



# ABOUT US PAGE

## Forest Dance Academy Affiliations



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**C.C.A.**

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### **Cecchetti Council of America**

Founded in 1922

The Cecchetti Council of America is an organization with the goal of perpetuating the Cecchetti Method through seminars, conferences, festivals, student, professional & teacher's examinations, and by providing guidelines and standards for achievement.

# CECCHETTI COUNCIL OF AMERICA



Grade V Students

## Ballet With The Cecchetti Method

The Cecchetti Method offers a Teacher a completely Balanced and analyzed system of theory and execution. Cecchetti training is a rigorous method which pays careful attention to the laws of anatomy. It develops all of the qualities essential to the dancer: balance, poise, strength, elevation, elasticity, “ballon”, etc. It is truly classic in its purity and clear-cut style.

**OUR MISSION** | The Cecchetti Council of America is dedicated to maintaining the standards and method of classical ballet training established by Cavalier Enrico Cecchetti. The CCA provides a mentored education and training which includes history, anatomy, and music instruction for member teachers. The CCA provides certification through sequential examinations for both teacher members and student candidates.

**PURPOSE** | The organization uses his teachings and writings in a sequence of grades, carefully measured as to a degree of difficulty and physical development. The CCA provides a system of accredited examinations to assess the knowledge, proficiency, and quality of teacher and student candidates. As an educational organization, the CCA mentors member teachers with the purpose of raising the standard of ballet teaching throughout the United States.

**OBJECTIVES** | The Cecchetti Council of America main objectives are listed below;

- 1.) To provide a membership-based organization of teachers who are devoted to the Cecchetti body of work and systematic approach towards Classical Ballet training.
- 2.) To provide member teachers with high quality educational and reference materials.
- 3.) To keep member teachers updated on physio-anatomy which may impact the training of dancers.
- 4.) To pursue the reputation of a well-respected classical ballet training organization in the dance community.
- 5.) To provide teachers and students with professional examiners.
- 6.) To offer continuing educational training seminars, refreshers, and guidance for teachers.
- 7.) To provide dance opportunities through workshops and intensive programs for students.
- 8.) To promote and assist our professionally-bound students in reaching their goals through scholarships and pre-professional opportunities such as the CICB International Ballet Competition
- 9.) To maintain contact, share information, and participate with other Cecchetti Societies through membership in the Cecchetti International Classical Ballet Organization.

# History of Cecchetti



## ENRICO CECCHETTI, THE STUDENT

Enrico Cecchetti was born in a dressing room of a theatre in Rome on the 21st of June, 1850. Young Enrico's stage debut occurred as an infant in his father's arms. Although his parents wanted for him a career in business or law, Enrico was determined to be a dancer and finally convinced his parents of his great desire and dedication. Trained in the rudiments of ballet by his father, Enrico was sent for further training to Giovanni Lepri who prepared accomplished dancers. He also studied with two more of his father's colleagues, Cesare Coppini, who taught at the prestigious La Scala in Milan, and Filippo Taglioni, father of the celebrated ballerina, Marie Taglioni. All of Cecchetti's teachers had been trained by Carlo Blasis. This early training created a background for Enrico Cecchetti's method of teaching following the lines of Blasis' own theory. Blasis had codified his teaching methods in the book *Traite Elementaire, Technique et Practise de Art de la Danse*, published in 1820.



## ENRICO CECCHETTI, THE PROFESSIONAL DANCER

Cecchetti began touring Europe in his late teens, and at age 20 had his debut on the stage of La Scala in Milan. He was an instant success! Throughout his career, he received rave reviews and accolades and was considered the finest male dancer of his time. At the height of his career, he migrated to St. Petersburg. While performing in Russia, he captivated his audiences with brilliant feats of batterie, amazing leaps, and multiple pirouettes. He was hired to perform as *Premier Danseur*, to be *Maitre de Ballet* with the Maryinsky Ballet and to teach at the Imperial Ballet School (1887-1902). So prodigious was his technique and his gifts for mime that he created and performed the virtuoso role of the Blue Bird and the mime role of Carabosse in the premiere of Petipa's *The Sleeping Beauty* in 1890.



### **MAESTRO CECCHETTI, THE TEACHER**

Cecchetti taught at the Imperial School in St. Petersburg from 1887-1902, and from 1902-1905 he taught in Poland at the Warsaw State School. Returning to St. Petersburg in 1905, he established a school there. From 1907-1909, he taught Anna Pavlova exclusively until dancers from the Maryinsky pleaded with him to open his classes to them again. When Diaghilev wanted his company, the Ballets Russes, to tour, the dancers refused because they would miss their daily classes with Cecchetti. An astute businessman, Diaghilev hired Enrico for the dual roles of ballet master and mime. Cecchetti performed many mime roles which were created expressly for him by choreographers of the Ballets Russes. Cecchetti's presence in the Diaghilev Ballets Russes was very important. He was the link between the past and the present, contributing to the birth of modern classical ballet. In addition to Cecchetti and the dancers, many other artists worked with the Diaghilev Ballets Russes: painters, set and costume designers Bakst, Picasso, Cocteau, and Matisse; composers Debussy, De Falla, Prokofiev, Ravel, and Stravinsky. The Ballets Russes toured through Europe, the United States, South America, and Australia. Tired of touring, Cecchetti settled in London, England where he opened a school to which dancers flocked. Considered the technical lodestar of the ballet world, it was said that no one could become a finished ballet dancer without passing through Cecchetti's hands. In 1923, he returned to Italy to retire but was invited by Arturo Toscanini to resume his teaching career at La Scala, his lifelong dream. While teaching a class, Cecchetti collapsed and was taken home where he died the following day, November 13, 1928.



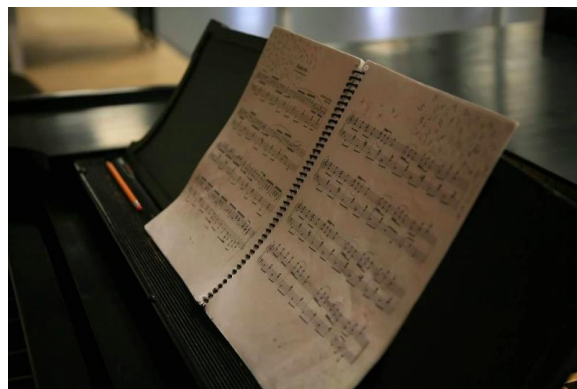
### **TRADITION CONTINUES, CECCHETTI'S LEGACY**

Maestro Enrico Cecchetti will always be remembered through the teaching method he developed which expanded upon the principles set forth by Carlo Blasis. He learned from the masters; he assimilated and applied the theories they taught. From his own experiences as a dancer and a teacher and from his associations with other dancers, artists, and musicians, he continued to learn, sharing his knowledge and wisdom throughout a career which spanned nearly eight decades. Cyril Beaumont, a world renowned dance historian and friend of Cecchetti said, "What impressed me most about the Cecchetti method of teaching was the way in which each exercise played a definite and planned part in the student's technical development. There is nothing haphazard about the system, nothing which depended on the teacher's mood of the moment. There is a definite plan for daily classes." The method devised by Maestro Cecchetti was recorded and published in 1922 by Cyril Beaumont with the help of Idzikowski and Cecchetti, himself. *The Manual of Theory and Practice of Classical Theatrical Dancing (Cecchetti Method)* is an excellent source of information on technique, stance, positions of arms, feet, legs, hands, body, head, port de bras, adages, etc. Margaret Craske and Fridericka Derra de Moroda later collaborated with Cyril Beaumont in recording many *allegro enchainements* and *pirouettes*.

Having finished the manual on the Cecchetti Method, Beaumont decided it would be beneficial to bring together those dancers in London who had studied with Cecchetti. From this group was founded the Cecchetti Society in 1922. Its earliest members were Cyril Beaumont, Margaret Craske, Fridericka. Derra de Moroda, Molly Lake, Jane Forrestier, Dame Marie Rambert, and Dame Ninette de Valois. Cecchetti and his wife were the first president and vice president of the Cecchetti Society. From this Society, branches have developed in all parts of the world.

The legacy of the Cecchetti teachings has continued to grow. Among the many dancers influenced by Cecchetti were: Anna Pavlova; Vaslav Nijinsky; Tamara Karsavina; Dame Ninette de Valois and Dame Marie Rambert (Royal Ballet of England and Ballet Rambert, respectively); Gisella Caccialanza (New York City Ballet and San Francisco Ballet); Vincenzo Celli, Luigi Albertieri, Dame Alicia Markova, and Margaret Craske (Metropolitan Opera Ballet); Luba Egorova and Olga Preobrajenska (who taught in Paris); Serge Lifar (Paris Opera Ballet); Betty Oliphant (National Ballet of Canada); Molly Lake (Ankara Ballet of Turkey); Adolf Bolin (San Francisco Opera Ballet and Chicago Lyrical Ballet); Mikhail Mordkin (American Ballet Theatre); George Balanchine (New York City Ballet); Dame Peggy Van Praagh (Australian Ballet); Dulcie Howes (University of Cape Town, South Africa, also known as C.A.P.A.B. Ballet Co.). The list is endless.

*(Information provided by Livia Brillarelli, Dr. Kathleen Tenniswood Powell, Shiela Darby, and Rose Marie Floyd)*





## Syllabus Overview

The Cecchetti Council of America holds examinations in classical ballet for students and teachers who are training in the Cecchetti method. The Syllabus tests the technical and artistic accomplishments of student candidates who have been prepared by member teachers. It offers students an opportunity to demonstrate their technical ability and understanding of the material. Each level provides attainable goals that build self-confidence in their developmental progress and successful achievements.

**EARLY CHILDHOOD DEVELOPMENT** | The CCA offers three pre-syllabus examinations for younger children, ages 5 – 9, that will develop poise and musicality in a fun and creative environment. The Primary One, Two, and Three syllabus instills the love of dance and allows for creative expression. The teacher directs and leads the students during the examination. A teacher must hold the Grade I Teaching Certificate in order to present students at this level.

**GRADE I AND TWO SYLLABUS** | For students on a more serious track, the two lower student grades will develop proper placement of torso, hips, and legs without exceeding anatomical limitations. The coordination of arms and head are developed with a concentration on smooth transitions throughout the exercises.

**GRADE III AND IV SYLLABUS** | A more mature sense of musicality and quality of movement is emphasized in the third and fourth levels. Students develop strength and stability in the demonstration of the pirouettes and grand allegro. Suppleness and smooth graceful movements are developed in these levels along with the coordination of head, arms, legs, and body. Students present a one-minute dance for the Grade IV examination demonstrating the ability to perform through unset movements. The dance provides teachers the opportunity to help develop the student's awareness of choreographic concepts.



**PROFESSIONAL EXAMINATIONS** | Elementary Syllabus marks the beginning of the professional level examinations and links the student to the final three professional levels that demonstrate Maestro Enrico Cecchetti's work. It provides a culmination of the material in the graded work, demonstrating a mature and professional approach. In addition to adages and pirouettes that prepare the student for the more advanced levels, pointe work and the execution of beats are demonstrated in this syllabus.



The Intermediate, Advanced, and Diploma examination material used by the Cecchetti Council of America is maintained by the Imperial Society of Teachers of Dancing, London, England. Cecchetti's legacy and tradition continues to flourish and survive the test of time in this universal work that is shared among seven Cecchetti Societies across the world. The syllabus demonstrates the beautiful adages, pirouettes and allegro used by Enrico Cecchetti. It develops strong classical lines, solid anatomical placement, as well as virtuoso jumps and beats.



# Membership Overview

The Cecchetti Council of America's Prerequisites for Qualifying Examinations and Membership Level

## **ACCREDITATION | The Teacher Candidate;**

- 1.) Shall be a minimum of 18 years of age.
- 2.) Shall have completed 2 years of apprentice or independent ballet teaching.
- 3.) Present a biographical letter indicating past dance experience, schooling, performing, professional experience, and teaching background.
- 4.) Shall hold CCA Teachers' Grade I Certificate before applying for Teacher Membership.
- 5.) Responsible ballet teaching experience in the Cecchetti Method.
- 6.) Shall have passed Teacher Elementary (V) Examination.
- 7.) ACCA members may use the term "Qualified" in advertising

## **ACCREDITATION | The Teacher Member;**

- 1.) Shall hold CCA Teachers' Grade I Certificate, and be a member in good standing.
- 2.) Shall have completed 2 years of responsible teaching of the Grades.
- 3.) Shall have passed CCA Teachers' Grade II, III, or IV Examination.
- 4.) Graded examinations encompass syllabus, anatomy, music, and history for each level.

## **ACCREDITATION | The Associate Member;**

- 1.) Shall be a minimum of 20 years of age
- 2.) Shall hold Teacher CCA Grade Certificates I-IV
- 3.) Shall have at least three years of responsible ballet teaching experience in the Cecchetti Method.
- 4.) Shall have passed Teacher Elementary (V) Examination.
- 5.) ACCA members may use the term "Qualified" in advertising

## **ACCREDITATION | The Licentiate Member;**

- 1.) Shall be a minimum of 22 years of age
- 2.) Shall hold Teacher CCA Grade Certificates I-IV, and Teacher Elementary (V).
- 3.) Shall have at least six years of responsible ballet teaching experience in the Cecchetti Method
- 4.) Shall have passed Teacher Intermediate (VI) Examination
- 5.) May sponsor Teacher Candidates
- 5.) LCCA members may use the term "Certified" in advertising

## **ACCREDITATION | The Fellow Member;**

- 1.) Shall be a minimum of 28 years of age
- 2.) Shall hold Teacher CCA Grade Certificates I-IV, Teacher Elementary, and Teacher Intermediate
- 3.) Shall have at least eight years of responsible ballet teaching experience in the Cecchetti Method
- 4.) Shall have passed Teacher Advanced (VII) Examination
- 5.) FCCA members may use the term "Fellow" in advertising

## **ACCREDITATION | The Diploma Fellow Member;**

- 1.) Shall be a minimum of 28 years of age
- 2.) Shall hold Teacher CCA Grade Certificates I-IV, Teacher Elementary, Teacher Intermediate, and Teacher Advanced
- 3.) Shall have passed the Teacher Final Diploma Examination
- 4.) DFCCA members may use the term "Diploma Fellow" in advertising



# Examination Overview

The Cecchetti Council of America's Prerequisites for Qualifying Examinations and Membership



**WHY SHOULD I TAKE EXAMINATIONS?** | Ballet exams are valuable for serious ballet students because they promote the development of strong technique, artistry, and quality of movement. The examining process gives each student a goal to work towards and allows them to achieve it. It takes discipline to study theory and work hard in class to reach the technical requirements for each grade level. Achieving goals heightens self-esteem by allowing the dancer to graduate to the next level upon successful completion of the previous grade. The benefits of using a method which builds from one level to the next is important in developing a well-trained dancer.

**HOW CAN I PREPARE?** | Good classroom attendance is key to excellent ballet technique. Most dancers preparing for ballet exams take a minimum of two ballet classes per week. The number of weekly classes will increase as the dancer progresses through the levels.

**WHAT SHOULD I EXPECT IN THE EXAMINATION?** | Your ballet exam will be led by one or two examiners from the Cecchetti Council of America's Board of Examiners. Examiners understand that candidates may be nervous and do their best to make them feel as comfortable as possible during the exam. Most exams start in the center floor with a short introduction between examiners and the candidates. The examiners will first ask the theory questions before the candidates demonstrate the barre work, center work, adages, and enchaînements exercises.

**WHAT THEORY QUESTIONS WILL BE ASKED?** | All theory and translations for each grade are contained in the CCA graded syllabus books. Special attention is given to the new theory presented in the beginning of each graded syllabus book. Due to the fact that the Cecchetti method builds from one level to the next, the examiners may ask candidates theory questions from the previous grade. It is always a good idea to refresh your knowledge of terminology from previous grades. Nervousness is reduced when candidates are well prepared.

**WHAT IS THE DRESS CODE?** | Female candidates should wear a solid black leotard with pink tights and ballet slippers. Hair should be worn in a bun; if the hair is too short, it needs to be securely fastened off the face and neck. Male candidates should wear a fitted white t-shirt, dance belt, black tights and ballet slippers. Younger boys may wear fitted black shorts. Hair must be away from the face.

**WHAT SHOULD I BRING INTO THE EXAM?** | Most exams only require... YOU! However, if you use an inhaler, it may be brought into the exam to assure your comfort and safety. Water bottles should not be brought into the examination unless there is a special circumstance or medical condition; permission should be given before entering the examination room. Grade IV students should give the CD for the choreographed dance to the person playing the music at the beginning of the exam. Starting at the Elementary level, pointe shoes should be brought into the examination room.

**HOW LONG IS THE EXAM?** | The exam times vary depending upon the grade level. The student level exams range from 45 minutes to 1 hour and 15 minutes. The professional level exams run from 1.5 hours to 3 hours. These exam times may run shorter or longer depending upon how many candidates are in each exam session.

**HOW LONG BEFORE WE KNOW IF WE PASSED?** | The CCA realizes the excitement and anticipation of receiving exam results in a timely fashion. Results and certificates will be mailed to the sponsoring teacher within one week of the exam.

**HELPFUL HINTS?** | Preparing and studying for ballet exams create calm and confident candidates. One helpful tool is to go to the Quizlet website that will allow you to make flashcards and play online games using the information in your Graded syllabus books. Ask your parents permission before registering for this website. Have fun learning and sharing your knowledge of the Cecchetti method with all your dancing friends!





## Documenting Generations of Cecchetti Trained Professional Dancers

Please note that the information below is a non-inclusive list of Cecchetti trained dancers who have achieved professional status.

Lisa Allen – *Joffrey Ballet*

Greg Begley – *Pittsburg Ballet Company; Hubbard Street Dancers; Ruth Page Ballet Co.*

Michael Bennett – *Director and Choreographer of A Chorus Line; Promises, Promises, Dream Girl; Follies*

Peggy Benson – *Ballet West; Founder of Jazz Dance Theatre*

Jennifer Bobo – *Texas Ballet Theatre*

Lynn Brennan Tabor – *Royal Winnipeg Ballet, Grands Ballet Canadiens, Cleveland Ballet*

Joe Briggs – *Pittsburg Ballet*

Theresa Butkovich – *Boston Ballet Ensemble; Principal Guest Dancer -Louis Fuentes*

Leslie Bundy-Hosbein – *Long Island Ballet Theatre*

Cynthia Cadwell – *Cincinnati Ballet, Milwaukee Ballet, Indianapolis Ballet Theatre, Scapino Ballet (Amsterdam The Netherlands), Ballet Royal de Wallonie (Charleroi, Belgium), Basler Ballett (Basel, Switzerland), Companhia Nacional de Bailado (Lisbon, Portugal)*

Catrina Choate-Heretoiu – *Miami City Ballet; Carolina Ballet; Miami Contemporary Dance, Feldenkrais Practitioner*

Ronald Colton – *Artistic director of Augusta Ballet*

Kathy Cooke – *Scottish-American Ballet; National Ballet of Maryland; Guest Principal Dancer; Founder, Director of The Falls Church and Beautiful News Worship Dance Ensemble*

Ellen Crane – *Milwaukee Ballet; Southwest Ballet*

Timothy Cronin – *Principal Dancer, Atlanta Ballet Company; Elliot Feld Ballet Company*

Penny Dallas – *Joffrey Ballet*

Amanda Drozier – *Off Broadway*

Dawnell Dryja – *Metropolitan Ballet of Detroit; Dayton Ballet; Tulsa Ballet; Grand Rapids Ballet*

Joyce Edwards-Milne – *Metropolitan Opera Ballet Co*

Janet Eilber – *Martha Graham Dance Company*

Rori Fadum – *Lou Conte of Chicago; Booking-Roaring Productions*

Karla Finger – *Orchecis Modern Dance Company*

Ann Fletcher – *Choreographer; Movie credits*

Kimberley Fortin – *Norwegian Cruise Lines – Choreographer, Performer*

Jennifer Goodman – *Joffrey Ballet*

David Guzman – *San Antonio Ballet Company*

Denise Gillman – *Nevada Dance Theatre*

Joey Harris – *Ballet Russe de Monte Carlo; Mia Slavenska Ballet Company*

Jan Hanniford – *Principal with Joffrey Ballet Co; Premiere Ballerina in A.T.E.R. Balletto, Italy; Netherlands Dance Theatre*

Judy Lynas Harrison – *Choreographer for Kings Island Enterprises*

Ellen Hoff-Fojel – *Frankfurt Ballet; Stuttgart Ballet*

Adrian James – *Houston Ballet; National Ballet Company of Maryland*

Cathy Jones-Wolf – *Broadway Company – 42nd Street, 1st & 2nd National Tours- 42nd Street and Summer Stock*

Hailee Karam – *Louisville Ballet*

Louis Kosman – *Ballet Russe de Monte Carlo*

Elyse Lauer – *Tucson Ballet*

Michelle LaVigne – *Nevada Ballet*

Alde Lewis – *Broadway Musicals – Sophisticated Ladies, Dream Girls; Movie – Cotton Club*

Aubrey Lynch II – *Alvin Ailey*

Wendy Mansfield-Baker – *Broadway Musical, A Chorus Line*

Carol Maslin – *San Francisco Ballet*

Cynthia McCollum – *Australian Ballet; Royal Winnipeg Ballet; Hartford Ballet*

Donna McKechnie – *Broadway Musicals – Tony Award winner for her role as Casey in A Chorus Line*

Lori McMacken – *San Francisco Ballet*

Tommy Miller – *Broadway Musicals – “Irene”, “Royce Plise”*

Caleb Mitchell – *Houston Ballet*

Anne Montgomery – *Milwaukee Ballet*

Molly Moons – *Harkness Ballet*

Cynthia Moore – *Toured with the Gold Diggers*

Pamela Moore – *Founder, Director, Choreographer, Principal Dancer of National Ballet of Maryland*

Dennis Nahat – *Principal Dancer, Artistic Director, Choreographer of Cleveland Ballet; Principal Dancer with Joffrey Ballet and American Ballet Theatre*

Jean Gloria Newell – *Joey Harris Ballet; Tour Co. of Oklahoma; Straw Hat Circuit*

Eva Nissen – *Principal Dancer with Royal Swedish Ballet*

Elizabeth Olds – *Principal Dancer with Royal Winnipeg Ballet Company*

Jeannie Osburn – *San Antonio Ballet*

Margie Osburn – *MGM Grand; Las Vegas*

Susan Osburn – *Nevada Dance Theatre*

Mark Otloski – *Cleveland Ballet*

Denise Paavola – *Pittsburg Ballet*

Meredith Reffner-Callender – *Washington Ballet, Fort Worth Dallas Ballet, Suzanne Farrell Ballet, Pennsylvania Ballet*

Anthony Randazzo – *Principal, San Francisco Ballet*

Katrina Snyder – *Tucson Ballet*

Ryan Vetter – *Royal Winnipeg Ballet*

Kimmary Williams – *National Ballet of Maryland, Connecticut Ballet, Twyla Tharp*

Patricia Zhou – *Staatsballet Berlin, The Royal Ballet*

Heidi Stoeckley – *Martha Graham Dance Company*

Cindi Case – *San Diego Ballet, Ballet Theater of Maryland*

Patricia Suto – *National Ballet Company*

Jessica Stibbick – *National Ballet Company*

Mary Steward – *Charlotte Ballet Company*

Aaron Bauer – *Ballet Theater of Maryland*

# Cecchetti Trained Professional Dancer Spotlight

## Michael Bennett

Director and Choreographer

*A Chorus Line; Promises, Promises, Dream Girl; Follies*

Michael Bennett (Original Concept, Direction, and Choreography) led a diverse career on Broadway that spanned over twenty-five years. He began to dance professionally at the age of 16, and went on to perform in productions such as *Subways are for Sleeping*, *Here's Love*, and *Bajour*. Mr. Bennett directed and choreographed numerous productions on Broadway including *Follies*, *Seesaw*, *A Chorus Line*, *Ballroom*, and *Dreamgirls*. He was honored with a total of seven Tony Awards for his work on those productions.

1984 - Drama Desk Award



Michael Bennett

## STAGE CREDITS

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Bajour [*Broadway*] Original Broadway Production, 1964 Dancer  
Here's Love [*Broadway*] Original Broadway Production, 1963 Clerk Dancer  
Subways Are for Sleeping [*Broadway*] Original Broadway Production, 1961 A Delivery Boy Dancer Teenager

## PRODUCTIONS

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A Chorus Line [*US Tour, 2010*] Choreographer Director  
A Chorus Line [*US Tour, 2008*] Choreographer Director  
A Chorus Line [*Broadway, 2006*] Choreographer Director  
Dreamgirls [*Broadway, 1987*] Choreographer Director  
Chess [*West End, 1986*] [*Replacement*] Director[*Replacement*]  
Dreamgirls [*US Tour, 1985*] Choreographer Director  
Young Playwrights Festival Third Street (1983) [*Off-Broadway, 1983*] Director Drama Desk Awards - 1983 - Outstanding Director of a Play  
Dreamgirls [*US Tour, 1983*] Choreographer Director Producer  
Dreamgirls [*Broadway, 1981*] Director Producer Choreographer 1982 Tony Best Choreography, Best Direction of a Musical, Best Musical Drama Desk Awards 1982 Outstanding Director of a Musical  
Ballroom [*Broadway, 1978*] Director Producer Choreographer 1979 Tony Best Choreography Tony Awards 1979 Best Musical Tony Awards 1979 Best Choreography Drama Desk Awards 1979 Outstanding Choreography  
A Chorus Line [*West End, 1976*] Choreographer Director  
A Chorus Line [*US Tour, 1976*] Director Choreographer Tony Awards 1976 Best Choreography Outer Critics Circle Awards 1976 Special Awards Olivier Awards 1976 Musical of the Year The Pulitzer Prize 1976 The Pulitzer Prize for Drama  
A Chorus Line [*Broadway, 1975*] Director Choreographer Drama Desk Awards 1976 Outstanding Director Drama Desk Awards 1976 Outstanding Choreography  
A Chorus Line [*Off-Broadway, 1975*] Director Choreographer Tony Awards 1976 Best Direction of a Musical  
God's Favorite [*Broadway, 1974*] Director  
Bette Midler [*Broadway, 1973*] Choreographer  
Seesaw [*Broadway, 1973*] Director Choreographer Tony Awards 1974 Best Choreography Tony Awards 1974 Best Direction of a Musical New York Drama Critics Circle Awards 1973 Best Musical Tony Awards 1974 Best Book of a Musical  
Follies [*US Tour, 1972*] Choreographer Director Drama Desk Awards 1971 Outstanding Direction Tony Awards 1972 Best Direction of a Musical Tony Awards 1972 Best Choreography  
Company [*West End, 1972*] Choreographer  
Company [*US Tour, 1971*] Choreographer  
Follies [*Broadway, 1971*] Director Choreographer Drama Desk Awards 1971 Outstanding Choreography  
Company [*Broadway, 1970*] Choreographer Tony Awards 1971 Best Choreography  
Coco [*Broadway, 1969*] Choreographer  
Promises, Promises [*West End, 1969*] Choreographer  
Promises, Promises [*Broadway, 1968*] Choreographer Tony Awards 1969 Best Choreography  
Henry, Sweet Henry [*Broadway, 1967*] Choreographer Tony Awards 1968 Best Choreography  
A Joyful Noise [*Broadway, 1966*] Choreographer Tony Awards 1967 Best Choreography  
Nowhere to Go But Up [*Broadway, 1962*] Assistant to the Choreographer

## WRITING

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A Chorus Line Conceiver  
Seesaw Book Writer

**CECCHETTI COUNCIL OF AMERICA**



## **Bethany Lenhart - F.C.C.A. Examiner (Lena Pelio's Niece)**

**FEATURED MEMBER** | The National Board of Directors is pleased to present a brief bio of our Featured Member, Bethany Lenhart. Bethany is currently a Fellow of the Cecchetti Council of America, holding the Advanced Certification (FCCA). Bethany has held the offices of President, Vice-President, Corresponding Secretary, Liaison Coordinator, and General Board Chairman. She received the Sylvia Hamer/Margaret Marsh Scholarship and attended the Cecchetti Teacher's Course in England. She has choreographed for several regional dance companies in the USA, Canada and was associated with the former Flint Ballet Theatre. Bethany has received the Children's champion Award and is listed in the International Who's Who of Professionals.



