plane fare. The regional committees were responsible for teaching fees plus room and board for a teacher sent by the Executive Board (NB, 1980-F).

Apparently, the three year tenure for liaison officers was not as effective as was hoped. Liaison officers' terms were reduced to two year terms to correspond with the

election of officers of the Executive Board (NB, 1986-D). Officers now were elected during the fall of even numbered years, taking office January 1 of odd numbered years.

For the first time, liaison officers who were not members of the Executive Board were assigned to regional committees (GV, 1987-A). This group included Aleta Davis, Marnell Himes, Suzanne Gray, and Pamela Moore.

#### Reports and Minutes

Although requests and budgets for CCA activities were submitted timely during the 1980s, the prompt submission of minutes and reports from the regional committees was the exception rather than the rule despite pleas from the Executive Board and liaison officers. Some committees submitted minutes once yearly regardless of the number of meetings held; other committees sent two or three sets of minutes at a time. Meeting dates and submission of minutes seemed to have little correlation.

With the anticipated growth of the CCA, the CPA firm of Icerman, Hoffman, and Johnson asked for earlier submission of annual financial reports, so the date for submission of the regional committees' annual financial report was changed to January 1 of each year (NB, 1980-R). Because some submitted reports were incomplete, in 1982 sample copies of

treasurers' reports forms were sent to regional committees as a model to prepare the annual reports (NB, 1982-K).

Regional committee chairmen were asked to notify the Executive Board if they were able to attend the fall refresher and joint meeting of the Executive Board and regional committee chairmen. If any chairman was unable to participate in these activities, another member from the committee was expected to substitute for the chairman and act on her or his behalf (NB, 1980-T). As pointed out in the previous chapter, transportation and lodging were paid for regional committee representatives by the CCA. The joint meeting was deemed of the utmost importance by the Executive Board since not only were the annual committee reports submitted but it was the one time that all committee chairmen could meet with the Board to discuss common and unique problems, seek solutions, and share triumphs.

#### New Committees

In the early 1960s, the Midwest Committee was formed and in 1974, the Southeast Committee was organized. In the early 1980s, CCA members in several areas requested information about starting regional committees. A growth spurt seemed imminent so it was suggested that the December 13, 1982 Executive Board meeting be devoted to discussing the establishment of regional committees (NB, 1982-R).

In 1981, Norma Gelose requested a CCA Day for Buffalo, NY for April 5 in an attempt to organize a regional committee in that area (NB, 1981-A; 1981-B). Apparently, there was insufficient interest since no committee has been formed in New York as of 1993 although a representative from the Executive Board was sent to the area in 1985 for that purpose (NB, 1985-A). Also in 1981, a request to organize a committee in the Greater St. Louis area was submitted and approved by the Executive Board (NB, 1981-L).

Following up on the initial 1966 attempt to organize a committee in New Mexico, Kay Windsor Brooks pursued her dream and was rewarded when the Inner Mountain Committee was recognized in 1982 (NB, 1982-J). President Ricardeau sent a letter of welcome and congratulations to the newly formed committee (NB, 1983-D).

In 1983, the formation of a Haitian Committee was requested by Eileen Herzog Bazin (NB, 1983-F). The next year, Butler and Gray were sent to Haiti to help establish the Caribbean Committee (NB, 1984-F) which included Haiti and Jamaica. Official recognition occurred at the September 17, 1984 Executive Board meeting (NB, 1984-M). Because little opportunity for study of the Cecchetti Method was available in Jamaica, Monica McGowan asked Suzanne Gray to coach her for the teachers' examinations and eventual Associate A membership. With the economy in the Caribbean

at a low level, Gray essentially donated her services. She sent a letter to the Executive Board telling of her efforts in helping to advance the level of training in the Caribbean Committee. As an investment in the future of the Caribbean Committee and, therefore, in the CCA, "Betty [Bandyk] made a motion that Suzanne [Gray] be given a one time amount of money totaling three hundred dollars for preparation and coaching for exams in the Cecchetti Method to Monica McGowan" (NB, 1987-D, p. 1).

In 1985, Pirkko Lawlor asked about forming a Florida Committee (NB, 1985-J). Procedures for forming a committee were sent and, at the following Executive Board meeting, the new Florida Committee was accepted. President Newell wrote a letter of congratulations (NB, 1985-K).

Also in 1985, Keitha Manning solicited information about starting a Louisiana Committee (NB, 1985-T). Formally requested by teachers in the western regions of Louisiana and southeast Texas and approved by the Executive Board, the area became the Louisiana Committee (NB, 1986-F).

### Summary

During the three previous decades, the Executive Board prepared for the expansion of the 1980s. With another committee forming almost every year, the strength of the Executive Board and of the CCA were both assured and tested.

Although regulations often were developed after a problem emerged, by the 1980s most major crises had been weathered and policies formulated. A repeat of "The California Situation" was averted with the East Coast Committee through immediate and stricter handling of the problem as well as through closer cooperation with the Cecchetti Society.



## CHAPTER V

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

As the dance community has begun to understand and appreciate the purpose and significance of historical research to its art, a greater interest is developing in maintaining and preserving the documents chronicling diverse aspects of its history. Typical studies include biographies of dancers, reviews of dance companies, and insights into choreographic works. Another area of dance research deals with the organizations in which dancers have banded together for a common purpose, thus generating a means of tracing the progression of ideas, ideals, and goals. This, subsequently, allows researchers to determine the impact of the achievement or abandonment of those goals on the perpetuation of the organizations. One such organization, the Cecchetti Council of America, has been instrumental in upgrading the teaching of classical ballet in the United States. It was to chronicle the development of the CCA that this study was undertaken.

### The Study

This study, now completed, consists of a history of the CCA through its documents as well as through oral history interviews with members. It includes the evolution of the organization, its purposes, and its goals. With the teaching syllabi of the CCA based on the classical tenets espoused by Cavalier Enrico Cecchetti, a thorough study of Cecchetti also was necessary. Therefore, biographical research was conducted which confirmed Cecchetti's background as a student, professional dancer, and teacher, and identified his influence on dancers, teachers, and companies throughout the world. To underscore his exemplary influence, a family tree was constructed which traced Cecchetti's relationship to well known teachers, dancers, and companies. Information was gleaned from Cecchetti's and Beaumont's memoirs, articles from various dance publications, autobiographies and biographies of dancers Cecchetti trained, information on the Ballets Russes, histories of various ballet companies, Cecchetti's letters to Gisella Caccialanza, and personal interviews with two of Cecchetti's last students.

Further preparation included studying theses and dissertations which provided information about historical methodologies, reviewing Robert's Rules of Order, and scrutinizing the administration of several organizations to

secure models for comparison. Additionally, various texts on ballet pedagogy were reviewed to determine similarities to and differences in technique and style from the Cecchetti Method of Classical Ballet training.

The all consuming problem of the study was to locate authentic materials and publications of the CCA to provide a basis for the development, substantiation, and analysis of the administrative chronology and the history of the organization. Ongoing throughout the project was the construction of a chronological and categorical arrangement of diverse materials. The data included minutes of several CCA boards and various regional committees, newsletters, correspondence, and memos. Additional items included announcements and brochures of the many activities, newspaper clippings, photographs, CCA questionnaires, publications, legal documents, reports, and affidavits.

Organized for the first time, this collection of materials now will offer dance researchers access to materials heretofore unavailable. The scattered materials of the CCA have been preserved in a logical format, creating a collection for comparison with other volunteer, educational organizations.

As a former member of the CCA Executive Board, the personal, insider relationship I have with members of the CCA has been one of the strengths of this study.

Consequently, members supported this study in innumerable ways and were willing to answer questions which analysis of the minutes necessitated. In the process of answering those questions, many anecdotes were shared and situations described which revealed a great deal about the personalities of the key individuals in the CCA and illuminated some of their actions and reactions.

This relationship also fostered a degree of trust in that I was allowed to take or was sent thousands of original documents. These documents then offered the basis for a comprehensive look at a complicated, multilayered organization. Although not a part of my original intention, the organization of the CCA materials has resulted in establishing a comprehensive collection of a wide variety of CCA documents now housed in the Woman's Collection of TWU's library.

A unique aspect of this study was the focus on the creation of the instrument (dancer) and artistic collaborator (teacher) for which the Cecchetti Method is designed. In a different kind of research endeavor, we look not only at the organization but at the role of the individual teachers who were dedicated enough to take a series of examinations spanning several years of continuing study even though there was no guaranteed financial remuneration. Examinations provided a means of improvement

for both teachers and students. The advancement of CCA members and their students paralleled the upward development of ballet technique in the United States resulting in dancers who were achieving more at younger ages. Also contributing to this upward spiral was the exposure to new ideas through the various activities sponsored by the CCA. Attempting to tie teaching to the artistic process, the CCA hired guest artists affiliated with major dance companies who taught classes and presented lectures at conference/seminars and workshops. Many of these teachers were involved in regional ballet, as well.

With semi-professional companies in nearly every major area in the United States, performance opportunities are plentiful. However, a performance cannot occur without an instrument. In other arts, there is a tangible record of the artist's creation. With the ephemeral nature of dance, the creation (choreography) cannot occur without the dancer (instrument/interpretive artist). The teaching of that dancer is of utmost importance to what the art form can be at any given time. To that end, the Cecchetti Method was developed and the CCA exists.

Among the values of the Cecchetti Method is a clear aesthetic which is passed on through a systematic transmission of knowledge. The guidance provided through age appropriate curriculum inspires confidence by ensuring

quality dance education. A high standard of performance and knowledge is demanded and monitored through a series of examinations. The work of the CCA so exemplifies the Cecchetti Method that the CCA and its syllabi have become synonymous. Substantiating the value of the CCA is that the organization has not been superseded; it continues to grow and develop through its regional committees. The written mission of the CCA has been to upgrade the quality of ballet training in the United States. However, an unwritten mission has been that of exposing its members to new ideas and issues through its many activities thereby nurturing the art form so that it remains vital and current.

#### Problems of the Research Process

Although the need for a recorded history of the CCA was acknowledged, efforts to rectify this lack were sporadic at best since members of the CCA were too busy to do much more than discuss the issue. This work is the first in-depth study of the CCA ever attempted. Therefore, the major problem was locating original minutes, correspondence, and other primary sources of information which related to the CCA. For the most part, materials were totally disorganized, stuffed in boxes, bags, and storage cabinets, and forgotten in attics, basements, and garages. In some cases, original materials were not allowed out of the

owner's home or studio and so were photocopied. In other cases, contributors loaned originals which I shipped to my home. In still other cases, originals or copies were sent to me from committee areas. All materials were photocopied and returned.

In the process of evaluating the CCA materials, it quickly became clear that, with a few exceptions, little effort was made by the officers to organize their work. To this day, there is no central policy regarding CCA materials, no office, and no filing system. The diversity of materials, the complexity of the organization with its many boards and various regional committees, and the lack of organized materials made wading through the thousands of documents a task of Herculean proportions. The time involved in scrutiny, classification, and organization of CCA materials was a significant factor in the preparation of this study.

A volunteer organization, the CCA still relies on individuals whose primary job is not the organization. Members have family and business responsibilities which often take priority over CCA duties. Immediately following meetings, most Executive Board members go directly to their studios. Often, it is late evening when they finally return home, only to rehash CCA business on the telephone. Once read, minutes, correspondence, *et cetera*, often are tossed

in the wastebasket or piled indiscriminately until relegated to a storage area and forgotten. Consequently, gaps in the chronology exist since some correspondence and documents have disappeared. Other losses of documents resulted from theft, fire, flood, and ravages of decay.

Intellectual problems included coping with the objective and subjective data within the imposed framework of the study. Assimilating and evaluating the mountain of diverse information as the complicated structure of the CCA gradually emerged required an equally complex solution. Although the data provided factual information and formed the basis for the study, the real story of the CCA was presented through the human resources who reminisced through the years of the Cecchetti Committee and the four decades of the CCA.

Much thought was given to the actual organization of the study. Considered were yearly reports of activities with conclusions drawn at the end of each decade or a parallel chronicle of the various subjects covered in the minutes. The first was rejected as being too tedious and the second was discounted since it did not present a linear historical perspective. Finally, it was decided to present the data by decades, thus offering a chronological perspective of the shaping of each area of the organization.



### Summarizing the CCA

This study demonstrated and documented the role of the CCA in upgrading the teaching of ballet in the United States by maintaining its mission throughout the decades. It has established and preserved standards for the teaching and performance of ballet through continuously upgrading its syllabi which is monitored through a series of examinations. Advocacy and support for teachers and dancers have been provided through offering teacher certification, carefully orchestrating media exposure, granting scholarships to both teachers and students, and directing parents' attitudes toward the sincerity and value of the Cecchetti Method of Classical Ballet training through an age appropriate curriculum. Available also have been opportunities for further study and sharing with colleagues through national seminars, conferences, refreshers, CCA Days, and workshops. Throughout its history, the CCA has promoted professionalism through its syllabi, activities, and examinations.

Eager for acceptance as an exemplary educational organization, in 1965 the CCA embraced the opportunity to hold its national conferences/seminars on a university campus. Achieving this goal and equally desirous for acknowledgement of its role in developing artists as well as teachers, the Executive Board graciously accepted the invitation to become affiliated with the Cleveland Ballet in

1991 by holding its national conferences/seminars at the School of Cleveland Ballet.

### The Future

Revisions in the preparatory syllabi reflect changes in current teaching concepts while still maintaining a direct link with the material which Cecchetti used in his classroom studies. Future knowledge will be utilized by subsequent generations of Executive Board members as they continue to meld scientific and pedagogical advances with the tried and true. The recent relationship of the CCA with the School of Cleveland Ballet has added yet another dimension to its place in the dance world.

### Conclusions

The importance of quality ballet training has been emphasized throughout the life of the CCA. To advance their knowledge of the Cecchetti Method, the Charter members made every effort to study with the most capable Cecchetti pedagogues so that this information could be passed on to subsequent generations of teachers. Not only is the Advanced and Diploma material in the Cecchetti Method a repository of historical dance and a clear connection with the repertory of the romantic and classical ballets, the Cecchetti Method itself is a proven means of developing

highly trained classical ballet dancers who are able to step into professional roles smoothly and easily.

In conclusion, this study has demonstrated the dire need for an organized system of maintaining the CCA documents. Perhaps the CCA will acknowledge the importance of the Foundation for the Cecchetti Council by taking steps to establish a central office with a paid staff. Without a clear link with the past, the same mistakes will continue to be made as those with the greatest experience pass on, retire, or resign.

As a result of this study, it is hoped that others will be inspired to research the CCA beyond 1987 and pursue more thorough research into the 16 regional committees. Copies of the CCA materials have been donated to the Mary Evelyn Blagg Huey Library on the campus of Texas Woman's University and housed in the Woman's Collection to provide future researchers access to the archival collection.

This study is a model for conducting research about organizations other than performing companies. The legacy of all dance organizations is their link with American dance from the late nineteenth century into the future. Their members have drawn strength from one another, bridging the prejudice and social gap dancers have long endured. They banded together to learn the most current trends in and

information about dance from guest teachers who were in the vanguard of dance education and performance.

And finally, this study has opened an arena of historical dance research beyond that of biographies, companies, and choreographies by inaugurating research into organizations which contribute to the art form in different ways. Through this work, the role of the teacher within the dance organization has been highlighted emphasizing the link with pedagogues of the past and dancers of the future.

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## APPENDICES

**APPENDIX A - 1**  
**National Executive Board Minutes**

All bibliographic entries have been listed chronologically and alphabetized so that the first meeting of the year is A, the second B, et cetera. When identified, the secretary or secretary *pro tempore* also is listed.

1950

A--Ricardeau, November 6  
B--Ricardeau, November 20

1951

A--Ricardeau, January 7  
B--Ricardeau, January 28  
C--Ricardeau, February 19  
D--Ricardeau, April 2  
E--Ricardeau, April 18  
F--Ricardeau, April 24  
G--Ricardeau, May 2  
H--Jory, September 6  
I--Ricardeau, September 17  
J--Ricardeau, September 24  
K--Ricardeau, October 1  
L--Ricardeau, October 22  
M--Ricardeau, November 12  
N--Ricardeau, December 3

1952

A--Ricardeau, January 7  
B--Ricardeau, January 27  
C--Ricardeau, February 14  
D--Ricardeau, March 17  
E--Ricardeau, May 5  
F--Ricardeau, May 26  
G--Ricardeau, September 29  
H--Ricardeau, October 6  
I--Ricardeau, October 20  
J--Ricardeau, November 10  
K--Ricardeau, November 16  
L--Ricardeau, November 20  
M--Ricardeau, December 15

1953

A--Ricardeau, January 12  
B--Ricardeau, February 2  
C--Ricardeau, February 23  
D--Ricardeau, March 16  
E--Ricardeau, April 6  
F--Ricardeau, April 27  
G--Ricardeau, May 3  
H--Ricardeau, May 18  
I--Ricardeau, June 8  
J--Ricardeau, June 23  
K--Ricardeau, August 28  
L--Ricardeau, September 26  
M--Ricardeau, September 28  
N--Ricardeau, October 5  
O--Ricardeau, October 19  
P--Ricardeau, November 16  
Q--Ricardeau, December 7

1954

A--Ricardeau, January 11  
B--Ricardeau, February 1  
C--Ricardeau, February 22  
D--Ricardeau, March 15  
E--Ricardeau, April 5  
F--Ricardeau, April 19  
G--Ricardeau, May 3  
H--Ricardeau, May 24  
I--Ricardeau, June 7  
J--Ricardeau, June 28  
K--Ricardeau, July 12  
L--Ricardeau, July 20  
M--Ricardeau, September 27  
N--Ricardeau, October 18  
O--Ricardeau, November 15  
P--Simmons, December 6

1955

A--Bickle, January 9  
B--Bickle, January 31  
C--Bickle, February 21  
D--Hassard, March 14  
E--Bickle, April 4  
F--Bickle, April 11  
G--Bickle, May 2  
H--Bickle, May 16  
I--Bickle, May 22



J--Hassard, June 13  
K--Simmons, July 10  
L--Bickle, July 12  
M--Bickle, August 22  
N--Bickle, September 7  
O--Bickle, September 18  
P--Bickle, September 26  
Q--Jory, October 3  
R--Bickle, October 10  
S--Simmons, October 24  
T--Jory, November 14  
U--Bickle, November 21  
V--Bickle, December 12

1956

A--Simmons, January 9  
B--Simmons, January 26  
C--Simmons, February 13  
D--Simmons, February 19  
E--Simmons, March 12  
F--Simmons, March 26  
G--Simmons, April 9  
H--Simmons, April 22  
I--Simmons, May 20  
J--Simmons, June 4  
K--Simmons, July 2  
L--Simmons, September 10  
M--Simmons, October 13  
N--Simmons, November 19  
O--Simmons, December 2

1957

A--Jory, February 4  
B--Jory, February 18  
C--Jory, March 4  
D--Jory, March 18  
E--Jory, April 15  
F--Jory, June 3  
G--Jory, July 25  
H--Jory, September 13  
I--Jory, October 7  
J--Jory, October 21  
K--Jory, October 26  
L--Jory, November 4  
M--Jory, November 18  
N--Jory, December 6

1958

A--Jory, January 12

B--Jory, January 27

1963

A--Simmons, January 7

B--Simmons, January 21

C--Ricardeau, February 11

D--Hassard &amp; Floyd, February 18

E--Simmons, March 11

F--Simmons, March 25

G--Simmons, April 8

H--Simmons, April 22

I--Simmons, May 27

J--Bickle, June 3

K--Simmons, June 17

L--Simmons, June 24

M--Cooper, July 8

N--Simmons, July 11

O--Simmons, September 30

P--Simmons, October 7

Q--Simmons, October 21

R--Simmons, November 4

S--Simmons, November 18

T--Simmons, December 2

U--Simmons, December 15

V--Simmons, December 16

1964

A--Simmons, January 6

B--Bliss, January 13

C--Ricardeau, January 27

D--Simmons, February 3

E--Simmons, February 17

F--Bliss, March 2

G--Simmons, March 30

H--Simmons, April 13

I--Simmons, May 11

J--Simmons, June 1

K--Simmons, June 28

L--Simmons, July 9

M--Simmons, July 12

N--Simmons, October 5

O--Simmons, October 19  
P--Simmons, November 2  
Q--Simmons, November 23  
P--Simmons, December 14

1965

A--Hassard, January 4  
B--Simmons, January 25  
C--Hassard, February 8  
D--Hassard, February 28  
E--Hassard, March 8  
F--Simmons, March 28  
G--Hassard, April 5  
H--Simmons, April 19  
I--Hassard, May 3  
J--Hassard, May 24  
K--Hassard, June 14 (?)  
L--Hassard, July 9  
M--Hassard, July 13  
N--Hassard, September 20  
O--Hassard, October 4  
P--Hassard, October 18  
Q--Hassard, November 1  
R--Bliss, November 2  
S--Hassard, December 6

1966

A--Hassard, January 10  
B--Hassard, February 7  
C--Hassard, February 28  
D--Hassard, March 14  
E--Hassard, March 28  
F--Hassard, April 11  
G--Hassard, April 25  
I--Hassard, May 16  
J--Hassard, June 6  
K--Hassard, June 20  
L--Hassard, October 3  
M--Hassard, October 17  
N--Hassard, October 17  
O--Hassard, October 21  
P--Hassard, November 14  
Q--Hassard, November 28  
R--Hassard, December 12

1967

A--Thorne, January 8  
B--Hassard, January 9  
C--Hassard, January 15  
D--Hassard, January 16  
E--Hassard, January 23  
F--Prentice, February 13  
G--Hassard, February 27  
H--Hassard, March 13  
I--Hassard, April 3  
J--Hassard, April 17  
K--Hassard, May 8  
L--Hassard, May 15  
M--Simmons & Thorne, June 12  
N--Hassard, July 8  
O--Hassard, September 24  
P--Hassard, October 9  
Q--Hassard, October 23  
R--Bliss, November 6  
S--Hassard, November 20  
T--Hassard, December 4

1968

A--Miller, January 8  
B--Newell, January 22  
C--Newell, February 5  
D--Bliss, February 19  
E--Newell, March 4  
F--Newell, March 18  
G--Newell, April 1  
H--Newell, April 15  
I--Newell, April 29  
J--Newell, May 13  
K--Newell, May 27  
L--Newell, June 10  
M--Newell, June 24  
N--Newell, July 9  
O--Newell, September 16  
P--Newell, September 30  
Q--Newell, October 14  
R--Newell, October 28  
S--Newell, November 11  
T--Newell, November 23  
U--Newell, December 9

1969

A--Ingham, January 13  
B--Ingham, January 27  
C--Ingham, February 3  
D--Newell, February 17  
E--Ingham, March 3  
F--Ingham, March 17  
G--Ingham, March 31  
H--Bliss, April 14  
I--Ingham, April 28  
J--Ingham, May 12  
K--Ingham, May 26  
L--Ingham, July 12  
M--Ingham, September 29  
N--Ingham, October 6  
O--Ingham, October 19  
P--Ingham, November 3  
Q--Bliss, November 17  
R--Ingham, December 1

1970

A--Hassard, January 5  
B--Ingham, January 19  
C--Hassard, February 2  
D--Hassard, February 16  
E--Hassard, March 2  
F--Hassard, March 16  
G--Hassard, March 30  
H--Hassard, April 27  
I--Hassard, May 11  
J--Hassard, May 25  
K--Hassard, June 18  
L--Hassard, July 13  
M--Hassard, September 21  
N--Hassard, October 5  
O--Hassard, October 19  
P--Hassard, November 2  
Q--Hassard, November 7  
R--Hassard, November 30  
S--Bliss, December 7

1971

A--Hassard, January 11  
B--Hassard, January 25  
C--Hassard, February 8  
D--Hassard, March 1  
E--Hassard, March 22

F--Prentice, April 5  
G--Ingham, April 19  
H--Carney, May 3  
I--Hassard, May 17  
J--Hassard, June 7  
K--Hassard, June 21  
L--Hassard, July 9  
M--Hassard, July 14  
N--Hassard, September 20  
O--Hassard, October 4  
P--Hassard, October 18  
Q--Hassard, November 1  
R--Hassard, November 14  
S--Hassard, November 22

1972

A--Cooper, January 10  
B--Hassard, January 24  
C--Flowery, February 7  
D--Hassard, February 21  
E--Hassard, March 20  
F--Hassard, April 3  
G--Hassard, April 17  
H--Hassard, May 1  
I--Hassard, May 15  
J--Hassard, May 22  
K--Simmons, June 12  
L--Hassard, July 14  
M--Hassard, September 18  
N--Hassard, October 2  
O--Hassard, October 16  
P--Hassard, October 30  
Q--Hassard, November 20

1973

A--Hassard, January 8  
B--Simmons, January 22  
C--Hassard, February 5  
D--Hassard, February 19  
E--Simmons, March 5  
F--Hassard, March 26  
G--Hassard, April 2  
H--Hassard, April 16  
I--Hassard, April 30  
J--Hassard, May 14  
K--Hassard, June 4  
L--Hassard, June 17

M--Hassard, July 12  
N--Hassard, September 17  
O--Hassard, October 1  
P--Hassard, October 29  
Q--Hassard, November 5  
R--Hassard, November 12  
S--Hassard, November 26  
T--Hassard, December 3

#### 1974

A--Hassard, January 7  
B--Ricardeau, January 21  
C--Ricardeau, February 4  
D--Hassard, February 18  
E--Hassard, March 4  
F--Hassard, March 18  
G--Hassard, April 1  
H--Hassard, April 15  
I--Hassard, April 29  
J--Hassard, May 13  
K--Hassard, June 3  
L--Hassard, July 9  
M--Hassard, July 12  
N--Hassard, September 23  
O--Hassard, October 7  
P--Hassard, October 21  
Q--Hassard, November 2  
R--Montillo, November 11  
S--Hassard, November 25

#### 1975

A--Hassard, January 6  
B--Hassard, January 20  
C--Hassard, February 3  
D--Hassard, February 17  
E--Hassard, February 24  
F--Ricardeau, March 17  
G--Hassard, April 7  
H--Hassard, April 21  
I--Hassard, May 12  
J--Hassard, May 19  
K--Hassard, June 9  
L--Hassard, June 23  
M--Hassard, July 10  
N--Hassard, September 28  
O--Ricardeau, October 6  
P--Hassard, October 20

Q--Hassard, November 3  
R--Hassard, November 17  
S--Stopper, December 1

1976

A--Simmons, January 5  
B--Simmons, January 19  
C--Simmons, February 2  
D--Simmons, February 16  
E--Bliss, March 1  
F--Simmons, March 15  
G--Simmons, March 29  
H--Simmons, April 12  
I--Simmons, April 26  
J--Simmons, May 10  
K--Simmons, May 24  
L--Gray, June 14  
M--Simmons, July 11  
N--Simmons, September 20  
O--Simmons, October 4  
P--Simmons, October 18  
Q--Simmons, November 1  
R--Bliss, November 15  
S--Simmons, November 29  
T--Simmons, December 6

1977

A--Bliss, January 17  
B--Bliss, January 31  
C--Bliss, February 14  
D--Bliss, February 28  
E--Bliss, March 14  
F--Bliss, March 28  
G--Bliss, April 18  
H--Bliss, May 2  
I--Bliss, May 16  
J--Bliss, May 23  
K--Bliss, June 6  
L--Bliss, June 13  
M--Bliss, July 11  
N--Bliss, September 19  
O--Bliss, September 26  
P--Bliss, October 3  
Q--Bliss, October 17



R--Bliss, October 29  
S--Bliss, November 7  
T--Bliss, November 21  
U--Bliss, December 5

1978

A--Bliss, January 16  
B--Bliss, January 23  
C--Bliss, February 6  
D--Bliss, February 20  
E--Bliss, March 6  
F--Bliss, March 20  
G--Bliss, April 3  
H--Bliss, April 17  
I--Bliss, May 1  
J--Bliss, May 15  
K--Bliss, June 12  
L--Bliss, July 9  
M--Bliss, September 18  
N--Bliss, October 2  
O--Bliss, October 16  
P--Bliss, October 21  
Q--Bliss, October 30  
R--Bliss, November 13  
S--Bliss, December 4

1979

A--Bliss, January 8  
B--Bliss, January 29  
C--Bliss, February 5  
D--Bliss, February 19  
E--Bliss, March 19  
F--Bliss, March 26  
G--Bliss, April 16  
H--Hassard, April 30  
I--Bliss, May 14  
J--Bliss, June 4  
K--Bliss, July 11  
L--Ricardeau, September 10  
M--Bliss, September 24  
N--Bliss, October 8  
O--Bliss, October 22  
P--Bliss, November 5  
Q--Bliss, November 19

1980

A--Bliss, January 14  
 B--Bliss, January 21  
 C--Bliss, February 4  
 D--Bliss, February 18  
 E--Bliss, March 3  
 F--Bliss, March 17  
 G--Bliss, March 31  
 H--Bliss, April 14  
 I--Bliss, April 28  
 J--Bliss, May 12  
 K--Bliss, June 2  
 L--Bliss, June 30  
 M--Bliss, July 11  
 N--Bliss, September 15  
 O--Bliss, September 29  
 P--Bliss, October 13  
 Q--Bliss, October 27  
 R--Bliss, November 17  
 S--Bliss, December 1

1981

A--Bliss, January 5  
 B--Bliss, January 19  
 C--Bliss, February 9  
 D--Bliss, February 23  
 E--Bliss, March 9  
 F--Bliss, March 23  
 G--Bliss, April 6  
 H--Bliss, April 27  
 I--Bliss, May 25  
 J--Bliss, June 8  
 K--Floyd, July 12  
 L--Bliss, September 21  
 M--Bliss, October 5  
 N--Bliss, October 19  
 O--Bliss, November 2  
 P--Bliss, November 16  
 Q--Renaud, December 11

1982

A--Bliss, January 25  
 B--Bliss, February 8  
 C--Bliss, February 15  
 D--Bliss, March 1  
 E--Bliss, March 15  
 F--Bliss, April 19

G--Bliss, May 3  
H--Rutledge, May 17  
I--Bliss, May 24  
J--Bliss, July 11  
K--Brown, July 14  
L--McDowell, July 14  
M--Bliss, September 20  
N--Bliss, October 4  
O--Bliss, October 18  
P--Bliss, November 1  
Q--Bliss, November 15  
R--Bliss, November 29  
S--Bliss, December 13

1983

A--Bliss, January 10  
B--Bliss, January 24  
C--Bliss, February 7  
D--Bliss, February 21  
E--Bliss, March 7  
F--Bliss, March 28  
G--Bliss, April 18  
H--Bliss, May 2  
I--Bliss, May 16  
J--Bliss, May 23  
K--Bliss, June 6  
L--Lenhart, July 12  
M--Bliss, September 19  
N--Bliss, October 3  
O--Bliss, October 17  
P--Bliss, October 31  
Q--Bliss, November 21

1984

A--Bliss, January 9  
B--Bliss, January 23  
C--Bliss, February 6  
D--Bliss, February 27  
E--Bliss, March 19  
F--Bliss, April 2  
G--Bliss, April 16  
H--Bliss, April 30  
I--Bliss, May 21  
J--Bliss, June 11  
K--Bliss, July 9  
L--Bliss, July 11  
M--Bliss, September 17

N--Bliss, September 24  
O--Bliss, October 8  
P--Bliss, October 22  
Q--Bliss, November 12  
R--Bliss, November 26  
S--Bliss, December 9

1985

A--Bliss, January 7  
B--Bliss, January 28  
C--Lenhart, February 4  
D--Bliss, February 18  
E--Lenhart, March 11  
F--Bliss, March 18  
G--Bliss, April 1  
H--Bliss, April 15  
I--Bliss, May 6  
J--Bliss, May 13  
K--Dryja, May 20  
L--Bliss, June 3  
M--Bliss, June 25  
N--Bliss, July 8  
O--Lenhart, July 12  
P--Bliss, September 23  
Q--Bliss, October 7  
R--Bliss, October 21  
S--Bliss, November 4  
T--Bliss, November 18  
U--Bliss, December 9

1986

A--Bliss, January 6  
B--Bliss, January 6  
C--Bliss, January 20  
D--Bliss, February 3  
E--Bliss, February 24  
F--Bliss, March 3  
G--Bliss, March 17  
H--Bliss, April 7  
I--Bliss, April 21  
J--Bliss, May 5  
K--Bliss, May 19  
L--Bliss, June 2  
M--Bliss, June 16  
N--Kennedy, August 18  
O--Bliss, September 15  
P--Bliss, September 29

Q--Bliss, October 6  
R--Bliss, October 20  
S--Bliss, November 3

1987

A--Bliss, January 19  
B--Bliss, February 2  
C--Bliss, February 16  
D--Bliss, March 2  
E--Bliss, March 16  
F--Bliss, April 6  
G--Bliss, April 27  
H--Bliss, May 18  
I--Bliss, June 1  
J--Bliss, June 15  
K--Brown, July 12  
L--Glenn, September 14  
M--Bliss, September 21  
N--Bliss, October 5  
O--Bliss, October 19  
P--Bliss, November 2

**APPENDIX A - 2**  
**Charter Board Minutes**

1964

A--Simmons, February 17  
B--Simmons, March 16  
C--Simmons, April 27  
D--Simmons, September 21  
E--Simmons, October 5

1965

A--Hassard, June 14  
B--Hassard, September 19  
C--Hassard, September 20  
D--Lucas, October 3

1966

A--Hassard, January 7  
B--Hassard, September 18  
C--Hassard, September 19

1967

A--Hassard, July 8  
B--Hassard, September 24  
C--Hassard, September 25  
D--Hassard, October 9

1968

A--Ricardeau, September 15

1969

A--Ricardeau, September 21  
B--Simmons, September 22

1970

A--Hassard, September 20

1971

A--Hassard, September 19

1972

A--Hassard, September 17

1973

A--Hassard, September 16

1974

A--Hassard, June 24

B--Hassard, July 9 (special)

C--Hassard, September 14

D--Hassard, September 15



**APPENDIX A - 3**  
**Governing Board Minutes**

1974

A--Hassard, November 4

1975

A--Hassard, January 13

B--Hassard, May 5

C--Hassard, September 22

1976

A--Simmons, January 26

B--Simmons, February 22

C--Simmons, March 8

D--Simmons, June 7

E--Hassard, September 19

F--Simmons, November 18

1977

A--Simmons, February 7

B--Simmons, April 11

C--Hassard, September 18

1978

A--Simmons, September 11

B--Ricardeau, November 20

1979

A--Ricardeau, June 11

B--Ricardeau, September 9

C--October 1

1980

A--Ricardeau, September 14

1981

A--Hassard, May 18

B--Ricardeau, September 9

C--Ricardeau, September 20

D--Ricardeau, September 27

E--Ricardeau, November 9

1982

A--Hassard, October 11

1983

A--Hassard, September 19

1984

A--Cooper, May 7

B--Hassard, May 9

C--Cooper, September 16

1986

A--Floyd, August 26

1987

A--Bliss, September 13

B--Bliss, September 28

C--Bliss, November 27

D--Bliss, November 8

**APPENDIX A - 4**  
**Examining Board Minutes**

1962

A--Hassard, June (n.d.)

1965

A--Hassard, July (n.d.)

1967

A--Hassard, July 9

1968

A--Hassard, July 9

B--Hassard, July 10

1969

A--Simmons, July 10

B--Ingham, October 18

1970

A--Simmons, July 11

1971

A--Blair, July 12

1973

A--Anonymous, July 13

1974

A--Anonymous, July 9

B--Blair, July 14

1975

A--Anonymous, March 9

B--Davis, July 12

1976

A--Anonymous, July 9  
B--Davis, July 12

1977

A--Davis, July 11

1978

A--Bliss, June 20

1981

A--Bliss, January 26  
B--Floyd, July (n.d.)  
C--Bliss, December 6

1983

A--Bliss, February 7  
B--Davis, July 9

1984

A--Bliss, June 4  
B--Bliss, July 9

1985

A--Hassard, January 28  
B--Hassard, February 18  
C--Hassard, April 1  
D--Bliss, July  
E--Hassard, October 7  
F--Hassard, November 4

1986

A--Hassard, January 20  
B--Anonymous, July 9

**APPENDIX A - 5**  
**General Board Minutes**

1954

A--Anonymous, February 1

1967

A--Bliss, January 18  
B--Bliss, February 10  
C--Bliss, March 17  
D--Bliss, April 21  
E--Bliss, October 20  
F--Bliss, November 17  
G--Bliss, December 4

1968

A--Bliss, January 17  
B--Bliss, February 16  
C--Bliss, March 22  
D--Bliss, April 26  
E--Bliss, May 10  
F--Bliss, October 18  
G--Bliss, November 22  
H--Bliss, December 9

1969

A--Bliss, January 17  
B--Bliss, February 21  
C--Bliss, March 21  
D--Bliss, April 18  
E--Montillo, July 13  
F--Montillo, October 31

1970

A--Bliss, January 23  
B--Bliss, February 20  
C--Montillo, March 19  
D--Bliss, April 17  
E--Bliss, July 15  
F--Bliss, October 17



1971

A--Bliss, January 22  
B--Bliss, February 19  
C--Bliss, March 19  
D--Bliss, April 23  
E--Bliss, July 14

1972

A--Gregor, January 28  
B--Tenniswood, February 18  
C--Tenniswood, March 17  
D--Tenniswood, April 21  
E--Tenniswood, May 10  
F--Tenniswood, July 16  
G--Tenniswood, October 20  
H--Tenniswood, November 10  
I--Tenniswood, December 15

1973

A--Tenniswood, January 19  
B--Tenniswood, February 23

1975

A--Anonymous, July 14

1978

A--Peltonen, July 14

1979

A--Peltonen, July 14

1980

A--Renaud, January 18  
B--Lenhart, February 10  
C-- Rutledge, November 21

1983

A--Stopper, January 7  
B--Kennedy, March 18  
C--Glenn, October 21

1986

A--Glenn, January 17  
B--McDowell, March 21  
C--McDowell, April 18  
D--Glenn, July 15  
E--McDowell, July 19  
F--McDowell, October 24

1987

A--McDowell, January 16  
B--Rutledge, March 20  
C--Olds, May 29  
D--Glenn, July 15  
E--Olds, September 18  
F--Rutledge, October 16  
G--Glenn, November 8

**APPENDIX A - 6**  
**General Membership Minutes**

1955

A Anonymous, September 26

1963

A Simmons, July 11

1964

A Simmons, July 12

1968

A Newell, July 13

1969

A Ricardeau, July 13

1970

A Hassard, July 15

1974

A Hassard, July 17

1982

A Brown, July 15.

1985

A Glenn, July 15

1986

A Glenn, July 15

1987

A Glenn, July 15

**APPENDIX B - 1**  
**Charter Board Members**

Jack Bickle

Olga Fricker

Sylvia Hamer

Marjorie Hassard

Gertrude Edwards Jory

Leona Lucas

Jane Caryl Miller

Chula Morrow

Enid Ricardeau

Virgiline Simmons

Theodore Smith

Phyllis Thorne

**APPENDIX B - 2**

**National Executive Board Members**

1951

Gertrude Edwards Jory, president; Theodore J. Smith, first vice president; Sylvia Hamer, second vice president; Enid Ricardeau, recording secretary; Marjorie Hassard, registrar; Leona Lucas, treasurer; Jack W. Bickle, Olga Fricker, Jane Caryl Miller, Virgiline Simmons, Phyllis Petersen Thorne, trustees; Chula Morrow, General Board member; Cyril Beaumont, Margaret Craske, Kathleen Forbes, honorary members.

1952

Gertrude Edwards Jory, president; Theodore J. Smith, first vice president; Sylvia Hamer, second vice president; Enid Ricardeau, recording secretary; Marjorie Hassard, registrar; Leona Lucas, treasurer; Jack W. Bickle, Olga Fricker, Jane Caryl Miller, Virgiline Simmons, Phyllis Petersen Thorne, trustees; Chula Morrow, General Board member; Cyril Beaumont, Margaret Craske, Kathleen Forbes, honorary members.

1953

Sylvia Hamer, president; Theodore J. Smith, first vice president; Virgiline Simmons, second vice president; Jack W. Bickle, registrar; Jane Caryl Miller, treasurer; Olga Fricker, corresponding secretary; Enid Ricardeau, recording secretary; Marjorie Hassard, Gertrude Edwards Jory, Leona Lucas, Phyllis Petersen Thorne, trustees; Chula Morrow, Mona Frances, General Board members; Cyril Beaumont, Margaret Craske, Kathleen Forbes, honorary members.

1954

Sylvia Hamer, president; Theodore J. Smith, first vice president; Virgiline Simmons, second vice president; Jack W. Bickle, registrar; Jane Caryl Miller, treasurer; Olga Fricker, corresponding secretary; Enid Ricardeau, recording secretary; Marjorie Hassard, Gertrude Edwards Jory, Leona Lucas, trustees; Chula Morrow, General Board Chairman; Cyril Beaumont, Margaret Craske, Kathleen Forbes, honorary members.



1955

Theodore J. Smith, president; Leona Lucas, first vice president; Gertrude Edwards Jory, second vice president; Enid Ricardeau, registrar; Jane Caryl Miller, treasurer; Marjorie Hassard, corresponding secretary; Virgiline Simmons, recording secretary; Sylvia Hamer, past president; Jack W. Bickle, public relations; Olga Fricker, West Coast representative; Chula Morrow, General Board Chairman; Cyril Beaumont, Margaret Brooks, Margaret Craske, Kathleen Forbes, Albert Green, honorary members.

1956

Theodore J. Smith, president; Virgiline Simmons, first vice president; Leona Lucas, second vice president; Enid Ricardeau, principal; Jane Caryl Miller, treasurer; Marjorie Hassard, corresponding secretary; Gertrude Edwards Jory, recording secretary; Sylvia Hamer, past president, registrar; Jack W. Bickle, public relations; Olga Fricker, West Coast representative; Phyllis Petersen Thorne, trustee; Chula Morrow, General Board Chairman; Ruth Carney, Junior Branch Principal; Cyril Beaumont, Margaret Brooks, Margaret Craske, Kathleen Forbes, Albert Green, honorary members.

1957

Virgiline Simmons, president; Marjorie Hassard, first vice president; Enid Ricardeau, second vice president; Jack W. Bickle, third vice president; Jane Caryl Miller, treasurer; Leona Lucas, corresponding secretary, membership chairman; Gertrude Edwards Jory, recording secretary; Sylvia Hamer, principal, registrar; Chula Morrow, librarian; Olga Fricker, West Coast representative; Theodore J. Smith, past president; Ruth Carney, General Board Chairman, public relations; Irene Mortensen, Junior Branch Principal; Cyril Beaumont, Margaret Brooks, Margaret Craske, Kathleen Forbes, Albert Green, honorary members.

1958

Virgiline Simmons, president; Marjorie Hassard, first vice president; Enid Ricardeau, second vice president; Jack W. Bickle, third vice president; Jane Caryl Miller, treasurer; Leona Lucas, corresponding secretary, membership chairman; Gertrude Edwards Jory, recording secretary; Sylvia Hamer, principal, registrar; Chula Morrow, librarian; Olga Fricker, West Coast representative, Theodore J. Smith, past president; Ruth Carney, General Board Chairman, public relations; Irene Mortensen, Junior Branch Principal; Cyril Beaumont, Margaret Brooks, Margaret Craske, Kathleen Forbes, Albert Green, honorary members.

1959

Marjorie Hassard, president; Leona Lucas, first vice president, membership chairman; Theodore J. Smith, second vice president; Phyllis Petersen Thorne, third vice president; Sylvia Hamer, treasurer; Jane Caryl Miller, corresponding secretary, principal; Enid Ricardeau, recording secretary; Gertrude Edwards Jory, registrar; Jack W. Bickle, public relations; Chula Morrow, librarian; Olga Fricker, West Coast representative; Virgiline Simmons, past president; Mary Ellen Cooper, General Board Chairman; Betty Bandyk, Junior Branch Principal; Cyril Beaumont, Margaret Brooks, Margaret Craske, William Dollar, Kathleen Forbes, Albert Green, honorary members.

1960

Marjorie Hassard, president; Theodore J. Smith, first vice president; Leona Lucas, second vice president, membership chairman; Jack W. Bickle, third vice president; Sylvia Hamer, treasurer; Jane Caryl Miller, corresponding secretary; Enid Ricardeau, recording secretary; Gertrude Edwards Jory, principal; Chula Morrow, librarian; Olga Fricker, West Coast representative; Phyllis Petersen Thorne, Western Michigan representative; Virgiline Simmons, past president, registrar, publicity; Kay Bliss, elective board member; Mary Ellen Cooper, General Board Chairman; Betty Bandyk, Junior Branch Principal; Cyril Beaumont, Margaret Brooks, Margaret Craske, William Dollar, Kathleen Forbes, Albert Green, honorary members.

1961

Jane Caryl Miller, president; Theodore J. Smith, first vice president; Gertrude Edwards Jory, second vice president, principal; Leona Lucas, third vice president, membership chairman; Jack W. Bickle, corresponding secretary; Enid Ricardeau, recording secretary; Virgiline Simmons, registrar, publicity chairman; Chula Morrow, East Coast representative; Olga Fricker, West Coast representative; Phyllis Petersen Thorne, Western Michigan representative; Marjorie Hassard, past president, advertising manager; Kay Bliss, elective board member; Rose Marie Floyd, elective board member, librarian; Mary Ellen Cooper, General Board Chairman; Agnes Prentice, Junior Branch Principal; Cyril Beaumont, Margaret Brooks, Margaret Craske, William Dollar, Kathleen Forbes, Albert Green, honorary members.

1962

Jane Caryl Miller, president; Theodore J. Smith, first vice president; Gertrude Edwards Jory, second vice president; Leona Lucas, third vice president, membership chairman; Sylvia Hamer, treasurer; Jack W. Bickle, corresponding secretary; Enid Ricardeau, recording secretary; Virgiline Simmons, registrar, publicity chairman; Chula Morrow, East Coast representative; Olga Fricker, West Coast representative; Phyllis Petersen Thorne, Western Michigan representative; Marjorie Hassard, past president, principal; Jean Gloria Newell, elective board member; Rose Marie Floyd, elective board member, librarian; Irene Mortensen, General Board Chairman; Agnes Prentice, Junior Branch Principal; Cyril Beaumont, Margaret Brooks, Margaret Craske, William Dollar, Kathleen Forbes, Albert Green, Laura Wilson, honorary members.

1963

Sylvia Hamer, president; Marjorie Hassard, first vice president; Theodore J. Smith, second vice president; Jack W. Bickle, third vice president; Phyllis Petersen Thorne, treasurer, Western Michigan representative; Leona Lucas, corresponding secretary, membership chairman; Virgiline Simmons, recording secretary; Gertrude Edwards Jory, registrar; Enid Ricardeau, principal; Chula Morrow, East Coast representative; Olga Fricker, West Coast representative; Jane Caryl

Miller, past president; Samuel Lovett, Carol Fisher, elective board members; Rose Marie Floyd, librarian; Ruth Carney, General Board Chairman; Jean Gloria Newell, Junior Branch Principal; Albert Green, legal adviser; Cyril Beaumont, Margaret Brooks, Margaret Craske, William Dollar, Kathleen Forbes, Laura Wilson, honorary members.

#### 1964

Enid Ricardeau, president; Marjorie Hassard, first vice president; Theodore J. Smith, second vice president; Jack W. Bickle, third vice president; Jane Caryl Miller, corresponding secretary, membership chairman; Virgiline Simmons, recording secretary; Gertrude Edwards Jory, registrar; Phyllis Thorne, treasurer, Western Michigan representative; Chula Morrow, East Coast representative, Olga Fricker, West Coast representative; Sylvia Hamer, past president; Leona Lucas, Samuel Lovett, Linda Butler, elective board members; Mary Ellen Cooper, General Board Chairman; Kay Bliss, Junior Branch Principal; Betty Bandyk, Principal; Margaret Brooks, librarian; Albert Green, legal adviser; Cyril Beaumont, Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Peggy Van Praagh, Laura Wilson, honorary members.

#### 1965

Enid Ricardeau, president; Theodore J. Smith, first vice president; Gertrude Edwards Jory, second vice president; Jack W. Bickle, third vice president; Jane Caryl Miller, corresponding secretary, membership chairman; Marjorie Hassard, recording secretary; Virgiline Simmons, registrar; Phyllis Thorne, treasurer; Chula Morrow, East Coast representative; Olga Fricker, West Coast representative; Sylvia Hamer, past president, principal; Leona Lucas, Agnes Prentice, Linda Butler, elective board members; Mary Ellen Cooper, General Board Chairman; Kay Bliss, Junior Branch Principal; Margaret Brooks, librarian; Albert Green, legal adviser; Cyril Beaumont, Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Peggy Van Praagh, Laura Wilson, honorary members.

1966

Phyllis Thorne, president; Virgiline Simmons, first vice president; Leona Lucas, second vice president; Jack W. Bickle, third vice president; Kay Bliss, corresponding secretary, membership chairman; Marjorie Hassard, recording secretary, principal; Sylvia Hamer, treasurer, coordinator MSU; Jane Caryl Miller, registrar; Enid Ricardeau, past president; Chula Morrow, East Coast representative; Olga Fricker, West Coast representative; Betty Bandyk, elective board member, co-principal; Agnes Prentice, elective board member; Frances Wadsworth, General Board Chairman; Sam Lovett, Junior Branch Principal; Margaret Brooks, librarian; Albert Green, legal adviser; Cyril Beaumont, Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Peggy Van Praagh, Laura Wilson, honorary members.

1967

Phyllis Thorne, president; Virgiline Simmons, first vice president; Leona Lucas, second vice president; Jack W. Bickle, third vice president; Kay Bliss, corresponding secretary, membership chairman; Marjorie Hassard, recording secretary, principal; Sylvia Hamer, treasurer, coordinator MSU; Jane Caryl Miller, registrar; Enid Ricardeau, past president; Chula Morrow, East Coast representative; Olga Fricker, West Coast representative; Betty Bandyk, elective board member, co-principal; Agnes Prentice, elective board member; Frances Wadsworth, General Board Chairman; Sam Lovett, Junior Branch Principal; Margaret Brooks, librarian; Albert Green, legal adviser; Cyril Beaumont, Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Peggy Van Praagh, Laura Wilson, honorary members.

1968

Marjorie Hassard, president; Jack W. Bickle, first vice president; Leona Lucas, second vice president; Enid Ricardeau, third vice president; Virgiline Simmons, corresponding secretary, publicity chairman; Jane Caryl Miller, registrar, principal; Sylvia Hamer, treasurer, coordinator MSU; Phyllis Thorne, past president; Kay Bliss, membership chairman; Chula Morrow, East Coast representative; Olga Fricker, West Coast representative; Jean Gloria Newell, elective board member, recording secretary; Mary Ellen Cooper, elective board member, co-registrar; Betty Bandyk, elective board member, co-principal; Agnes Prentice, Junior Branch Principal; Rose Marie Floyd, General Board Chairman; Margaret Brooks, librarian; Albert Green, legal adviser; Cyril Beaumont, Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Carol Hill, Mary Skeaping, Peggy Van Praagh, Laura Wilson, honorary members.

1969

Marjorie Hassard, president; Enid Ricardeau, first vice president; Jack W. Bickle, second vice president; Leona Lucas, third vice president; Virgiline Simmons, corresponding secretary, publicity chairman; Jane Caryl Miller, registrar, principal; Sylvia Hamer, treasurer, coordinator MSU; Phyllis Thorne, past president; Amy Ingham, elective board member, recording secretary; Mary Ellen Cooper, elective board member, co-registrar; Betty Bandyk, elective board member, co-principal; Agnes Prentice, Junior Branch Principal; Rose Marie Floyd, General Board Chairman; Chula Morrow, East Coast representative; Betty Kirkpatrick, West Coast representative; Margaret Brooks, librarian; Albert Green, legal adviser; Cyril Beaumont, Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Mary Skeaping, Peggy Van Praagh, Laura Wilson, honorary members.

1970

Jane Caryl Miller, president, registrar; Enid Ricardeau, first vice president, scholarship chairman; Mary Ellen Cooper, second vice president, Michigan area registrar; Leona Lucas, third vice president; Virgiline Simmons, corresponding secretary, membership chairman; Sylvia Hamer, treasurer, coordinator MSU; Marjorie Hassard, recording secretary, past president; Jean Gloria Newell, elective board member, co-registrar; Agnes Prentice, General Board Chairman; Kay Bliss, Junior Branch Principal; Suzanne Gray, elective board member, publicity chairman; Amy Ingham, elective board member, executive assistant; Chula Morrow, East Coast representative; Betty Kirkpatrick, West Coast representative; Margaret Brooks, librarian; Albert Green, legal adviser; Cyril Beaumont, Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Mary Skeaping, Peggy Van Praagh, Laura Wilson, honorary members.

1971

Jane Caryl Miller, president; Enid Ricardeau, first vice president, scholarship chairman; Mary Ellen Cooper, second vice president, Michigan registrar; Rose Marie Floyd, third vice president; Sylvia Hamer, treasurer, coordinator MSU; Marjorie Hassard, recording secretary; Virgiline Simmons, corresponding secretary, membership chairman; Suzanne Gray, national registrar, publicity chairman; Amy Ingham, elective board member, executive assistant; Jean Gloria Newell, elective board member, co-principal; Ruth Carney, elective board member; Agnes Prentice, General Board Chairman; Kay Bliss, Junior Branch Principal; Carolyn Trythall, East Coast representative; Betty Kirkpatrick, West Coast representative; Margaret Brooks, librarian; Albert Green, legal adviser; Jack W. Bickle, Leona Lucas, advisory board; Cyril Beaumont, Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Mary Skeaping, Peggy Van Praagh, Laura Wilson, honorary members.

1972

Enid Ricardeau, president, scholarship chairman; Mary Ellen Cooper, first vice president, Michigan registrar; Rose Marie Floyd, second vice president; Jean Gloria Newell, third vice president; Sylvia Hamer, treasurer, coordinator MSU; Marjorie Hassard, recording secretary; Virgiline Simmons, corresponding secretary; Suzanne Gray, national registrar, publicity chairman; Amy Ingham, elective board member, membership chairman; Betty Bandyk, elective board member; Rose Marie Gregor, General Board Chairman; Kay Bliss, Junior Branch Principal; Jane Caryl Miller, past president; Betty Bandyk, Ruth Carney, elective board members; Genevieve Anderson, East Coast representative; Betty Kirkpatrick, West Coast representative; Margaret Brooks, librarian; Albert Green, legal adviser; Cyril Beaumont, Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Mary Skeaping, Peggy Van Praagh, Laura Wilson, honorary members.

1973

Enid Ricardeu, president, scholarship chairman; Mary Ellen Cooper, first vice president, Michigan registrar; Rose Marie Floyd, second vice president; Jean Gloria Newell, third vice president; Sylvia Hamer, treasurer; Marjorie Hassard, recording secretary, Virgiline Simmons, corresponding secretary; Suzanne Gray, national registrar; Rose Marie Gregor, General Board Chairman; Kay Bliss, Junior Branch Chairman; Jane Caryl Miller, past president; Carol Fisher, publicity chairman; Linda Butler, elective board member, membership chairman; Kathleen Tenniswood, elective board member; Genevieve Anderson, East Coast representative; Betty Kirkpatrick, West Coast representative; Margaret Brooks, librarian; Albert Green, legal adviser; Cyril Beaumont, Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Mary Skeaping, Peggy Van Praagh, Laura Wilson, honorary members.



1974

Virgiline Simmons, president; Jane Caryl Miller, first vice president; Mary Ellen Cooper, second vice president, Michigan registrar; Rose Marie Floyd, third vice president, Kay Bliss, fourth vice president; Sylvia Hamer, treasurer; Marjorie Hassard, recording secretary; Jean Gloria Newell, corresponding secretary; Suzanne Gray, national registrar; Enid Ricardeau, past president, scholarship chairman; Linda Butler, membership chairman; Noretta Dunworth, General Board Chairman; Kathleen Tenniswood, Junior Branch Principal; Rose Marie Gregor, publicity chairman; Estella Montillo, elective board member; Margaret Brooks, librarian; Albert Green, legal adviser; Cyril Beaumont, Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Mary Skeaping, Peggy Van Praagh, Laura Wilson, honorary members.

1975

Virgiline Simmons, president; Jane Caryl Miller, first vice president, national principal; Mary Ellen Cooper, second vice president, Michigan registrar; Rose Marie Floyd, third vice president; Kay Bliss, fourth vice president; Sylvia Hamer, treasurer; Marjorie Hassard, recording secretary; Betty Bandyk, corresponding secretary; Jean Gloria Newell, conference principal; Suzanne Gray, national registrar; Enid Ricardeau, past president, scholarship chairman; Linda Butler, membership chairman; Noretta Dunworth, General Board Chairman; Kathleen Tenniswood, Junior Branch Principal; Rose Marie Gregor, publicity chairman; Estella Montillo, elective board member; Margaret Brooks, librarian; Albert Green, legal adviser; Cyril Beaumont, Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Mary Skeaping, Peggy Van Praagh, Laura Wilson, honorary members.

1976

Marjorie Hassard, president; Mary Ellen Cooper, first vice president, Michigan registrar; Enid Ricardeau, second vice president, scholarship chairman; Jane Caryl Miller, third vice president, national principal; Rose Marie Floyd, fourth vice president; Sylvia Hamer, treasurer; Virgiline Simmons, past president, recording secretary; Betty Bandyk, corresponding secretary; Suzanne Gray, national registrar; Jean Gloria Newell, conference principal; Linda Butler, membership chairman; Lorraine Peltonen, General Board Chairman; Kathleen Tenniswood, Junior Branch Principal; Rose Marie Gregor, publicity chairman; Kay Bliss, Estella Montillo, elective board members; Margaret Brooks, librarian; Albert Green, legal adviser; Cyril Beaumont, Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Mary Skeaping, Peggy Van Praagh, Laura Wilson, honorary members.

1977

Marjorie Hassard, president; Mary Ellen Cooper, first vice president, Michigan registrar; Enid Ricardeau, second vice president, scholarship chairman; Jane Caryl Miller, third vice president, national principal; Rose Marie Floyd, fourth vice president; Sylvia Hamer, treasurer; Kay Bliss, recording secretary; Betty Bandyk, corresponding secretary; Suzanne Gray, national registrar; Jean Gloria Newell, conference principal; Linda Butler, membership chairman; Lorraine Peltonen, General Board Chairman; Kathleen Tenniswood, Junior Branch Principal; Virgiline Simmons, past president; Noretta Dunworth, Estella Montillo, elective board members; Margaret Brooks, librarian; Albert Green, legal adviser; Cyril Beaumont, Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Mary Skeaping, Peggy Van Praagh, Laura Wilson, honorary members.

1978

Jane Caryl Miller, president, national principal; Enid Ricardeau, first vice president, scholarship chairman; Mary Ellen Cooper, second vice president, Michigan registrar; Virgiline Simmons, third vice president; Rose Marie Floyd, fourth vice president; Sylvia Hamer, treasurer, coordinator MSU; Kay Bliss, recording secretary, Betty Bandyk, corresponding secretary, Marjorie Hassard, past president; Suzanne Gray,

national registrar; Jean Gloria Newell, conference principal; Linda Butler, membership chairman; Amy Ingham, General Board Chairman; Kathleen Tenniswood, Junior Branch Principal; Leona Lucas, assistant registrar; Rose Marie Gregor, elective board member, publicity; Estella Montilo, Noretta Dunworth, elective board members; Eleanore Brown, librarian; Albert Green, legal adviser; Jack W. Bickle, Chula Morrow, advisory board; Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Margaret Marsh, Mary Skeaping, Peggy Van Praagh, Laura Wilson, honorary members.

### 1979

Jane Caryl Miller, president, national principal; Enid Ricardeau, first vice president, scholarship chairman; Mary Ellen Cooper, second vice president, Michigan registrar; Virgiline Simmons, third vice president; Rose Marie Floyd, fourth vice president; Sylvia Hamer, treasurer, coordinator MSU; Kay Bliss, recording secretary; Betty Bandyk, corresponding secretary; Marjorie Hassard, past president; Suzanne Gray, national registrar--eastern USA; Linda Butler, national registrar--western USA; Jean Gloria Newell, conference principal; Kathleen Tenniswood, membership chairman; Amy Ingham, General Board Chairman; Noretta Dunworth, Junior Branch Principal; Leona Lucas, assistant registrar; Rose Marie Gregor, elective board member, publicity chairman; Estella Montillo, elective board member, newsletter; Eleanore Brown, librarian; Albert Green, legal counselor; Jack W. Bickle, Chula Morrow, advisory board; Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Margaret Marsh, Mary Skeaping, Peggy Van Praagh, Laura Wilson, honorary members.

### 1980

Mary Ellen Cooper, president, Michigan registrar; Enid Ricardeau, first vice president, scholarship chairman; Marjorie Hassard, second vice president; Rose Marie Floyd, third vice president; Jean Gloria Newell, fourth vice president, conference principal; Sylvia Hamer, treasurer, coordinator MSU; Kay Bliss, recording secretary; Betty Bandyk, corresponding secretary; Jane Caryl Miller, past president, national principal; Suzanne Gray, national registrar--eastern USA; Linda Butler, national registrar-- western USA; Bethany

Lenhart, General Board Chairman; Amy Ingham, elective board member, assistant registrar; Rose Marie Gregor, elective board member, publicity chairman; Noretta Dunworth, elective board member, newsletter; Marjorie Randazzo, elective board member; Eleanore Brown, librarian; Jack W. Bickle, Leona Lucas, Chula Morrow, advisory board; Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Margaret Marsh, Mary Skeaping, Peggy Van Praagh, Laura Wilson, honorary members.

### 1981

Mary Ellen Cooper, president; Enid Ricardeau, first vice president, scholarship chairman; Marjorie Hassard, second vice president; Rose Marie Floyd, third vice president; Jean Gloria Newell, fourth vice president, conference principal; Sylvia Hamer, treasurer, coordinator MSU; Kay Bliss, recording secretary; Betty Bandyk, corresponding secretary; Jane Caryl Miller, past president, national principal; Suzanne Gray, national registrar--eastern USA; Linda Butler, national registrar--western USA; Bethany Lenhart, General Board Chairman; Amy Ingham, elective board member, assistant registrar; Rose Marie Gregor, elective board member, publicity chairman; Noretta Dunworth, elective board member, newsletter; Marjorie Randazzo, elective board member Eleanore Brown, librarian; Jack W. Bickle, Leona Lucas, Chula Morrow, advisory board; Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Margaret Marsh, Mary Skeaping, Peggy Van Praagh, Laura Wilson, honorary members.

### 1982

Enid Ricardeau, president, scholarship chairman; Rose Marie Floyd, first vice president, newsletter; Marjorie Hassard, second vice president, co-principal; Jean Gloria Newell, third vice president, conference principal; Rose Marie Gregor, fourth vice president, publicity chairman; Sylvia Hamer, treasurer, coordinator MSU; Kay Bliss, recording secretary; Bethany Lenhart, corresponding secretary; Linda Butler, national registrar; Suzanne Gray, national co-registrar; Amy Ingham, Michigan registrar; Mary Ellen Cooper, past president, Michigan co-registrar; Jane Caryl Miller, national principal; Betty Bandyk, membership chairman; Ruth McDowell, General Board

Chairman; Marjorie Randazzo, Pamela Rutledge, elective board members; Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Ann Hutchinson-Guest, Margaret Marsh, Mary Skeaping, Peggy Van Praagh, Laura Wilson, honorary members.

### 1983

Enid Ricardeau, president, scholarship chairman; Rose Marie Floyd, first vice president, newsletter; Marjorie Hassard, second vice president, co-principal; Jean Gloria Newell, third vice president, conference principal; Rose Marie Gregor, fourth vice president, publicity chairman; Sylvia Hamer, treasurer, coordinator MSU; Kay Bliss, recording secretary; Bethany Lenhart, corresponding secretary; Linda Butler, national registrar; Suzanne Gray, national co-registrar; Amy Ingham, Michigan registrar; Mary Ellen Cooper, past president, Michigan co-registrar; Jane Caryl Miller, national principal; Betty Bandyk, membership chairman; Ruth McDowell, General Board Chairman; Marjorie Randazzo, Pamela Rutledge, elective board members; Eleanore Brown, librarian; Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Ann Hutchinson-Guest, Margaret Marsh, Mary Skeaping, Peggy Van Praagh, Laura Wilson, honorary members.

### 1984

Jean Gloria Newell, president, conference principal; Marjorie Hassard, first vice president, co-principal; Rose Marie Floyd, second vice president, newsletter; Betty Bandyk, third vice president, membership chairman; Rose Marie Gregor, fourth vice president, publicity chairman; Sylvia Hamer, treasurer, coordinator MSU; Kay Bliss, recording secretary; Bethany Lenhart, corresponding secretary; Linda Butler, national registrar; Amy Ingham, Michigan registrar; Mary Ellen Cooper, Michigan co-registrar; Jane Caryl Miller, national principal; Enid Ricardeau, past president, scholarship chairman; Dawn Dryja, General Board Chairman; Marjorie Randazzo, Pamela Rutledge, elective board members; Eleanore Brown, librarian; Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Ann Hutchinson-Guest, Margaret Marsh, Mary Skeaping, Peggy Van Praagh, Laura Wilson, honorary members.

1985

Jean Gloria Newell, president, conference principal; Marjorie Hassard, first vice president, co-principal; Rose Marie Floyd, second vice president, newsletter; Betty Bandyk, third vice president, membership chairman; Rose Marie Gregor, fourth vice president, publicity chairman; Sylvia Hamer, treasurer, coordinator MSU; Kay Bliss, recording secretary; Bethany Lenhart, corresponding secretary; Linda Butler, national registrar; Amy Ingham, Michigan registrar; Mary Ellen Cooper, Michigan assistant registrar; Jane Caryl Miller, national principal; Enid Ricardeau, past president, scholarship chairman; Dawn Dryja, General Board Chairman; Angela Kennedy, Lee Ann King, Marjorie Randazzo, elective board members; Eleanore Brown, librarian; Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Ann Hutchinson-Guest, Margaret Marsh, Mary Skeaping, Peggy Van Praagh, Laura Wilson, honorary members.

1986

Rose Marie Floyd, president, newsletter; Betty Bandyk, first vice president, membership chairman; Rose Marie Gregor, second vice president, publicity chairman; Enid Ricardeau, third vice president, scholarship chairman; Mary Ellen Cooper, fourth vice president, Michigan assistant registrar; Sylvia Hamer, treasurer, coordinator MSU; Kay Bliss, recording secretary; Bethany Lenhart, corresponding secretary; Linda Butler, national registrar; Amy Ingham, Michigan registrar; Jane Caryl Miller, national principal; Jean Gloria Newell, past president, conference principal; Dawn Greene, Angela Kennedy, Lee Ann King, Marjorie Randazzo, elective board members; Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Ann Hutchinson-Guest, Margaret Marsh, Peggy Van Praagh, Laura Wilson, honorary members.

1987

Rose Marie Floyd, president, newsletter; Betty Bandyk, first vice president, membership chairman; Rose Marie Gregor, second vice president, publicity chairman; Enid Ricardeau, third vice president, scholarship chairman; Mary Ellen Cooper, fourth vice president, Michigan assistant registrar; Sylvia Hamer, treasurer, coordinator MSU; Kay Bliss, recording secretary, Bethany Lenhart, corresponding secretary; Linda Butler, national registrar; Amy Ingham Michigan registrar; Jane Caryl Miller, national principal, Jean Gloria Newell, past president, conference principal; Angela Kennedy, General Board Chairman; Dawn Greene, Lee Ann King, Marjorie Randazzo, elective board member; Eleanore Brown, librarian; Margaret Brooks, Margaret Craske, William Dollar, Rita Emmerson, Kathleen Forbes, Ann Hutchinson-Guest, Margaret Marsh, Peggy Van Praagh, Laura Wilson, honorary members.

APPENDIX B - 3

Governing Board Members

1911  
1912

1913  
1914  
1915

1916  
1917

1918  
1919



1974

Jack Bickle, Sylvia Hamer, Marjorie Hassard, Leona Lucas, Jane Miller, Chula Morrow, Enid Ricardeau, Virgiline Simmons

1975

Jack Bickle, Sylvia Hamer, Marjorie Hassard, Leona Lucas, Jane Miller, Chula Morrow, Enid Ricardeau, Virgiline Simmons

1976

Jack Bickle, Sylvia Hamer, Marjorie Hassard, Leona Lucas, Jane Miller, Chula Morrow, Enid Ricardeau, Virgiline Simmons

1977

Jack Bickle, Sylvia Hamer, Marjorie Hassard, Leona Lucas, Jane Miller, Chula Morrow, Enid Ricardeau, Virgiline Simmons

1978

Jack Bickle, Mary Ellen Cooper, Sylvia Hamer, Marjorie Hassard, Leona Lucas, Jane Miller, Chula Morrow, Enid Ricardeau, Virgiline Simmons

1979

Jack Bickle, Mary Ellen Cooper, Rose Marie Floyd, Sylvia Hamer, Marjorie Hassard, Leona Lucas, Jane Miller, Chula Morrow, Enid Ricardeau, Virgiline Simmons

1980

Jack Bickle, Mary Ellen Cooper, Rose Marie Floyd, Sylvia Hamer, Marjorie Hassard, Leona Lucas, Jane Miller, Chula Morrow, Enid Ricardeau

1981

Jack Bickle, Mary Ellen Cooper, Rose Marie Floyd, Sylvia Hamer, Marjorie Hassard, Leona Lucas, Jane Miller, Chula Morrow, Enid Ricardeau

1982

Jack Bickle, Mary Ellen Cooper, Rose Marie Floyd,  
Sylvia Hamer, Marjorie Hassard, Leona Lucas, Jane  
Miller, Chula Morrow, Enid Ricardeau

1983

Jack Bickle, Mary Ellen Cooper, Rose Marie Floyd,  
Sylvia Hamer, Marjorie Hassard, Leona Lucas, Jane  
Miller, Chula Morrow, Enid Ricardeau

1984

Jack Bickle, Mary Ellen Cooper, Rose Marie Floyd,  
Sylvia Hamer, Marjorie Hassard, Leona Lucas, Jane  
Miller, Chula Morrow, Jean Gloria Newell, Enid  
Ricardeau

1985

Jack Bickle, Mary Ellen Cooper, Rose Marie Floyd,  
Sylvia Hamer, Marjorie Hassard, Leona Lucas, Jane  
Miller, Chula Morrow, Jean Gloria Newell, Enid  
Ricardeau

1986

Betty Bandyk, Jack Bickle, Kay Bliss, Mary Ellen  
Cooper, Rose Marie Floyd, Sylvia Hamer, Leona Lucas,  
Jane Miller, Chula Morrow, Enid Ricardeau

1987

Betty Bandyk, Jack Bickle, Kay Bliss, Mary Ellen  
Cooper, Rose Marie Floyd, Sylvia Hamer, Leona Lucas,  
Jane Miller, Chula Morrow, Enid Ricardeau

**APPENDIX B - 4**  
**General Board Members**

1961

Michigan. Betty Bandyk, Kay Bliss, Ruth Carney, Mary Ellen Cooper, Carol Fisher, Jean Flowery, Sam Lovett, Estelle Montillo, Aleta Nichols, Jeanette Reese, Beverly Russell, Barbara Surbis, Sophia Tsoukalas, Frances Wadsworth, Sandra Wilcox.

Out of state. Elisabeth Baird, Germaine Ballou, Flora Beaudoin, Arita Lee Blair, Cecelia Corley, Aleta Davis, Guillermo del Oro, Kathleen Dinneen, Charles Fishback, Katherine Fishback, Ruth Hanf, Ann Hutchinson, Pat Mason Kahn, Betty Kirkpatrick, Jean Phifer, Virginia Self.

1963

Michigan. Betty Bandyk, Kay Bliss, Ruth Carney, Mary Ellen Cooper, Jean Flowery, Rose Marie Floyd, Amy Ingham, Carol Martin, Irene Mortensen, Lena Pelio, Agnes Prentice, Marjorie Randazzo, Beverly Russell, Pam Stopper, Frances Wadsworth.

Out of state. Betty Adelman, Elisabeth Baird, Flora Beaudoin, Arita Lee Blair, Cecelia Corley, Buster Cooper, Kathleen Dinneen, Charles Fishback, Katherine Fishback, Ruth Hanf, Ann Hutchinson, Pat Mason Kahn, Betty Kirkpatrick, Jean Phifer, Lera Rae, June Runyon, Virginia Self, Jack Storey.

Regional committee chairmen. Marie Bray (East Coast), Anida Sedala (Midwest), Joanne Nix (Northern California), Lorna Ewing (Ohio), Mona Frances (Southern California), Doris Hede (Texas), Western Michigan, Zita Harris.

1965

Michigan. Betty Bandyk, Ruth Carney, Mary Ellen Cooper, Noretta Dunworth, Rose Marie Floyd, Jeanne Hinote, Dennis Lambert, Sam Lovett, Jean Gloria Newell, Lena Pelio, Marjorie Randazzo, Frances Wadsworth.

Out of state. Betty Adelman, Flora Beaudoin, Arita Lee Blair, Cecilia Corley, Kathleen Dinneen, Lorna Ewing, Charles Fishback, Katherine Fishback, Virginia Garrett, Ruth Hanf, Zita Harris, Ann Hutchinson, Pat Mason Kahn, Betty Kirkpatrick, Lucille McClure, Joanne Nix, Lera Fae, Jane Reid, June Runyon, Viola Schoulin, Anida Sedala, Virginia Self, Jack Storey, Edwina Wright.

Regional committee chairmen. Shirley Smeak (East Coast), Pirkko Lawlor (Midwest), Jesslyn Pearson (Northern California), Ileene Simon (Ohio), Elisabeth Baird (Southern California), Charline Danwill (Texas), Teresa Cooper (Western Michigan).

## 1967

Michigan. Kay Bliss, Ruth Carney, Mary Ellen Cooper, Jean Flowery, Rose Marie Floyd, Rose Marie Gregor, Jeanne Hinote, Amy Ingham, Lena Pelio, Agnes Prentice, Beverly Morrison Russell, Frances Wadsworth.

Out of state. Betty Adelman, Flora Beaudoin, Arita Lee Blair, Kathleen Dinneen, Roberta Fera, Lorna Ewing, Dr. Charles Fishback, Katherine Fishback, Virginia Garrett, Ruth Hanf, Ann Hutchinson, Pat Mason Kahn, Betty Kirkpatrick, Lucille McClure, Patricia Mullenback, Joanne Nix, Lera Rae, Jane Reid, June Runyon, Viola Schoulin, Anida Sedala, Virginia Self, Jack Storey, Phyllis Wills.

Regional committee chairmen. Corinne Robertson (East Coast), Lee Wallace (Midwest), Glenna Bell Moenning (Northern California), Hazelle Seibert (Ohio) Jean Phifer (Pennsylvania), Elisabeth Baird (Southern California), Margo Crowdus (Texas), Lynn Snyder (Western Michigan).

## 1969

Michigan. Kay Bliss, Linda Butler, Ruth Carney, Jean Flowery, Rose Marie Floyd, Suzanne Gray, Rose Marie Gregor, Sam Lovett, Estella Montillo, Jean Gloria Newell, Beverly Morrison Russell, Frances Wadsworth.

Out of state. Flora Beaudoin, Arita Lee Blair, Nancy Jean Brooks, Margo Crowdus, Kathleen Dinneen, Lorna Ewing, Roberta Fera, Charles Fishback, Katherine Fishback, Ruth Hanf, Deni Kirkpatrick Hunt, Ann Hutchinson-Guest, Pat Mason Kahn, Pirkko Lawlor, Lucille McClure, Patricia Mullenbach, Glenna Bell Moenning, Nina Ness, June Runyon, Viola Schoulin, Jack Storey, Jeannette Thibodeau, Wanda Tommasi, Lee Wallace, Phyllis Wills.

Regional committee chairmen. Genevieve Anderson (East Coast), Anida Sedala (Midwest), Betty Kirkpatrick (Northern California), Margaret Appell (Ohio), Jean Phifer (Pennsylvania), Aleta Davis (Southern California), Peggy Norman (Southwest), Teresa Cooper (Western Michigan).

## 1970

Michigan. Betty Bandyk, Linda Butler, Ruth Carney, Jean Flowery, Rose Marie Floyd, Rose Marie Gregor, Sam Lovett, Estelle Montillo, Agnes Prentice, Beverly Russell, Pamela Stopper, Frances Wadsworth.

Out of state. Carol Beals, Flora Beaudoin, Arita Blair, Nancy Jean Brooks, Margo Crowdus, Aleta Davis, Kathleen Dinneen, Lorna Ewing, Roberta Fera, Charles Fishback, Katherine Fishback, Ann Hutchinson, Pirkko Lawlor, Glenna Bell Moenning, Patricia Mullenbach, Margaret June Olson, June Runyon, Viola Schoulin, Lynn Snyder, Jack Storey, Jeannette Thibodeau, Wanda Tommasi, Lee Wallace, Phyllis Wills, Norma Ferrara (alternate).

Regional committee chairmen. Grace Clark (East Coast), Anida Sedala (Midwest), Betty Kirkpatrick (Northern California), Margaret Appell (Ohio), Tom O'Steen (Pennsylvania), Nina Ness (Southern California), Peggy Norman (Southwest), Teresa Cooper (Western Michigan).

## 1971

Michigan. Betty Bandyk, Linda Butler, Noretta Dunworth, Carol Fisher, Jean Flowery, Rose Marie Gregor, Sam Lovett, Estelle Montillo, Agnes Prentice, Pamela Stopper, Kathleen Tenniswood, Frances Wadsworth.

Out of state. Flora Beaudoin, Arita Lee Blair, Nancy Jean Brooks, Teresa Cooper, Aleta Davis, Kathleen Dinneen, Norma Ferrara, Roberta Fera, Charles Fishback, Katherine Fishback, Eula Hoff, Ann Hutchinson, Betty Kirkpatrick, Pirkko Lawlor, Glenna Bell Moenning, Nina Ness, Margaret June Olson, June Runyon, Jack Storey, Anida Sedala, Ina Theobard, Lee Wallace.

Regional committee chairman. Grace Clark (East Coast), Phyllis Wills (Midwest), Carol Beals (Northern California), Sharon Raleigh (Ohio), Jean Phifer (Pennsylvania), Fredricka Mohr (Southern California), Shirley Furman (Southwest), Maureen Prys (Western Michigan).

## 1972

Michigan. Betty Bandyk, Linda Butler, Noretta Dunworth, Pamela Dunworth, Carol Fisher, Rose Marie Gregor, Sam Lovett, Estella Montillo, Agnes Prentice, Pamela Stopper, Kathleen Tenniswood, Frances Wadsworth.

Out of state. Flora Beaudoin, Arita Lee Blair, Nancy Jean Brooks, Teresa Cooper, Margo Crowdus, Aleta Davis, Lorna Ewing, Roberta Fera, Dr. Charles Fishback, Katherine Fishback, Fern Helfon, Eula Hoff, Ann Hutchinson-Guest, Betty Kirkpatrick, Pirkko Lawlor, Glenna Bell Moenning, Peggy Norman, Margaret June Olson, Jean Phifer, Viola Schoulin, Anida Sedala, Jack Storey, Ina Theobald, Lee Wallace.

Regional committee chairmen. Kathleen Dinneen (East Coast), Anida Sedala (Midwest), Carol Beals (Northern California), Sharon Raleigh (Ohio), Virginia Toth (Pennsylvania), Fredricka Mohr (Southern California), Shirley Furman (Southwest); Maureen Prys (Western Michigan).

## 1973

Michigan. Noretta Dunworth, Pamela Dunworth, Rose Marie Gregor, Elizina Kincaid, Bethany Lenhart, Sam Lovett, Estelle Montillo, Lena Pelio, Lorraine Peltonen, Agnes Prentice, Beverly Russell, Pamela Stopper, Frances Wadsworth.

Out of state. Genevieve Anderson, Betty Bandyk, Carol Beals, Arita Lee Blair, Grace Clark, Teresa Cooper, Lorna Ewing, Norma Ferrara, Roberta Fera, Charles Fishback, Katherine Fishback, Fern Helfond, Eula Hoff, Kerry Hubata, Ann Hutchinson-Guest, Betty Kirkpatrick, Pirkko Lawlor, Glenna Bell Moenning, Peggy Norman, Jean Phifer, Viola Schoulin, Anida Sedala, Ina Theobald, Lee Wallace.

Regional committee chairmen. Kathleen Dinneen (East Coast), Phyllis Wills (Midwest), Phyllis Williams (Northern California), Barbara Byers (Ohio), Virginia Toth (Pennsylvania), Aleta Davis (Southern California), Margo Crowdus (Southwest), Lynn Snyder (Western Michigan).

#### 1974

Michigan. Florence Bishop, Noretta Dunworth, Pamela Dunworth, Amy Ingham, Bethany Lenhart, Sam Lovett, Mary Lynn McGeachy, Estella Montillo, Lorraine Peltonen, Agnes Prentice, Beverly Russell, Pamela Stopper, Frances Wadsworth.

Regional committee chairmen. Carolyn Trythall (East Coast), Doris Dieu (Midwest), Phyllis Williams (Northern California), Margaret Johnson (Ohio), Jean Phifer (Pennsylvania), Gay Porter (Southeast), Aleta Davis (Southern California), Margo Crowdus (Southwest), Esther Vasquez (Western Michigan).

#### 1975

Out of state. Genevieve Anderson, Carol Beals, Arita Lee Blair, Kay Windsor Brooks, Kathleen Dinneen Brown, Grace Clark, Teresa Cooper, Lorna Ewing, Roberta Fera, Shirley Furman, Fern Helfond, Eula Hoff, Kerry Hubata, Ann Hutchinson-Guest, Pirkko Lawlor, Glenna Bell Moenning, Peggy Norman, Jean Phifer, Pamela Rutledge, Viola Schoulin, Anida Sedala, Betty Taylor, Ina Theobald, Phyllis Wills.

Regional committee chairmen. Carolyn Trythall (East Coast), Doris Dieu (Midwest), Eula Hoff (Northern California), Margaret Johnson (Ohio), Eleanor Bakalis (Pennsylvania), Gay Porter (Southeastern), Elizabeth Ketchum (Southwest), Florence Griffith (Western Michigan).



1976

Michigan. Mary Lou Barnes, Eleanore Brown, Noretta Dunworth, Amy Ingham, Elzina Kincaid, Sam Lovett, Ruth McDowell Mary Lynn McGeachy, Lena Pelio, Lorraine Peltonen, Agnes Prentice, Pamela Rutledge, Pamela Stopper, TeDee Theofil, Frances Wadsworth.

Out of state. Eleanor Bakalis, Carol Beals, Arita Lee Blair, Kathleen Dinneen Brown, Grace Clark, Margo Crowdus, Aleta Davis, Doris Dieu, Lorna Ewing, Roberta Fera, Charles Fishback, Katherine Fishback, Fern Helfond, Eula Hoff, Kerry Hubata, Ann Hutchinson-Guest, Glenna Bell Moenning, Peggy Norman, Viola Schoulin, Anida Sedala, Betty Taylor, Ina Theobald, Carolyn Trythall, Lee Wallace, Phyllis Wills.

Regional committee chairmen. Genevieve Anderson (East Coast), Pirkko Lawlor (Midwest), Dee Marcelli (Northern California), Angela Freese (Ohio), Jean Phifer (Pennsylvania), Gay Porter (Southeast), Judy Noerr (Southern California), Elizabeth Ketchum (Southwest), Florence Griffith (Western Michigan).

1977

Michigan. Sandra Adams, Mary Lou Barnes, Eleanore Brown, Pamela Dunworth, Amy Ingham, Bethany Lenhart, Sam Lovett, Kay McCarty, Ruth McDowell, Mary Lynn McGeachy, Lena Pelio, Lorraine Peltonen, Agnes Prentice, Marcia Renaud, Pamela Rutledge, Pamela Stopper, Frances Wadsworth.

Out of state. Carol Beals, Arita Lee Blair, Kathleen Dinneen Brown, Grace Clark, Margo Crowdus, Aleta Davis, Norma Gelose, Noel Goodman, Fern Helfond, Eula Hoff, Kerry Hubata, Ann Hutchinson, Elizabeth Ketchum, Dee Marcelli, Pamela Moore McLean, Glenna Bell Moenning, Jean Phifer, Gay Porter, Viola Schoulin, Anida Sedala, Betty Taylor, Ina Theobald, Carolyn Trythall, Lee Wallace, Phyllis Wills.

Regional committee chairmen)--Genevieve Anderson (East Coast), Pirkko Lawlor (Midwest), Angela Freese (Ohio), Doris Kokoski (Pennsylvania), Joalice Richards (Northern California), Jean Grose (Southeast), Judy Noerr (Southern California), Peggy Norman (Southwest), Zita Harris (Western Michigan).

1978

Michigan. Mary Lou Barnes, Eleanore Brown, Amy Ingham, Bethany Lenhart, Sam Lovett, Kay McCarty, Ruth McDowell, Lena Pelio, Lorraine Peltonen, Agnes Prentice, Marjorie Randazzo, Marcia Renaud, Pamela Rutledge, Pamela Stopper, Frances Wadsworth.

Out of state. Genevieve Anderson, Carol Beals, Arita Lee Blair, Kay Windsor Brooks, Kathleen Dinneen Brown, Grace Clark, Margo Crowds, Aleta Davis, Noel Goodman, Fern Helfond, Eula Hoff, Ann Hutchinson, Elizabeth Ketchum, Pirkko Lawlor, Dee Marcelli, Glenna Bell Moenning, Pamela Moore, Jean Phifer, Gay Porter, Viola Schoulin, Anida Sedala, Betty Taylor, Ina Theobald, Carolyn Trythall, Lee Wallace.

Regional committee chairmen--Roberta Fera (East Coast), Toby Nicholson (Midwest), Joalice Richards (Northern California), Debbie Rieke (Ohio), Doris Kokoski (Pennsylvania), Jean Grose (Southeast), Marnell Himes (Southern California), Jane Whitsett (Southwest), Zita Harris (Western Michigan).

1979

Michigan. Mary Bou Barnes, Eleanor Brown, Amy Ingham, Bethany Lenhart, Sam Lovett, Kay McCarty, Ruth McDowell, Lena Pelio, Lorraine Peltonen, Agnes Prentice, Marjorie Randazzo, Marcia Renaud, Beverly Russell, Pamela Rutledge, Lee Ann Shankland, Pamela Stopper, Frances Wadsworth.

Regional committee chairmen. Pamela Moore (East Coast), Anida Sedala (Midwest), Jesslyn Pearson (Northern California), Debbie Rieke (Ohio), Jean Phifer (Pennsylvania), Noel Goodman (Southeast), Marnell Himes (Southern California), Jane Whitsett (Southwest), Florence Cassell (Western Michigan).

1980

Michigan--Mary Lou Barnes, Eleanore Brown, Kay McCarty, Ruth McDowell, Loni Dunworth Padesky, Lena Pelio, Lorraine Peltonen, Marjorie Randazzo, Marcia Renaud, Beverly Russell, Pamela Rutledge Lee Ann Shankland, Pamela Stopper.

Out of state. Arita Lee Blair, Kay Windsor Brooks, Kathleen Brown, Fannie Louise Carlton, Grace Clark, Norma Gelose, Fern Helfond, Eula Hoff, Virginia Stevens Jones, Glenna Bell Moenning, Peggy Norman, Debbie Parou, Jean Phifer, Debbie Rieke, Viola Schoulin, Jane Whitsett.

### 1981

Michigan. Noretta Dunworth, Bethany Lenhart, Ruth McDowell, Lena Pelio, Pamela Rutledge.

Out of state. Carol Beal, Arita Lee Blair, Kay Windsor Brooks, Kathleen Brown, Fannie Louise Carlton, Zita Harris, Fern Helfond, Marnell Himes, Virginia Stevens Jones, Diana Mallum, Helen Moore, Pamela Moore, Debbie Parou, Maureen Prys, Debbie Rieke, Viola Schoulin, Anida Sedala, Ina Theobald, Margaret Wiegert.

Regional committee chairmen. Flora Beaudoin (Northern California), Debbie Parou (Pennsylvania), Maureen Prys (Southeast), Diana Mallum (Southwest), Carlotta Sika (Western Michigan).

### 1982

Regional committee chairmen. Helen Moore (East Coast), Joan Zuelke (Northern California), Janet Amorosa (Pennsylvania), Maureen Prys (Southeast), Bettye Donohoo (Southwest), Catherine Baird (Southern California).

### 1983

Michigan. Eleanore Brown, Dawn Dryja, Sandra Glenn, Angela Kennedy, Lee Ann King, Loni Lane, Ruth McDowell, Lena Pelio, Lorraine Peltonen, Beverly Russell, Pamela Stopper, Nancy Wagner.

Out of state. Karen Alwin, Flora Beaudoin, Fannie Louise Carlton, Noel Goodman, Fern Helfond, Pirkko Lawlor, Diana Mallum, Dee Marcelli, Jesslyn Pearson, Gay Porter, Maureen Prys, Phyllis Williams, Nancy Wiltz.

Regional committee chairmen. Judith Judson (East Coast), Kay Windsor Brooks (Inner Mountain), Linda Schubert (Midwest), Lorna Fordyce (Northern California), JoAnn Smith (Southeast), Janet Amorosa (Pennsylvania).

1984

Regional committee chairmen. Judith Judson (East Coast), Doris Dieu (Greater St. Louis), Linda Schubert (Midwest), Virginia Stevens Jones (Ohio), Lee Garrard (Pennsylvania), JoAnn Smith (Southeast), Bettye Donohoo (Southwest).

1985

Michigan. Mary Lou Barnes, Eleanore Brown, Sandra Glenn, Ruth McDowell, Marcia Smith Olds, Loni Lane Padesky, Ann Parsley, Lena Pelio, Lorraine Peltonen, Norma Roche, Pamela Rutledge, Judy Shamanski, Pamela Stopper, Nancy Wagner.

Out of state. Genevieve Anderson, Catherine Baird, Kay Windsor Brooks, Fannie Louise Carlton, Grace Clark, Doris Dieu, Shirley Furman, Fern Helfond, Karla Harris, Zita Harris, Pirkko Lawlor, Diana Mallum, Dee Marcelli, Helen Moore, Debbie Parou, Jesslyn Pearson, Jean Phifer, Maureen Prys, Deborah Rieke, Tracy Davenport Russo, JoAnn Smith, Ina Theobald, Carolyn Trythall, Lisa Pelio Whittaker, Nancy Wiltz.

Regional committee chairmen. Leslie Parreco (East Coast), Robin Cumberledge (Greater St. Louis), Karen Alwin (Inner Mountain), Karla Harris (Midwest).

1986

Regional committee chairmen. Robin Cumberledge (Greater St. Louis), Raetta Schatz (Northern California), Debbie Riecke (Ohio), Fredericka Mohr (Southern California).

1987

Regional committee chairmen. Lisbeth Brown (Greater St. Louis), Kay Windsor Brooks (Inner Mountain), Anna Alpert (Western Michigan).

**APPENDIX B - 5**  
**Regional Committee Officers**

1965

East Coast. Shirley Smeak, chairman; Genevieve Anderson, vice chairman; Kathleen Dinneen, secretary; Martha Campbell, treasurer; Corinne Robertson, registrar.

Midwest. Pirkko Lawlor, chairman; Judy Fox, secretary; Polly Miska, treasurer; Phyllis Wills, registrar; June Rold, public relations and librarian.

Northern California. Jesslyn Pearson, chairman; Glenna Bell Moenning, vice chairman; unidentified recording secretary; Eve Beekman, treasurer; Phyllis Williams, corresponding secretary; Pat Mason Kahn, principal.

Ohio. Ileene Simon, chairman; Linn Julian, vice chairman; Noreen Rhode, recording secretary; Lorna Ewing, corresponding secretary; Viola Schoulin, treasurer; Joanne Yuhas, registrar; Angela Holden, librarian.

Southern California. Elisabeth Baird, chairman; Nina Ness, vice chairman; Aleta Davis, secretary; Patti Whitney, treasurer; Elisabeth Baird, registrar.

Texas. Charline Danwill, chairman; Diane Cox, vice chairman; Eleanor Green, treasurer; Mary Margaret Niland, recording secretary; Jessie Boling, corresponding secretary; Thelma Showman, registrar.

Western Michigan. Teresa Cooper, chairman; Marlene Jurkas, vice chairman; Esther Vasquez, recording secretary; Marsha Strong, corresponding secretary; Maureen Prys, treasurer; Zita Harris, registrar; Lynn Snyder, public relations.

1966

East Coast. Corinne Robertson, chairman; Kathleen Dinneen, secretary; Shirley Smeak, treasurer; Roberta Fera, registrar.

Midwest. Pirkko Lawlor, chairman; Anida Sedala, vice chairman; Judy Fox, secretary; Polly Miska, treasurer; June Rold, librarian; Laura Grant, public relations; Lee Wallace, principal; Wanda Tommasi, registrar.

Ohio. Cecilia Corley, chairman; Ileene Simon, vice chairman; Noreen Rhode, recording secretary; Linn Julian,

corresponding secretary; Viola Schoulin, treasurer; Alys Beaucaire, registrar; Betty Adelman, principal; Angela Holden, librarian.

Texas. Maxine Ousley, chairman; Margo Crowdus, vice chairman; Mary Ann Pickrell, registrar; Fannie Louise Carlton, corresponding secretary; Thelma Showman, recording secretary; Eleanor Green, treasurer.

## 1967

East Coast. Corinne Robertson, chairman; Genevieve Anderson, vice chairman; Marie Bray, secretary; Kathleen Dinneen, treasurer; Roberta Fera, registrar.

Midwest. Lee Wallace, chairman; Wanda Tommasi, vice chairman; Judy Fox, secretary; Polly Miska, treasurer; Phyllis Wills, registrar.

Northern California. Glenna Bell Moenning, chairman; Betty Kirkpatrick, vice chairman; Lyle Miller, Jr., recording secretary; Margret Smallie, corresponding secretary; Deni Hunt, treasurer; Pat Mason Kahn, registrar.

Ohio. Hazelle Seibert, chairman; Noreen Rhode, recording secretary; Linn Julian, corresponding secretary; Viola Schoulin, treasurer; Alys Beaucaire, registrar.

Pennsylvania. Jean Phifer, chairman; Eleanor Bakalis, vice chairman; Ona Erdie, treasurer; Doris Kokoski, secretary, registrar.

Southern California. Elisabeth Baird, chairman; Nina Ness, vice chairman; Aleta Davis, secretary; Dawn Hills, treasurer; Elisabeth Baird, registrar.

Texas. Margo Crowdus, chairman; Eleanor Green, vice chairman; Betty Taylor, recording secretary; Mary Louise Allen, corresponding secretary; Peggy Norman, treasurer; Mary Ann Pickrell, registrar.

Western Michigan. Lynn Snyder, chairman; Esther Vasquez, vice chairman; Teresa Cooper, recording secretary; Marsha Strong, corresponding secretary; Maureen Prys, treasurer; Florence Bishop, registrar.

1968

East Coast. Genevieve Anderson, chairman; Grace Clark, secretary; Corinne Robertson, treasurer; Kathleen Dinneen, registrar.

Midwest. Lee Wallace, chairman; Wanda Tommasi, vice chairman; Judy Fox, secretary; Polly Miska, treasurer; June Rold, public relations; Phyllis Wills, registrar; Anida Sedala, principal; Laura Grant, librarian.

Ohio. Hazelle Seibert, chairman; Angela Holden, vice chairman; Noreen Rhode, recording secretary; Linn Julian, corresponding secretary; Viola Schoulin, treasurer; Alys Beaucaire, registrar; Betty Adelman, principal; Angela Holden, librarian.

Southwest. Margo Crowdus, chairman; Eleanor Green, vice chairman; Peggy Norman, treasurer; Betty Taylor, recording secretary; Mary Louise Allen, corresponding secretary; Mary Ann Pickrell, registrar.

Western Michigan. Lynn Snyder, chairman; Teresa Cooper, vice chairman; Marlene Jurkas, secretary; Maureen Prys, treasurer.

1969

East Coast. Genevieve Anderson, chairman; Fern Helfond, vice chairman; Grace Clark, secretary; Corinne Robertson, treasurer; Kathleen Dinneen, registrar.

Midwest. Anida Sedala, chairman; Phyllis Wills, vice chairman; Pirkko Lawlor, secretary; Lee Wallace, treasurer; Kerry Hubata, registrar.

Northern California. Betty Kirkpatrick, chairman; Carol Beals, vice chairman; Pat Rose, recording secretary; Margret Smallie, corresponding secretary; Deni Hunt, treasurer; Pat Mason Kahn, registrar.

Ohio. Margaret Appell, chairman; Noreen Rhode, recording secretary; Hazelle Seibert, corresponding secretary; Viola Schoulin, treasurer; Alys Beaucaire, registrar.

Pennsylvania. Jean Phifer, chairman; Eleanor Bakalis, vice chairman; Ona Erdie, treasurer; Doris Kokoski, secretary, registrar.



Southern California. Aleta Davis, chairman; Lucille McClure, first vice chairman; Jo Walin, second vice chairman; Charlotte Bennett, secretary; Germaine Ballou Whitton, treasurer; Aleta Davis, registrar.

Southwest. Peggy Norman, chairman; Juana Lee Bell, vice chairman; Elizabeth Ketchum, recording secretary; Elaine Fields, corresponding secretary; Thelma Showman, registrar.

Western Michigan. Teresa Cooper, chairman; Florence Bishop, vice chairman, registrar; Marlene Jurkas, secretary; Sherry Romer, treasurer.

## 1970

East Coast. Grace Clark, chairman

Midwest. Anida Sedala, chairman

Northern California. Betty Kirkpatrick, chairman

Ohio. Margaret Appell, chairman

Pennsylvania. Tom O'Steen, chairman

Southern California. Nina Ness, chairman

Southwest. Peggy Norman, chairman

Western Michigan. Teresa Cooper

## 1971

East Coast. Grace Clark, chairman; Marie Bray, vice chairman; Nancy Jean Brooks, treasurer; Carolyn Trythall, secretary; Shirley Smeak, registrar.

Midwest. Phyllis Wills, chairman; Lee Wallace, vice chairman; Dorothy Shaw, treasurer; Polly Miska, secretary; Kerry Hubata, registrar; Anida Sedala, librarian.

Northern California. Carol Beals, chairman; Phyllis Williams, vice chairman; Lorna Fordyce, treasurer; Betty Bilson, corresponding; Joalice Richards, recording secretary; Betty Kirkpatrick, registrar.

Ohio. Sharon Raleigh, chairman; Margaret Appell, vice chairman; Viola Schoulin, treasurer; Margaret Johnson, corresponding secretary; Noreen Rhode, recording secretary; Linn Julian, registrar; Betty Adelman, principal; Angela Freese, librarian.

## 1972

East Coast. Kathleen Dinneen, chairman; Carolyn Trythall, assistant chairman; Ina Theobald, treasurer; Beatrice Davis, secretary; Marie Bray, registrar.

Northern California. Carol Beals, chairman; Glenna Bell Moenning, vice chairman; Lorna Fordyce, treasurer; Betty Bilson, corresponding secretary; Joalice Richards, recording secretary; Betty Kirkpatrick, registrar.

Ohio. Sharon Raleigh, chairman; Margaret Appell, vice chairman; Viola Schoulin, treasurer; Margaret Johnson, corresponding secretary; Noreen Rhode, recording secretary; Linn Julian, registrar; Betty Adelman, principal; Angela Freese, librarian.

Pennsylvania. Virginia Toth, chairman; Jean Phifer, vice chairman; Ona Erdie, treasurer, librarian; Eleanor Bakalis, corresponding secretary; Doris Kokoski, recording secretary, registrar; Sidney Ward, principal; Tom O'Sheen, membership chairman.

Southwest. Shirley Furman, chairman; Elizabeth Ketchum, vice chairman; Charlotte Conaster, treasurer; Jane Whitsett, corresponding secretary; Phyllis Moke, recording secretary; Margo Crwdus, registrar.

Western Michigan. Maureen Prys, chairman; Sherry Somer, vice chairman; Teresa Cooper, treasurer; Kathy Letzgas, corresponding secretary; Marlene Jurkas, recording secretary.

## 1973

Northern California. Phyllis Williams, chairman; Margret Smallie, vice chairman; Marnell Himes, treasurer; Dee Marcelli, corresponding secretary; Joalice Richards, recording secretary; Glenna Bell Moenning, registrar.

Ohio. Barbara Byers, chairman; Margaret Johnson, vice chairman; Viola Schoulin, treasurer; Sharon Foy (formerly Raleigh), corresponding secretary; Linda Glowik, recording secretary; Alys Beaucaire, principal; Virginia Stevens Jones, registrar; Angela Freese, librarian.

Southern California. Aleta Davis, chairman; Catherine Baird, vice chairman; Charlotte Bennett, treasurer; Ann Starkey, assistant treasurer; Fredericka Mohr, secretary.

Southwest. Margo Crowdus, chairman; Thelma Showman, vice chairman; Phyllis Moke, treasurer; Elizabeth Ketchum, corresponding secretary; Peggy Norman, recording secretary; Gladys Kingsbury, registrar; Linda Travis, librarian.

Western Michigan. Lynn Snyder, chairman; Maureen Prys, vice chairman; Teresa Cooper, treasurer; Margaret Wiegert, secretary.

#### 1974

East Coast. Carolyn Trythall, chairman; Fern Helfond, treasurer; Kay Hearton, secretary.

Midwest. Doris Dieu, chairman; Toby Nicholson, vice chairman; Dorothy Shaw, treasurer; Irene Perkins, secretary; Kerry Hubata, registrar.

Northern California. Phyllis Williams, chairman; Margret Smallie, vice chairman; Marnell Himes, treasurer; Jeanne Mullen, corresponding secretary; Joalice Richards, recording secretary; Glenna Bell Moenning, registrar.

Ohio. Margaret Johnson, chairman; Angela Freese, vice chairman; Viola Schoulin, treasurer; Sharon Foy, corresponding secretary; Linda Glowik, recording secretary; Alys Beaucaire, principal; Virginia Stevens Jones, registrar; Angela Freese, librarian.

Southern California. Aleta Davis, chairman; Catherine Baird, vice chairman; Charlotte Bennett, treasurer; Ann Starkey, assistant treasurer; Fredericka Mohr, secretary.

Western Michigan. Esther Vasquez, chairman; Florence Bishop, co-chairman; Meg Nutting, vice chairman; Maureen Prys, treasurer; Marlene Jurkas, secretary.

1975

East Coast. Carolyn Trythall, chairman; Genevieve Anderson, vice chairman; Fern Helfond, treasurer; Kay Hearton, secretary; Judith Swit, principal; Corinne Robertson, registrar; Kathleen Dinneen, librarian.

Midwest. Pirkko Lawlor, chairman; Dorothy Shaw, treasurer; Karla Harris, secretary; Linda Schubert, registrar; Juanita and Toby Nichols, co-principals.

Northern California. Dee Marcelli, chairman; Joalice Richards, vice chairman; Robin Costa, treasurer; Margret Smallie, corresponding secretary; Jeanne Mullen, secretary; Glenna Bell Moenning, registrar.

Ohio. Margaret Johnson, chairman; Angela Freese, vice chairman; Viola Schoulin, treasurer; Lorna Ewing, corresponding secretary; Linda Glowick, recording secretary; Hazelle Seibert, principal; Virginia Stevens Jones, registrar; Angela Freese, librarian; Viola Schoulin, Junior Branch chairman.

Pennsylvania. Eleanor Bakalis, chairman; Doris Kokoski, vice chairman; Ona Erdie, treasurer, librarian; Jean Phifer, corresponding secretary; Lee Garrard, recording secretary.

Southeast. Gay Porter, chairman; Betsy Alexander, vice chairman; Noel Goodman, treasurer; JoAnn Smith, assistant treasurer; Fran Sullivan, secretary; Jean Grose, registrar; Eleanor Santiago, assistant registrar.

1976

East Coast. Genevieve Anderson, chairman; Roberta Fera, vice chairman; Kay Hearton, treasurer; Pam Piehl, secretary; Kathleen Dinneen Brown, registrar.

Midwest. Pirkko Lawlor, chairman; Dorothy Shaw, treasurer; Karla Harris, secretary; Juanita and Toby Nichols, co-principals; Linda Schubert, registrar.

Northern California. Dee Marcelli, chairman; Joalice Richards, vice chairman; treasurer, Robin Costa, treasurer; Margret Smallie, corresponding secretary; Jeanne Mullen, recording secretary; Glenna Bell Moenning, registrar.

Ohio. Angela Freese, chairman, librarian; Bettene Winch, vice chairman; Viola Schoulin, treasurer, Junior Branch principal; Hazelle Seibert, assistant treasurer; Lorna Ewing, corresponding; Mary Campbell, recording secretary; Betty Adelman, principal; Hazelle Seibert, alternate principal; Virginia Stevens Jones, registrar.

Pennsylvania. Jean Phifer, chairman; Doris Kokoski, vice chairman; Dawn Bartolomeo, treasurer, librarian; Roseanne Slifko, secretary; Debbie Parou, principal; Jean Phifer and Doris Kokoski, co-registrars.

Southeast. Gay Porter, chairman; Betsy Alexander, vice chairman; Noel Goodman, treasurer; JoAnn Smith, assistant treasurer; Fran Sullivan, secretary; Jean Grose, registrar; Eleanor Santiago, assistant registrar.

Southern California. Judy Noerr, chairman; Catherine Baird, vice chairman; Aleta Davis, treasurer; Marnell Himes, secretary; Catherine Baird, registrar; Germaine Ballou, historian.

Southwest. Elizabeth Ketchum, chairman; Thelma Showman, vice chairman; Phyllis Moke, treasurer; Nikki Singer, secretary; Gladys and Helen Kingsbury, co-registrars.

Western Michigan. Florence Griffith (formerly Bishop), chairman; Maureen Prys, vice chairman; Gloria Harding, treasurer; Margaret Wiegert, secretary.

## 1977

East Coast. Genevieve Anderson, chairman; Roberta Fera, vice chairman; Kay Hearnton, treasurer; Shirley Smeak, secretary; Kathleen Dinneen Brown, registrar; Pamela Moore, librarian.

Midwest. Pirkko Lawlor, chairman; Dorothy Shaw, treasurer; Karla Harris, secretary; Juanita and Toby Nichols, co-principals; Linda Schubert, registrar.

Northern California. Joalice Richards, chairman; Jesslyn Pearson, vice chairman; Dee Marcelli, treasurer; Margret Smallie, corresponding secretary; Jeanne Mullen, recording secretary.

Ohio. Angela Freese, chairman; Bettene Winch, vice chairman; Viola Schoulin, treasurer; Lorna Ewing, corresponding secretary, Mary Campbell, recording secretary; Betty Adelman, principal; Hazelle Seibert, assistant principal; Viola Schoulin, Junior Branch principal.

Pennsylvania. Doris Kokoski, chairman; Debbie Parou, vice chairman; Dawn Bartolomeo, treasurer; Roseanne Slifko, secretary; Michele Little, principal.

Southeast. Jean Grose, chairman; Noel Goodman, vice chairman; Fran Sullivan, treasurer; JoAnn Smith, assistant treasurer; Eleanor Santiago, secretary; Sue Colvin, asssistant secretary; Gay Porter, registrar; Betsy Alexander, assistant registrar.

Southern California. Judy Noerr, chairman; Catherine Baird, vice chairman; Aleta Davis, treasurer; Marnell Himes, secretary; Kay Bartlett, registrar; Germaine Ballou Whitton, historian.

Southwest. Peggy Norman, chairman; Jane Whitsett, vice chairman; Elaine Fields, treasurer; Elaine Baker, secretary; Wanda Ingles, membership chairman.

Western Michigan. Zita Harris, chairman; Florence Griffith, vice chairman; Gloria Harding, treasurer; Marlene Jurkas, secretary.

## 1978

East Coast. Roberta Fera, chairman; Pamela Moore, co-chairman; Grace Clark, treasurer; Judith Judson (formerly Swit), secretary; Carolyn Trythall, principal; Beatrice Davis, registrar.

Midwest. Toby Nicholson, chairman; Anida Sedala, vice chairman; Dorothy Shaw, treasurer; Nancy Wiltz, secretary; Linda Schubert, registrar.

Northern California. Joalice Richards, chairman; Jesslyn Pearson, vice chairman; Dee Marcelli, treasurer; Margret Smallie, corresponding secretary; Glenda Lee, recording secretary.

Ohio. Debbie Rieke, chairman; Bettene Winch, vice chairman; Viola Schoulin, treasurer; Hazelle Seibert, assistant treasurer; Jo Marie Maurice, secretary; Lorna Ewing, assistant secretary; Bettene Winch, principal; Virginia Stevens Jones, registrar; Angela Freese, librarian.

Pennsylvania. Doris Kokoski, chairman; Debbie Parou, vice chairman; Dawn Bartolomeo, treasurer; Rosanne Slifko, recording secretary; Michelle Little Shepler, principal.

Southeast. Jean Grose, chairman; Fran Sullivan, treasurer; Sue Colvin, secretary; Gay Porter, registrar.

Southern California. Marnell Himes, chairman; Sarah Derrickson, vice chairman; Catherine Baird, treasurer; Margaret June Olson, secretary; Aleta Davis, registrar.

Southwest. Jane Whitsett, chairman; Marie Keeling, vice chairman; Renata Sanford, treasurer; Nikki Singer, secretary; Wanda Ingles, membership.

Western Michigan. Zita Harris, chairman; Florence Griffith, vice chairman; Gloria Harding, treasurer; Carlotta Sika, secretary.

## 1979

East Coast. Roberta Fera, chairman; Pamela Moore, co-chairman; Grace Clark, treasurer; Judith Judson, secretary; Beatrice Davis, registrar.

Midwest. Toby Nicholson, chairman; Anida Sedala, vice chairman; Dorothy Shaw, treasurer; Nancy Wiltz, secretary; Linda Schubert, registrar.

Northern California. Jesslyn Pearson, chairman; Flora Beaudoin, vice chairman; Dee Marcelli, treasurer; Margret Smallie, corresponding secretary; Raetta Schatz, recording secretary.

Ohio. Debbie Rieke, chairman; Bettene Winch, vice chairman, principal; Viola Schoulin, treasurer; Hazelle Seibert, assistant treasurer; Jo Marie Maurice, secretary; Lorna Ewing, assistant secretary; Virginia Stevens Jones, registrar; Angela Freese, librarian.

Pennsylvania. Doris Kokoski, chairman; Debbie Parou, vice chairman; Dawn Bartolomeo, treasurer; Janet Amoroso, secretary; Jean Phifer, principal.

Southeast. Noel Goodman, chairman; Fran Sullivan, treasurer; JoAnn Smith, secretary; Gay Porter, registrar; Stephanie Sloop, Junior Branch chairman.

Southern California. Marnell Himes, chairman; Sarah Derrickson, vice chairman; Catherine Baird, treasurer; Pamela Bartlett, secretary; Aleta Davis, registrar.

Southwest. Jane Whitsett, chairman; Renata Sanford, vice chairman; Cherie Fleischaker, treasurer; Bettye Donohoo, secretary; Mary Blankenship, assistant secretary; Fannie Louise Carlton, librarian.

Western Michigan. Florence Griffith, chairman; Zita Harris, vice chairman; Gloria Harding, treasurer; Carlotta Sika, secretary.

## 1980

East Coast. Pamela Moore, chairman; Annetta Holser, vice chairman; Grace Clark, treasurer; Judith Judson, secretary.

Midwest. Anida Sedala, chairman; Pirkko Lawlor, vice chairman; Dorothy Shaw, treasurer; Marie Bolson, secretary; Linda Schubert, registrar; Ellen Copeland, assistant registrar.

Northern California. Jesslyn Pearson, chairman; Flora Beaudoin, vice chairman; Dee Marcelli, treasurer; Betty Bilson, corresponding secretary; Raetta Schatz, recording secretary.

Ohio. Virginia Stevens Jones, chairman; Bettene Winch, vice chairman; Hazelle Seibert, treasurer; Jo Marie Maurice, secretary; Lorna Ewing, assistant secretary; Bettene Winch, principal; Debbie Rieke, registrar; Angela Freese, librarian.

Pennsylvania. Debbie Parou, chairman.



Southeast. Noel Goodman, chairman; Stephanie Sloop, assistant chairman; Fran Sullivan, treasurer; Jo Ann Smith, secretary, registrar; Gay Porter, assistant registrar; Elaine Mauney, librarian; Stephanie Sloop, Junior Branch chairman; Jan Harndon, assistant Junior Branch chairman.

Southern California. Sarah Derrickson, chairman; Gloria Davis, vice chairman; Sheila Hampton, treasurer; Kathleen Derrickson Walsh, secretary.

Western Michigan. Florence Cassell (formerly Griffith), chairman; Margaret Wiegert, vice chairman; Gloria Harding, treasurer; Carlotta Sika, secretary; Margaret Wiegert, registrar.

## 1981

East Coast. Helen Moore, chairman; Judith Judson, vice chairman; Barbara Suto, treasurer; Pamela Moore, Carolyn Trythall, principals; Kathleen Brown, registrar.

Midwest. Anida Sedala, chairman; Pirkko Lawlor, vice chairman; Dorothy Shaw, treasurer; Marie Bolson, secretary; Linda Schubert, registrar; Ellen Copeland, assistant registrar.

Northern California. Flora Beaudoin, chairman, Phyllis Williams, vice chairman; Grace Mary McFarlin, treasurer; Raetta Schatz, secretary; Glenna Bell Moenning, registrar.

Ohio. Virginia Stevens Jones, chairman; Bettene Winch, vice chairman; Viola Schoulin, treasurer; Jo Marie Maurice, secretary; Deborah Rieke, registrar; Angela Freese, librarian.

Pennsylvania. Debbie Parou, chairman; Janet Amoroso, vice chairman; Dawn Bartolomeo, treasurer; Doris Kokoski, secretary, registrar; Jean Phifer, co-registrar.

Southeast. Maureen Prys, chairman, registrar; Noel Goodman, vice chairman; Fran Sullivan, treasurer; Elaine Mauney, secretary; Pat Duncan, librarian.

Southwest. Diana Mallum, chairman; Bettye Donohoo, vice chairman; Renata Sanford, treasurer; Cherie Fleishaker, secretary; Karen Drouin, librarian.

Western Michigan. Carlotta Sika, chairman; Margaret Wiegert, vice chairman, registrar; Maureen Nicholson, treasurer; Meg Nutting, secretary.

## 1982

East Coast. Helen Moore, chairman; Judith Judson, co-chairman; Leslie Parreco, vice chairman; Barbara Suto, treasurer; Phyllis Westall, secretary.

Greater St. Louis. Doris Dieu, chairman; Nancy Wiltz, vice chairman, registrar; Janet Burkhart, treasurer; Tracy Davenport, secretary.

Midwest. Anida Sedala, chairman; Linda Schubert, vice chairman; Dorothy Shaw, treasurer; Marie Bolson, secretary; Karla Harris, principal, Juanita Nicholson, registrar; Ellen Copeland, librarian.

Northern California. Joan Zuelke, chairman; Dee Marcelli, vice chairman; Grace Mary McFarlin, treasurer; Phyllis Williams, corresponding secretary; Raetta Schatz, recording secretary; Carol Beals, principal; Glenna Bell Moenning, registrar.

Ohio. Rita Wilhelm, chairman; Viola Schoulin, treasurer; Deborah Rieke, secretary, registrar; Bettene Winch, principal.

Pennsylvania. Janet Amorosa, chairman; Debbie Parou, vice chairman; Dawn Bartolomeo, treasurer; Doris Kokoski, secretary, co-registrar; Jean Phifer, co-registrar.

Southeast. Maureen Prys, chairman, corresponding secretary, assistant registrar; Noel Goodman, assistant chairman; Fran Sullivan, treasurer; Elaine Mauney, recording secretary; Gay Porter, principal; JoAnn Smith, registrar; librarian, Pat Duncan.

Southern California. Catherine Baird, chairman; Sheila Hampton, vice chairman; Aleta Davis, treasurer, registrar; Frances Caldwell, secretary; Marnell Himes, principal; Judy Watkins, assistant principal.

Southwest. Bettye Donohoo, chairman; Cherie Fleischaker, vice chairman; Fannie Louise Carlton, treasurer; Christine DeMonye, secretary; Gail Brooks, librarian.

Western Michigan. Carlotta Sika, chairman; Margaret Wiegert, vice chairman, registrar; Maureen Nicholson, treasurer; Meg Nutting, secretary.

## 1983

East Coast. Judith Judson, chairman; co-chairman, Leslie Parreco; treasurer, Phyllis Westall; Barbara Suto, secretary.

Inner Mountain. Kay Windsor Brooks, chairman, assistant registrar; Karen Alwin, vice chairman; Wanda Chavez (formerly Ingles), treasurer; Minnie Wright, corresponding secretary; Michelle Moore, recording secretary; Mavis Packenham, principal; Wynette Smith, registrar.

Midwest. Linda Schubert, chairman; Karla Harris, vice chairman; Dorothy Shaw, treasurer; Marie Bolson, secretary; Juanita Nicholson, registrar.

Pennsylvania. Janet Amoroso, chairman; Debbie Parou, vice chairman; Dawn Bartolomeo, treasurer; Doris Kokoski, secretary, co-registrar; Jean Phifer, co-registrar.

Southeast. JoAnn Smith, chairman, Fran Sullivan; assistant chairman; Debbie Leszer, treasurer; Gay Porter, corresponding secretary; Pat Levin, recording secretary; Noel Goodman, principal; Maureen Prys, registrar.

## 1984

East Coast. Judith Judson, chairman; Leslie Parreco, vice chairman; Barbara Suto, treasurer; Phyllis Westall, secretary; Kathleen Brown (formerly Dinneen), registrar.

Greater St. Louis. Doris Dieu, chairman; Alene Dieu, co-chairman; Janet Burkhart, treasurer; Tomi Sue Pollack, corresponding secretary, principal; Michele Delmore, recording secretary; Robin Cumberledge, registrar.

Midwest. Linda Schubert, chairman; Karla Harris, vice chairman, principal; Dorothy Shaw, treasurer; Judy Forsberg, secretary; Shirley Viskes, co-registrar; Suzie Jariabka, co-registrar; Ellen Copeland, librarian.

Northern California. Lorna Fordyce, chairman; Dee Marcelli, vice chairman; Grace Mary McFarlin, treasurer; corresponding secretary, Eleanor Santiago; recording secretary, Raetta Schatz.

Ohio. Virginia Stevens Jones, chairman; Rita Wilhelm, vice chairman; Viola Schoulin, treasurer, corresponding secretary; Debbie Riecke, recording secretary, registrar; Bettene Winch, principal.

Pennsylvania. Lee Garrard, chairman; Debbie Parou, vice chairman; Debbie Leszer, treasurer; Gay Porter, corresponding secretary; Pat Levin, recording secretary; Noel Goodman, principal; Maureen Prys, registrar; Linda Chirico, librarian.

Southeast. JoAnn Smith, chairman; Fran Sullivan, vice chairman; Debbie Leszer, treasurer; Gay Porter, corresponding secretary; Pat Levin, recording secretary; Noel Goodman, principal; Maureen Prys, registrar; Linda Chirico, librarian.

Southwest. Bettye Donohoo, chairman; Cherie Fleischaker, vice chairman; Fannie Louise Carlton, treasurer; Christine DeMonye, secretary; Gail Brooks, librarian.

## 1985

East Coast. Leslie Parreco, chairman; Nancy Wiltz, vice chairman; Judy Bayden, treasurer; Edna Kuhn, secretary; Kathleen Brown, registrar.

Greater St. Louis. Robin Cumberledge, chairman, registrar; Alene Dieu, co-chairman; Janet Burkhard, treasurer; Tomi Sue Pollack, corresponding secretary, principal; Michelle Delmore, recording secretary.

Inner Mountain. Karen Alwin, chairman; Wanda Chavez, vice chairman; Roberta Jaramillo, treasurer; Bobbie Yoakum, secretary; Kay Windsor Brooks, registrar.

Midwest. Karla Harris, chairman; Linda Schubert, vice chairman; Dorothy Shaw, treasurer; Anida Sedala, corresponding secretary; Georgia Brown, recording secretary; Debbie Klein, Sherrie Sommerfeld, co-principals, co-scholarship chairmen, co-hospitality; Shirley Nocella, registrar; librarian, Ellen Copeland, publicity--Suzi Jariabka.

1986

Greater St. Louis. Robin Cumberledge, chairman, registrar; Doris Dieu, vice chairman; treasurer, Sue Ellen Holzman; Rena Storm, corresponding secretary, principal; Lisbeth Brown, recording secretary.

Northern California. Raetta Schatz, chairman; Grace Mary McFarlin, treasurer; Margret Smallie, corresponding secretary; Pamela Keller-Theurer, recording secretary; Lorna Fordyce, principal; Glenna Bell Moenning, registrar.

Southern California. Fredericka Mohr, chairman; Catherine Baird, vice chairman; Aleta Davis, treasurer, registrar; Judy Watkins, secretary, principal.

1987

Greater St. Louis. Lisbeth Brown, chairman; Alene Dieu Hill, vice chairman; Sue Ellen Holzman, treasurer; Rena Storm, corresponding secretary, principal; Tomi Sue Pollack, recording secretary; Tracy Davenport, Robin Cumberledge, co-registrars.

Inner Mountain. Kay Windsor Brooks, chairman; Gail Brooks, vice chairman; Roberta Jaramillo, treasurer; Bobbie Yoakum, secretary; Minnie Wright, registrar.

Northern California. Raetta Schatz, chairman; Pamela Keller-Theurer, vice chairman; Grace Mary McFarlin, treasurer; Margret Smallie, corresponding secretary; Angela Brusa, recording secretary.

Western Michigan. Anna Alpert, chairman; Florence Cassell, vice chairman; Jerre James, treasurer; Rosanne Fry, secretary; Margaret Wiegert, registrar.

1. The first of the three main branches of the organization is the Junior Branch. This branch is composed of all members who are under the age of 18. The Junior Branch is the largest of the three branches and is the most active. It is the branch that is most responsible for the future of the organization.

2. The second of the three main branches is the Senior Branch. This branch is composed of all members who are 18 years of age or older. The Senior Branch is the second largest of the three branches and is also very active. It is the branch that is most responsible for the present of the organization.

## APPENDIX B - 6

### Junior Branch Officers

1. The Junior Branch is composed of all members who are under the age of 18. The Junior Branch is the largest of the three branches and is the most active. It is the branch that is most responsible for the future of the organization.

2. The Senior Branch is composed of all members who are 18 years of age or older. The Senior Branch is the second largest of the three branches and is also very active. It is the branch that is most responsible for the present of the organization.

3. The Junior Branch is composed of all members who are under the age of 18. The Junior Branch is the largest of the three branches and is the most active. It is the branch that is most responsible for the future of the organization.

4. The Senior Branch is composed of all members who are 18 years of age or older. The Senior Branch is the second largest of the three branches and is also very active. It is the branch that is most responsible for the present of the organization.

Detroit Area

1953. Judy Lieberman, president; Barbara Surbis, first vice president; Sally Cook, second vice president; Penny Brock, recording secretary; Carol Flemming, corresponding secretary; Julie Hawk, treasurer; Carol Curran, Josephine Mangispane, Jean Norton, Linda Taggart, and Dana Voss, board members.

1957. Susan Roseberry, president; Patricia Cardosi, first vice president; Donna McKechnie, second vice president; Sandra Storm, recording secretary; Vivian Benedetti, corresponding secretary; Marybeth de Kubinyi, treasurer.

1965. Alice Hughes, president; Beth Frisch, vice president; Marianne Ilg, recording secretary; Annette Ilg, corresponding secretary; Noreen Smith, treasurer.

1966. Judy Bolton, president; Kathy Jeffrey, vice president; Alice Hughes, recording secretary; Martha Ertraub, corresponding secretary; Karen Luker, treasurer.

1967. Michelle Jarvis, president; Carol Fraga, vice president; Debbie McCullough, secretary; Heidi Watson, treasurer.

1973. Pamela Paolazzi, chairman, president; Taya Tingstad, vice president; Valarie Karageozian, recording secretary; Sandy Schmidt, corresponding secretary; Shawn Curley, treasurer.

1976. Colleen Gray, president; Elena Masseth, vice president; Julie Sheldon, recording secretary; Marie Plonkey, corresponding secretary; Leslie Sago, treasurer.

*[Faint, illegible handwritten text]*

# **APPENDIX C**

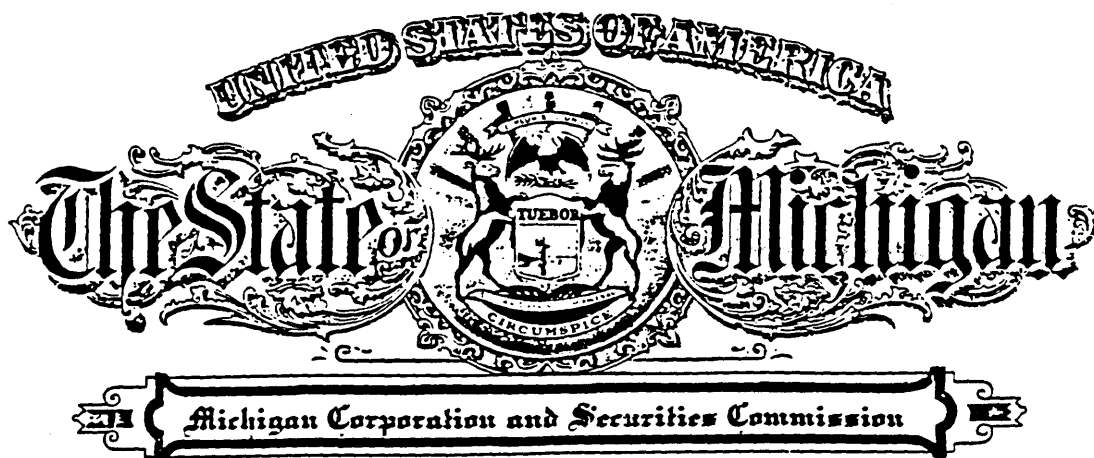
## **ARTICLES OF INCORPORATION AND CONSTITUTION**

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*[Faint, illegible handwritten text]*

*[Faint, illegible handwritten text]*





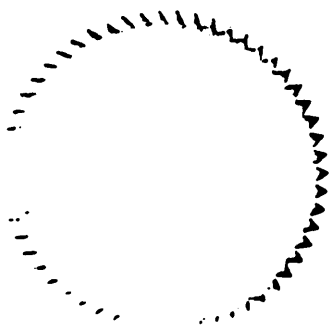
Lansing, Michigan

*To All To Whom These Presents Shall Come:*

*I, Philip A. Hart, Commissioner of the Michigan Corporation and Securities Commission, Do Herely Certify That Articles of Incorporation of*

CECCHETTI COUNCIL OF AMERICA

*were duly filed in this office on the* Twenty-ninth *day of* March  
*A. D., Nineteen Hundred and Fifty* one *in conformity with Act 327,*  
*Public Acts of 1931, as amended:*



*In testimony whereof, I have herunto*  
*set my hand and affixed the Seal of the*  
*Commission, in the City of Lansing, this*  
29th *day of* March

A. D. 1951

*Commissioner.*

# **Cecchetti Council of America**

**CONSTITUTION AND BY-LAWS**



**RULES AND REGULATIONS  
FOR EXAMINATIONS  
AND REGIONAL COMMITTEES**

**CECCHETTI COUNCIL OF AMERICA**

**CHARTER MEMBERS**

JACK BICKLE  
OLGA FRICKER  
SYLVIA HAMER  
MARJORIE HASSARD  
GERTRUDE EDWARDS JORY  
LEONA LUCAS  
JANE CARYL MILLER  
CHULA MORROW  
ENID RICARDEAU  
VIRGILINE SIMMONS  
THEODORE J. SMITH  
PHYLLIS THORNE

**CONSTITUTION AND BY-LAWS**

**OF THE  
C E C C H E T T I  
COUNCIL OF AMERICA**

**ARTICLE I**

**Name**

Sec. 1. The Name of this organization shall be the CECCHETTI COUNCIL OF AMERICA.

**ARTICLE II**

**Purpose**

Sec. 1. The Cecchetti Council of America, authorized under and by virtue of the laws of the State of Michigan as an Educational Corporation and approved by the Michigan Department of Public Instruction, is an organization of ballet teachers and ballet dancers, whose purpose is to foster, promote and encourage the theory of the Cecchetti Method of Classical Ballet within the boundaries of the United States of America and such other countries as the Cecchetti Council of America shall from time to time determine; to conduct seminars, sponsor, supervise and conduct examinations in the Graded Cecchetti Method of Classical Ballet, and to issue Teacher's Certificates in the Cecchetti Method, and in general to do any and all things necessary to advance the theory of the Cecchetti Method and to keep the members of this Council informed in the Cecchetti Method by instruction and demonstration.

**ARTICLE III**

**Membership**

Sec. 1. The Cecchetti Council of America shall grant membership in this organization to those persons who have been accepted by the Executive Board, who value the purposes of the Council and who have met the proper qualifications.

Sec. 2. Types of membership shall be Charter Members, Associate A, Associate B, Associate C, Honorary and Junior Branch.

Sec. 3. Charter members shall be the persons designated as such in the Articles of Incorporation.

Sec. 4. Associate A members shall be at least 21 years of age. They shall have at least three years of ballet teaching experience in a responsible position, shall hold an Elementary Teacher's Certificate in the Cecchetti Method granted by the Cecchetti Council of America.

Sec. 5. Associate B members shall be at least 18 years of age. They shall hold an Elementary Teacher's Certificate in the Cecchetti Method granted by the Cecchetti Council of America.

Sec. 6. Associate C members shall be at least 18 years of age. They shall hold a Certificate in one or more grades of the Cecchetti Method granted by the Cecchetti Council of America.

Sec. 7. Honorary membership may be conferred upon such persons as shall be determined by the unanimous vote or written consent of all members of the Executive Board.

Sec. 8. Junior Branch members shall be at least 8 years of age and not over 18 years of age. They shall hold a Certificate in any one or more grades of the Cecchetti Method granted by the Cecchetti Council of America. They shall not have the privilege of a vote and must be accepted by the Executive Board.

Sec. 9. Certificate of membership shall be issued to members according to qualifications of membership.

#### **ARTICLE IV Meetings**

Sec. 1. The meetings of the Executive Board of the Council shall be held not less than once monthly, except during

June, July and August and meetings of the General Board be held not less than tri-annually at a time and place designated by the Executive Board.

Sec. 2. Special meetings may be called by the President, or by any other 3 Charter members of the Executive Board, the object of said meeting to be stated on the call sent out. No other business except that stated in the call may be transacted.

Sec. 3. Special meetings of Charter members may be called by the President.

Sec. 4. The meetings of the membership of this Council shall be held at least three times yearly at a time and in a place designated by the members entitled to vote.

Sec. 5. A quorum of the General membership meeting shall consist of 15 registered members entitled to vote. A quorum at General Board meetings shall consist of 5 General Board members. A quorum of the Executive Board shall consist of 5 members of the Executive Board.

Sec. 6. Persons entitled to vote at any membership meeting shall be Class A, B, C, and Charter members. General and Executive Board members shall be entitled to vote at General Board meetings. Executive Board members only shall be entitled to at meeting of the Executive Board.

Sec. 7. Except as otherwise indicated in the By-Laws and Articles of Incorporation, any action taken and adopted at any meeting shall be by majority vote.

Sec. 8. Executive Board members shall have the privilege of absentee vote or by written proxy through any other Executive Board member in good standing.

Sec. 9. Only such business may be transacted at any meeting as the Executive Board may from time to time designate, for General Board, General Body and Executive Board meetings. The president shall prepare an agenda of all tabled and current business as well as current business submitted by members.

## ARTICLE V Directors

Sec. 1. All Charter Members, except such as shall have declined, shall be members of the Executive Board.

Sec. 2. The Executive Board shall consist of all Charter members agreeing to serve as members of the Executive Board, and in addition, the Chairman of the Junior Branch, The Chairman of the General Board, and two other members of the Council elected by unanimous closed ballot of the Charter members of the Executive Board. The Chairman of the Junior Branch shall be elected to that office by the unanimous closed ballot of the Charter Members of the Executive Board. The Chairman of the General Board shall be elected by the General Board from names submitted by the Charter members of the Executive Board.

Sec. 3. The General Board shall consist of members of the Executive Board, the Chairman of the Junior Branch, the Chairman of the General Board and as many Associate A members as determined from time to time by the Executive Board who have been elected by the General Body from names submitted by the Executive Board of such members in good standing and who have been nominated by unanimous closed ballot of the Charter members of the Executive Board.

Sec. 4. The Executive Board shall transact all of the business of this organization except such matters as it may refer to other bodies, for action.

Sec. 5. The term of office of Charter members shall be for the duration of this corporation. The term of all elective offices shall be for one year.

Sec. 6. Meetings of Executive and General Boards may be held jointly upon approval by vote of 5 members of the Executive Board constituting a quorum.

Sec. 7. Members who are 18 years of age may hold Junior Branch membership and/or Associate B or C membership until they have attained the age of 19 years.

Sec. 8. If the number of Charter members shall be less than 5, whether by reason of death or resignation, or if less than 3 Charter members shall be present at 3 consecutive monthly meetings of the Executive Board, then in such event the General Board shall have the authority, powers, duties and obligations of the Executive Board in the selection of members to the Executive Board and membership to the General Board shall be elected by members entitled to vote.

## ARTICLE VI Officers

Sec. 1. The officers of the Council shall consist of one President, one First Vice-President, one Second Vice-President, one Third Vice-President, one Registrar, one Corresponding Secretary, one Recording Secretary and one Treasurer. The President, the three Vice-Presidents, the Registrar, the Corresponding Secretary, the Recording Secretary and the Treasurer shall serve for a period of one year.

Sec. 2. No member of the Council shall hold office of the President more than two consecutive years; nor be eligible for re-election until the lapse of one year from the expiration of his preceding term. A candidate for President must be a Charter member.

Sec. 3. Nomination and election of officers shall be held at the September meeting of Charter members. Such election shall be by written or printed ballot. An Election Committee of three members appointed by the President shall count the votes and give a report of the result of the election. A separate ballot shall be taken for each office and the nominee receiving the majority of votes cast shall be elected and duly installed in office.

Sec. 4. The Treasurer of the Council shall deposit all funds of the Cecchetti Council of America in a bank approved by the Executive Board and such securities shall be held by

him in the name of the Cecchetti Council of America and report of same made to the Executive Board. The Treasurer, with the President and/or the first Vice-president shall sign any and all legal transactions.

## **ARTICLE VII**

### **Dues and Fees**

Sec. 1. The initiation fees for members applying for admission to this organization shall be as follows:

- a. Associate A, B and C members . . . . . \$10.00
- b. Junior Branch members . . . . . 2.00

Sec. 2. The annual dues to be paid by the members of this organization shall be as follows:

- a. Associate A, B, and C members . . . . . \$15.00
- b. Junior Branch members . . . . . 2.00
- c. Charter members . . . . . none
- d. Honorary members . . . . . none

Sec. 3. All other fees including examinations, lectures and seminars shall be determined from time to time by the Executive Board.

Sec. 4. All members are direct members and all dues are payable to the Cecchetti Council of America.

## **ARTICLE VIII**

### **Examinations**

Sec. 1. Candidates for admission shall attend before a panel of Examiners, at the time and place fixed for holding examinations. They shall be required to prove the extent of their technical knowledge both by oral explanation and by practical demonstration. They may further be required to demonstrate their ability to teach.

Sec. 2. Candidates for examination shall pay an Examination Fee according to the scale in force at the time of application. The teacher submitting a candidate must be a member in good standing.

Sec. 3. Certificates of qualification shall be issued to each successful candidate according to the standard examination passed. The Certificate shall remain the property of the Council and shall be surrendered to the Secretary on resignation, expulsion or decease of a member.

## **ARTICLE IX**

### **Seminars, Lectures and Refresher Courses**

Sec. 1. Refresher courses shall be held periodically.

Sec. 2. Lectures shall be planned during the teaching year.

Sec. 3. Seminars shall be held at periods suitable to and when guest teachers are available.

## **ARTICLE X**

### **Code of Professional Conduct**

Sec. 1. SOLICITATION. No member of the Council shall, directly or indirectly, solicit engagements at schools or to groups where another member of the Council is known to be already appointed to teach. No member shall obtain or solicit the transfer of another member's pupils, except in such manner as is approved as an ethical business practice by the Council.

Sec. 2. DESIGNATION. Members shall be permitted to state in their advertising that they are Associate A, B, C, or Junior Branch members of the Council, and in the case of Executive Board members their respective rank may be indicated. They may also state the Certificates they hold, but if they do, they must show the particular grades of examinations for which these have been granted.

Sec. 3. MISREPRESENTATION OF PROFESSIONAL QUALIFICATIONS. No member acquiring an established school or connection may make use for the purpose of advertising or display the Certificates of Qualifications gained by the former owner or owners.

Sec. 4. **EXPULSION.** Members violating any part or parts of the preceding three sections of this code shall be reprimanded by the Executive Board, and if the offense is repeated, the offender shall be expelled from the Council. When a member has violated any section which entails expulsion, the member shall be required to attend the next meeting of the Executive Board, when any circumstances that may be proof of excuse will be considered by the Board. If the member concerned fails to attend, the decision of the Board shall take immediate effect.

Sec. 5. **LOYALTY.** The loyalty of all members of the Cecchetti Council of America is implicitly relied upon for the maintenance and support of the honor and dignity of the Art of Ballet Dancing.

Sec. 6. Any member may be expelled from membership by the Executive Board for just cause as: not engaging in the teaching of the Cecchetti Method, not being in agreement with the purposes of the Council; after such member has been given an opportunity for explanation and defense after notice has been mailed to him, giving him not less than two weeks notice to appear before the Executive Board.

## **ARTICLE XI Committees**

Sec. 1. The following committees shall be appointed: Legal, Librarian, Public Relations, pertaining to examination periods, printing and mimeographing, National dance organizations, Liaison officer of State Committees, C. C. A. pins, National contacts, International contacts, Membership, National Junior Branch, Musical Advisor.

Sec. 2. Committees may be created by the President to suit the needs of the Council.

Sec. 3. Out-state and Junior Branch committees shall have a Chairman, a Treasurer, a Secretary, and such other officers as shall from time to time be approved by the Executive Board.

The officers of these committees shall be elected by the Executive Board by closed ballot from names of members which have previously been submitted to the Executive Board, together with their qualifications. These committees shall transact any such business and make such charges as shall be approved by the Executive Board. Each such committee may retain in its treasury from such approved charges a balance not in excess of \$150.00 for current expenses of operation. All monies in excess of such balance shall be promptly transmitted to the Treasurer of Cecchetti Council of America together with a quarterly report. The Liaison Officer shall be responsible for the operation of such committees. No Liaison officer shall be appointed without the approval of all Charter members of the Executive Board and shall not be responsible for more than 2 out-state committees.

## **ARTICLE XII Amendments**

Sec. 1. Amendments and alterations to the By-Laws and Articles of Incorporation must first be submitted in writing to the Executive Board for approval, signed by three members in good standing. It shall require a  $\frac{2}{3}$  vote of the Associate A members present to recommend. A  $\frac{3}{4}$  affirmative vote of the Executive Board shall be necessary in order to amend or alter the By-Laws or Articles of Incorporation; provided, however, that matters dealing with or relating to Charter members shall require the unanimous approval of all Charter members of the Executive Board.

**RULES AND REGULATIONS  
FOR EXAMINATIONS IN THE  
CECCHETTI METHOD OF CLASSICAL BALLET**

**ARTICLE I**

**Board of Examiners**

1. The Executive Board of the Cecchetti Council of America shall nominate and Elect the members of the Board of Examiners.
2. Members of the Board of Examiners shall be selected from trained members of the Executive and/or General Board of directors of the Cecchetti Council of America.
3. All examiners shall remain all day unless an emergency arises, in which case, substitute examiners shall be called upon.
4. Examiners shall make every effort to place the candidates at ease. They shall work towards standard pronunciation of French ballet terms, and shall attempt to start examinees in each exercise, movement or step, musically correct and keep candidates working in unison.
5. Examiners may ask questions of his own students only when absolutely necessary.
6. An examiner shall have the right to reject any candidate who is improperly attired or improperly deported, with the approval of the other acting member of the Examining Board.
7. Examiners who are scheduled to sit on Grades 4-5 must be notified sufficiently in advance to give them time to prepare unseen enchainements suitable for such grades. These unseen enchainements should be checked and approved by each of the examiners sitting on such examination.
8. All examinations must have at least one Charter member adjudicating.



## AMENDMENT

9. Charter members of the Cecchetti Council of America Executive Board have the right to be an examiner at all times and a Charter member is an examiner.

## ARTICLE II Examination Sessions

1. Regular examinations in the Detroit area shall be held three times each year. Write Registrar for information.

2. All registrations from the Detroit area must be accompanied by the registration fee. No refunds of examination fee except in case of absolute necessity of cancellation and only when the Registrar is notified a reasonable period of time previous to appointment.

3. The Registrar shall set up all Detroit examinations with a three week dead line for registration and shall notify all teachers participating of the schedules one week in advance of the starting date.

4. Special examinations sessions in the Metropolitan Detroit area may be arranged for candidates unable to enroll in regular sessions with the approval of the Executive Board upon presentation of satisfactory evidence of absolute necessity and inability of each candidate to enroll in regular sessions. Requests for said examinations must reach the Registrar four weeks in advance of the date requested.

5. Requests for examiners from teachers living outside the Metropolitan Detroit area may be honored upon the approval of the C.C.A. Executive Board and must be scheduled at regular set intervals.

6. All requests for examiners shall be made directly to the Registrar who, in turn, shall submit the request to the Execu-

tive Board for approval. Requests must be made six weeks in advance and said examiners shall be sent from an alphabetical rotating list. No requests for specific examiners shall be granted. The Executive Board of the C.C.A. will rule on each request for examiners separately.

7. In cases where teachers in remote localities have worked among themselves, the visiting examiner may coach these teachers or students before or after the examinations. If an examiner has coached a candidate for more than two hours in the grade to be examined it will be necessary to use a different examiner.

Whenever possible two examiners shall be used in remote localities.

8. All teachers' examinations must have two adjudicators.

9. For examination sessions out of the Metropolitan Detroit area the teacher of the candidates shall donate a suitable room, and a competent accompanist. Cards and copies of the examination charts shall be sent the teacher at the end of the session.

10. No other examination sessions are to be scheduled during the three Detroit examination periods held annually.

## ARTICLE III General Rules of Examination

1. Any Associate member of the Cecchetti Council of America is eligible to register students for examinations in the Cecchetti Method if that teacher holds a passing card in the grade of the student registering.

2. Associate members of the C.C.A. are eligible to register TEACHER candidates for examinations in the Cecchetti method if they hold an Elementary Teacher's Certificate.

3. Associate C members will be expected within a reasonable length of time to pass their Elementary Teachers' Examination.

4. Teachers may slowly show placement of steps and explain quality of movement required, or analyze step completely if impossible to execute to the judge's satisfaction. Teachers shall be examined in all grades through 5 and when taking Elementary Examinations (Grade 5) the candidate should know and be prepared to answer all forms of questions on Grades 1-2-3-4.

5. During Detroit area examinations two examiners will be used on the board, one who will mark after conference with other judge who will interrogate.

6. A teacher may observe an examination session providing no pupil of that teacher is in that particular session.

7. Only four candidates shall be placed in a set, except in an absolute emergency when a longer time limit shall be allowed.

8. Examiners shall use the following time limit table for students' examinations for groups of four—Grade I, one-half hour; Grades II and III, forty-five minutes; Grade IV, one hour; Grade V, one and one-quarter hours; Grade VI, one and one-half hours. Examinations must start punctually and fit within time allotted for said examinations unless emergency arises.

9. In the case of physical or mental disability of a candidate, the teacher may write a brief explanatory note to the examining board to be presented immediately preceding the examination.

10. Examinations shall always be held with music in a proper room suited for dancing.

11. Female candidates shall wear regulation tunic or leotard, ballet slippers properly fastened, hair tidy, (ankle socks for ages 12 and under) (tights for ages 13 and over), no studio

ensignia, no jewelry. Male candidates shall wear black tights, white T shirts and socks, ballet slippers properly fastened.

12. It is recommended that every teacher working in the Cecchetti Method shall review the Graded System completely from Grade I onward at least once a year.

#### **ARTICLE IV**

##### **C.C.A. Examinations Cards, Certificates and Pins**

1. Teachers' cards and certificates shall bear the word "Teacher" following the designated Grade. The passing mark on teachers' cards and certificates shall be designated.

2. Students' cards and certificates for Grades I-II-III-IV shall bear no mark. Students' cards for grades V and VI shall designate the marks. Students' certificates for Grades V and VI shall have honor seals of orchid for 'Pass Highly Commended' and brown for 'Pass Commended'.

3. Cards, charts and certificates shall be mailed to teachers of candidates from the Detroit area.

4. Silver pins bearing C.C.A. ensignia will be available to all candidates passing Grade II and above.

#### **ARTICLE V**

##### **Requests for Teachers of the Cecchetti Method**

1. Requests for teachers of the Cecchetti Method made to the C.C.A. shall be directed to the Registrar who in turn shall submit said request to the Executive Board. Unless a specific request is made, a Charter Board member shall be sent from an alphabetical rotating list.

2. The minimum coaching fee for Cecchetti teachers set by the C.C.A. Executive Board, shall be twenty-five dollars

an hour for not less than two hours for a two-day period, plus all expenses. A minimum of ten dollars per hour for a week's course, plus all expenses.

Respectfully submitted by the Ways and Means Committee of C.C.A. Nov. 8, 1954, Revised 1957.

CECCHETTI COUNCIL OF AMERICA  
EXECUTIVE BOARD

**CECCHETTI COUNCIL OF AMERICA  
1961  
RULES AND REGULATIONS  
FOR  
REGIONAL COMMITTEES  
ARTICLE I  
Chairman of Regional Committee**

1. Is elected.
2. Regional Chairman should if possible be an Associate A member and not hold office for more than two successive terms.
3. Is directly responsible to the President of the National Board.
4. Calls all meetings to order.
5. Presides at all meetings.
6. Has no vote unless there is a tie.
7. Shall not express an opinion influencing any member throughout the course of a meeting.
8. Appoints the various committee chairmen and members of the committees.
9. Appoints the Principal and Librarian. Subject to approval of the Regional Committee Executive Board and the Liaison officer.
10. Shall follow rules as set in booklet "Constitution and By-Laws of the Cecchetti Council of America", primarily Article XI.
11. Shall acquaint members of the Regional Executive Board with their duties while in office.

**ARTICLE II  
Regional Committee**

1. The committees are permitted to advertise in an approved publication of their choice once a year. A format of ads will be sent to each committee. A copy of the advertisement and its approximate cost must be submitted to the National Board

for approval. The approved ad will be paid for by the National Treasurer of the Cecchetti Council of America, \$60.00 maximum.

2. All seminars, refresher courses and examinations must have the approval of the National Board.

3. All workshops are permitted to hire a Cecchetti Instructor at a minimum of two (2) hours' fee plus expenses.

4. All C.C.A. members including the Executive Board may be on the faculty for yearly regional seminars, for a maximum of two (2) hours per day. The aforementioned will not receive a fee for his teaching, but the expenses of the Executive Board member will be paid by the Regional Committee unless said Executive Board member has been sent as an examiner.

5. All notes presented at Regional Seminars must be approved by the National Executive Board.

### **ARTICLE III**

#### **Election of Officers**

1. The nomination slate must be submitted to the National Board for the September meeting.

a. There will be two (2) names entered for each office.

b. The first and second choice members must be in good standing.

2. A newly formed committee is entitled to one package of C.C.A. official stationery.

3. The policy of the C.C.A. is to have no assessments.

4. Committee problems will be referred to the Liaison Officer; in emergencies may be referred to the National Executive Board President.

5. Once a year the National Executive Board will pay expenses of Liaison officers who will teach two (2) hours sessions without charge. The Liaison officer may be asked to teach for additional hours with payment by the Regional Committee.

### **ARTICLE IV**

#### **Treasurer**

1. Is elected.

2. Responsible for all money concerning the C.C.A.

3. Pays all outstanding bills that have been approved by the Regional Committee Executive Board.

4. All funds are to be deposited in a bank that has been approved by the Committee.

5. Outgoing checks are to be signed by two of the three Executive officers whose names are registered in the approved bank.

6. Bank balance is not to exceed one hundred and fifty dollars (\$150.00). Any money over the \$150.00 is to be submitted to the National Treasurer.

7. A request for an alternation to this bank balance must be presented in writing to the National Executive Board.

8. Quarterly reports are to be sent to the National Treasurer. At the final meeting of the fiscal year, Three (3) copies of the yearly report are to be submitted to the Executive Board of the Regional Committee for their approval. Two (2) copies shall be forwarded to the National Treasurer on or before January the 15th.

9. The attorney for the C.C.A. is required to file with the State in which the charter is held not later than the first of March.

10. All dues are to be paid to the National Treasurer.

11. All checks must be payable to the Cecchetti Council of America.

12. The Committee Librarian is to send booklet money to the National Librarian (not the Treasurer of the Committee).

13. Ascertains that all candidates eligible for election and teaching assignments are in good standing with the C.C.A.

14. Upon payment of dues the National Treasurer will send membership cards to the Regional Treasurer who in turn will send them out to the Committee Members.

## **ARTICLE V**

### **Recording Secretary**

1. Is elected.
2. Takes roll call at all meetings of all members.
3. Reads minutes of the previous meeting.
4. Will make a carbon copy of the minutes of each meeting. At the close of that meeting will submit the copy to the Regional Chairman.
5. Sends copy of minutes to the Liaison Officer who in turn shall read them at the next National Executive Board Meeting.
6. Records all motions proposed along with the names of those who made them and those who seconded the said proposals.
7. Records the names of all new members.
8. Records the treasurers report.
9. Adds any corrections of minutes of previous meetings to the minutes of the following meeting. These corrected minutes are to be placed in the Official Cecchetti Council of America Book.
10. At termination of office the minutes book is to be turned over to the newly elected Recording Secretary.

## **ARTICLE VI**

### **Corresponding Secretary**

1. Is elected.
2. Reads and answers all correspondence as directed by the Regional Executive Board.
3. Sends out announcements of meetings and special events as designated by the Regional Executive Board.

## **ARTICLE VII**

### **Junior Branch Chairman**

1. Is elected.
2. Serves on the Executive Board of the Regional Committee.
3. Arranges meetings, workshops, special classes, rehearsals, and all activities pertaining to the Junior Branch. Sub-

ject to the approval of the Regional Executive Board Committee.

4. Monitors Junior Branch business meetings.
5. Ascertains that minutes and financial reports of each Junior meeting are recorded and a copy submitted to the Regional Committee Executive Board to be read at their next meeting.
6. Ascertains that the Treasurer's books of the Junior group are in order and that the money is turned over to the Regional Treasurer.
7. The Junior Branch shall vote for their officers which are:  
Chairman  
Vice Chairman  
Treasurer  
Recording Secretary  
Corresponding Secretary
8. If there is no Junior Branch Chairman of the Regional Committee, the Principal shall be responsible for the above duties.

## **ARTICLE VIII**

### **Membership Chairman**

1. Is appointed by the Chairman of the Regional Committee.
2. Is to follow rules as set forth in booklet on the Constitutional rules and By-laws of the C.C.A. primarily Article III, pages 3 and 4 and Article XII, page 7
3. Issues C.C.A. application blanks to prospective members.
4. Reads the names of sponsored candidates at the Cecchetti Regional meeting for approval. All applications with any accompanying comments shall be submitted to the National Executive Board for final approval.
5. Notifies each applicant of the Board's decision.
6. From the National Treasurer each accepted applicant shall receive membership cards, constitution and by-laws, and the rules and regulations for examination in the Cecchetti Methods of Classical Ballet.

## **ARTICLE IX Librarian**

1. Is elected.
2. Has charge of Cecchetti Booklets.
  - a. The sale of said booklets.
  - b. Must make sure that the money from sale of said booklets be accurately accounted for.
  - c. Will see that all checks from sale of the booklets be made out to the Cecchetti Council of America.
  - d. Will send all booklet money to the National Librarian who is responsible for the sale of all booklets.
3. Is in charge of all notes issued concerning workshops, seminars and refresher courses.
4. If committee has no Librarian, the Treasurer will handle the sale of booklets.

## **ARTICLE X Principal**

1. Is appointed.
2. Mails out announcements concerning workshops, refresher courses and seminars.
3. Arranges program schedules and faculty for the workshops, refresher courses and seminars. Also the Junior Meetings if there is no Junior Branch Chairman.
4. Arranges place of meetings with piano and necessary accompanist or records, machine and a qualified operator.

## **ARTICLE XI Workshops**

1. A workshop shall be an activity apart from and not under the jurisdiction of the Cecchetti Council of America and Regional official business.
2. May hire a C.C.A. teacher for a minimum of two (2) hours at his fee with all of his expenses to be paid by that person or persons.
3. Workshops money shall be kept apart from the Regional Committee Treasury.

## **ARTICLE XII Seminar**

1. Lasts for two or more days.
2. Is primarily devoted to the teaching of the Cecchetti Method of Dancing, but other co-related subjects may also be presented.
3. Permission to hold a seminar must be granted by the National Executive Board well in advance of the Regional Seminar date.
4. Date, place, and faculty of Regional Committee Seminar must be approved by the National Executive Board.
5. No classes may be held at the same time as the regularly scheduled classes, but private lessons involving only one student may be held.
6. Regional members who teach during seminars or refresher courses shall donate their services.

## **ARTICLE XIII Refresher Courses**

1. Shall last for one day only—or the equivalent thereof.
2. Is devoted to Syllabi work.
3. All refresher courses must be approved of by the National Board.
4. A guest teacher, if requested, may teach more than the specified two (2) hours and is to be paid his regular fee by the Regional Committee, or any persons benefiting from his services.

## **ARTICLE XIV Liaison Officer**

1. Once a year the National Board shall send the Liaison Officer, with his expenses paid by the National Board, to attend a business meeting, or demonstration. The Liaison Officer may teach, if so desired, for a maximum of two (2) hours with no expense to the Regional Committee.

## ARTICLE XV

### Registrar of a Regional Committee

1. Is elected.
2. May have an assistant providing he has the approval of the Regional Committee.
3. Applies to National Registrar for examination sessions.
4. Notifies all committee members of local examination dates.
5. Sets up schedules, arranges for studios, an accompanist (or record player and operator), and notifies examinees of schedules, dates and reserves hotel accommodations for the examiners.
6. Collects examination fees upon registration and sends to National Registrar three (3) weeks in advance.
7. Makes out charts and cards at examination sessions.
8. Notifies teacher of candidates and the National Registrar of the schedule.

## ARTICLE XVI

### Cecchetti Examinations

- A. Preparations for examinations.
1. All committee members must be advised of the examination request to the National Registrar well in advance of six (6) week dead line.
  2. The Registrar of the National Committee must be notified six (6) weeks in advance of all committee examination requests.
  3. This report must contain:
    - a. The date.
    - b. The approximate time of the examination.
    - c. The hours for the examination.
    - d. The place or places of examinations and the approximate number of candidates for each grade.
    - e. An alternate date for the examination must also be submitted.

4. When a definite time is established, all Associate member teachers must be notified of the date and the requirements well in advance of three (3) weeks dead line.
  5. To submit a candidate for the examination, the teacher must be a member of the Cecchetti Council of America and in good standing.
  6. Teachers who are physically limited may upon request (well in advance of the examination) be permitted to take the examination with a student demonstrator.
  7. Applicants for a teacher's examination must have worked as an apprentice ballet teacher in a reputable school, and also have studied under a qualified teacher of ballet.
  8. All revenue and definite set schedules are to be submitted with the application entries to the National Registrar three (3) weeks ahead of the date.
  9. The money must be adequate to meet the expenses of the examiners. If the amount is not adequate then the National Registrar must be consulted.
  10. The examination fees are:
 

a. Students grades 1 through 4 . . . .	\$ 5.00
b. Students grade 5 . . . . .	\$10.00
c. Students grade 6 . . . . .	\$15.00
d. Teachers grades 1 through 4 . . . .	\$10.00
e. Teachers grade 5 (elementary) . . .	\$15.00
f. Teachers grade 6 (intermediate) . . .	\$20.00
  11. All checks must be made payable to the Cecchetti Council of America. These checks will be sent to the National Registrar by the Regional Registrar three (3) weeks in advance of the examination.
- B. Preparation for the examination session.
1. Arrange a place for the session.

2. Have a piano and pianist who has knowledge of the Cecchetti music. A recording machine and records are also permissible as long as the operator of the said machine is qualified and is not a candidate's teacher.
  3. Have examination reports (the papers and cards) ready for the examiners at the beginning of each examination.
  4. Regional Committee Examinations must not conflict with Detroit area examination dates.
  5. Have numbers available to pin on each candidate.
  6. All examination reports must contain the following:
    - a. The name of the candidate.
    - b. The grade.
    - c. The resulting mark.
    - d. The name and address of the teacher of the candidate.
    - e. The date and the place of the session.
    - f. The name of each examiner of each set.
- Two copies should be sent to the National Registrar. The third copy shall be filed by the Regional Registrar.
7. At the close of all examinations the reports (the cards and papers) are to be mailed to the candidate's teacher.

C. Time allotments.

1. For Student examinations:

- a. Grade 1 . . . 1/2 hour for 4 candidates.
- b. Grade 2 & 3 . . . 3/4 hour for 4 candidates.
- c. Grade 4 . . . 1 hour for 4 candidates.
- d. Grade 5 . . . 1 1/4 hours for 2 candidates.
- e. Grade 6 . . . 1 1/2 hours for 2 candidates.

If 5 students must be examined (and this is only in case of necessity) on grades 1 through 4, there will be a fifteen (15) minute allowance to be added to each such session.

2. For Teachers examinations:

- a. Grades 1 - 4 . . 1 1/2 hours for 3 candidates.
- b. Elementary . . 2 hours for 2 candidates.
- c. Intermediate . . 2 hours for 2 candidates.

3. The examiners should have a half (1/2) hour allowance for each meal.

D. The National Registrar will mail a sample examination registration blanks upon receiving notice of intention to have an examination session.



**APPENDIX D**  
**EXAMINATION SESSIONS**

To show the increasing demand for examination sessions, a chronological format is used first identifying the year and then the examination sites per month.

#### 1951

March 5-7--Detroit, MI, May 13--Cleveland, OH, May 10--Dayton, OH, June 11, 14-15--Detroit, MI, November 26-28--Detroit, MI.

#### 1952

March 3-7--Detroit, MI, June 20, 21, 23-25--Detroit, MI, December unspecified date--New Orleans, LA, unspecified date--Grand Rapids, MI, Erie, PA, Los Angeles, CA, Cleveland, OH, unspecified date and location in New York.

Although Detroit examinations were scheduled for December, the minutes recording this activity were not found.

#### 1953

March 2-9--Detroit, May 25--Detroit, MI; unspecified date in June, June 6-7--Dayton and Farmington, OH, June 7--Saginaw, MI, June 16--Montague, MI, June 21--Cleveland, OH; June 28--Windsor, Ontario; July 10-11--Erie, PA; November 8--Dayton, OH, November 29--December 4--Detroit, MI; unspecified date--Lansing and Muskegon, MI, Alexandria, VA, Pittsburgh and York, PA, Palo Alto, Los Angeles, and San Francisco, CA, Medford, OR, and Toronto, Ontario.

#### 1954.

unspecified dates in February--Danville and Toledo, OH; Detroit, MI February 14--Dayton, OH, February 21--Ann Arbor, MI, Los Angeles, CA, Charleston, VA and Washington, D.C.; unspecified date in March--Saginaw, MI; Cleveland, OH, March 1-5, 7-8--Detroit, MI, March 14-21--Grosse Pointe Woods, MI; April 6--Detroit, MI, unspecified April date--Washington, D.C.; unspecified date in May--Washington, D.C.; Dayton, OH, May 23--Toronto, Ontario, Canada; unspecified date in June--unspecified location in California, unspecified date in June--Detroit, MI, June 13-14--Cleveland and Dayton, OH; unspecified date in July--Detroit, MI, unspecified date in July, unspecified location in Texas; November 28-30--Detroit, MI; December 1-2--Detroit, MI, December 2--Flint, MI.

1955

January 29--San Francisco, CA, January 30--Los Angeles, CA; unspecified date in February--Findley, OH, February 6--Lansing, MI, February 27-28--Detroit, MI; March 1-4--Detroit, MI, March 4-5--Falls Church, VA, March 19-21--San Francisco, CA, March 27--Lakewood, OH, March 26-27--Washington, D.C.; April 2-3--Washington, D.C.; May 15--Montague, MI, May 15--Cleveland, OH, May 22--Cincinnati, OH; June 10-11--Cleveland, OH, June 20-30--Detroit, MI, June 22--Palo Alto, CA, June 25--Flint, MI, June 26--Cleveland, OH; December 4-11--Detroit, MI; unspecified dates--Danville, IL, Erie, PA; Dallas, TX, Ann Arbor, MI.

Discussions were held concerning examinations to be held in Eureka, CA and in Oregon (NB, 1955-S), but no indication was given that examinations occurred in those areas. Additionally, several teachers' examinations were held on an individual basis throughout the year (NB, 1955-B; 1955-G; 1955-K; 1955-T) with the greatest concentration on July 16 (NB, 1955-K) following the summer seminar.

1956

January 27-31--San Francisco, CA; unspecified date in February--Lansing, MI; March 4-8--Detroit, MI; unspecified date in April--Cleveland and Toledo, OH; unspecified date in June--Flint, MI, June 17--Farmington, MI, June 17-23--Detroit, MI.

Although December examinations were planned yearly, the minutes recording this activity were not available for 1956.

1957. No specific examination dates were recorded in the available minutes. During the February 8 meeting (NB, 1957-B), reports were given on examination sessions held in New Mexico, California, and Oregon. The only other information concerning examinations related to requests for sessions in Detroit and California (NB, 1957-G) with no dates specified. No minutes from 1958-1962 were found.

The only examination request in the available 1963 minutes came from Fricker. Representing both Northern and Southern California Committees, she requested that examinations be held in California from February 1-9, 1964. However, a few announcements for Detroit examination sessions were found from 1960 through 1965. Beginning with 1960, the available examination requests are listed chronologically.

1960

June 19-25--Detroit, MI; December 4-7--Detroit, MI.

1961

June 17-23--Detroit, MI (examination; December 3-6--Detroit, MI.

1962

June 16-17, 21-23--Detroit, MI.

1963

March 3-4 and 10--Detroit, MI.

1964

February 1-9--Northern and Southern California, February 21-23--East Coast Committee; March 3-5 and March 6-8--East Coast Committee, March 8-10--Detroit, MI, March 24--Detroit, MI; April 5--Detroit, MI; April 6--Royal Oak, MI, April 25-26--Midwest Committee; May 16 or 23--St. Paul, MN; unspecified date in June--Baden, PA, June 13-14, 20-22--Detroit, June 21-23--Ohio Committee, June 26-27--Flint and Owosso, MI; July 15--Detroit; August 20 or 21--Southern California; unspecified date in September--Texas; October 25--(special examinations) Detroit, MI; November 21-22--East Coast Committee, November 21-22--Meadville, PA; December 6-7 and 13--Detroit, MI.

1965

Unspecified date in January--Detroit; March 21--unspecified location in Texas; May 15--Cleveland, OH, May 15-16--Pittsburgh, PA, May 16--Chicago, IL, May 22-23--Washington, D.C., May 23--Grosse Pointe Woods, MI; unspecified date in June--Detroit, June 5-6--East Coast Committee, June 12-13, 19 and 30--Detroit, MI, June 25-26--Flint and Traverse City, MI, June 28-29--Pittsburgh, PA, June 30--Cleveland, OH; unspecified date in July--Detroit, MI, July 25-27--unspecified location in Texas; unspecified date in August--California Committee; unspecified date in November or December--Buffalo, NY; December 5 and 12--Detroit, MI, December 12--Washington, D.C.

Following the March examinations for the Southwest Committee, the Executive Board received a letter from Gladys Kingsbury "in appreciation of examiners and expressing

delight that the seminar and student congress will be held at MSU this summer" (NB, 1965-E, p. 1).

Examination requests from committee members demanded a busy examining schedule. In one case in 1966, a request for teachers' examinations was denied because two senior examiners were not available for the suggested dates (NB, 1966-G).

### 1966

February 25-27--East Coast Committee, February 28--Winchester, VA; March 12--Lansing, MI, March 18-20; April 23-24--Chicago, IL, April 29-May 1--Washington, D.C., May 8--Detroit, MI, May 21-22--Moorestown, PA, May 21-22--Rochester, NY; June 5--Ann Arbor, MI, June 12 and 19--Detroit, June 24-25--Flint, MI, June 28-30--Cleveland, OH; July 2--San Jose, CA; November 27--Detroit, MI, November 27--Muskegon, MI; unspecified date in December--Rochester, NY, December 3--Waterville, ME, December 4--Detroit, MI, December 10-11--Washington, D.C., December 11--Detroit, MI; unspecified date--Flint, MI, unspecified date--unspecified location--California.

Examination requests drastically increased in 1967.

### 1967

January 29-30--Southern California Committee; February 4-5--Northern California Committee, February 12--Rochester, NY, February 12--Lansing, MI, February 13--Detroit, MI, February 18-19--Washington, D. C., February 26--Detroit; March 5--Detroit, March 6--Detroit, MI; April 9--Amarillo, TX, April 29-30--Chicago, IL; unspecified date in May--Annapolis, MD, May 7--Ann Arbor, MI, May 14--Detroit, MI, May 20-21--Willingboro, NJ; June 1-2--California Committees, June 18 and 25--Detroit, MI, June 25--Detroit, MI, June 27-28--Cleveland, OH, June 30--Pittsburgh, PA, June 30--Flint, MI; July 1-2--Pittsburgh, PA, July 8--East Lansing, MI, July 15--Lansing, MI, July 23--Flint, MI; November 11-12--Waterville, ME, November 26--Ann Arbor, MI, November 26--Detroit, MI; December 3 and 16-17--Washington, D. C.; unspecified date in the spring--Joplin, MO; unspecified date--California Committees; unspecified date--Albuquerque, NM,

unspecified date--Pocatello, Idaho, unspecified date--Grand Rapids and Muskegon, MI; unspecified date--unspecified location in Pennsylvania.

Although a deficit was expected, the examination request from a teacher in Cuyahoga Falls, OH was granted with the balance of the expenses paid from the promotional fund (NB, 1968-B). Reference also was made to helping with examination expenses for a session held in Pocatello, ID (NB, 1968-D).

### 1968

February 2-11--San Mateo, San Francisco, Downey, and Los Angeles, CA, February 3-4--Flint and Owosso, MI, February 17--Lansing, MI, February 24--Amarillo and Midland, TX, February 25--Detroit, MI; March 3 and 10--Detroit, MI; April 6--Cuyahoga Falls, OH, April 20-21--Albuquerque, NM; May 19--Evanston, IL; June 9--Detroit, MI, June 19-20--Takoma Park, MD, June 21-22--Flint, MI, June 24-25--Cleveland, OH, June 28--Detroit, MI, June 28-29--Pittsburgh, PA, June 30--Ann Arbor, MI; July 13 and 16--East Lansing, MI; October 19-20--Meadville, PA; unspecified date in November--Waterville, ME; December 1 and 8--Detroit, MI, December 15--Garden City, MI; unspecified date--Phoenix, AZ, unspecified date--San Mateo, CA, unspecified date--Annapolis, MD, unspecified date--Traverse City, MI, unspecified date--Willingboro, NJ.

Although no requests for the following examination sessions were found in the minutes, there was a report that they "went well" (NB, 1968-K, p. 2): Pennsylvania; Annapolis, MD; and De Plains, IL.

At the November 3 meeting (NB, 1969-Q), an examination request from the Northern California Committee was read. It was decided that Northern California should set an examination session which coincided with its CCA Day so that only one trip from Detroit would be necessary (NB, 1969-Q).

### 1969

January 5--Flint, MI, January 11-12--Grosse Pointe, MI, unspecified date in February--Phoenix, AZ, February 1-2--Washington, D.C., February 22-23--Albuquerque, NM; March 1-2--San Francisco, CA, March 2 and 9--Detroit, MI, March 3-5--Los Angeles, CA, March 7--Kansas City, MO, March 8-9--Dallas, TX; Washington, D.C., March 16--Detroit, MI, March 29-30--Buffalo, NY; April

12-13--Muskegon, MI, April 26-27--Annapolis, MD; May  
 4--Grosse Pointe Woods, MI, May 18--Willingboro, NJ;  
 unspecified date in June--Phoenix, AZ, June  
 7-8--Chicago, IL, June 8 and 22--Detroit, June  
 21-22--Cleveland, OH, June 24-25--Washington, D.C.,  
 June 27--Flint, MI, June 28-29--Pittsburgh, PA, June  
 30--unspecified location--California; November  
 28-30--Los Angeles, CA; December 6-8--Detroit, MI,  
 December 13-14--Washington, D.C.; unspecified  
date--Kansas City, MO (NB, 1969-M).

# 1970

unspecified date in February--Southwest Committee,  
 February 8--Detroit, MI; February 21--Pocatello, ID,  
 February 22--Lansing, MI, February 28--Owosso, MI,  
 February 27--March 1--Northern California Committee,  
 February 28--March 1--East Coast Committee, March  
 7-8--Detroit, MI; March 14--Tulsa, OK, March  
 14-15--Washington, D.C., March 15--Midland, TX; April  
 10-11--Southern California Committee, April  
 17-18--Grand Rapids and Muskegon, MI, April  
 17-19--Albuquerque, April 18-19--Grand Rapids, MI,  
 April 25-26--Annapolis; early May--Detroit,  
 May 3--(teachers) Ann Arbor, MI, May 16-17--New Jersey,  
 unspecified date in June--Ohio Committee, June  
 13-14--Washington, D. C., June 13-14--Chicago, IL, June  
 14-15--Detroit, MI, June 26-27--Flint, MI, June  
 28-30--Northern and Southern California Committees,  
 June 29-30--Pittsburgh, PA; July 17-1--Lansing, MI,  
 July 20--Owosso, MI; October 24-25--Meadville, PA,  
 October 31--November 1--Buffalo, NY, November  
 21-22--Cleveland, OH, November 29--Detroit; December  
 5-6--Detroit, MI, December 6-7--Washington, D.C.  
 Thirty hours of examinations were scheduled for  
 Albuquerque. Two weekends were suggested with one  
 including Kansas City although dates were not specified  
 (NB, 1970-D).

# 1971

January 31--Ann Arbor; unspecified date in  
February--Pocatello, ID, February 19-21--Albuquerque,  
 NM, February 27-28--Northern California Committee,  
 February 28, March 6-8--Detroit, MI; March  
 13-14--Southwest Committee, March 20-21--Owosso, MI,  
 March 21--Flint, MI; May 14--New Jersey, June  
 12-13--Chicago, IL, June 13, 26-27--Detroit, June  
 17-19--Silver Spring, MD, June 29-30--Pittsburgh, PA;  
December 5--Detroit, MI, December 12-13--Buffalo, NY.

1972

January 22-23--Fenton, MI, January 29-30--Grand Rapids, MI, February 19-20--Lansing, MI, February 25-27--East Coast Committee, February 26-27 Southern California Committee, February 27, March 4-6, 12--Detroit, MI, March 13--Southwest Committee, March 18-19--Owosso, MI March 25-26--East Coast Committee; April 7-9--Southwest Committee; April 21-23--Annapolis, MD, April 21-23--Albuquerque, NM, April 29-30--New Jersey and Pennsylvania, April 30--Grosse Pointe Woods, MI; unspecified date in May--Falls Church, VA, June 8-11--Midwest Committee, June 11, 24-25--Detroit, MI June 17--Birmingham, MI; June 17-18--Flint, MI, June 22--Fenton, MI, June 29-July 1--Pittsburg, PA; unspecified date in July--Northern California; September 9--Southern California Committee, October 21-22--Meadville, PA; December 2-3--Detroit, MI; December 2-3--Cleveland, OH.

Additionally, teachers' examinations were requested in April in the Detroit, MI area (NB, 1972-F; 1972-G) and in Albuquerque, NM (NB, 1972-G).

1973

February 16-18--Albuquerque, NM February 24-25--Northern California Committee, February 24-25; March 3-4, 11--Detroit, MI (NB, 1973-B; 1972-N); unspecified date in March--Washington, D. C., March 3-4--Detroit, MI, March 3-4--Dallas, TX, March 4--Dearborn, MI, March 11--Grosse Pointe Farms, MI, March 8-9--Charlotte, NC, March 10--Fenton, MI, March 10-11--Washington, D. C., March 11--Owosso, MI, March 16-18--Flint, MI, March 24--Houston, TX, March 25--Amarillo, TX, March 30-April 1--Grand Rapids, MI, March 31-April 1--Dallas, TX, March 31-April 1--Ann Arbor, MI, April 7-8--Tulsa, OK, April 8--Oklahoma, OK April 8--Grosse Pointe Woods, MI, April 14--Amarillo, TX, April 15--Tulsa, OK, April 28-29, May 5-6--Annapolis, MD, May 5-6--Buffalo, NY, May 6-7--Lancaster, PA, May 19-20--Collinsville, IL; June 2, 23, 25--Detroit, MI, June 9-10--Washington, D. C., June 9-10--Midwest Committee, June 24-25--Tulsa, OK, June 24-25, 30--Flint, MI, June 29--Northern California Committee, June 29-30--Pittsburgh, PA, June 30--Southern California; July 7--San Mateo, CA; December 1-2--Detroit, MI, December 9--Ann Arbor, MI.

At the March 5 Executive Board meeting, a request was read for teachers' examinations to be held in Grand Rapids,



MI (NB, 1973-E). Additional letters of recommendation were presented at the March 26 (NB, 1973-F), April 30 (NB, 1973-I), May 14 (NB, 1973-J), June 17 (NB, 1973-L), November 12 (NB, 1973-R) and December 3 (NB, 1973-S) meetings from Lake Forest, IL; Joplin, MO; Detroit, MI; Flushing, MI; Grand Rapids, MI, and Grosse Pointe Woods, MI.

#### 1974

January 20--Dearborn, MI, January 26-27--Lakewood, OH, January 26-27--Pittsburgh, PA; February 3--Grosse Pointe Woods, MI. February 21-25--Charlotte, NC. February 22-23--Charlotte, NC, February 23-24--Northern California; unspecified date in March--Fort Worth, TX, March 2-3--Detroit, MI, March 9--Winchester, VA, March 10--Birmingham, MI, March 16-17--Lansing, MI, March 23-24--Houston, TX, March 23-31--East Coast Committee, March 29-31--Western Michigan Committee; April 12-15--Albuquerque, NM, April 19--Joplin, MO, April 20-21--Oklahoma City, OK, April 27-28--Annapolis, MD; April 29--Washington, D. C.; unspecified date in June--Pennsylvania Committee, June 8, 22-23--Detroit, MI, June 14-15--Saline, MI, June 19-20--Ohio Committee, June 22-23--Cleveland, OH, June 28-30--Northern California; October 26-27--Meadville, PA; December 7-8--Detroit, MI.

Letters of recommendation for teacher candidates were read at January 7 (NB, 1974-A), February 4 (NB, 1974-C), March 4 (NB, 1974-F), April 1 (NB, 1974-G), May 13 (NB, 1974-J), June 3 (NB, 1974-K), and July 12 (NB, 1974-M) from Washington, D. C.; Annapolis, MD; Oklahoma City, OK; Albuquerque, NM; as well as several undisclosed locations.

#### 1975

January 5--Buffalo, NY, January 19, 26--Dearborn, MI, January 25-26--Pennsylvania Committee; February 7-9--Charlotte, NC, February 9--Grosse Pointe Woods, MI, February 14-17--Albuquerque, NM, February 22-23--Northern California Committee; March 7-10--East Coast Committee, March 9--Dearborn, MI, March 15--Southern California, March 16--Fenton, MI, March 20--Grosse Pointe Woods, MI, March 23--Amarillo, TX; April 5-6--Western Michigan Committee, April 10-12--Washington, D. C., April 11-13--Southwest Committee; unspecified date in May--Annapolis, MD, May 15--Detroit, MI; June 6-8--Midwest Committee, June 6-9--East Coast Committee, June 7-8, 21-22--Detroit, MI, June 13-15--Chicago, IL, June 16-17--Ann Arbor, MI, June 18--Lansing, MI, June 25-26--Cleveland, OH, June

27-29--Collinsville, IL, June 27-29--Flint, MI, June 28-29--Pittsburgh, PA, June 29--Northern California Committee; unspecified date in December--Washington, D. C., December 6--Detroit, MI.

Teachers' examinations were requested at the January 6 (NB, 1975-A), February 3 (NB, 1975-C), February 17 (NB, 1975-D), March 17 (NB, 1975-F), April 7 (NB, 1975-G), May 12 (NB, 1975-I), May 19 (NB, 1975-J), June 9 (NB, 1975-K), June 23 (NB, 1975-L), December 1 (NB, 1975-S) meetings.

It was moved that committees having examinations must train an impartial person to play the records. The national treasurer paid that individual an unspecified hourly wage from the escrow account (NB, 1975-K).

#### 1976

January 25--Grosse Pointe Woods, January 31--February 1--Pennsylvania, February 15, 27, 29--Dearborn, MI, February 28-29; March 7--Detroit, MI, March 14--Fenton, MI, March 19-21--Winchester, VA; March 26-28--Washington, D. C., March 26-28--Western Michigan Committee, March 27--Joplin, MO; April 2-5--Albuquerque, NM, April 14--Dearborn, MI, April 19--Grosse Pointe, MI, April 22-25--Annapolis, MD, April 25--Windsor, Ontario, Canada; May 23--Detroit; June 5--Birmingham, MI, June 5-6--Midwest, June 6-7, 16--Ann Arbor, MI, June 20--Detroit (NB, 1976-G); June 23-24--Southern California Committee, June 23-24--Ohio Committee, June 25-26--Flint, MI, June 25-27--Northern California Committee, June 28-July 1--Pittsburgh, PA; October 23-24--Meadville, PA, November 14--Buffalo, NY December 4-5, 12--Detroit, MI, Washington, D. C.; unspecified date--Chicago, IL (NB, 1976-N); unspecified date--Southwest Committee (NB, 1976-Q).

Teachers' examinations were requested at March 1 (NB, 1976-E), March 15 (NB, 1976-F), May 24 (NB, 1976-K), June 14 (NB, 1976-L), October 4 (NB, 1976-O), November 1 (NB, 1976-Q) meetings.

#### 1977

February 12-13--Albuquerque, NM, February 19-20--Southeast Committee, February 25-27--Northern California; March 5--Southern California, March 5-6--Detroit, MI, March 6--Royal Oak, MI, March 11--Southwest Committee, March 20, 27--Detroit, March 26-27--Western Michigan Committee; April 1--Grosse Pointe, MI, April 15-16--Joplin, MO, April 15-17--East

Coast Committee, April 24--Dearborn, MI; May 6-8--Annapolis, MD; unspecified date in June--Southeast Committee, June 3-5--Chicago, IL, June 5, 12, 17, 18, 20--Detroit, MI, June 6--Collinsville, IL, June 11--Warren, MI, June 22-23--San Mateo, CA, June 24-25--El Torro, CA, June 24-26--Flint, MI, June 26--Ann Arbor, MI, June 27--Dearborn, MI, June 28-30--Pittsburgh, PA, July 3-5--Northern California Committee; unspecified date in August--Cleveland, OH; November 5-6--Oklahoma City, OK, November 20--Ann Arbor, MI; December 3-4--Detroit, MI, December 3-4--Washington, D. C., December 11--Windsor, Ontario, Canada, December 19--Wyandotte, MI.

Teachers' examinations were requested at the following meetings: January 17 (NB, 1977-A); January 31 (NB, 1977-B); February 14 (NB, 1977-C); February 28 (NB, 1977-D); March 14 (NB, 1976-E); March 28 (NB, 1977-F); May 23 (NB, 1977-J); June 13 (NB, 1977-L); July 11 (NB, 1977-M); October 17 (NB, 1977-Q); November 7 (NB, 1977-S); November 21 (NB, 1977-T).

#### 1978

January 20--Pittsburgh, PA; February 11-12--Midwest Committee, February 24-25--Winchester, VA, February 24-25--Northern California Committee, February 24-26--Charlotte, NC, February 25-26--Fenton, MI; March 3-5--Albuquerque, NM, March 4-5--Southern California Committee, March 4-5--Detroit, MI, March 10-12--Winchester, VA, March 19--Dearborn, MI, March 20--Southwest Committee (NB, 1978-A); March 30-April 1--Joplin, MO, April 19--Grosse Pointe, MI, April 28-30--Washington, D. C., April 15-16--Western Michigan Committee, April 16--Royal Oak, MI; May 5-7--Annapolis, MD, May 7--Grosse Pointe Woods, MI; May 20-21--Rochester, NY; unspecified date in June--Charlotte, NC, June 1-5--Washington, D. C., June 9-10--Chicago, IL, June 10, 24--Detroit, MI, June 11--Collinsville, IL, June 12--St. Louis, MO, June 15--Warren, MI, June 22-23--Flint, MI, June 22-23--Cleveland, OH, June 25-28--Pittsburgh, PA, June 30--Ann Arbor, MI, June 30--Detroit, MI, June 29-July 1--San Mateo, CA, July 22-23--San Mateo, CA; August 30-31--Charlotte, NC; October 8--Meadville, PA, October 27-29--Southwest Committee; November 4-5--Meadville, PA, November 17--Ann Arbor, MI,

November 18--Western Michigan Committee, November 19--Detroit, MI; December 10--Detroit, MI, December 8-10--Washington, D. C.; unspecified date--Pocatello, ID.

Teachers' examinations were requested at the following meetings: January 16 (NB, 1978-A); January 28 (NB, 1978-Q); February 6 (NB, 1978-C); March 6 (NB, 1978-E); March 20 (NB, 1978-F); April 3 (NB, 1978-G); May 1 (NB, 1978-I); June 12 (NB, 1978-K); September 18 (NB, 1978-M); October 2 (NB, 1978-N); October 16 (NB, 1978-O); November 13 (NB, 1978-R); December 4 (NB, 1978-S).

#### 1979.

January 19--Silver Springs, MD; February 9-12--Albuquerque, NM, February 16, 18--Dearborn, MI, February 17-18--Southern California Committee, February 20--Missoula, MT, February 22--Pocatello, ID, February 24-25--San Francisco, CA, February 25--Dearborn, MI; March 2-4--Southern California Committee, March 2-4--Charlotte, NC, March 3-4--Detroit, MI, March 18--Detroit, MI, March 25--Fenton, MI, March 30--April 1--Washington, D. C., April 21-22--Joplin; MO, May 6--Buffalo, NY, May 9--Grosse Pointe, MI (NB, 1979-H); May 18-20--Annapolis, MD; unspecified date in June--Flint, MI, June 1-3--Washington, D. C., June 7-8--Warren, MI, June 9-10, 23-24--Detroit, MI, June 15-17--Lake Forest, IL, June 29--Ann Arbor, MI, June 26-30--PA; July 23--Ipswich, MA; unspecified date in August--San Bernadino, CA, unspecified date in August--Charlotte NC, August 23--Cleveland, OH; September 15--Butler, PA, October 14--Poland, OH; November 2--Joplin, MO, November 16, November 16-18--Muskegon, MI, November 18--Detroit, MI, third week in November--Ypsilanti, MI; December 1-2, 9--Detroit, MI, December 8-9--Collinsville, IL.

Requests for teachers' examinations were submitted at the following meetings: January 8 (NB, 1979-A); January 29 (NB, 1979-B); February 5 (NB, 1979-C); February 19 (NB, 1979-D); April 16 (NB, 1979-G); May 14 (NB, 1979-I); June 4 (NB, 1979-J); July 1 (NB, 1979-K); September 10 (NB, 1979-L); October 22 (NB, 1979-O); November 5 (NB, 1979-P); November 19 (NB, 1979-Q).

#### 1980

January 25--Ann Arbor, MI; February 9--Lansing, MI, February 15-17--Albuquerque, NM, February 17--Fenton, MI, February 23-24--Northern California Committee,

February 22-24--Washington, D. C., February 25--Winchester, VA; March 1-2--Southern California Committee, March 1-3, 9--Detroit, MI, March 2--Royal Oak, MI, March 8--Birmingham, MI, March 8-9--Charlotte, NC, March 8-9--San Antonio, TX, March 16--Livonia, MI, March 16-18--Annapolis, MD, March 18--Rochester, NY, March 28, 30--Dearborn, MI; April 18--Amarillo, TX, April 19-20--Joplin, MO, April 20--Windsor, Ontario, Canada; May 6--Grosse Pointe, MI, May 16-18--Annapolis, MD, May 23, 28--Dearborn, MI, May 30--Birmingham, MI; June 5-8--Washington, D. C., June 13-15--Chicago, IL, June 23-25--Cleveland, OH; unspecified date in August--Oakland, OR; October 24-25--Meadville, PA, October 25-26--Joplin, MO, November 2--Flint, MI, November 2--Ann Arbor, MI; December 6-8--Collinsville, IL, December 12, 14--Detroit, MI; unspecified date--Coffeyville, KS.

Requests for teachers' examinations occurred at the January 14 (NB, 1980-A), February 4 (NB, 1980-C), February 18 (NB, 1980-D), March 3 (NB, 1980-E), March 17 (NB, 1980-F), April 14 (NB, 1980-H), May 12 (NB, 1980-J), June 2 (NB, 1980-K), June 30 (NB, 1980-L), July 11 (1980-M), and October 27 (NB, 1980-R).

### 1981

January 23--Detroit, MI; February 12--Albuquerque, NM, February 21-22--Fenton, MI, February 22--Windsor, Ontario, Canada, February 27-March 1--Washington, D. C., March 6-8--Detroit, MI, March 8--Royal Oak, MI, March 13--San Antonio, TX, March 15--Detroit, MI, March 29; unspecified date in April--Amarillo, TX, April 3--Dearborn, MI, April 10-12--Joplin, MO, April 11-12--Charlotte, NC, April 12--Royal Oak, MI, April 15--Detroit, MI, April 25-26--Wabash, IN; May 15-17--Annapolis, MD; June 5-6, 19-20--Detroit, MI, June 12--Grosse Pointe Woods, MI, June 12-14--Chicago, IL, June 24-28--Pittsburgh, PA, June 25-27--Flint, MI, June 26; July 1--Ann Arbor, MI, July 6--Detroit, MI, July 11-12--Lansing, MI; October 17--Venango, PA; November 13--Detroit, MI, November 20-22--Muskegon, MI, November 22--Wyandotte, MI, December 4-6--Detroit, MI.

Requests for teachers' examinations were submitted at the following meetings: January 5 (NB, 1981-A); January 19 (NB, 1981-B); February 9 (NB, 1981-C); February 23 (NB, 1981-D); March 9 (NB, 1981-E); April 27 (NB, 1981-H); May 25 (NB, 1981-I); September 21 (NB, 1981-L); October 19 (NB, 1981-N).

1982

January 17--Detroit, January 17--Buffalo, NY, January 29-30--Birmingham, MI; February 12-13--Windsor, Ontario, Canada, February 12-14--Collinsville, IL, February 14--Fenton, MI, February 19-21--Charlotte, NC, February 26--Lansing, MI; March 5, 7--Detroit, MI, March 12--Trenton, MI, March 12--Winchester, VA, March 13-14--Washington, D. C., March 21--Detroit, MI, March 26-28--Joplin, MO, March 28--Royal Oak, MI; April 2--Dearborn, MI, April 2--Amarillo, TX, April 3-4--San Antonio, TX, last week in April--Dearborn, MI; May 7--Grosse Pointe, MI, May 8--Mt. Laurel, NJ, May 14--Detroit, MI, May 21-23--Ohio, May 23--Birmingham, MI; June 4-7--Washington, D. C., June 4, 6, 18-19--Detroit, MI, June 12-14--Chicago, IL, June 24-25--Flint, MI, June 25-30--Pittsburgh, PA, June 28--Flint, MI, June 29--Ann Arbor, MI; July 9-11--Lansing, MI; October 23-24--Meadville, PA; November 17--Detroit, MI, November 20-21--Western Michigan Committee; December 4--Poland, OH, December 4-5--Detroit, MI, December 13--Detroit, MI; unspecified date--Albuquerque, NM.

Teachers examinations were requested at the January 25 (NB, 1982-A), February 8 (NB, 1982-B), April 19 (NB, 1982-F), May 3 (NB, 1982-G), May 17 (NB, 1982-H), July 14 (NB, 1982-L), October 4 (NB, 1982-N), October 18 (NB, 1982-O), November 15 (NB, 1982-Q), December 13 (NB, 1982-S) meetings.

1983

January 16--Detroit; unspecified date in February--Washington, D. C., February 10--Detroit, MI, February 11--Windsor, Ontario, Canada, February 13--Fenton, MI, February 17-20--Albuquerque, NM, February 18-20--Charlotte, NC, February 25--Detroit, MI, February 26--Northern California, March 4--Grosse Pointe, MI, March 5-6--Detroit, MI, March 11-13--St. Louis, MO, March 12-13--Southern California Committee, March 18-20--Chicago, IL, March 20--Royal Oak, MI, around Easter--Denver, CO; April 14-17--Joplin, MO, April 24--Dearborn, MI, April 24--Royal Oak, MI, April 24--Saginaw, MI, April 26-27--Western Michigan Committee, April 29--Trenton, MI; May 1--Saginaw, May 9--Grosse Pointe Woods, May 14--Mt. Laurel, NJ, May 15--Wyandotte, MI, May 20-22--Annapolis, MD, May 21--Amarillo, TX, May 22-23--San Antonio, TX, May 22--Saginaw, MI; unspecified date in May--Kingston, Jamaica; June 11-12--Chicago, IL, June 11-12,

25-26--Detroit, MI, June 18--Lake Forest, IL, June  
 22-24--Northern California Committee, June  
 25-30--Pittsburgh, PA, June 27-29--Flint, MI, June 30,  
 July 5--Ann Arbor, MI; July 11--Lansing, MI, November  
 5--Detroit, MI, November 19-20--Western Michigan  
 Committee; December 4, 11--Detroit, MI.

Teachers' examinations were scheduled at the January 10  
 (NB, 1983-A), February 7 (NB, 1983-C), March 7 (NB, 1983-E),  
 April 18 (NB, 1983-G), May 26 (NB, 1983-J), June 6 (NB,  
 1983-K), July 12 (NB, 1983-L), September 19 (NB, 1983-M),  
 November 21 (NB, 1983-Q) meetings.

#### 1984

February 10--Flint, MI, February 10--Birmingham, MI,  
 February 16-18--Albuquerque, NM, February  
 17-19--Charlotte, NC, February 24--Lansing, MI,  
 February 24-26--East Coast, February 25-26--Poland, OH;  
 unspecified date in March--Albuquerque, NM, March  
 2-3--Chicago, IL, March 4--St. Louis, MO, March 4,  
 11--Detroit, MI, March 10-11--Southern California  
 Committee, March 16--Birmingham, MI, March 18--Detroit,  
 MI, March 18--Royal Oak, MI, March 19-26--Haiti, March  
 30--Windsor, Ontario, Canada, March 31--Winchester, VA;  
 unspecified date in April--Myrtle Beach, SC, April  
 6--Mt. Clemens, MI, April 13--Trenton, MI, April  
 28-29--Joplin, MO; May 5-6--Oklahoma City, OK, May  
 11-13--Washington, D. C., May 12--San Antonio, May  
 19--Mt. Laurel, NJ, May 25--Birmingham, MI; June  
 1--Lake Forest, IL, June 2--El Paso, TX, June  
 3--Rochester, NY, June 3, 10, 16--Detroit, MI, June  
 8--Canton, MI, June 22-24--Ohio Committee, June  
 25-30--Pittsburgh, PA, June 27-30--Ann Arbor, MI, June  
 28-29--Fenton, MI, June 28-29--Flint, MI; unspecified  
 date in July--Boca Raton, FL; unspecified date in  
October--Rocky River, OH, October 26-28--Meadville, PA;  
November 16-18--Western Michigan Committee; December  
 1-2--Detroit, MI; unspecified date--Northern California  
 Committee.

Teachers' examinations were requested at the following  
 meetings: January 9 (NB, 1984-A); February 6 (NB, 1984-C);  
 February 27 (NB, 1984-D); April 16 (NB, 1984-G); May 21 (NB,  
 1984-I); June 11 (NB, 1984-J); October 18 (NB, 1984-O);  
 November 26 (NB, 1984-R).

#### 1985

January 18-20--Carribean Committee, January  
 25--Birmingham, MI, January 26-27--Fenton, MI; February

22--Windsor, Ontario, Canada, February  
 22-24--Charlotte, NC, February 22-24--San Mateo, CA,  
 February 23-24--Washington, D. C.; unspecified date in  
March--Jamaica, unspecified date in March--Los Angeles,  
 CA, March 1-2--San Antonio, March 1-3--Midwest  
 Committee, March 1-3--St. Louis, MO, March  
 9-10--Detroit, MI, March 15--Southwest Committee, March  
 17--Royal Oak, MI, March 22--Mt. Clemens, MI, March  
 23--Del Rio; TX, March 24--Dearborn, MI, March  
 24--Detroit, MI; April 3--Grosse Pointe, MI, April  
 11--Royal Oak, MI, April 13-14--Denver, CO, April  
 26--Trenton, MI; May 4--Glenn Falls, NY, May  
 10--Wyandotte, MI; June 8-9, 23-24--Detroit, MI, June  
 18-21--Flint, MI, June 24--Wyandotte, MI, June  
 27--Ann Arbor, MI, June 27-30--Pittsburgh, PA, June  
 28-29, Las Cruces, NM; July 10-11--Lansing, MI; August  
 17-18--Ohio Committee; October 19-20--Winter Haven, FL;  
November 9--Detroit, MI, November 16-17--Midwest  
 Committee, November 23-24--Poland, OH, November  
 29--Buffalo, NY; December 7-8--Western Michigan  
 Committee, December 7-9--Detroit, MI.

Teachers examinations were requested at the January 28  
 (NB, 1985-B), February 4 (NB, 1985-C), March 11 (NB,  
 1985-E), March 18 (NB, 1985-F), March 18 (NB, 1985-F), May 6  
 (NB, 1985-I), July 12 (NB, 1985-O), October 21 (NB, 1985-R),  
 November 4 (NB, 1985-S), and November 18 (NB, 1985-T)  
 meetings.

## 1986

February 7--Birmingham, MI, February 16--Buffalo, NY,  
 February 16--Ann Arbor, MI, February 22-23--Washington,  
 D. C., February 23--Aberdeen, SD; March 1-2--Detroit,  
 MI, March 1-2--San Antonio, TX, March 1-2--Charlotte,  
 NC, March 8-9--Los Angeles, CA, March 8-9--St. Louis,  
 MO, March 14--Dearborn, MI, March 16--Detroit, MI,  
 March 16--Mt. Clemens, MI, March 23--Royal Oak; April  
 4-5--Myrtle Beach, SC, April 14--Wyandotte, MI, April  
 18--Detroit, MI, April 20--Royal Oak, MI; May  
 2-3--Aberdeen, SD, May 3-4--Denver, CO, May 10-11--Mt.  
 Laurel, NJ, May 15-18--Washington, D. C., May  
 17-18--Annapolis, MD; unspecified date in  
June--Detroit, MI, June 19--Flint, MI, June 19--Las  
 Cruces, NM, June 20--Wyandotte, MI, June  
 21-22--Altoona, PA, June 25-26--Ohio Committee, June  
 27-28--Flint, MI; unspecified date in August--Livonia,  
 MI, August 1--St. Paul, MN, August 1-2--Charlotte, NC;  
September 21--Winter Haven, FL; October 23-24--Denver,  
 CO, October 25-26--Southwest Committee; November



15-16--Chicago, IL; December 5-7--St. Charles, MO, December 6-7--Detroit, MI, December 6-7--Western Michigan Committee, December 8--Southern California Committee, December 10--Wyandotte, MI, December 12-13--Queensbury, NY, December 13-14--Boca Raton, FL, December 14--St. Louis, MO, December 14--Davison, MI.

Teachers examinations were scheduled during the following meetings; January 20 (NB, 1986-C); February 24 (NB, 1986-E); March 3 (NB, 1986-F); June 16 (NB, 1986-M); and October 6 (NB, 1986-Q).

### 1987

February 7-8--Fenton, MI, February 20-22--Charlotte, NC, February 21-22--Albuquerque, NM, March 6-8--San Antonio, TX, March 15--Leesville, LA, March 20--Canton, MI; unspecified date in April--Downey, CA, April 5--Royal Oak, MI, April 10--Mt. Clemens, MI, April 25--Aberdeen, SD; May 8--Grosse Pointe, MI, May 9-10--Denver, CO, May 15-16--Dearborn, MI, May 15-17--Vienna, VA, May 15-17--Littleton, CO, May 24--Buffalo, NY; June 6--Pocatello, ID, June 6-7, 13-14--Detroit, MI, June 19--Birmingham, MI, June 22--Wyandotte, MI, June 23-24--Flint, MI, June 24-25--Rocky River, OH; July 23-24--Las Cruces, NM; October 2--Chicago, IL, October 24--Midwest City, OK; November 21-22--Washington, D. C., November 21-22--Ohio Committee; December 2--unspecified location in Florida, December 5-6--Western Michigan Committee.

Requests for teachers' examinations occurred at the February 2 (NB, 1987-B), March 2 (NB, 1987-D), April 27 (NB, 1987-G), May 4 (NB, 1987-H), and June 1 (NB, 1987-I).

APPENDIX E  
HUMAN SUBJECTS REVIEW FORM  
LIST OF INTERVIEWEES

TEXAS WOMAN'S UNIVERSITY  
P.O. Box 22939, TWU Station  
OFFICE OF RESEARCH AND GRANTS ADMINISTRATION  
DENTON, TEXAS 76204

MAR 29 1988

HUMAN SUBJECTS REVIEW COMMITTEE

Name of Investigator: Kathleen Tenniswood-Barnett Center: Denton  
Address: 3507 Huisache Date: 3-25-88  
Denton, TX 76201

Dear Kathleen Tenniswood-Barnett;

Your study entitled The Cecchetti Council of America: A Focus on the  
Historical and Administrative Development of a Dance Organization

has been reviewed by a committee of the Human Subjects Review Committee and appears to meet our requirements in regard to protection of individuals' rights.

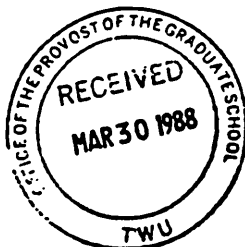
Be reminded that both the University and the Department of Health, Education, and Welfare regulations typically require that signatures indicating informed consent be obtained from all human subjects in your study. These are to be filed with the Human Subjects Review Committee. Any exception to this requirement is noted below. Furthermore, according to DHEW regulations, another review by the Committee is required if your project changes.

Special provisions pertaining to your study are noted below:

       The filing of signatures of subjects with the Human Subjects Review Committee is not required.

       Other:

XX No special provisions apply.



Sincerely,

*Sam Puffer*

Chairman  
Human Subjects Review  
Committee at Denton

cc: Graduate School  
Project Director  
Director of School or  
Chairman of Department

Betty Bandyk

Kathleen Dinneen Brown

Linda Butler

Gisella Caccialanza

Mary Ellen Cooper

Aleta Davis

Rose Marie Floyd

Olga Fricker

Rose Marie Gregor

Sylvia Hamer

Marguerite Merrill

Jane Caryl Miller

Jean Gloria Newell