



friends of
WEST AUSTRALIAN
BALLET



GREETINGS FROM THE CHAIR

SUMMER SOIREE

The weather was perfect. The Quarry inspiring. The ambience, food and drinks welcoming, as 90 *Friends* and guests gathered on the top lawn at the Quarry Amphitheatre for our annual Summer Soiree. This event has become a summer favourite on our calendar of events, and from the comments we received on the night, we hope it will remain so.

Friends were privileged to hear General Manager Steven Roth speak about the upcoming year; guest choreographer, David Jonathon, outlined his commissioned ballet *Saudade*; and a sneak peek of the performance concluded the evening. A raffle was held to raise funds and we were also pleased that many members' guests joined *Friends* at the event.

Thank you all for your continued support and interest in Friends of West Australian Ballet. We assure you of some very interesting functions throughout 2011 to keep us 'upfront' with the dancers and the company.

Rodney Thompson
Chair, Friends of West Australian Ballet



Mark and Yvette Dawson



Santina Stransky



Peter Ray



David Jonathon



Top: Belinda Noonan, Trace Hondras, Deanna Wilson and Anita Efta. Bottom: Phil Grainger, Mary Sabatini and Jane Grainger

CHRISTMAS PARTY

On Saturday 11 December, ballet *Friends* joined together to celebrate Christmas and enjoy an afternoon of champagne and canapés in the glorious garden of Peggy and Mladen Ninkov. Guests arrived at the gate, adorned with fabulous floral arrangements by Wayne Stubbs, and enjoyed joyous strains from the West Australian Youth Orchestra String Quartet. Guests spent the afternoon showered in Moët and enjoying scrumptious delights from Onset Catering.

Jan Logan Jewellery kindly donated a stunning necklace, which was the first prize in our fundraising raffle. The lucky winner and now proud owner of the South Sea pearl and agate Grable necklace (valued at \$2,350) is Carla Paige.

Sue Wenn informed the group of a special gala which is planned for 2012 to support fundraising for West Australian Ballet's new home Maylands. It is hoped that this glamorous event (details to be announced soon) will enable Friends of West Australian Ballet to raise enough funds to fit out one of the new studios, which will be named in honour of *Friends*.

This was a delightful afternoon and a wonderful way to end the year. Friends of West Australian Ballet sincerely thank Peggy and Mladen for their generous support and hospitality.

Clair Stanley

40TH ANNIVERSARY CHAMPAGNE GALA

To celebrate 40 years as the State Ballet Company, West Australian Ballet held a Champagne Gala on 21 November at the Parmelia Hilton Hotel.

To support the event a silent auction was organised. *Friends* commissioned a number of painted ballet shoes by well-known artists including Santina Stransky, Phillipa Nikulinsky, Ian de Souza and Morgan Siggers, and also had some shoes autographed by celebrities such as Hugh Jackman, Liza Minnelli and Darcey Bussell.

The display helped to create a wonderful ambience and the guests, most of whom had attended the afternoon *Gala* performance at His Majesty's, were well in the mood for celebrations. The great food, wine, speeches and display of fabulous pointe shoes made for a very special evening.

The pointe shoes auction raised over \$10,000 for the company. The amazing support and generous offers of future assistance from the many artists involved was truly overwhelming, and it was a real joy to be working with them.

Friends kindly thanks all the contributors to our *Gala*. We appreciate your ongoing generosity.

Julie Norton



Sue Hartree, Rebecca Bermundo, Mary Lake



Edward Watson & Leanne Benjamin Royal Ballet, Jason Reilly & Sue Jin Kang Stuttgart Ballet, and Lana Jones & Daniel Gaudiello The Australian Ballet



WEST AUSTRALIAN BALLET
His Majesty's Theatre
825 Hay Street Perth WA 6000
PO Box 7228 Cloisters Square Perth WA 6850
T: (08) 9214 0707 F: (08) 9481 0710
info@waballet.com.au waballet.com.au



WEST AUSTRALIAN
BALLET



balletnews

PATRONS, WEST AUSTRALIAN BALLET,
HIS EXCELLENCY DR KEN MICHAEL AC,
GOVERNOR OF WESTERN AUSTRALIA
AND MRS JULIE MICHAEL

PATRON, BALLET CIRCLE,
MS ALEX WRIGHT

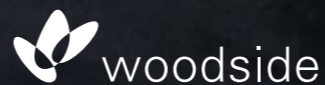
AUTUMN 2011

KYLA AND MILOS
THEIR WORLDWIDE BALLET JOURNEY

BACKSTAGE AT CINDERELLA
SEE HOW WAB'S NEW PRODUCTION
WILL SPARKLE

THE SLEEPING BEAUTY
26 DWARFS AND ONE SNOW WHITE
MAKE A SPECIAL IMPACT ON
THE SLEEPING BEAUTY

PRINCIPAL PARTNER



Cover photography by Jon Green.



Photo: Frances Andrijich

Ivan Cavallari, Artistic Director

As some of you are aware, during the past six months I have been living back in Stuttgart. But I have never been too far from my work here in Perth, thanks to skype, email, phone calls and DVD's from rehearsals. Also, since January, my friend and colleague Pablo Aharonian (ballet master at Ballet de Santiago) together with my ballet masters, Eva, Craig and Chen Chen, have been supporting the workload of the company. Pablo and I were colleagues together at the Teatro alla Scala Ballet when we first met and somehow never lost contact over all these millions of years (it doesn't show does it?).

Thank you Pablo...for coming to Perth and taking on this task for me.

Thank you also to Marcia Haydeè, (my former director of Stuttgart, now director of Ballet de Santiago) who was ready to deal without her right hand for as long as I needed him. Pablo's time will soon be over, but it is my wish that this exchange can become a way to keep constantly our ballet doors open.

I'm a passionate member of the Marcia, Cranko – and all that goes with that large – 'family club' and Pablo is certainly a great and competent ballet 'brother'. It is too soon now to talk about next year's program; the ingredients are ready, but there is still some baking to be done. Although I can say that one of the ballets on the list will be a generous present from Pablo, and he is currently working on it with the company.

On another note, whilst we received very pleasing reviews and responses from our audiences at the recent *Quarry* season, most of you would not be aware just how difficult it was for the company to bring you this program. For some reason, there were many more injuries than usual. Our dancers and ballet masters did a great job holding it all together, rehearsing and re-rehearsing the works with different combinations of dancers so that the season could continue. This dire predicament would not have been a problem had we had our full complement of 32 dancers (we are still short of six dancers). Fewer dancers mean that every dancer is on stage every night, and that there is no rest from injury. It is like having an 'Aussie Rules' footy team but with no players on the bench.

Therefore my other big wish for this year is that the Federal government will finally bring the additional support that we need to complete our vision and that we may see the sunlight rising on a full complement of 32 dancers. Without their support it will be like driving a car with only two wheels – someone will always need to push or pull it and at every turn we will lose a passenger. A true partnership with the Federal government will not only alleviate this constant threat, but allow us to continue to produce repertoire of the quality our audiences have come to expect, help us to keep our dancers healthy, motivated and willing to stay here in Perth, and give me the opportunity to engage generous personalities like Pablo.

Pablo, maybe your presence here in Perth has been quite short, but many voices will join with me if I say thank you for your help and for making the life of West Australian Ballet a pleasant journey. Thank you also to my ballet masters for all of your work in continuing keep the company in such good shape.

Ivan Cavallari



you saw another piece of work from Jon – this time in the form of tomato greenhouses from Bunnings. Also our 'Salto' dance floor, which is sprung to cushion the dancers' jumps, is made up of hundreds of everyday tennis balls and manufactured in a back yard in Marseille.

As well as being of a completely practical nature, these little acts of inventiveness can also be joyously aesthetic – like the old wine barrel, which turned onto its side, became Don Quixote's trusty steed; or the fabulous jewel-encrusted decorations on the epaulettes of the Matadors (in *Don Quixote*) made from half ping pong balls to ensure their tunics were light enough to dance in. And you probably didn't know that the hubcaps for the 1935 Citroen in *Romeo and Juliet* were salad bowls from Coles!

So, to Jon Buswell (Technical Director), Debbie Whiteley (Production Stage Manager), Sara Walker (Head of Wardrobe) and your teams of technicians, mechanists, makers and constructors; whilst your creative and inventive work may not always be noticed, without it, we surely would *notice*. Bravo!

Steven Roth
General Manager

There are many acts of theatrical wizardry that mostly go unnoticed and unheralded in the world of ballet 'theatre', yet without these ingenious creative solutions and little acts of sheer inventiveness, our experience of this art form would be a lesser affair. Therefore, I would like to take a moment to pay tribute to our 'behind-the-scenes' creators, technicians and constructors who mastermind this special world for us all to enjoy.

This year's *Quarry* season, as well as being an artistic success, was also a great technical success. For the first time our dancers were working on a bespoke sprung floor heated to 30° and powered by a massive generator situated behind the stage. This new floor enabled our dancers – for the first time ever – to be 'en pointe' until the end of the program. After extensive searches around the world and investigations by university science departments, and industrial electric blanket manufacturers in the United States, to find a solution to the annoying and dangerous problem of condensation forming on stage, West Australian Ballet's technical director, Jon Buswell, set about inventing and manufacturing our own moisture-resistant dance floor. And what a stunning success it was! No more will you see teams of 'moppers' on stage delaying the performance whilst trying to keep the dew at bay.

If you had looked up into the rig at the Quarry and noticed the clear plastic domes covering the expensive moving lights to shield them from the elements,



ALEX
WRIGHT
BALLET CIRCLE PATRON

Everyone loves a classic, or so the saying goes. But classics aren't the be-all-and-end-all of dance.

Some of you may have seen one or more of the magnetic performances by Bang on a Can Allstars at this year's PIAF. Performing three very disparate programmes at each of their concerts, they brought to Perth what they call 'music that slips through the cracks'. Three of the Allstars founders have also created a record label, Canteloupe Music, with a mission to 'spread the gospel of risk-taking new music' and to create 'a home for musical inventors, misfits and pioneers'.

Sitting in the lush Bishop's Garden listening to one of their three concerts, I was spellbound by this idea of things that 'slip through the cracks' and it got me thinking about dance – how it, too, can be prone to the same slippery tendencies, particularly when it comes to modern dance and completely new works.

West Australian Ballet's annual *Ballet at the Quarry* Season is the ideal season for contemplating this idea, and this year was no exception. Contrary to classical ballet, at the Quarry we have the chance to see an array of different styles of dance, but with rarely a tutu in sight, and scarce narrative, if any. For the audience member, the most nerve-wracking part of the evening can be answering the question posed by their neighbour, 'So, what did you think?'. Answers vary wildly but a few you can always rely on include: 'Loved it!' and 'Don't have a clue what it was about', as well as the apprehensively non-committal 'Ummm...' which is code for 'I'm really not sure and was hoping you wouldn't ask...Is the bar open?'

Whatever one's view of modern dance, it makes you think more, or at least differently, about what you're seeing in front of you, if only to attempt to work out what is going on. Modern dance forces you to question your own likes and dislikes.

For me, another thought going through my mind is, 'Does this piece have the potential to become a classic?' Will it work again in another time, like so many of the musical, operatic and dance masterpieces we now take for granted? Rachmaninoff's *First Symphony* received such disappointing reviews, the poor chap did not write anything for another three years. Critics at the opening performance of Bizet's *Carmen* were scathing and theatre management had to give away tickets throughout its debut season. And as for Stravinsky's *The Rite of Spring*, well, let's just say I had never heard the term 'classical music riot' until following up on this work's first public outing.

If there is one thing that hindsight proves time and again, it's that we are often not very good at predicting which of today's new works will be tomorrow's classics. When I sit in the audience at the Quarry season, I am excited by the idea that I might be witnessing a classic in the making. It is worth spending some time with these pieces before they slip through the cracks, because then some of them might not slip through the cracks at all.

Warm regards,
Alex

FROM THE GREEN ROOM

Introducing

We welcome to the company in 2011: Australian dancers Andrea Parkyn, who joins us from the Dresden Ballet and seasonal artist Matthew Lehmann, recently with Alberta Ballet; along with Japanese born, Anna Ishii, who after successful performances with the company last year as a seasonal artist, has gained a permanent place.

2011 sees the fourth year of our highly successful Young Artist Program, and candidates awarded positions this year are Yi Li Law and Ashley McLellan from Western Australia, and John Murray from Melbourne. We wish them well.

Congratulations

Congratulations to Sergey Pevnev for winning Outstanding Achievement by a Male Dancer at the 2010 West Australian Dance Awards, for his principal role in *Romeo & Juliet*.

Progressing to the next stage of their careers are 2010 young artists William Banks, promoted to Artist, Angus Furnell, who has joined MOD Dance Company in Melbourne and Chloe Henderson, currently performing as a seasonal artist with West Australian Ballet.



Ballet Babies

Two years ago – the opening night of *Ballet at the Quarry* – West Australian Ballet's mini baby boom began. The untimely arrival of little Oscar Mack on opening night precipitated a few quick rearrangements in the corps and by the end of the performance baby Oscar had arrived. Since then, our ballet 'family' has grown to include: Cooper (to leading artist Jayne Smeulders), Theo (to accountant Lillian Ochieng), Flynn (to company physio Vicki Negus), and most recently, Nadya (to leading artists Sergey Pevnev and Fiona Evans, pictured here).



Top: West Australian Ballet company in *Seventh Symphony*. Photo by Jon Green. Bottom: Fiona Evans, Sergey Pevnev and Nadya Pevnev.

ANNUAL GIVING APPLAUSE!

Your ongoing financial support makes a very big difference to the life of the company, particularly, our ability to present high quality repertoire, offer training programs to talented young people and support the wellbeing of our dedicated and hardworking dancers.

In 2010 you helped us to raise a total of \$163,926 towards these programs. Since 2006 when the private giving program was established, the program has grown from strength to strength. This strength – a consequence of your support – has mirrored the improved repertoire and rising artistic standards of the company.

Major gifts and donations are a vital bridge in the income gap between our government funding and other income sources such as box office. Ballet, like all of the performing arts, is a very labour intensive business. So without this crucial piece of our income mix, we simply could not continue to provide the quality and diversity of programs that we are currently able to offer.

Thank you all so much!



Photo: Jon Green

KYLA MOORE & MILOS MUTAVDZIC

JOURNEY FROM WESTERN AUSTRALIA TO THE WORLD, AND BACK AGAIN!

BY DAVID HOUGH

Kyla Moore and Milos Mutavdzic joined the Company for the 2008 season of the Eduardo Sanchi designed *Nutcracker* – and for the same reason: both were homesick, and both wanted to dance with a company in their hometown. Milos had been dancing with the Royal Swedish Ballet; Kyla had recently graduated from the Ballet Academy Munich.

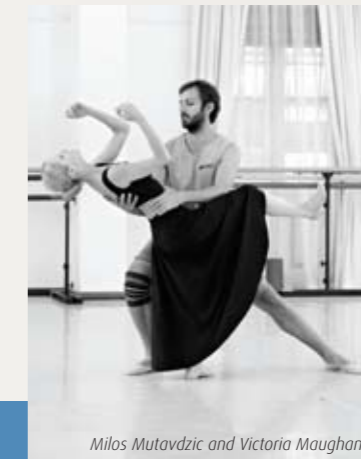
Milos began dance classes at the age of three – because his sister did – but soon came to the attention of Kira Bousloff. He was one of the last of ‘my boys’, as she used to call them, before she retired. Although his Serbian family was supportive, he preferred soccer and basketball to dance so there is a four-year gap in his training before he returned to the studio, this time with Diana Waldron and the Perth City Ballet, and then with Noeelyne Wilson at The Ballet School.

The Genée Gold Medal is the highest competitive award given to a dancer by the Royal Academy of Dancing. It recognises a non-professional who demonstrates ‘exceptional technical skills, an innate response to music, outstanding performance qualities and charisma’. Australian dancers have done particularly well in this competition for gold, silver and bronze no matter the city in which it is staged. In the 2009 festival, held for the first time in Singapore, for example, Australians won five of the six medals awarded.

In the year he graduated from the Australian Ballet School (1998) Milos was awarded a gold medal. He then joined The Australian Ballet, not long after Ross Stretton had taken over the reins from Maina Gielgud, and danced with the company for four years with the goal of becoming a principal. Dale Baker and Danilo Radojevic were two staff who particularly influenced his professional development.



Milos Mutavdzic and Lucette Aldous



Milos Mutavdzic and Victoria Maughan



Kyla Moore and Christian Luck. Photos: Jon Green

‘Dale was always very positive. He gave fantastic classes and used a visual language I understood,’ said Milos. ‘Danilo pushed me. I’m quite a lazy dancer – but I’m working on it,’ he said with a laugh.

After a distinguished career as a dancer, particularly in America, Radojevic rejoined The Australian Ballet as ballet master at Stretton’s invitation. He told an interviewer that, ‘What can happen with young students is that they get into that training mentality and forget about the purpose of what the training is for – which is for them to be dancers and performers. And yes whilst you do need to get the technical aspect right, to be a successful classical dancer you also have to be a performer.’ He inspired Milos to be a performer.

His father’s death and a desire to be with the family were instrumental in bringing Milos back to Perth.

He has had an on-again-off-again relationship with West Australian Ballet. He first joined the Company in January 2003 and appeared in works by Simon Dow, Matjash Mrowezski, Ted Brandsen and Natalie Weir. He then joined the Royal Swedish Ballet for two years, from 2006 until 2008, but returned as a guest artist for *Nutcracker*. The Quarry season was to be his first with the Company as a full time artist – until he hurt his back.

Although born in Perth, Kyla spent her early years in the country. Her father was a farmer and contract shearer while her mother was a schoolteacher. Kyla began movement classes at the age of four in Geraldton, but it was not until the family moved to Perth that she began to take classical ballet seriously, part-time at first with the Perth School of Ballet and then full-time with the

West Australian Conservatoire of Classical Ballet. A successful audition took her to Munich.

Kyla is a motivated and independent dancer. She does not speak German and although she found Herr Metz ‘very difficult to work with because he had no English and turned French [dance] terms into German,’ it was because of this that she had to draw on her own resources. ‘I had to work it out for myself,’ she said.

A more sympathetic mentor was Konstanza Vernon, Director of the Bavarian State Opera Ballet as well as principal of the ballet school. ‘She had me achieving things in her class that I never thought I could do, she was an incredible teacher and mentor’ Kyla recalled. While in Munich she was selected to compete in the Prix de Lausanne in Switzerland.

It was the siren call of the West Coast that drew Kyla back to Perth – the Mediterranean climate, the clean beaches, the relaxed life style, the friendliness of the people and the emotional warmth of home. In short, she was homesick.

Both dancers agree on two things. First, the friendliness within the company and the support it offers. ‘It’s unique,’ said Kyla. Second, that Ivan Cavallari has challenged the company with high technical and artistic standards to which the Company has responded with relish.



Photo: Frances Andrijich

ASHLEY McLELLAN

BY DANCER WILLIAM BANKS

Ashley McLellan and I sit in Soto cafe on Beaufort Street. She sits elegantly poised staring out into the setting sun and I type vigorously trying to keep up with our conversation. Ashley and I chose to come to our beloved café because we felt it reflected our roots (not to mention being conveniently close to home). Ashley and I studied dance together at WAAPA, performed and worked closely together, choreographed together and even lived together for a short period. We know one another very well and can usually be found laughing at some ridiculous ‘in’ joke.

The first day I met Ashley was on her orientation tour at the Academy. Ashley was just about to start her first year and I was graciously showing her around, being an ‘in the know’ second year. I remember when we first started speaking, I was automatically drawn into her beautiful, sparkling and visible-from-a-mile-away eyes – it was official, she had an aura, and I am confident in saying that anyone who has seen Ashley dance, will agree with me.

So I ask Ashley, ‘People are drawn to you, especially when you are onstage. You affect them and how they feel. But what do you feel when you are onstage?’ She simply answers, ‘Whatever my character is feeling’. We delve more into this and find that Ashley draws inspiration in her dancing by becoming *the* character. She does not just want to replicate and create movement, she wants to feel it and live it through someone else’s eyes. Chameleon, I think to myself? Ashley can change her style and aesthetic of movement as fast as Lady Gaga can her look!

In speaking of Gaga’s ‘look’, appearance is also something that is notable with Ashley. Her appearance is always flawless, consisting of unquestionable fashion choices. Ashley respects fashion as an art form and sees it as she perceives dance. She likes to chop and change her look to reflect her current mood. Ashley is stable and grounded, but she also has a versatile spectrum of personalities. She can be compared to a McQueen ‘skull patterned’ silk scarf: classic and stylish. However, she does joke that one of her biggest dilemmas is matching attire with her choice of foot ware...runners. This to me shows a dedication to her current art form, choosing biomechanically correct over Vogue!

Other than fashion Ashley also takes a keen interest in photography, ‘I have always been captivated by photographic images from a young age. There were particular images that would bring back floods of memories to me. I then realised how much I loved the impact that a photo could have on me and other people. You can, quite literally, capture a whole atmosphere in one image; just like music can transport you to another place’.

Ashley uses ‘life’ in general as her inspiration – she defines herself through dance and has a love for many other art forms. She is obsessed with it all, and although her favourite element of art is simplicity and subtlety, she won’t settle for anything less, when there is more to be found!



BENDAT FAMILY FOUNDATION 2011 SCHOLARSHIP AWARDED TO ASHLEY McLELLAN

In 2009 the Bندات Family Foundation provided a generous gift to WAB of \$150,000 to establish a perpetual young artist scholarship. Earlier this year, the inaugural Bندات Family Foundation Scholarship was awarded to Ashley McLellan. Whilst training at WAAPA, Ashley was given an opportunity to work with the company on secondment and her commitment and natural ability impressed the ballet masters. The company was very pleased to welcome trustee, Laura Machlin to present the scholarship to Ashley on behalf of the Foundation.

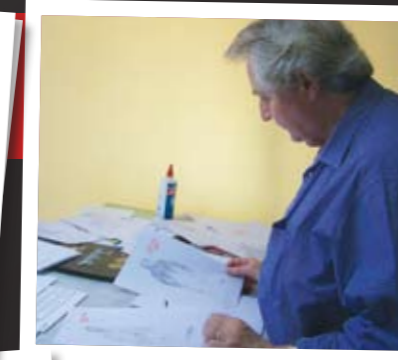
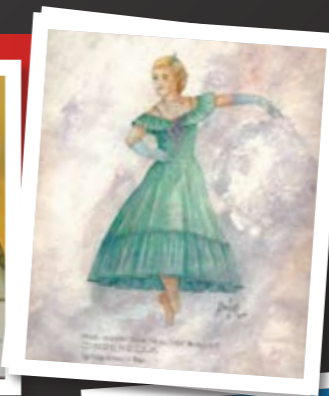
BIRTH OF A BALLET!

CINDERELLA COMES TO LIFE IN A BRAND NEW PRODUCTION FOR WEST AUSTRALIAN BALLET THIS MAY.

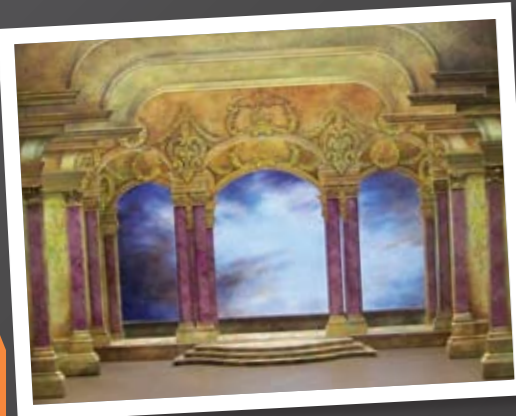
AUDIENCES WILL HAVE THE OPPORTUNITY TO IMMERSE THEMSELVES IN THE WONDER AND GET CAUGHT UP IN THE EXCITEMENT OF A BRAND NEW PRODUCTION OF CINDERELLA WHICH WILL PREMIERE AT HIS MAJESTY'S THEATRE IN MAY.

But just what goes into creating a new production of a popular classic?

The benchmark for *Cinderella* for the past 60 years has been Frederick Ashton's Royal Ballet production, which featured Australia's Robert Helpmann as one of the Stepsisters. In West Australian Ballet's new version, choreographer Jayne Smeulders has peeled back the layers and has taken her creative inspiration from the original Grimm's fairy tale. Working together with Allan Lees on the set designs and costumes, and Jon Buswell (technical director) Sara Walker (head of wardrobe) and their technical teams, this stunning new production rises like Neuschwanstein castle out of the mist!



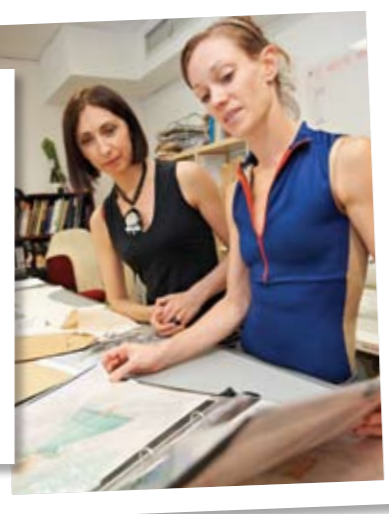
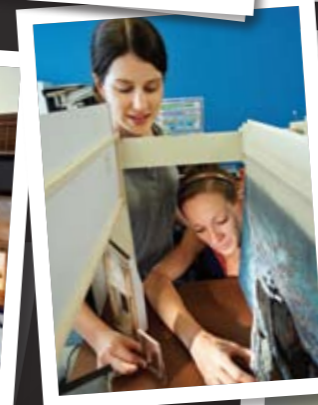
Designer, Allan Lees, sketches out ideas for costumes at his studio in Sydney.



Allan then creates an intricate 1:25 scale model of the set designs and props.



The set model makes its journey across the Nullarbor to Perth, where it is deconstructed in great detail by the technical team, Jon Buswell and Debbie Whiteley, under the watchful eye of choreographer, Jayne Smeulders.



Allan's costume sketches have also made their way to Perth, and now head of wardrobe, Sara Walker and Jayne review the characters and determine the cloth that will be needed to create them.



Fabrics are chosen then dyed by Amy in large vats. Paper patterns are created by Melinda ready for cutting and constructing.



'Rex' gets a spray and dye in the makeshift spray booth - even the muscles are accentuated!



Melinda and Sara begin constructing the costumes.



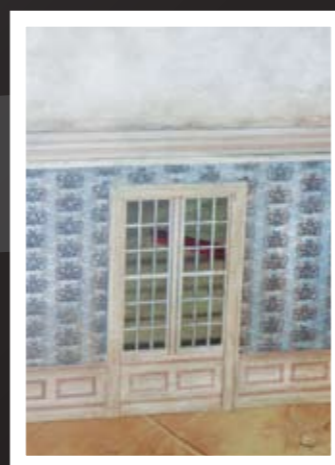
Even the pointe shoes have to be painted (by Kate) to match the costume designs.



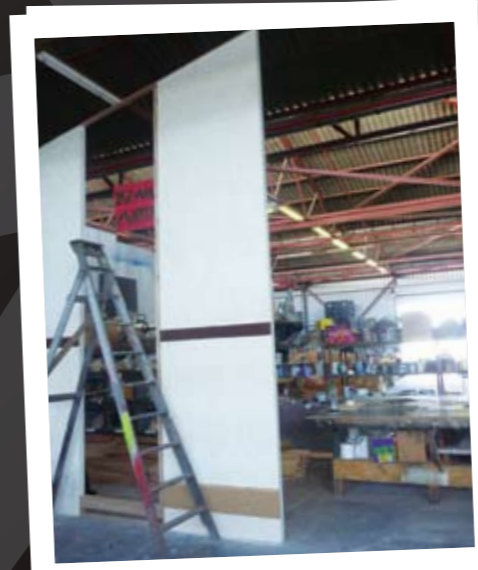
Now it's off to the set construction company, Arts Workshop. Jon Buswell and workshop director Ian Parsons appraise the detailed drawings which have been created from the set model.



No detail is overlooked, down to the specific colour and pattern of wallpapers and finishes.



The surface details here in the model need to be exactly re-created in the workshop.



Finally construction begins on the drawing room walls.



Ballroom 'legs' are laid out in preparation for detailing.



The curtains will soon rise on a magnificent new ballet. Don't miss the moment!

EDUCATION AND ACCESS

RICH PICKINGS! WAB'S *THE SLEEPING BEAUTY* IS RIPE WITH APPLES AND BANANAS.

BY EDUCATION OFFICER JENNIFER LOTH



In December 2009, Ivan mentioned that he would love for me to be Snow White in our 2010 production of *The Sleeping Beauty*. 'There's a Snow White in *Sleeping Beauty*?' I thought to myself...I'm a yes kind of girl, so with a big smile and a nod of my head I agreed to be involved. Little did I know I had signed myself up for what turned out to be a little more than Snow White and the Seven Dwarfs. So the story began of *Jennifer and her twenty six Apples and Bananas!*

In order to be Snow White I needed to find my Dwarfs. It began to dawn on me that this fairytale was going to be an enormous adventure. I was to be in charge of all our young performers: I needed to source three Auroras, six Fairy Attendants and a dozen 'Waltz of the Garland' dancers.

In Late July, an open audition was held to find our little performers and amazingly, over 235 young dancers participated in this epic day of auditions. A small military operation was put into practice as 70 children at a time were ushered between the sardine-packed greenroom and the studio. If ever there was a time for the space that our new centre in Maylands will offer, this would have been it!

Twenty-six talented youngsters from 6 to 13 were chosen to be involved in the production. The children began rehearsing on Saturday's and divided into two performance groups, thus our 'Apples' (group 'A') and 'Bananas' (group 'B') were born.

The children rehearsed very diligently. It was lovely to step into the studio on Saturday mornings and see the children practicing what they had learnt the previous week. There was always a buzz of excitement and anticipation before the beginning of each rehearsal and I was lucky to witness blossoming friendships forming.

The first time we had a full company rehearsal was magical; our dancers took my young performers under their wings and made the experience non-intimidating and fun. They were in awe of the company and I often heard them asking how they performed their moves so well: 'How did you learn to jump so high?' 'Can you teach me how to pirouette like you?'

Before we knew it, we were at the Burswood Theatre in costumes and eagerly waiting in the wings. I was also performing a few roles in the ballet, so I left my Apples and Bananas in the very

capable hands of our volunteers and supervisor, ballet *Friend* and 'mother', Jillian Mathers. I enjoyed visiting the children's dressing room before each performance to wish them 'Toi Toi Toi'. Their faces would light up and they would say, 'Jennifer! So what character will you be dancing tonight? Will you be our Snow White?'

I was so proud of my Apples and Bananas – they conducted themselves professionally and always performed beautifully. Even if a Dwarf lost a shoe or a beard on stage, he/she would continue on dancing until the end!

It was a sad time at the end of the season as the children had grown very close. Photos were taken and memories captured: ballet slippers, pointe shoes, t-shirts, programs and posters were signed. One parent mentioned to me that her daughter had said in the car on the way home from a performance, 'Mum, can I do this every day for the rest of my life?'

The fairytale, *Jennifer and her twenty six Apples and Bananas*, was over as quickly as it had begun, but I will certainly treasure the memories for a very long time to come.

BALLET 'MUM', JOANNE KIOSSES, REFLECTS ON LIFE BACKSTAGE AT THE BALLET.

As a parent of Jessica, a very excited little girl who was fortunate enough to dance the part of 'Baby Aurora' in *The Sleeping Beauty*, I would like to take this opportunity to thank everyone associated with this amazing production, particularly Jennifer Loth. As assistant ballet mistress, Jennifer made this such a wonderful opportunity for all the children who were involved.

From the very first rehearsal at His Majesty's theatre, through to the last performance at the Burwood Theatre, it was an exhilarating experience. My daughter was always full of enthusiasm and eagerness to return for more.

I was also fortunate to assist the children at a few performances. Backstage everyone was so friendly and welcoming, and the number of people that were involved behind the scenes just surprised me. Their dedication and tireless motivation was certainly captivating.

The opportunity to share in this wonderful experience and to bond with each other was something that these children will treasure, and the professionalism and enthusiasm of West Australian Ballet's dancers was incredible. They are such positive role models not only for children, but for us adults as well. Our experience with West Australian Ballet was certainly memorable. My daughter now wants to be a ballerina when she grows up!

WHERE ARE THEY NOW?

This evocative photograph of WAB's 1979 production of *KAL* was found during some recent archiving work. *KAL*, choreographed by Garth Welch, was set in gold-rush Kalgoorlie and presented as part of the 150th anniversary celebrations of the founding of Western Australia.



L - R: Vanessa McIntosh, Benita Whalley, Chrissie Parrott

WEST AUSTRALIAN BALLET HAS RELEASED A NEW RANGE OF MERCHANDISE!

Treat yourself or a loved one with a unique gift from our collection of clothing, note cards and specialty items.

Available online at waballet.com.au or by visiting WAB reception.



Have you bought a BRICK?

We are pleased to report that nearly \$10 million has been raised towards the \$11.5 million cost of West Australian Ballet's new home in Maylands. However, whilst this is a terrific result thus far, we are not quite there yet!

To help complete the fundraising campaign, we have launched a 'buy-a-brick' campaign. With a gift of just \$500, your name will be etched on a special wall featured in the building, and your contribution will personally give you pride of place in this historic development for West Australian Ballet.

Please help us to turn this historic art deco building into a vibrant, artistic home for current and future generations of talented Western Australian dancers.

For further information, please call Michelle Fraser or Lisa Ashby on (08) 9214 0703.





BEDROOMS FOR BALLERINAS!

BALLET FRIEND LEANNE O'MALLEY WELCOMES DANCER GEORGIA TAYLOR INTO HER HOME.

BY LEANNE O'MALLEY

Upon receiving a 'please help' email sent to ballet *Friends* asking for assistance to billet dancers guesting in the 2010 *Quarry* season, we were only too happy to offer assistance. I, as a ballet lover, and my husband, who, as a young man playing junior golf was billeted with families whilst on interstate tournaments felt he was somehow 'giving something back'.

It was an absolute pleasure to host Georgia Taylor. Georgia, who is originally from Melbourne, very quickly and seamlessly fitted into our household. It was refreshing for us to have a young person around and Georgia was pleased to be part of our family; as Georgia put it, 'It's nice to hear voices', making us realise sometimes her life as a performer could be quite lonely. When Georgia was offered a further contract for the *Don Quixote* season, we had no hesitation in extending her home-stay.

For a ballet lover, it was very interesting and quite exciting to have Georgia staying with us. We got quite an insight into a dancer's life - I certainly hadn't realised just how much dedication and hard work is required from our dancers. My husband and I were in awe of Georgia's self-discipline. Sadly, her very healthy dietary practices didn't influence us as much as we had hoped might be the case!

As lifetime residents of Perth, it was also interesting to be viewing Perth through a visitor's eye. Going to an outdoor cinema was a very novel experience for a Melbournian, and watching the sun set on the ocean while having a picnic at Cottesloe was a big hit. Having Georgia share our home and a little piece of our lives for five months was a positive and rewarding experience, and we were pleased to participate.

PATRON PROFILE

FIONA & KURT SASSENFELD

BY PHILANTHROPY COORDINATOR LISA ASHBY



'You don't have to be a billionaire to support West Australian Ballet, every penny helps!' so says our generous patrons, Fiona and Kurt Sassenfeld.

Fiona and Kurt have - quite literally - been around the world and back again. Kurt's position in the USA Navy has offered Fiona the opportunity to gain an empathy for volunteer work and an understanding of the importance of philanthropy, particularly in your own backyard.

Fiona describes herself as a 'frustrated ballerina', having been pushed into calisthenics at a young age while her heart yearned for pointe shoes and tutus! Living in London in the '80's she continued to attend ballet performances and took occasional dance lessons at Pineapple Studios. Here at His Majesty's in Perth, Fiona even has a special seat in the stalls that she books each year for West Australian Ballet performances.

Fiona and Kurt's adventure together started when they met at a punk rock concert in Perth in the early 80's, and later that night discovered that it was **very** difficult to get from Perth back to your waiting warship in Fremantle Harbour. Their journey continued more successfully from then on, taking them to Italy, Hawaii, San Diego and the Philippines to name a few ports of call. During her time abroad, Fiona (who wasn't an American citizen and therefore not allowed to work on the naval base) put herself forward for volunteer work, whether it be sorting the mail, or working for the American Red Cross. This is the 'grass roots' philosophy which she continues to live by today.



DATES FOR YOUR DIARY

West Australian Ballet has an exciting calendar of special events ahead. Further information please call (08) 9214 0707.

School Holiday Ballet Experience:	Thursday 28 April Friday 29 April
<i>Cinderella</i> Pre-Performance Talk:	Tuesday 10 May
<i>Cinderella</i> Lipstick Barre:	Thursday 12 May
Mother's Day High Tea (Matinee Performance):	Saturday 14 May (Sold Out)
<i>Cinderella</i> Pre-Performance Talk:	Tuesday 17 May
<i>Cinderella</i> Have-a-go Matinee:	Saturday 21 May
Enchanted Garden Afternoon Tea Party:	Saturday 21 May
School Holiday Ballet Experience:	Tuesday 12 July
<i>Neon Lights</i> Pre-Performance Talk:	Wednesday 27 July
<i>Taming of the Shrew</i> Lipstick Barre:	Thursday 15 September
<i>Taming of the Shrew</i> Pre-Performance Talk:	Tuesday 20 September
<i>Taming of the Shrew</i> Have-a-go Matinee:	Saturday 24 September
School Holiday Ballet Experience:	Wednesday 5 October Thursday 6 October

PRIVATE GIVING 2011

West Australian Ballet acknowledges the committed support of our donors who have made a gift to the Company between 15 March 2010 and 15 March 2011.

Patron

Ms Alex Wright

Major Benefactors

Bendat Family Foundation
The Forrest Family
The Simon Lee Foundation

Artistic Director's Circle (\$5000+)

Patricia Gates
Philip Griffiths Architects
Rella Consultants
The Stan Perron Charitable Trust

Choreographers' Circle (\$2000+)

Neil Archibald & Alan Dodge
Susie Bailey
Marilyn Burton
Sally Burton
Ian & Rosana Cochrane
Gena Culley
Marco D'orsogna
Charles & Patricia Galluccio
John Goodlad
Dr William Muston
Fiona & Kurt Sassenfeld
Clair & John Stanley
E and M Townsend
Jim & Gill Williams

Leading Artists' Circle (\$1000+)

Tony & Mary Beeley
Matthew J C Blampey
Fred and Jody Chaney
Carol Conley
Hon Peter & Mrs Benita Dowding
David & Hannah Goldstone
Helen Hollingshead
John Kobelke
John Langoulant
Rosalind Lilley
Dennis & Margaretha Maltz
Jane & Jock Morrison
Callum Neil
Keynes Capital
Paul & Sonya Owen
Leanne and Sam Walsh
Anonymous (6)

Artists' Circle (\$500+)

Elizabeth Allen
Tomio & Sachiko Amagasu
Diana Beck
Gerard Brennan
C & K Brownlie
Ivan Cavallari
D.G Cruickshank
Michael & Wendy Davis
Dr & Mrs H Derham
David Doepel & Barbara Connell

John Down

Lorraine Ellard
Brendon & Susan Grylls
Ole & Gerie Hansen
David Hough
Sue James
Sue Hartree
Janet Hazell
Brit & Edward Helgeby
Nicola Iffla
Jennie Kennedy
PJ Kinder Consulting
Ian Kinnane
Gaye McMath
Dr Karen McNally
Paul Jones & Clair Medhurst
Steven Roth
John & Joy Shepherd
Joy Sparrow
Jan Stewart
Gail Taylor
Rodney & Penny Thompson
Tuite Family Foundation
Sue Wenn
Olive Wheeler-Brennan
Margaret Whitter
Freddie Wilkinson
Anonymous (10)

The Company also heartily thanks the 75 supporters who have contributed to our annual giving program in 2010, and continue to assist us to make wonderful ballet for all Western Australians.

KIRA BOUSLOFF BEQUEST CIRCLE

Leslie Davies
Anonymous (3)

Estates

West Australian Ballet appreciates and pays tribute to the generosity of those who have chosen to remember us in their Will. These estates have been invaluable to the ongoing achievements of the Company.

Mrs Ella Fry (through the Ella Fry Trust)
Kitty Rix
Mrs Dorrie Watson

Did you know that you can also donate on-line at waballet.com.au?

Thank you to West Australian Ballet donor deChâteaux for designing our Ballet News.

WESTERN AUSTRALIA BALLET CENTRE CAPITAL CAMPAIGN

MAJOR DONORS

Leading Benefactors \$250,000+

Wesfarmers Arts (Lead Donor)
Department of Culture and the Arts
City of Bayswater
Lotterywest
Michael J Wright

Major Benefactors \$100,000+

Angela M.M.W Bennett
Sandover Pinder

Diamond Donors \$50,000+

Cox Howlett & Bailey Woodland
McCusker Charitable Foundation

Platinum Donors \$20,000+

Eve Howell
Geoff Hesford Engineering
Windsor Knight
WesTrac
Worley Parsons
Anonymous (1)

Gold Donors \$5,000+

Davson+Ward Quantity Surveyors
GR Engineering Services
Heather Zampatti
Ian & Rosana Cochrane
Lavan Legal
Jane & Jock Morrision
Peggy Ninkov
Rella Consultants
Anonymous (1)

'BUY-A-BRICK' SUPPORTERS

Sheelagh & Peter Akerman
Tomio & Sachiko Amagasu
Courtney Antrobus
Neil Archibald & Alan Dodge AM
Monique Atlas & Kim Hawkins (2)
Shirley Barraclough
Diana de Vos Beck (2)
Tony & Mary Beeley (2)
Matthew J. C. Blampey
Susy Bogle
Gerard Brennan
Sally Burton (2)
Jock Clough (2)
Harvey Collins (2)
Carol Lynn Conley
Lesley & Peter Davies (2)
Michael and Wendy Davis
John & Nikki Day
Lorraine Ellard
Jonica Fairweather
Tracey Feakes
Susan Gillet
Prof Desmond Gurry
Sue Hartree
Walter & Sue James
Helen Hawkins, Kate & Milli
Max & Susan Haynes
B & E Helgeby (2)
Margrete Helgeby (2)
Heytesbury
Yvonne Maria Bianchi
Rosemary Howarth
Robyn Howe

Wendy Hughes
Freda & Jim Irenic
Anne Krokene
Marilyn Lantzke
Kay Lee & Richard Murphy (2)
Jim Lloyd (2)
Valentine & Emmy Lycho
Kiara Preston
Mollie Caitlin McGregor
Patricia Miles
Mrs Leanne O'Malley
Rosemary Pratt
Jen & Nath Robinson
Roma Russell
Linda Savage (2)
Edi & Kev Skipworth
Garnett Skuthorp (2)
Joy Sparrow (2)
Marjorie Stranger (2)
Ken Tregonning
Judith Tregonning (2)
Diana Warnock
Olive Wheeler-Brennan
Margaret Whitter
Sandra Wise
Anonymous (2)