
CECCHETTI INTERNATIONAL CLASSICAL BALLET

Newsletter No. 9, 2003

Mission Statement:

- *To foster the development of the method*
- *To develop training for the future*
- *To keep alive the essence of the method's historical tradition*
- *To raise the profile of the method world-wide*
- *To encourage the profession and the art of dance by interaction between members and the international dance profession*
- *To enhance the status of dance in the context of the arts and education*

Chairman of CI-CB: Robina Beard:
79 Midgeley Street, Corrimal 2518 NSW Australia
Tel:/Fax: 02-4283-2860 Email : robina_cecchetti@bigpond.com

contacts:

Australia, Carole Hall, chair: Wendy Cliff, sec:
enrico@cecchettiballet.org
Canada, Christine Richardson, chair: Susan Thorn, office admin:
cecchetti_society@telus.net
Italy, Stefania Sansavini, president, ateneodanza@libero.it
U.S.A. Inc., Marnell Himes, executive administrator,
chaconne.hb@verizon.net

www.istd.org – UK & Europe
www.cecchettiballet.org – Australia
www.cecchetti.ca – Canada

www.cecchettiusa.org – Cecchetti Society Inc.USA
www.cecchetti.org – Cecchetti Council of America

Please send suggestions for further Cecchetti Pioneers, comments, articles, photographs, book & music titles for the next newsletter at any time to
hsken@coastnet.com

Upcoming events 2004

Italy – Spring 2004 (March/April, tba)

Danzare Cecchetti A.N.C.E.C. Italia and the Municipality of Civitanova Marche
“ANNA PAVLOVA 2004” INTERNATIONAL DANCE COMPETITION

to be held in Civitanova Marche (Marché Region) Italy, the birthplace of the Cecchetti Family

Classical Ballet and Contemporary Dance

Cat. A from 10 to 12 years old

Cat. B from 13 to 15 years old

Cat. C from 16 to 18 years old

Cat. D from 19 to 24 years old

For each category 1st, 2nd, & 3rd money prizes

For information contact

Stefania Sansavini, tel. / fax. 0543/32667 Italy
email: ateneodanza@libero.it or ateneoart@libero.it

Great Britain

March 21, Mabel Ryan & Barbara Geoghegan Awards
Commonwealth Institute, London

July (date tba) Cecchetti Day, London

July 31 – August 6, Chichester, Teachers’ Summer School
Contact: Daphne Cooper, 30 Woodmere Av. Watford, Herts
WD24 7LN UK

USA

Cecchetti Society USA Inc. Summer Course
August 1 – 7, University of Nevada, Las Vegas
Contact: Jean Fulton, djfulton@sierradance.com
CCA International Summer School

July 11 – 24, (students), **July 18- 24** (teachers)

Hope College, Holland, Michigan USA

Gillian Hurst & Diane Van Schoor on Faculty
Contact: Gail Choate-Pettit, CCAinfo@aol.com

Canada

February 28 – 29, Toronto, ON Grades
Contact: Eva Romanowski, 905-562-5245
annett@warplink.com

July 23 – 29, Edmonton, AB, Summer Course
Anita Young & Tina Colvin-Dewart on Faculty
Contact: Janet Hagsivas, 780-458-2141

August 3 – 21, Calgary, AB, Alberta Ballet School, students
Contact: Joyce Shietze, joyces@albertaballet.com

2005 Cecchetti Summer Course, Canada

Royal Winnipeg Ballet School, Winnipeg, MB
Contact: mbcec@yahoo.ca

CECCHETTI PIONEERS

We are compiling a collection, please send us suggestions

Cyril Beaumont

1891 – 1976

by Clement Crisp, ballet critic of the Financial Times, London.

This article first appeared in the souvenir programme of the Cecchetti Society’s 70th Anniversary Gala, August 1, 1992.

He was always known as Mr. Beaumont. There were few senior colleagues who might say “Cyril”, but Mr. Beaumont’s eminence, his natural and unaffected dignity, meant that – in a world where dancers were blithely called by their first names by people who had never met them – Mr. Beaumont was “Mr. Beaumont”.

And his shop in the Charing Cross Road was his shrine. In the 1940s and ’50s, when I used to go there to buy and happily browse, it was like an Aladdin’s cave for a balletomane. Here one sensed something of Beaumont’s range, as a publisher, bookseller, writer and most significantly since this was the theme of all his work, as educator. Ballet has known many great teachers – codifiers of technique, inspirers of dancers, figures to whom performers owed their careers. A list of them will go from Auguste Vestris, Blasis and Bournonville to Cecchetti and Vaganova. Cyril Beaumont’s name must be placed among them, for he it was who educated dancers and choreographers and the general public through his researches, his publications, his commentaries as a critic and observer. Without *The Complete Book of Ballets* and its appendices, ballet’s past would have remained a closed door to many thousands of writers and critics, so that taste and understanding would have been poorer. Even today, after 55 years, it remains an essential reference work – and, be it said, few writers about ballet have proved so lasting and serious an influence for good, or have shone a light that has penetrated so far and for so long in illuminating the dark ignorance and misunderstanding.

And today – especially today – if one wants to find precise detail about a production, long gone and forgotten, Mr. Beaumont’s commentary, as a critic or historian, will provide the facts and some measured judgement that has usually been proven correct by history itself. When Mary Clarke and I started writing our first book together 20 years ago, our repeated cry when in doubt about a staging or some minor matter of decoration or performance was “Look it up in Beaumont”. Our debt was constant, and as we finished the text we realised that we had to dedicate it to Mr. Beaumont, for without him we should have been lost. (That we dedicated it also to Arnold Haskell may serve as an acknowledgement that, like Beaumont, Haskell was a great educator, an inspirer, a communicator of a passion and an enthusiasm for ballet that touched every reader).

The list of Beaumont's writings is extraordinary in its diversity as in its monumental scale (see web sites). His awareness of what needed to be done – translating Rameau, Noverre and Gautier; preserving and setting down Maestro Cecchetti's method; surveying the history of ballet, its creators, decorators, interpreters – was allied also to his devotion to the art as it was in his time, where his criticism, his advocacy of Diaghilev's work (of which he is the most sound and trustworthy observer) and his concern with design, all marked his generous and unsparing desire to fix an evanescent art for posterity. His judgements on ballets, old and new, were always measured, scrupulous, and essentially generous, and – blessed gift – he communicated what he saw without fuss. And however shocking or innovative a choreographer might suppose he had been, Beaumont would find antecedents, historical parallels, that would put modishness in its place.

His one involvement with ballet on practical terms – the short lived *Cremorne Ballet* – was a failure, but it indicated that even in the 1920s Beaumont was concerned with the idea of English ballet. His devotion to the idea of a national ballet can be seen on the most immediate terms of his work – his publications, in his support for the Cecchetti Society, he was guiding its future by word and deed.

Because of his longevity, Beaumont seemed one of the immutable points in the volatile world of ballet. When at last he had to close his shop at 75 Charing Cross Road in 1965 – after 55 years – it seemed as if something eternal had been lost. But Mr. Beaumont himself – hair *en brosse*; with his wing collar and brown suit, eyes brightly watchful – was there, the most unlikely looking of pioneers, still quietly passionate about ballet. It was fascinating to talk to him, and to realise how much of our artistic education was owed to him. He had seen Diaghilev's Ballet in its early, golden years, and had charted the history of the Ballet Russe. He had recorded the rise of our national ballet with a generous pen. He had published beautiful editions, and in everything had maintained an equable temperament, devoting his energies to serving Terpsichore. He was a man discreetly great in his achievements, and if today our ballet-goers are well educated, and our dancers know about Cecchetti's teaching method and the history of their art, then Mr. Beaumont had a crucial part in making this happen.

Extract from a Fellowship essay



**written by Susan Handy, F.I.S.T.D.
Cecchetti Faculty:**

Cyril William Beaumont was born in London, England in 1891. He was first sent to school at the age of eight and in 1903, aged 13, to the Stainers' Company's School with a view to becoming a research chemist. Turning his attention to books on theatre he began to frequent Charing Cross Road, more especially the shop of Neumayer and Godwin which specialised in the books of Beardsley and literature of the 1890s. A special edition of *The Picture of Dorian Gray*, printed on hand-made paper, bound in white buckram, with a cover of a medallion design stamped in gold and specially ordered from a glossy catalogue of the publishers Methuen, ignited a small flame. He had twice sat the Matriculation but failed in several subjects, and incurred the displeasure of his father; it was then made very clear that he must decide what he wanted to do with his life. The flame kindled by the special edition of Oscar Wilde had developed into a great love of books and writing and it was then that he realised that to become a bookseller was the answer to his indecision. This plan was endorsed by an off chance visit in 1910 to Charing Cross Road where he learnt that No.75 was to become vacant. Neumayer and Godwin were parting company; Godwin wished to retire and Neumayer was crossing the Charing Cross Road to No.74. Mr. Beaumont called this a sudden unexpected turn in Fortune's wheel. At first his father dismissed the idea of such a young man becoming an antiquarian bookseller as ludicrous but after consultations with Mr. Godwin, he bought the shop outright for his son and under the guidance of Mr. Godwin, which was to be for three months, Mr. Beaumont set up as a bookseller. One

of the most significant pieces of advice Mr. Godwin gave him was to employ one Alice Mari Beha. She, having grown tired of being expected to help her mama with the household tasks, had first worked for a solicitor's clerk with an interest in second-hand books, who employed her to look after his first shop off Chancery Lane and then in Clapham; he intended to go into partnership with Mr. Godwin. This did not materialise and instead Alice worked for Mr. Godwin until he sold the shop to Mr. Beaumont. Relations between the new owner and employee were rather cool to start with, but she had gained a good knowledge of book-keeping and commercial dealings and had information on second hand book keeping. A very important step she made was to encourage Mr. Beaumont to produce catalogues and develop the business through postal advertising. On the 10th of December 1914 she became Mrs. Cyril William Beaumont.

It was Alice, who earlier in April 1910, urged Mr. Beaumont to book tickets for a forthcoming performance which Anna Pavlova was giving at the Palace Theatre. She had seen Karsavina dance the year before at the Coliseum which had made a great impression on her. Despite her pleading, Mr. Beaumont chose not to go as he felt drama was his real interest, regarding ballet as a spectacle and not of great interest to him. However, his relationship with Alice grew more intimate, and when she begged him again to go and see Pavlova and Mordkin a year later, he relented. This proved to be the turning point in his relationship with the art of ballet. He describes in great detail the shock he suffered at being so moved by the dance. To quote "until that day I had no conception that dancing could rise to such heights of artistry" and he was amazed that his passions could be so stirred by the surge and rhythms of the movements of the dancers, their warmth and fire.

He had now become a complete balletomane. Missing the next two Diaghilev seasons, as he felt there was nothing that could match the performances of Pavlova and Mordkin but later realising that this was an unfortunate mistake on his part, he started attending performances at Covent Garden of Les Ballets Russes in June 1912. His vivid descriptions of all the many ballets he saw make intoxicating reading. How Diaghilev had displayed such vision and foresight in collecting and bringing together dancers, painters, composers, musicians of such calibre, resulting in performances that

had momentous impact on the artistic world and on the world of ballet in particular, was a constant source of fascination to Mr. Beaumont.

It must not be forgotten that all this time the bookshop with Alice's help was beginning to flourish. In 1917 Mr. Beaumont founded the Beaumont Press, which ran until 1931, and which specialised in producing fine books. The first publication was a volume of poems by John Drinkwater – he had previously enjoyed reading Drinkwater's *Cromwell* – printed in black and red text, on hand made paper, bound in decorative boards and fawn buckram which sold for 10/6. Twenty copies printed on Japanese vellum and bound in full vellum signed by the author sold for two guineas. There followed more collections of poems by John Masfield, W.H.Davies, Edmund Blunden and John Drinkwater; plays by Joseph Conrad and Walter de la Mare; essays by Arthur Symons; letters to Oscar Wilde by Robert Moss and Madrigals and Chronicles; recently found poems of John Clare with a commentary by Edmund Blunden and, very importantly, illustrated by Randolphe Schwabe, one time head of the Slade School of Art. In his book, 'Full Score', Mr. Beaumont gives an account of the plans he had for the press and all the many difficulties which arose during the production of such beautiful volumes. How he overcame the many obstacles again shows elements of his character. The attention to detail, later to manifest itself in the writing of the *Manual*, the difficult choice of type face – Caslon Old Face – and a suitable design for the Press' emblem, the use of hand made paper, pleasantly rough with a bluish/grey tinge, which authors and illustrators to approach, leads me to think of him in the same light as Diaghilev. He enthused artists, authors and craftsmen to come together to produce books that would give great delight to the eye and to touch the harmony that contributed to the greater enjoyment of reading.

With the love of ballet developing into a deep passion, together with his amazing memory and attention to detail, Mr. Beaumont began to write articles and books on dance; his many impressions of Diaghilev's *Ballets Russes* were published in *The Dancing World*. Woizikowsky gave him the mask he wore for the role of Pulcinella in Leonide Massine's ballet of the same name. This inspired him to research into the world of *commedia dell'arte*, studying the origins and development of the character Harle-

quin. As a child he had always enjoyed the *Harlequinade* when it brought the Christmas pantomimes to a triumphant conclusion. The results of his research were published as articles in *The Dancing Times* in 1922. *The Mask of Scaramouch* by Angelo Constatini first published in 1695 equally captured his imagination. He translated 'La Naissance, Vie et Mort de Scaramouche' into English and published it himself in a limited edition in 1924.

Earlier, in 1918, he was taken by Lydia Lopokova, who had by then become a good friend, and with whom Mr. Beaumont enjoyed many witty and intelligent conversations, not only on dance, to watch a class given by Maestro Enrico Cecchetti with whom she took daily lessons. Cecchetti had been a senior member and ballet master of *Les Ballets Russes*. He had been a pupil of Giovanni Lepri who in his turn trained with Carlo Blasis. Blasis had written down his teaching methods in a book published in 1820. In a studio above 160 Shaftesbury Avenue a barre had been fixed to the wall and a changing room curtained off. Mr. Beaumont was received very graciously by Cecchetti and made to sit down on a chair set against the wall. He was fascinated by the class and impressed by the thought and care that Cecchetti took when dealing with the human body, encouraging it to undertake the demanding exercises needed to perfect the technique required for classical ballet. Having watched many more classes it began to concern Mr. Beaumont that none of the exercises designed by Cecchetti were documented in any way so, presumptuously, he thought he would undertake the task himself and thus preserve for posterity the Cecchetti Method of teaching dancing. He surprised Idzikowsky, a pupil of Cecchetti's and a member of the company, by asking him to demonstrate to him the basic positions and exercises so that Mr. Beaumont could begin to annotate them. This was done in Idzikowsky's rooms where the rail at the foot of the bed was used as a barre and there he would show Mr. Beaumont the many and varied exercises. Unfortunately the Company had to leave England for a foreign tour leaving Mr. Beaumont in full flow. He plucked up his courage to approach the Maestro himself and went to see him in his rooms in Wardour Street. He learnt from Cecchetti that he himself had already devoted a great deal of his time to recording his method of training, but one of his children had spilt ink over the entire work and Cecchetti had not had the will to write it down all over

again; he had become depressed and had abandoned the task. He was delighted that Mr. Beaumont wanted to complete the work he had started with Idzikowsky and allowed Mr. Beaumont to call for him daily at his studio and work with him each evening for several hours. The sorting out of the technical notes took place the following morning. It proved to be a mammoth task for one who had never danced. He first set down the list of theory, i.e. the positions of head and arms, movements in dancing, positions of the body, the use of fixed points of the room, etc. and then asked a Dutch pupil of Cecchetti's, Nellie Ferguson, to take the positions so that the various poses would then be correctly described. Cecchetti would often become irritated when asked to repeat movements again and again and would start to speak Italian instead of French, which Mr. Beaumont spoke fluently. After much persuasion Cecchetti agreed to pose in his underwear for the illustrations, which were to be undertaken by Rudolphe Schwabe, who had previously done the drawings for the Beaumont Press. Unfortunately there was a fuel shortage at that time, it was very cold and Cecchetti would complain bitterly. Mr. Beaumont had to obtain fuel for the fire and when the flames were suitably high, Cecchetti would take off his fur lined coat. Schwabe would record the pose and Mr. Beaumont would quickly put the coat back round Cecchetti's shoulders. This was repeated many times until all was recorded. Lydia Lopokova demonstrated the pointe work and Mr. Beaumont posed for the head movements.

The *Manual* was completed in 1922, having engaged Mr. Beaumont for four years of hard work and taken him away from his family, friends and the business. It was eventually published as 'A *Manual of Classical Theatrical Dancing (Cecchetti Method)*' and was certainly the most comprehensive text-book to be published at that time and was to assert a profound influence on technical ballet training, world wide. Not content with producing the *Manual*, in which *Allegro* did not extend past the Elementary level, Mr. Beaumont decided that the more Advanced *Allegro* should also be recorded. Cecchetti had already departed for his native Italy so he sought the help of a friend and teacher Margaret Craske and another teacher Derra de Moroda. The new text book was compiled but not published until 1930. After publication, Mr. Beaumont felt that as the work had been committed to print, there should be some way

of promoting the method he so admired and decided to found a society which could explain and propagate its merits to teachers and dancers. In 1922 he formed the Cecchetti Society with Maestro and Madame Cecchetti as president and vice president and various pupils of Cecchetti's, some of them now teachers, as the founding committee. In 1923 when the Cecchettis moved back to Italy, Mr. Beaumont was elected Chairman of the Cecchetti Society. He loved children and initiated and delighted in the simple ceremony of giving those young dancers, who demonstrated the Cecchetti Method at I.S.T.D. Congresses, chocolates packed in the special pink cardboard boxes with the now famous Schwabe picture of the Maestro on the lid.

The Cecchetti Society became affiliated to the I.S.T.D. in 1924 and Mr. Beaumont was asked to edit the first issues of the Society's Journal and held the post of Editor until his death. He was also official publisher to the I.S.T.D. The Society was expanding rapidly and Mr. Beaumont took infinite pains to become conversant with the work of the other branches; this, combining his business acumen, his clarity of thought and his infinite capacity for taking pains, and his skill in finding profitable venture for the financial side of the Society stood him in good stead when he was elected Chairman in 1958, a post he held until 1970.

In 1925, having seen so many performances of ballet and become more and more involved in the dance world, most particularly the world of Diaghilev, he felt he would like to form a company of his own, incidentally just before Marie Rambert, with British dancers. He approached Ninette de Valois and was confident she would prove to be an ideal collaborator, having gained experience from being a member of Les Ballets Russes, directing a small troupe of her own in touring engagements on the halls and knowing her, as a member of The Cecchetti Society Committee. Ninette de Valois turned down his offer, showing no enthusiasm for his ideas for the ballets and planning instead to accept an offer of position as ballet mistress at The Abbey Theatre, Dublin, Ireland. Mr. Beaumont then approached Margaret Craske, who had also appeared in Les Ballets Russes, studied with Cecchetti and with whom he had collaborated on the Allegro book. She was now teaching in what was to become the renowned studio in West Street, London. She agreed to join forces with Mr. Beaumont and they decided to call

the company Beaucraske. Together they planned several short ballets, designed and made the costumes and scenery and through Mr. Beaumont's acquaintance with Wolheim, Diaghilev's agent, secured an audition at the Alhambra Theatre. Nothing came out of the audition and both feeling they could not ask Craske's pupils to go on rehearsing unless they had a definite engagement, disbanded the company. Another attempt was made, this time with a teacher, Flora Fairburn, who shared a studio with Legat and Novikov, to start what was known as the Cremorne Company, utilising the costumes and scenery from the Beaucraske Company. Mr. Beaumont had many ideas for numerous short ballets and several evenings each week he would leave Alice at the shop to go to the West Street studio where he endeavoured to choreograph two ballets: a short work, 'Bal Mobile' to Offenbach's music and one based on Hans Anderson's story 'The Little Match Girl'. However, on his own admission, he found choreographing more complex than he had imagined and his attempts were not a great success. He also lost a great deal of his personal money. He remarked that he would in future regard all choreographers with profound and inordinate respect. A member of the Cremorne Company was a certain Frederick Ashton who, previously, as a rather shy nervous young man, had come into the shop to enquire if Mr. Beaumont could recommend a dancing teacher for him. He was first directed to Leonid Massine who, in turn when he left London with Diaghilev, suggested Marie Rambert, another of Cecchetti's pupils.

Mr. Beaumont's interest and encyclopaedic knowledge of ballet led him to becoming first, ballet critic of The Dancing World and later the influential and erudite ballet critic of the Sunday Times and President of The Critics' Circle. Of the very many books he wrote and published on dance, 'The Complete Book of Ballets', 'The First Supplement' and 'Ballets of Today' which between them cover the stories of nearly three hundred ballets dating from 1786 to 1954 is a masterpiece in itself, which provides many writers and critics on dance and indeed audiences, with, not only reference books of great stature, but also a knowledgeable and important insight into the early world of ballet. 'The Ballet called Giselle' and 'The Ballet called Swan Lake' are vital reading for all dancers undertaking any roles in these ballets. Both books examine in great detail the choreography, set designs, music and costumes of past

productions, the interpretations of the various roles by famous dancers and give to the inexperienced ballet goer a deeper understanding of the works. Many more titles followed: biographies of great dancers, books on ballet companies past and present, puppets and puppetry, a wonderful tome on ballet design from The Ballet Comique de la Reine of 1581 through to the 1940s, his impressions of Diaghilev's Ballets Russes in twelve parts and a particular favourite, a small volume, delightfully produced, of 'A Miscellany for Dancers'. On the back cover it reads, 'Mr. Beaumont will be happy to send his Catalogue of Books relating to Dancing and particulars of his future publications to those persons favouring him with their names and addresses'.

Both France and Italy recognised his enormous contribution to the ballet world by creating him a Chevalier de la Légion d'Honneur (France), and a KT Officer, Order of Merit (Italy). He received awards in recognition of his work from both the I.S.T.D. and the R.A.D. But for him, the Cecchetti Method of teaching dancing as it is known today would probably have been lost to the world of ballet. In 'Who's Who' he listed his recreations as researching in the British Museum and searching for material relative to the History of Ballet.

He described Diaghilev's death in 1929 as the passing of a Golden age. The shutting up of Mr. Beaumont's shop in 1965 and his death in 1976 can, I feel, be rightly considered to be the end of another Golden Age. It was a privilege for all who knew him.

see web sites: www.alpha.lib.uwo.ca and www.alibris.com – Cyril W. Beaumont

Audrey King 1915 – 2003

by Gail Myburgh, chairperson, Cecchetti Society of Southern Africa

The Cecchetti Society of Southern Africa, past pupils, friends and colleagues sadly mourn the loss of Audrey King who passed away peacefully on Friday 22nd August 2003.

Audrey Kathleen King, born in Manchester, England on 12th February 1915, commenced her dancing training at the age of five. Two years later, having watched Anna Pavlova perform in London, the young Audrey's soul was lit and she knew without doubt that she would pursue, at all costs, a career in Classical Ballet.

She consequently enrolled at the Grace Cone School of Ballet, London, where she studied, and trained in both the Cecchetti

and Royal Academy of Dance methods. It is believed that Audrey was the first student in England to take the R.A.D. Solo Seal examination.

In her mid teens, Audrey traveled to Shanghai where, together with her eldest sister Dulcie, she opened the Bateman-King School of Dance. It was here that she met and tutored twelve year old Peggy Hookham who became the legendary Dame Margot Fonteyn (Arias).

Whilst living in China, Audrey joined the touring "Le Ballet Russe de Shanghai", performing Classical repertoire in major cities in the East. Thereafter, she formed her own Company in China and concentrated on developing her passion for choreography.

When interned during World War II, Audrey used her talent for choreography, creating her own ballets with which to entertain fellow internees.

Subsequent to her marriage to Jay Grilk, Audrey settled in South Africa, where she became actively involved in the development of Classical Ballet.

Dedicated, focussed and highly determined, Audrey gave much of herself!

Fellow of the Imperial Society of Teachers of Dancing (Cecchetti Society Faculty), she examined, coached, taught juniors, trained aspiring dancers and teachers and choreographed extensively.

Audrey's motto was: "If something is



worth doing, it is worth doing well!" She would not tolerate tardiness, laziness or lack of commitment in any form and she expected of others no less than she expected of herself.

"Miss King" as she was known to her students, was a driven and dedicated task master, yet her bubbly sense of humour often diffused many a tense moment!

She was head of, the then, Pact Ballet Students' Course for many years; a member of the Governing Council of the National Society of Dance Teachers and a member of the Royal Academy of Dance.

In 1977 Audrey founded the Johannesburg Youth Ballet Company (JYB), which was representative of all cultures in South Africa. Dame Margot Fonteyn became its President.

The Company performed at the International Festival of Youth Orchestras and Performing Arts, Aberdeen, Scotland and additionally at the Summer Festival in Tel Aviv, Israel. JYB thereafter successfully toured Taiwan, Italy, England and South Africa, also performing on South African television.

Some years following the death of her first husband, Audrey met her second husband and relocated to the United States of America, where she continued to propagate the Cecchetti method. She also examined in Vancouver, Canada, and taught and adjudicated at their 'Cecchetti Classical Ballet Awards'.

She retired as Professor of Classical Dance and Ballet at the University of Santa Clara, California in 2000, earlier having led a group of students to perform her Ballet "Laugh Clown" in Poland and Russia.

From her, I learnt about courage and perseverance. With her, I experienced the joy of performing and entered the world of teaching. In her memory, I write fondly.

Audrey Kathleen King enjoyed a full and inspired life. She will be missed by many.

PRAISE THE PRINCIPLES

by Diane van Schoor

As many Cecchetti colleagues probably know, I have been teaching at the Royal Ballet School [RBS] for the past three years and teach according to the RBS System of Training [SOT]. This is a vocabulary of steps and movements which has to be studied and covered over the five years at the junior school and three years at the upper school.

In addition to the vocabulary of steps and movements there are various artistic criteria which have been laid down by the dance policy committee which is made up of, amongst others, the directors of the two Royal companies. These criteria include requirements regarding line in arabesque, alignment of the head and the eye focus; to name only a few.

Notwithstanding the fact that the RBS has a SOT, it should not be misinterpreted and assumed that there is a *set syllabus*. All teachers conquer the vocabulary in their particular year plan via free classes and

exercises which they devise to achieve the requirements. As a result, I have had a most creative time teaching and I hasten to add, with undiminished passion for the Cecchetti Method and its specific invaluable principles – anatomical, technical and theatrical.

I have gained so much and have been able to give so much more, being 'free' to use the anatomical, technical and theatrical principles of classical dance and to 'make' dancers the best way I know how, without the restriction of a syllabus or set exercises. The advantage has been the enormous amount of time gained to perfect technique and to 'produce' the training. It is no secret that I include certain movements from the Italian school which I believe to be essential, like the *chassé* - frequently used in Ashton's choreography, the specific use of *épaulement* and of course the generally much-neglected-today, *terre-à-terre* and *petit batterie*. Teaching as I do over a

six-day week, conditions are of course idyllic!

[The following is a talk given at the Cecchetti Teachers' International Summer School in Chichester which followed on from Cecchetti Day where my presentation of a class was titled 'Aspects of Technique'. Here I took a look at the ballet class at professional level and directed a view away from the set syllabus, suggesting a broader look at training and at the ballet class in general, and encouraged the use of more unset work to build the required technique before superimposing a syllabus.]

LOOKING BEYOND THE SYLLABUS

I should like to commence by qualifying my understanding of 'Syllabus' – especially in the context of the Cecchetti Method which is a vast study. I interpret 'Syllabus' as being a selection of movement repertoire upon which to base a standard

for examination purposes at various levels. It is in itself, not a training.

The Cecchetti Society has tried to make the 'Syllabus' 'all-embracing', but it falls short of a training as such. Vast as the various 'Syllabi' are, demanding as the material is, I believe it is unhealthy to feed a dancer a daily diet of 'Syllabus' only – especially in the so-often uttered: 'we have to make it interesting for them so that they will continue to come back'. Will they keep coming back for one syllabus class after another?

I know only too well that in the privately-owned school or studio system we bleat that we are unable to get students to ballet classes more than twice a week, but the question then should be, Do I *have* to do exams? or should I be taking longer over preparing them? Shouldn't we as teachers make the demands for training at a professional/vocational level higher? and say prescribe four to five times per week? or nothing? A fine dividing line I know, but in the professional sense I think it is extremely difficult to give a comprehensive training on which to sustain a technique and a 'Syllabus' like Advanced II or Final Diploma, on much less. I am aware that many will argue that it has been done and quite successfully on only a few lessons per week – and solely on the 'Syllabus'.

Yes, it is possible, and it is possible to get students to pass these examinations, but are they 'dancers' and are they able to compete in the professional, theatrical world, with only the knowledge of the set 'Syllabus' under their belt? Dancers today need so much 'ammunition'. I should like to discuss what I think the essential elements of a good classical training are:

CORRECT CLASSICAL BALLETTIC STANCE

Posture, Spinal and Pelvic alignment, Balance, Poise in the female and Presence in the male dancer

ACCURACY OF TECHNICAL ASPECTS

Mechanics : Placement, Leg rotation, Extension, Articulation of movement, Working 'on the legs'

STRENGTH AND ENDURANCE

Stamina, Increased facility, Physicality [athleticism]

ARTISTRY

Expression of line, spatial awareness or generosity of movement, Development of Style, Sensitivity and Finesse as an artist

MUSICALITY

Maturity to interpret the music, Understanding of phrasing, Nuance, Light-and-

Shade, Scores are generally intellectual

FREQUENT REPETITION

One of Cecchetti's principles

These elements need to go into the basic training and need exhaustive auxiliary preparation and study '**BEYOND THE SYLLABUS**'. This includes body conditioning, Pilates, Girotonics, cardiovascular exercise. Why? Because the demands on the dancer's body are greater today than ever.

Choreographers expect the impossible from a physical point of view. For endurance just take a look at the load that a repertory company such as the RB carries.

Arguably the 'Syllabus' can give you all these elements – but in what measure? And how long will it take to produce these elements on a syllabus only? [For interest: the students at the RBS study the RBS SOT but also participate in RAD exams with a minimum of time to learn the syllabus. They literally only learn set studies – because they have the elements – the Syllabus sits on top of the technique and the ingredients I have mentioned].

There are indeed many 'Cecchettiisms' and I concede that if the Method is adhered to, there are specifics regarding its distinctive style which need really deep study and the need to put the work *into* the body, rather than *on top* of it – but the underlying elements still have to be there.

How can a student execute the adagio from the Ronds de Jambes or the Relevé family – which needs little artistry, as they are particularly academic - if they have no basic technique? They need to be well trained to master these studies in a syllabus. Learning them really takes no time at all. I believe we need to do more work as teachers - more free training classes. This does not mean a free-for-all! It is hard work for us as teachers. It takes a great deal of time and planning to prepare these classes and to ensure that all aspects are covered to firstly mould the dancer, the physique, the technique and then to teach the material and lastly the syllabus.

I refer to the qualifying/teaching examinations and the frequent occasions we as examiners are treated to 'a trip to the barre'!! Candidates are quick to tell us how they will break movements down and they usually 'take them back to the barre'. Why? In the teaching of set syllabus work it should not be necessary at that stage - if the basic technique of each movement has been mastered. It is however, very necessary to go back to the barre if in the teaching and learning of say a new adage, a new

movement is experienced by the dancer for the first time while learning the set adage! This of course, in my opinion, is putting the cart before the horse!

So, how to achieve a good technique embracing physicality and artistry?

Work with the knowledge of the dancer's body – this is another look '**BEYOND THE SYLLABUS**' this time to *Anatomical Awareness*, which is essential if we are going to achieve the nuts-and-bolts of classical ballet.

Look at the placement of the skeleton and the neuro and muscular function of the muscles, tendons and ligaments.

Teach with greater knowledge of the joints, weight bearing areas and stress prone areas and be aware of injury – more importantly, injury prevention. Gain knowledge of the importance of stretching and strengthening.

If we understand the make-up and function of the body as a whole and apply our knowledge of the classical technique with great care and meticulous attention to every detail, we should fine-tune the instrument as it absorbs the rigors of technique, thus we will be teaching '**BEYOND THE SYLLABUS**'.

We need to take cognizance of the fact that there are very few 'perfect bodies' and that we have to shoulder the responsibility of 'changing the shape' of our students. I do not believe that this can be done by solely teaching the syllabus.

PLAN YOUR WORK AND THEN WORK YOUR PLAN!

For each given level we teach, we need to have the end product in sight. Be it a grade, or a vocational level. Examine closely the requirements and the load of the material - break it down yourself as a teacher – and then build it up.

TEACH 'AROUND' AND 'BEYOND THE SYLLABUS'

Whilst I greatly admire all the principles of the Cecchetti Method and what they stand for and use them on a daily basis, regardless of where or what I am teaching, the particular principle of repetition is not enough in for example 8 ronds de jambes en dehors and 8 ronds de jambes en dedans. Why not? Because all it does is build a muscle memory for that one particular movement. This is wonderful when studying the movement – but let us try to see that ronds de jambes exercise as an 'exam' exercise and let us take a closer look at what it gives the student after a year of learning only '*the syllabus exercise*'.

It can well tend to build muscle bulk. It could prohibit quick assimilation of other

exercises. It retards the ability to use this movement as a basic movement in other forms – stimulating a different use of the movement dynamic and also a different and more active use of the musculature - which will ultimately build more strength and endurance producing a more facile body and greater physicality.

I believe it is our duty to preserve the teaching of classical ballet as one of the classic art forms and that as such it deserves the integrity of teaching it as a theatrical art - with uppermost in our minds, the fact that our product is bound for the stage – and not for a cattle show where it is marked like meat with a blue or a purple seal [better known as the exam room and exam result]!

Teaching with this in mind and also teaching **'BEYOND THE SYLLABUS'** will not only improve and stimulate our own creativity as teachers, but will also inspire our students and our pianists, and

will embrace the aesthetic values of the art form – namely: line, musicality, quality of movement, dynamics, interpretation and self expression, projection and communication with an audience. The ever declining 'Joy of Dance'.

Our students will be better educated and stand a better chance in the very competitive dance-world with its very limited opportunities. Attainment of the set work [as designed for examination purposes], will be easier and much more enjoyable and the rewards for us as teachers, will be greater.

We need constantly to be evaluating how many of our Cecchetti-trained students are getting into the professional schools and companies today - and if they are - are they the students from those of us who teach the Cecchetti Method as a Method of training or via the pink book known as the Syllabus?

Is this what the Maestro Cecchetti wanted? Did he intend his Method to be for the classroom dancer? or was he making dancers for the theatre, companies and choreographers of the day. Is this not the legacy we should wish to encourage for the future.

I am convinced that teaching 'beyond the syllabus' is the answer to producing better dancers and urge you all as teachers to give your teaching and yourself 'a new lease of life'. In a bid to provide the dance world with a better calibre 'next generation' of dancers: **'TEACH BEYOND THE SYLLABUS'**

The Cecchetti Centre – 20 years

by Daphne Cooper

September 20, 2003 was a very special occasion for Cecchetti teachers and friends as they gathered at the Urdang studios in London to celebrate the twentieth birthday of the Cecchetti Centre. Originally founded in 1983 as a tribute to Nora Roche who taught the Cecchetti Method at the Royal Ballet School for a quarter of a century, the Centre has continued to fulfil its purpose as a place where teachers and students can go to refresh and build on their knowledge of the Method. The founder / Director, Richard Glasstone, was responsible for the Centre for the first ten years and was followed by Cara Drower for a further ten years. It is now in the care of the capable hands of Elisabeth Swan who has taken over as Administrator.

The guest speaker for the evening was Richard Glasstone who spoke of his memories of Nora Roche and the guidance she had given him when he was himself a teacher at the Royal Ballet School. He remembered performances at Sadlers Wells on the January 16, 1983 which had been held to launch the Centre. The cast had been tremendous ranging from Junior Associates through to company members led by Lesley Collier. All the dancers were there to honour Nora Roche and all she had done. Twenty years later the Centre set up as a tribute to her was still very much alive.

The celebratory birthday cake was cut by Richard Glasstone and Cara Drower. Elisabeth Swan thanked them both for their work and hoped she would be able to follow them successfully and ensure the continuation of the Centre as a valuable resource for the Method.

Cecchetti Society of Australia Inc. 2003 Presentation

At the AGM in Melbourne the Gold Merit Award was presented on behalf of National Council to **Mrs Anne Long**, Secretary of the South Australian Branch of the Cecchetti Society since 1972, a total of 31 years. Many people who take on the job of Secretary feel that should be their total contribution, and rightly so, as it involves the organising of all the examinations with all its additional chores, taking the minutes at all the meetings doing all the extra work when the Congress is held in your State, trying to organise ballet teachers, an arduous task at any time, as well as dealing with all the mail, and fielding phone calls from parents, teachers, students and anyone else who feels the need to chew some ones ear about the Cecchetti Society!! This is by no means where Anne Long's contribution has stopped. She has been the usher for the South Australian examinations since 1972 and as many examiners from round Australia will vouch, looks after the examiner whether they are from interstate or local, like a mother hen preparing their morning and afternoon teas as well as providing a beautiful lunch every day. She cares for all the students entering examinations and is now dealing with at least the second generation. She attends every function the Cecchetti Society holds whether it be the Medal Awards, the combined Cecchetti Performances or any other fund-raiser and it is not in her blood to be an observer so, when she attends an



event, she will always be working in some way or another. Add to all of this the fact that Mrs. Long does not drive and so gets herself to the examinations by bus and train every day and you begin to see what a remarkable lady she is.

One would think that in order to do all of this there must be nothing else in her life but nothing could be further from the truth. Mrs. Long has her husband, three daughters, seven grandchildren and ten great grandchildren and needless to say is very involved with them on a day to day basis. 2003 has certainly been a memorable year for Anne Long as she has celebrated her 60th Wedding Anniversary and her 80th birthday and I am sure this will be by no means the end of the achievements of this remarkable lady.

DO YOU SEE WHAT I SEE?

by Clare Faulkner, physiotherapist

This picture depicts an exciting, dynamic, whirlwind of movement. The dancer explodes from a grand plié into a pirouette on three-quarter pointe. Perhaps the dancer melts from the pirouette high on a relevé back down to a grand plié as Alan Carter used to do it. It could be slow and dramatic or fast and thrilling.

But what is behind this movement? The art of dance is in the ability of the dancer to make athletic feats look easy. This takes tremendous control, strength and training, none of which should be obvious during the performance. If a strong foundation has not been laid right from the beginning of the dancer's training, a step like this would not be possible.

Perfect postural stacking is the key to maintaining balance while moving up or down through the levels from plié to relevé, and particularly if you add the spinning of a pirouette. "Good posture" is defined as that position that can be held with a minimum of effort. The curves of the spine should be maintained in order to keep the pressure evenly distributed through the discs, and to prevent injury. A strong core, abdominal muscles, back extensors and pelvic muscles, allows the dancer to maintain the power centre in the lower abdominal muscles while pulling up through the trunk. Good solid turnout held by the hip muscles is vital to this solidity. This gives greater freedom for movement in the arms and legs with a stable core. The shoulder blades can be opened and the arms relaxed, while the legs are engaging in strong, complex activity.

Posture needs to be established right from the beginning of the dancer's training. Working with smaller changes of level such as demi pliés, sautés, adage, and port de bras gives the opportunity to establish the strength and postural sense. If the abdominal muscles are weak, the lumbar spine will tend

to curve into the lordotic position and the pelvis will not be stable. Tight hip muscles will make it very difficult to achieve the central position which allows the balanced posture. Tight hamstrings cause the pelvis to be tucked under giving the look of a flat back. If the hip flexors are tight (iliopsoas), the pelvis will be tipped forward, causing an arched lower back. If these positions are allowed to be used during simpler movements, the automatic patterns will be established that will limit the ability to progress to difficult steps, and to vary speed, levels, and directions.

If the base is secure, the muscles will naturally respond and activate in a natural progressive fashion. If any of the postural blocks are crooked, the body is already having to compensate for that by using muscles to hold it there, and it throws the

rest of the pattern off. A simple and very visible example of this is if the abdominal muscles are weak, so the dancer has an arched lower back. In order to stay balanced, the thoracic spine will increase its curve in the opposite direction, giving a rounded shoulder look. The head then tends to poke forward, and the shoulders tighten and become more difficult to use. The look of easy movement is lost – every movement requires an adjustment. By activating or strengthening the abdominal muscles, the dancer can pull up through the spine and free up the rest of the body to perform with apparent ease.

Postural sense is the unconscious pattern of posture that becomes engrained in the brain. Whatever posture is used and repeated over and over will come to feel "right". This is why it is so important to start with correct positioning from the very beginning of training. In order to change poor habits, it is helpful to make sure there is not a structural reason, such as tightness, weakness, over-turned out feet, etc. Then the work starts to re-learn the correct postural position, and to establish a new set of sensory signals. This takes repetition of the correct positioning, and every time the old posture creeps in, the process is slowed down.

When all this comes together, along with years of strengthening in a well-balanced posture, the ability to perform dynamic dance steps will come naturally and safely. The dancer will be able to change speeds, levels, qualities, moods and to perform the dramatic art of dance without the audience understanding the science behind it.

[If you have any questions or comments related to anatomy applied to dance Clare will be happy to correspond, cfaulkner@shaw.ca]

SEE ALSO PAGE 11



Picture by Allan Carter, dancer, choreographer, ballet director, painter – see page 11

The Lucie Saronova Memorial Awards 2003

presented by The Cecchetti Society of Australia Inc.

Union Theatre, Melbourne University, Friday 4th July 2003
sponsored by Energetiks and Martin's Dancewear.

Adjudicator: Margaret Illmann

Silver Medal 10 contestants performing two solos.

Winner Sarah Williams - NSW teacher Robyn Ross
Runner up Amelia Mitchell-Taverner - NSW Valerie Jenkins

Gold Medal 8 contestants performing two solos.

Winner Renata Commisso - NSW teacher : Hillary Kaplan
Runner up Halaina Hills - NSW teacher : Valerie Jenkins

Followed by a performance by the Australian Ballet School, Swan Lake ACT II performed by Jessica Thompson and Andrew Wright. Thanks to Marilyn Rowe O.B.E.

The Lucie Saronova Memorial Awards 2004 will be held in Sydney on July 9th 2004.

For further details contact Wendy Cliff, National Secretary (03)9482 2733



Back Row, left to right: Amelia Mitchell-Taverner, Rebecca Jones, Rhiannon Chapman, Imogen Chapman, Sarah Nicolson, Margaret Illmann, Brogan Elliott, Renata Commisso, Halaina Hills. Front Row, left to right: Samantha Bruce, Sarah Williams. Photo by Wendy Cliff

Cecchetti in Asia *by Carole Hall, chairperson of Cecchetti Society, Australia*

It was early in 2000 that the National Council of the Cecchetti Society in Australia was first made aware of the development of the Cecchetti Method in Asia. We presume that because of the geographical proximity of Asia to Australia, London had referred all inquiries to the Australian Head Office. This proved to be the beginning of a story of great growth and enthusiasm for the method.

The first visit by an Australian examiner was in August 2000 when Miss Sandra Allan from Melbourne, Victoria, flew first to Malaysia and then to Korea to conduct workshops in the Cecchetti work to a handful of teachers. The resulting growth has been most encouraging to us all.

The teacher in Malaysia, Miss Kim Yee, had been doing the Cecchetti Method for some time through London and runs her schools, of which she has three in a small town north of Kuala Lumpur called Ipoh. Her examinations are conducted in her studio in the centre of the township and you can guarantee that every afternoon you will be competing with the elements as you conduct the examinations as the daily tropical thunderstorm hits the town! Kim Yee usually holds three days of examinations followed by two days of workshops all with her own students but has now had a successful Associate complete her examination so as well as all the students we now have another teacher in Ipoh. The town of Ipoh is surrounded by mountains and has

the most beautiful gardens with the most amazing plants and flowers. The down side of the town is that like so many tropical climates there is a constant hot and damp atmosphere which seems to result in a lot of mould on buildings giving the appearance of dirt and neglect. However the welcome and wonderful care shown to our examiners and the high standard of the students more than makes up for this impression.

Seoul, South Korea was the next country to come under our care and the growth of the Cecchetti Method here has been phenomenal. In 2000 when Miss Allan first visited Korea, there was only one teacher, Miss Sun Hwa Moon. I examined in Korea this year and there are now six qualified Associates and one Associate Diploma – Miss Sun Hwa Moon. When I examined in 2001 I attended only one studio. In 2003 I examined in four different studios. The original studio is now owned by Miss Kyoung Min Lee, and Miss Sun Hwa Moon has now started teaching in a beautiful new studio, with both of these studios being in Seoul. I had the privilege of examining in both these studios and on the next day was driven out of the main Seoul area for about an hour through the surrounding hills and lovely countryside to examine at the studio run by Miss Yoon Shin Cha. The last three days of my stay I conducted a workshop for fifteen teachers in a fourth beautiful studio run by Miss Hae Seouk Lee. Ten of these

teachers are already either the Associates already mentioned or teachers who are studying for their Associate and the remaining five were ballet teachers from the Education system in Korea who were interested in the Cecchetti Method. Once again the general standard of the teaching and of the students was very good. The dedication and focus of the teachers has to be seen to be believed. In three short years Korea has grown from one studio and one qualified teacher to the well established method that I saw this year. Korea will, from 2004, have a committee set up on the lines of each State in Australia. The city of Seoul is huge and has a traffic problem that is unbelievable. In these times of terrorists and Sars virus I checked with the Foreign Office in Australia before leaving on my trip to Thailand and Korea and while there was a terrorist alert out for Australians in Thailand, the biggest danger on their web site for South Korea was the traffic!! However the shopping is amazing and the hospitality, care, and concern for my welfare of the younger group of teachers was outstanding. The most recent addition to the Asian list is Bangkok, Thailand. Miss Peggy Limsombatanan started teaching in the school, which has the franchise from the famous Harrow School in England, a few years back after training in Australia for several years. She has been teaching the Cecchetti Method throughout her time there and this year entered children in Cecchetti

examinations for the first time and has already booked a session for next year to coincide with the Malaysian session. While the session was only a short one this time, Miss Peggy's enthusiasm and drive will I am sure see this centre grow as the other Asian centres have and once again the hospitality and care shown to me by Miss Peggy and her husband was excellent and while my stay was very short I was shown enough of the city of Bangkok to leave me

with memories of beautiful palaces, lovely tropical gardens, and again excellent shopping!

National Council of Australia acknowledge Miss Kim Yee, Miss Sun Hwa Moon and Miss Peggy Limsombatanan as the pioneers for the Cecchetti Method in the Asian region and compliment them on their amazing achievements in such a short space of time and we look forward to further developments throughout the region.

In Search of Inspiration

by Teresa Ferguson, Scotland

Having been unable to attend the Cecchetti Summer School for several years, it was with some trepidation that I drove in the sweltering summer heat to Chichester. However, after the first class I realised that my fears had been ill-founded – it was glorious to dance again after so long. As a ballet teacher I really miss the opportunity to take class myself, an invaluable source of inspiration for my own teaching, and the wonderful teaching at summer school provided all the inspiration one could desire.

To witness the clarity, attention to detail and theatricality shown by all the faculty first hand was a great joy. **Diane van Schoor, Kate Simmons, Gillian Hurst, Susan Handy, Victoria Chappell, Gillian Robinson, Elisabeth Swan**, and our Faculty Chairman **Linda Pilkington** all gave wonderful classes, each bringing their own individual style and personality to the set and unset work. To see Diane van Schoor 'marking' the classical variations she taught in repertoire class elevated the art of marking to a new plane entirely! Flamenco with Gillian Hurst was a refreshing and at the same time challenging change after set classes! **Alan Herdman** returned by popular demand to give sessions on Pilates for dancers – a man of quiet and gentle demeanor with fingers like iron!

The pianists were, of course, superb – always finding just the right uplifting piece

to revive flagging minds and muscles. Our thanks to **Andrew West** and **John Taggart** for their hard work. We were also treated to a truly 'musical feast' by **Roland Thompson** who gave a brilliant and informative lecture/demonstration with Diane van Schoor assisted by Jessica Clarke. He illustrated how subtle and precise ballet teachers' directions to accompanists must be, and how crucial to the art of both is the working relationship between dancer and musician.

Informative and entertaining sessions were held in the evenings. 'Something Anatomical' with **Julia Williamson** (I never expected anatomy to be such fun!) and 'The Teenage Syndrome' with **Karen Speers**. Evenings were also a time to renew many friendships and make new ones with Cecchetti teachers from all over the world – a real treat for those of us who teach more or less in isolation.

Did I really start the week needing inspiration? I left full of new ideas and raring to get back to teaching myself. The thanks of us all must go to Elisabeth Swan who organises and runs the whole week with a quality of calm to be envied. It was a wonderful week and I shall be booking my place early for next year!

Teachers attended from Belgium, Eire, Italy, Japan, Norway, UK, USA and the Virgin Islands.



Alan Carter

dancer, choreographer,
ballet director, painter

Born in England in 1920 and studied dance, art and music. **1937-41** Vic Wells Ballet (now Royal Ballet), creating the principle role in Ashton's "Harlequin in the Street" **1941-46** served in the RAF 1946 Sadlers Wells Theatre Ballet, choreographed and began to paint 'choreographics' based on dance steps B ballet master and dancer in films; formed, directed and danced in St. James' Ballet for the Arts Council of GB; ballet master Empire Theatre, London, choreographed London shows and TV programmes **1954-1976** directed and choreographed, designing costumes and stage sets, for Munich Ballet, Amsterdams Ballet, Wuppertal Ballet, Grand Theatre Bordeaux, Istanbul, Helsinki, Oslo, Iceland and Teheran. **1962** Professor of Classical Ballet, Royal Ballet, London. Married to dancer Julia Murthwaite. **1976** became Co-Artistic Director of Elmhurst Ballet School in Britain, subsequently ran the Carter-Wessex School.

1961-2003 Alan Carter's pictures have been exhibited in Germany, Britain, Norway, Iceland and Spain. see www.alan-carter.de



Pirouette en dedans Cambrai Tête en haut. 1987 © "as a dancer, choreographer and painter, classical ballet steps and contemporary movements make wonderful shapes in my memory. These sensations I have tried to convey in some of my pictures.

LIST OF MAESTRO CECCHETTI DIPLOMA HOLDERS

Australia

Sandra Allan
Kathleen Butler
Jane Cameron
Sandra Clack
Denise Coghill
Michela Dent-Causon
Rita Eicens
Meryle Elliott
William Esrac
Caroline Ettienne
Jane Farrelly
Peter Faux
Denise Fisher
Carole Hall
Janice Heale
Val Jenkins
Shirley Jones
Rhyl Kennell
Annette Langham
Jane Moran (Part 1)
Diane Pokorny
Fiona Porteous
Andrew Pronger
Shelley Rae-Aris
Robyn Ross
Cherill Rowston
Edmond Stripe
Toivo Taves
Athol Willoughby

Canada

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Amy Blake
Rosalie Brake
Evelyn Finlayson
Jean Geddis-Zetterburg
Sheila Kennedy
Gilian Kilgour
Nancy Kilgour
Janette Lindley
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Suzanne Plante-Hobbs
Christine Richardson
Joyce Shietze
Jean Spear
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Brenda Hamlyn
Claudia Mazzini
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Evelina Ricci
Gillian Whittingham

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Gillain Behr
Shannon van der Berg
Beth Caballero
Joy Cooper
Patricia Durham
Diane Elsworth
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Lynne Fouché
Alison Hazel
Jennifer Klipfel
Karen Koen-Jooste
Daphne Kruger
Barbara Lewis
Suzette van der Linde
Timo Liston
Jennifer Louw
Nicolette Loxton
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Greet Boterman
Susan Brooker
Melanie Bull
Victoria Chappell
Lisa Christian
Maureen Christie
Diana Cremona
Jacqueline Davenport
Gillian Dawson

Alison Dos Santos
Cara Drower
Mary-Jane Duckworth
Ronald Emblem
Yukie Fujino
Raquel Gaviria
Richard Glasstone
Heather Goltman
Susan Handy
Rachel Heywood
Lynn Hollamby
Elaine Hubbard
Gillian Hurst
Deborah Jellis
Penny Kay
Janet Kinson
Jacqueline Langman
Eve Leveaux
Patricia Linton
Jocelyn Mather
Tracey Moss
Thérèse Oswald
Carolyn Parker
Daphne Peterson
Eve Pettinger
Linda Pilkington
Lucy Pohl
Gustavo Beserra Quintans
Gillian Robinson
Penelope Robinson-Debatin
Juan Sanchez
Sofia Santiago
Kate Simmons
Mary Stassinopoulos
Elisabeth Swan
Lynn Wallis
Sarah Wells
Ann Whitley
Julie Wood
Terry Wright

Please notify Cecchetti International Secretary, Carole Hall cdunstan@ozemail.com.au of any spelling errors, names missed or new Diploma holders to allow her to complete her records