



friends of
WEST AUSTRALIAN
BALLET



GREETINGS FROM THE CHAIR

Through memberships of Friends of WAB, *Friends* have a chance to increase the community awareness of West Australian Ballet and spread the message of how dynamic the company is and the important place they have in the cultural ecology of Western Australia.

Friends currently have 214 memberships, which is a great achievement, and at least half are family members. I am also happy that we have been focusing more recently on attracting younger members as well. This I believe is the future for *Friends* as an organisation and I am delighted to say we have recruited our first younger council member. This doesn't mean that any group of our members will miss out, because your council aims to organise events to suit all.

Please tell your friends to join us as we embark on a new 'diamond era' for *Friends* and West Australian Ballet in 2012. And a reminder to tell us of the sorts of functions you would like to see planned, so that we can continue to tailor *Friends* events to encompass all members. Thank you for your continued and enthusiastic support.

Rodney Thompson
Chair, Friends of West Australian Ballet

THE FRIENDS COMMITTEE



Kelly Cochrane, Jillian Mather, Karina Waters, Rodney Thompson, Julie Norton, Diana de Vos, Jane Grainger, and Clair Stanley.



Jayne Smeulders, Clair Stanley, Rodney Thompson, and Jane Grainger

Friends were delighted to be able to add a little extra glamour and magic to the production of *Cinderella*, by contributing \$30,000 towards the sparkling royal coach and Belle Epoch chandeliers. Seen here is Chair, Rodney Thompson and *Friends* Committee Members, Clair Stanley and Jane Grainger presenting the cheque to WAB Leading Artist, Jayne Smeulders, on the set of *Cinderella*. West Australian Ballet acknowledges *Friends* hard work in raising funds for the company, and is very grateful for the support received towards productions and special projects.

Membership enquiries please contact Friends of West Australian Ballet Membership Secretary, Julie Norton, on (08) 9284 4726, 0414 988 097 or email friends@waballet.com.au

www.waballet.com.au/friends

Upcoming Events

SPRINGTIME

Saturday 5 November 2011

11.00am - 1.00pm

Young's Garden, 67 Beatrice Road, Dalkeith

Friends' opportunity to view one of the best gardens in WA.

Refreshments provided.

To book: www.trybooking.com/13581

Tickets \$50

SUMMER SOIREE

Thursday 9 February 2012

6.00pm - 8.30pm

Join *Friends* at The Quarry Amphitheatre to celebrate the New Year and for a sneak preview of the *Ballet at the Quarry* season.



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WEST AUSTRALIAN
BALLET



balletnews

PATRONS, WEST AUSTRALIAN BALLET,
HIS EXCELLENCY MALCOLM McCUSKER AO QC
AND MRS TONYA McCUSKER

PATRON, BALLET CIRCLE,
ALEXANDRA WRIGHT

SPRING 2011

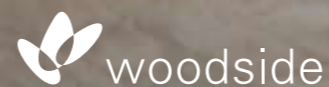
BUILDERS MEET BALLET
WAB'S NEW HOME TAKES SHAPE

ANDREA PARKYN
A DANCER'S LIFE FROM DRESDEN TO PERTH

NEON LIGHTS PROJECT
CREATING A BALLET WITH THE
HELP OF FACEBOOK FANS

RED DUST AND RELEVÉS
WAB ON THE ROAD IN THE PILBARA

PRINCIPAL PARTNER



Pierre Roberts & Victoria Maughan. Photographer Stephen Nicholls.



Photo: Frances Andrijich

Ivan Cavallari, Artistic Director

Any of you who had the chance to see *Mao's Last Dancer*, might remember how ballet dancers, or talented students from other artistic fields, are recruited in some parts of China. The selection takes place in primary school and those who are deemed suitable, are sent off to the ballet school. This is tough for the parents and quite costly, and for these young kids, a courageous journey.

For discretion I will not mention any names, but some of the principal dancers who I have had the pleasure to work with over the years, have told me their stories: 'My mum had to divide our only room in two to make it a bed and breakfast spot for travellers. My village is 12 hours train ride from the school and I became homesick very quickly. She had to take a 'standing ticket' to come and visit me and I kept her in the dormitory with me for three years, until I felt strong enough to deal with the distance. Then finally she could go back home to father'.

In another case, the mother had to collect plastic bottles from bins for several years, to sell in order to pay the school fees. But for that dancer it was too painful to recall this period further and the conversation was dropped.

Chen Chen, our Chinese Assistant Ballet Master, gave some master classes recently to his former Liaoning Ballet School and brought a few great pictures back with him. The upcoming talents are stronger than any previous period and I wish them good luck and a wonderful career, which I also hope will be a reward for what their parents have given up for them.

Here at West Australian Ballet we don't recruit in primary schools, but three years ago, due to the generosity of some local patrons, we were able to establish a Young Artist Program. It is one of the most precious programs we have, along with our collaborations with WAAPA and the wider Perth ballet community. Next year we are able to offer a fourth young artist position, and I am very happy that this important program has continued to grow. The support we receive from our patrons hopefully means that the families of these talented young people don't have to give up quite so much as our Chinese friends.

Ivan Cavallari



Ivan and WAB Assistant Ballet Master Chen Chen travelled to Shenyang, China, in May to restage Ivan's production of *The Last Emperor* for the Liaoning Ballet. The company then toured the production around Australia in June as part of the *Year of Chinese Culture in Australia*. When Ivan first created the ballet the communist authorities disallowed some scenes, therefore this was his opportunity to restore the missing scenes and the work to its original form.



Travel plays an essential role in the life of any major arts company. It is important for companies such as ours to reach out to remote communities, so that everyone has an opportunity to experience what most of us in the city, often take for granted.

I am writing this on the plane as we travel back from Karratha, where the company performed last night (30 September) 'under the stars' on the fifth fairway of the Karratha Country Club – a most unique and beautiful venue, juxtaposed with the red dust and stone of the Pilbara. More than 700 people turned out to see the ballet. It was a true community experience with families – many with young children – picnicking on the greens before the performance.

WAB's education team: Deborah Robertson, dancer Georgina Hagerty and assistant ballet master Chen Chen travelled ahead of the company and spent a week in the region presenting workshops and masterclasses to local school children and young dancers. By the time the full company arrived, Chen Chen had become somewhat of a celebrity in the town, attracting the

attention of children – with delighted gasps of 'hey Chen Chen' – wherever he seemed to go. Such is the power of dance, and our talented teams of artists, technicians and administrators, who not only have the ability to build a theatre (and the entire infrastructure that needs to go with it) on the raw earth, but to create great art and inspire hundreds of people with their passion and tenacity.

Regional performances such as these would also not be possible without strong financial backing from our equally dedicated supporters: Principal Partner, Woodside, Major Funding Partner, Department of Culture and the Arts, Touring Partner, Department of Regional Development and Lands/ Royalties for Regions, RCR Tomlinson and Nomad Building Solutions. I'm sure all who attended the performance would join with me in expressing a hearty thanks to all of our partners for assisting the company to provide this unique *One Starry Night* cultural experience.

Steven Roth
General Manager



ALEXANDRA WRIGHT BALLET CIRCLE PATRON

Let me start by saying that, when it comes to social media, I am a simpleton. I'm not even a novice – that would imply that I was attempting to learn something about it. No, I really am one of those people who thinks that email is cutting edge and that *amazon.com* is the latest, must-visit website for those in the know. I'm not on *Facebook*. I don't follow *Twitter*. I haven't even been on *eBay*. And I'm so old-fashioned I even put the names of these entities in *italics*. So, that would make me the obvious choice for writing a piece on WAB's dynamic social media activity... right?

Luckily, I do generally like learning new things so when I investigated WAB's social media presence, I was highly impressed. And it wasn't just me, the simpleton, who was impressed. My 24-year-old work colleague, a much better judge, said: 'Wow, they're really active.'

It turns out that, while I have been busy believing that everything I need to know is going on in my inbox, there have been some amazing goings-on out there in the public, online sphere and WAB is at the forefront. And I have been missing out!

So here's what I learned that I didn't already know about West Australian Ballet...

- 4,596 people 'Like' WAB on *Facebook*
- WAB has followers in California
- The company is turning 60 next year!
- There is something else out there called *yfrog*, but please don't ask me what it is
- There are heaps of Behind-the-Scenes webisodes on *YouTube*, or should I say 'WABisodes' (you only know that if you watch to the end!)

Finding out all that trivia and not-so-trivia was lots of fun. But what was really memorable were the two initiatives I unearthed, no doubt long after everyone else, on *Facebook* and *WAB Open Studio*.

On *WAB Open Studio* I learned about the company's recent educational tour to Exmouth. Through Education Officer Deb Robertson's blog, I loved learning about the daily events of the tour and how WAB's Chen Chen and Lauren brought practical, hands-on ballet to primary school students in this remote town. I was envious of Jennifer (Year 3) who got to try on Sleeping Beauty's tutu. I would have given anything for

that when I was her age, and even a bit older. And yes, Year Fives, ballet is definitely harder than football.

However, the real eye-opener for me was the *Neon Lights* Project run on *Facebook* in May, where fans used *Facebook* to collectively design a one-off dance piece to be performed as part of the *Neon Lights* season. There was a lot of traditional (i.e. Alex-friendly) publicity about this project at the time but it was amazing to see the trail on *Facebook* of each of the six stages and the votes on everything from costumes and make-up to the choreography itself. With only West Australian music to choose from, the piece was representative of our State in every sense.

With the *Neon Lights* Project, West Australian Ballet has crossed a new frontier in the way dance, and performance in general, is developed, produced and promoted. This puts a whole new spin on the use and future of social media in the arts. It's a brave new world for simpletons like me, but hopefully with the help of my Gen Y colleague and others, I can progress to becoming a novice. Look out for me online... soon.

Many thanks to my Gen Y colleague for helping me find and navigate all these new places. Here is where to find them:

- facebook.com/lifeisadance
- wabopenstudio.socialgo.com
- Twitter: @WABallet
- youtube.com/user/WestAustralianBallet

Warm regards,
Alex Wright

FROM THE GREEN ROOM



Darryl Brandwood in *Helix*. Photo by Ashley Du Prazer.

Introducing

Dancer Daniel Roberts, formally of Singapore Dance Theatre, Education Coordinator, Deborah Robertson, from Buzz Dance Theatre, and Finance Assistant, Luckshani Amarasiri, are WAB's newest recruits and we wish them all great heights in their career with the company.

Farewell

Kyla Moore has flown north to join Zurich Ballet and Education Coordinator Jennifer Loth has taken a right turn to continue her dancing career.

Congratulations

Congratulations to Leading Artist Darryl Brandwood and former WAB Artistic Director Barry Moreland for their successful season of *Helix*, presented at the Heath Ledger Theatre in June.

And we wish happy days ahead for Leading Artists' Fiona Evans and Sergey Pevnev following their Spring wedding.



Dr Ken Michael, Mrs Julie Michael with Jayne Smeulders and Matthew Lehman

FAREWELL KEN & JULIE MICHAEL, WELCOME GOVERNOR MALCOLM & TONYA McCUSKER

At a farewell luncheon in December, and after five years as much-loved Patrons of West Australian Ballet, the company bid farewell to former Governor of Western Australia, Dr Ken and Mrs Julie Michael.

Opening night of the September season of *The Taming of the Shrew* provided a perfect setting to welcome Malcolm McCusker AO QC and Tonya as our new Joint Patrons of West Australian Ballet. We look forward to welcoming them into the company.



Photo: Frances Andrijich

ANDREA (PARKY) PARKYN: CROSSING PATHS – ANDREA PARKYN AND BROOKE WIDDISON-JACOBS CAREERS’ INTERSECT AT HOME AND ABROAD.

BY DANCER BROOKE WIDDISON-JACOBS

The first time I met Andrea, I was in my second year at The Australian Ballet School (ABS). Andrea had just started her first year in The Australian Ballet and as a recent graduate of the ABS they had invited her back to talk to the aspiring students about life in a professional company. I remember listening in awe to the achievements that led to her contract with The Australian Ballet. She spoke of the many wonderful opportunities she had been given as a first year corps de ballet member and of the exciting lifestyle, traveling, touring and performing, which was her new way of life. This was exactly what I wanted! I remember thinking if Andrea, the little girl from the Sunshine Coast had achieved her dream then perhaps Brooke, the little girl from Perth could attain her dream too. Over the next few years I knew Andrea mostly as the girl in the company that everyone called Parky! Unfortunately, since I was just a student and Andrea was an *important* company member, a certain degree of separation was inevitable.

Now talking with Andrea, over a decade since my school days, she speaks of her many great experiences with The Australian Ballet. In her first year she danced in the New York opening night of Forsythe’s *In the Middle Somewhat Elevated*, which ultimately began her interest in abstract dance and her fascination in the architecture of ballet. She recalls the great experiences she had touring China, Singapore, New Zealand and London and working with great choreographers such as Graeme Murphy, Stephen Baynes, Meryl Tankard and



Photos: Jon Green

Stephen Page. After five years with The Australian Ballet Andrea decided it was time to venture out of Australia more permanently.

It was at this time that our paths crossed once again. I was no longer a student but now a professional dancer working at the Royal Ballet of Flanders, Belgium and Andrea was on her expedition to find the right company. I remember her spending a couple of days watching my rehearsals in Belgium, always very inquisitive about everything. I guess the tables had turned a little, and now I was the one who could offer advice about life as a dancer, this time in Europe.

When Dresden Semperoper appointed a new artistic director, new resident choreographer and ballet staff (all previously with Frankfurt ballet) Andrea felt that this was the company she had been looking for. She recalls how exciting it was to move to Germany: ‘Thirty of the dancers were new and we came from all over the world, it was an exciting time, with lots of new interesting information to absorb and a company full of strong, individual personalities, exactly what I was looking for.’ During her time in Dresden her career went from strength to strength. She was promoted twice and danced a wide repertoire of classical and modern works: ‘A highlight of my time in Dresden would definitely be creating works with David Dawson and being coached in his established repertoire by Tim Couchman’, she recalls with an obvious passion.

After five years in Germany Andrea was eventually lured back home to Australia by a blossoming new passion. After managing a long distance relationship, Andrea and Mark (and Mark’s six year old son Jack) decided to settle in Perth. Andrea admits, ‘it’s nice to be back in Australia... Dresden and Perth are quite polar opposites, but the sunshine and beaches make me feel like I am home on the Sunshine Coast again.’

Andrea says she really enjoys working with Ivan, she finds him to be a genuine artist, with a generous, fun, and interesting nature. These days Andrea prefers to dance narrative ballets: ‘Having to access emotions like love or joy is good practice for life,’ she says. Andrea is also doing a post-graduate study in marketing through Curtin Business School and hopes to use her qualification in a cultural or not-for-profit-organisation in the future.

Now more than ten years after I sat listening to Andrea as a school student, and after our careers have taken us on different paths around the world, we have ended up working together in West Australian Ballet. Who would have thought? Although it has only been eight months since Andrea joined West Australian Ballet, she is definitely one of the WAB gang! She is a true professional in every sense and a dancer whom many aspire to. Despite whatever might be going on in the day, Andrea always brings a positive outlook and a good sense of humor to work. ‘After all’, she says ‘if you can’t enjoy what you do, there is not much point, is there?’

SPOTLIGHT



Photo: Jon Green

HIDDEN TALENTS AND A PASSION TO EXCEL DEFINE YOUNG ARTIST JOHN MURRAY.

JOHN MURRAY

BY DANCER ASHLEY MCLELLAN

I was asked to write an article on West Australian Ballet’s Young Artist John Murray, so my quest began: ‘Who is John Murray’, I asked myself several times a day? I had been watching him like a hawk and not once did he seem uncomfortable by my strange behaviour or uncooperative, in fact I have observed a relaxed, good-natured man. From an outside perspective, it is obvious that John is a rather lengthy being, at nearly 2 meters tall he shadows over the majority of the company, and these long limbs are a definite asset to his dancing. Over the three years that John and I have worked together I have noticed substantial improvements and a particular flourishing this past year, as John has been presented with many wonderful opportunities at the company.

If you attended West Australian Ballet’s *Neon Lights* season in July, you may recall seeing John dance in Garry Stewart’s piece *The Centre and it’s Opposite*. During one interval, and with only 15 minutes preparation (due to a dancer’s injury), he stepped in to the lead male’s role performing it with extraordinary skill and showing a great amount of professionalism. This marked a memorable performance for John, and he says of the experience: ‘It was thrilling... and honestly, I’m extremely glad it happened early on so that I can always look back and say, “Well, if I can do that...”’

A positive outlook such as this will take you far in this industry, and John is incredibly positive and grateful for every moment with the company, having only kind words to offer. ‘I first danced with West Australian Ballet in their 2009 season of *Giselle* and I fell in love with the company pretty much the day I arrived, I just love the dynamics. The camaraderie amongst the entire company is endearing. It’s a pleasure to work each day with such charismatic people, not many jobs offer perks like that. Everyone is very encouraging and supportive and there is an abundant treasure trove of knowledge and experience for a Young Artist to draw upon from within the ranks of the company.’

At present, the company is performing Cranko’s *The Taming of the Shrew*. John has been cast as one of the Lucentios, a romantic character in pursuit of the beautiful Bianca. Often I have seen John working hard in the studio with partner Meg Parry rehearsing for the role, I asked him how the process has been for him. ‘Rehearsing the part of Lucentio this season has been an incredibly wonderful opportunity for me. It has been really difficult, but just the process of learning and rehearsing over the past month has already taught me a lot. I often feel speed is my kryptonite, being so tall, but rehearsing for this part has taught me that although it’s hard for someone large to move fast, it’s possible... sometimes!’

Although dance is a highly demanding profession and often time consuming, it is important to stay well balanced, giving a little time to other passions. In John’s case: ‘I like to catch up on the happenings of the outside world, see what those ‘muggles’ are up to. I also love to read and write, monitor the time zones so I can catch up with family and friends spread out over the world. I used to play the cello and sing before I moved to New Zealand to study, and although I still sing (mainly in the shower) lugging a cello across the globe has proved a little cumbersome.’

Clearly John harvests many talents, although I would not have discovered these by merely observing him day by day, he is as modest as they come. So, ‘Who is John Murray?’ I would conclude that John is not easily definable, he is constantly growing as an artist, preferring not to flaunt his capabilities, there is always much to discover. It is obvious that John knows exactly who he is, and that’s what really matters, so for the rest of us we will just have to wait and see!



Photo: Frances Andrijich

WEST AUSTRALIAN BALLET'S NEW HOME TAKES SHAPE.

Under the careful guidance of architect Catherine Watts from Sandover Pinder and a dedicated team of WA's finest consultants and contractors, led by construction manager, Probuild, the new West Australian Ballet Centre is beginning to take shape as it is carved out of the heritage-listed former Royal Institute for the Blind building in Maylands. WAB has received extraordinary support from the building industry, as well as generous contributions from the State and local government, corporate and private donors, all of whom will be gratefully recognised in the new centre (see page 8 for a list of all contributors to date).



The old amenities block makes way for a new wing, which will incorporate a foyer, public staircase, lift and amenities. The wing will be wrapped in a stunning contemporary polycarbonate called Danpalon (which you can see on the fly tower of the State Theatre Centre).

Photos: Chris Langley



At 22 x 12 metres, the main studio, 'Wesfarmers Salle', will be the largest ballet studio in WA, and will be fitted with bleachers and lighting system for studio performances.



Previously bricked-up areas and walls are removed to reveal exquisite art deco flourishes.

Photos: Stephen Nicholls

BUILDERS MEET BALLET

Trade magazine, *Builders Choice*, conducted a photo shoot at the building in August for a special feature in their September edition. Electricians Mannie Singh, Pierre Roberts and Fadi Kadamani (Everett Smith and Co) and brickie Jake Smith (BoBrik Constructions) were encouraged to down tools and don tutus for the shoot with WAB dancers Yu Takayama and Victoria Maughan.

Lights, camera, action!



Photos: Catherine Watts



Clockwise from left - Manie Singh, Yu Takayama, Victoria Maughan, Pierre Roberts, Jake Smith, and Fadi Kadamani. Photo: Stephen Nicholls

OPENING NIGHT WRAPS

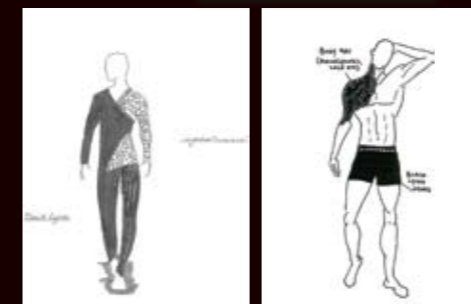
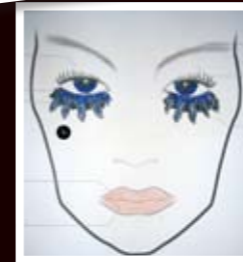
His Majesty's Theatre was packed to the rafters in May for the company's premiere season of *Cinderella*, choreographed by Jayne Smeulders. Jayne set out to create a magical ballet that would have wide family appeal.

'I have enjoyed every ballet performance I have been fortunate enough to see however this stands out for me for its beautiful style and adaptation... It was very romantic and fairytale-like... The sets were ethereal and perfectly complemented the story and its style. I loved the whole thing.' Audience member Salena Mott.



The *Neon Lights* season in the new Heath Ledger Theatre in July was much anticipated. In conjunction with the season, the *Neon Lights Project* encouraged WAB Facebook fans to participate in the creation of a new work, which was included in the program.

'The company was compelling throughout, full of sublime technique and athleticism. Jayne Smeulders and David Mack...were outstanding amid the dazzling displays of virtuosity.' Rita Clark, The Australian



In conjunction with the season, the *Neon Lights Project* was undertaken in July and utilised WAB's digital networks such as Facebook and Twitter, to give our new generation of ballet enthusiasts the direct opportunity to take part in the creation of a ballet. Over a number of weeks, via an online voting system, Facebook fans took control of the creative process by selecting a choreographer, the music, costume design and hair and makeup styles. Three Perth bands - Alex Darkly, The substance and

Alien V's Shotgun, were also involved, providing their music for choreography. Young WAB dancer William Banks relished the opportunity to kick start his choreographic career after being selected by the Facebook community to realise his vision to create a short work, *Glam Addict*, performed in *Neon Lights*.

The project was conceived by WAB's industrious communications team and supported by company media partner OMD and RTR FM.



DANCING INTO THE DIGITAL ZONE.

BY EDUCATION COORDINATOR, DEBORAH ROBERTSON

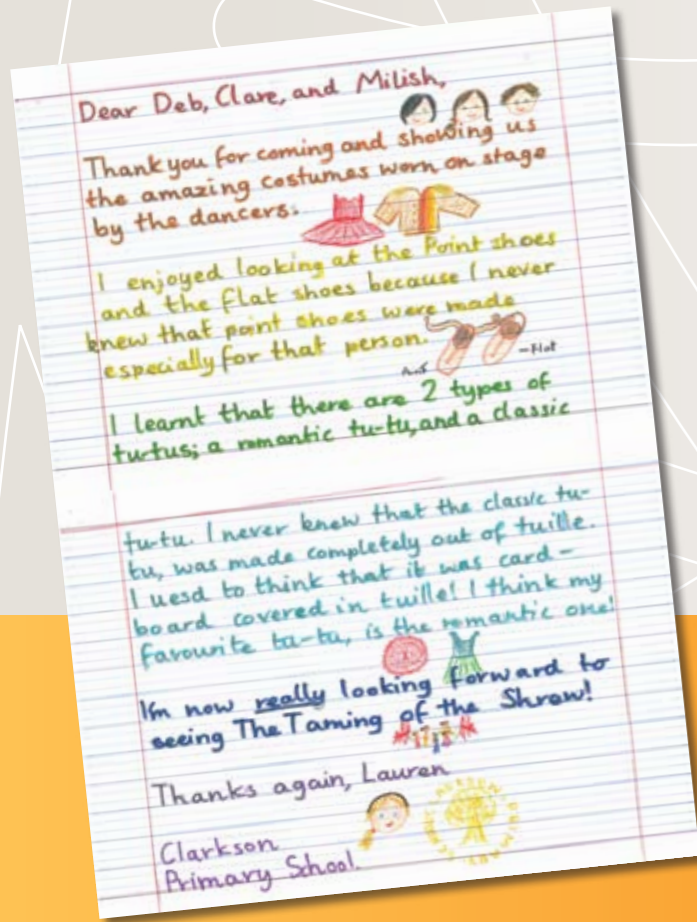


With a growing worldwide focus on social media, there are an increasing number of business and social activities that are now happening online. The internet has the remarkable ability to connect people across distances that can at times seem impenetrable, and nowhere is that more apparent than the vast State of Western Australia. However, here at West Australian Ballet that is all about to change. Our communications team have been working on a new digital project to help connect ballet communities from Karratha to Albany, Broome to Mandurah.

In 2010, with pilot funding from the Australia Council for the Arts, we began work on a digital hub that could connect students, teachers and parents with West Australian Ballet. The aim was to provide a place where connections could be made and maintained, discussions could happen, questions could be answered and events advertised. A number of workshops were conducted in various regions around WA for teachers, students, parents and dancers to determine the feasibility for the hub. The sessions were informative and very helpful in shaping the direction and purpose of the project.

The great news is we are now able to move forward to the next stage with further assistance from the Australia Council. WAB has partnered with Collabforge to build our hub and create Open Studio. A group of teachers, students and parents have been invited to be our pilot group to test the site. So far feedback from our pilot group has been fantastic, one user commented, 'It's just like Facebook and MySpace combined, but it's all about dance!' We will be launching the site to the wider public soon, so keep your eyes on this space. Watch out Mark Zuckerberg!

WAB'S CHANCE TO DANCE PROGRAM IS IN FULL SWING THIS YEAR, PROVIDING A VARIETY OF BALLET EVENTS TO STUDENTS AT HILTON PRIMARY SCHOOL, NEERIGEN BROOK PRIMARY SCHOOL, MAYLANDS PENINSULAR PRIMARY SCHOOL AND CLARKSON PRIMARY SCHOOL, MANY OF WHOM SENT THROUGH 'THANK YOU' LETTERS AFTER OUR LAST VISIT.



WAB EDUCATION TEAM TOURS TO EXMOUTH

BY DANCER LAUREN MURRAY

Early on a cold August morning, looking bright eyed and bushy tailed, Assistant Ballet Master Chen Chen, Education Officer Deborah Robertson and I flew out of the Perth airport along with a large contingent of miners, to the secluded North Western Australian town of Exmouth. We made our way from the airport to Exmouth District High School, which teaches primary to year twelve students. On this trip we were working with the primary to year seven students.

The experience for me as a dancer was quite different to my everyday routine. However, the opportunity to inspire and educate these children was truly rewarding and an opportunity I will never forget. From the moment we arrived at the school the staff could not do enough to assist and support our stay and the children were incredibly receptive to ballet, dance, movement and being active. We guided the students through a basic warm-up and ballet class, followed by a creative movement task, which was thoroughly enjoyed by all. Each year group excelled in many different ways. Chen Chen and I demonstrated some pas de deux skills. One of the things that captivated the students was my pointe shoes, which on one occasion were described as being like 'an elevator'! Our intention was to spread the language of dance to these young students and their sincerity in accepting us made the whole experience exceptionally positive and rewarding.

PATRON PROFILE

Marilyn Burton

BY PHILANTHROPY COORDINATOR LISA ASHBY

In 2010 Marilyn Burton stepped forward, after a request from WAB, to billet young dancer Anna Ishii from the New Zealand School of Dance. Anna had been invited with several other students to participate in Marcia Haydee's production of *The Sleeping Beauty* at the Burswood Theatre. Through this experience, Marilyn gained a special insight into how determined and hardworking the dancers were: 'Anna gives everything to dance; she has this passion and drive. She is such a sweet natured, happy person; it was a pleasure to have the chance to meet her. Anna has become an addition to our family; we love to give her that support while she is away from her family in Japan.'

Since a young girl, Marilyn has been involved in dancing. Being naturally athletic, she has enjoyed

dance and movement both actively and as a spectator. But since watching the ballet *Snugglepot and Cuddlepie* with her young children on TV, and then, as they grew up, *Swan Lake*, and *Don Quixote*, she has developed a keen interest in dance. Marilyn now enjoys attending performances and broadening her knowledge of ballet, and is a passionate supporter of both West Australian Ballet and The Australian Ballet.

Marilyn also understands that the arts are essential to the well being of societies. By supporting young dancers such as Anna, and having made a major contribution to West Australian Ballet's capital campaign for our new home in Maylands, she is contributing to the development of a culturally rich, vibrant Perth community.



WAB MERCHANDISE MAKES AN IDEAL CHRISTMAS GIFT

Treat yourself or a loved one with a unique gift from our collection of clothing and specialty items. Available online at waballet.com.au or by visiting WAB reception.



YOUR SPIRITED GIVING LIFTS OUR PERFORMANCES

PRIVATE GIVING 2010/11

West Australian Ballet acknowledges the committed support of our Ballet Circle donors, who have made a gift to the Company between 22 August 2010 and 5 October 2011.

Patron

Alex Wright

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