

Behind the scenes

Volume 1, Issue 2

2003

From the National President



Dear Friends

Thanks for your donations

I would like to say a very sincere thankyou to the many Friends who, when renewing their membership for this year, added a donation. Put together these came to a substantial amount and were a great help in allowing us to achieve our contribution of over \$50,000 towards the dancers' shoes. Your generosity has been noted and appreciated.

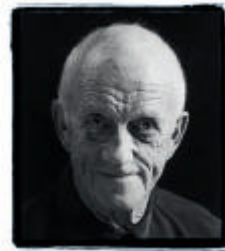
All donations of \$100 or over and received before 31 December will be acknowledged in the Royal New Zealand Ballet programme for 2004.

Jenette Borrell, National President

INSIDE THIS ISSUE

- 1 From the President
- 1 Russell Kerr – New Zealand Arts Icon
- 2 National Raffle
- 2 Past Partners, Some great gift ideas
- 3 Toasting the Terrific Trimmers
- 4 Peter Pan – A new Dancer's Perspective
- 5 Peter Pan - Forum
- 6 Russell Kerr – Arts Icon
- 7 Master Class awards, Membership renewal
- 8 2003 & 2004 Events

Russell Kerr, National Icon



Russell Kerr, choreographer of the Lotto Season of Peter Pan, was one of ten inaugural recipients of the prestigious Arts Foundation of New Zealand Icon Award. We asked Russell to share his thoughts on receiving the Award:

"The more I do, the more there is to learn."

Earlier this year I received advice that I had been selected as one of ten inaugural recipients of the Arts Foundation of New Zealand Icon Awards. My initial reaction was one of surprise. Somehow, although a professional life as a dancer, teacher, director and choreographer may span some 53 years, I am so aware that the more I do the more there is to learn. It was an honour to find myself included in the list of distinguished artists who have over the years contributed so much to the arts in New Zealand but, more importantly, I was so very pleased that this was recognition of the place dance holds in the community.

No longer a pipe dream

To have been associated with the development of the Royal New Zealand Ballet over many years has indeed been a great privilege. Sharing the excitement of the 50th Anniversary provided opportunity to reflect on those earlier days when many people considered the establishment of a national ballet company in this country to be little more than a pipe dream. Each generation of dancers has taken the company forward, yet even today much of that indomitable spirit of earlier times is retained and nurtured as new challenges are faced.

continued on page 2



continued from page 1

A new life for Peter Pan

Revivals of ballets from repertoire can only be successful if the new cast of dancers infuse a work with new life. The 1999 production of **Peter Pan** was unashamedly created in the 'entertainment' genre and as choreographer I had the highly skilled collaboration of composer Philip Norman and designer Kristian Fredrikson. As rehearsals began for the 2003 revival it became obvious that the dancers were indeed going to give new life to the dozens of characters involved in the story, and the ballet took shape with all departments involved working as one committed team. Credit must be given to Toby Behan for the work he did in teaching so much of the choreography, and to Turid Revfeim for providing such fine Ballet Mistress expertise.

Personally, when a ballet I have choreographed is being performed, I like to sit back in the audience and feel that I have given it away, that it now belongs to the dancers because they have taken it over and made it their own. And what a great feeling it is to become aware that others in the audience around you are laughing along at your choreographic jokes, and leaving the performance with a smile. These are the times when all those moments of self doubts one experiences in the creative process are cast aside - until the next project comes along!

Friends can take pride

At the time of writing I have to hand early ballet programmes that include details of how to support a 'Build the Ballet' campaign. The target was to raise 15,000 pounds per annum 'from all sources'. Just as the Royal New Zealand Ballet has developed over the years to become the vibrant and versatile company it is today, so the Friends of the Royal New Zealand Ballet can take much pride in the organisation it has evolved to support the company and provide a link with communities throughout the country.

Russell Kerr

Catch up on past partners

Rachael Robertson and **Douglas McCubbin**, both partnered by the Friends in recent years, are living overseas – Rachael in Australia where she has been working in a vineyard and doing some part time RAD teaching, and Douglas on sabbatical with the Milwaukee Ballet. Douglas has recently been dancing the roles of Paris and Romeo in the Michael Pink production of Romeo and Juliet and we were pleased to see in a review of the ballet: "The new principals, Thrussell and McCubbin, proved to be strong soloists and poised partners".

Pieter Symonds, **Craig Lord** and **Natasha Purcell** are all appearing in The Lotto Season of Peter Pan. Unfortunately Pieter tore a calf muscle while on stage as Tiger Lily and has been ordered to rest it for several weeks. Pieter carried on in character and even managed to perform her solo before being whisked off for treatment!

And last but not least, watch out for Friends' current partnered dancer **Rowan Cann** who is having a lot of fun playing Michael Darling – a role that demands both dance and strong dramatic skills.

Nationwide Raffle, 2004

At the recent Friends' AGM it was decided that we would hold another nationwide raffle in 2004. We do appreciate that not everybody enjoys selling raffle tickets, but it is the most reliable way for us to raise money. Tickets will be \$2 each and each book will have 5 tickets.

We know that some of you do not wish to receive raffle tickets – it is your responsibility to let us know before the event. Please contact your local branch committee or Susie, our national administrator.

Support the Friends with Xmas gifts for your friends

Peter Pan Calendars	\$10
Peter Pan CDs	\$20
Binoculars/Opera Glasses	\$40

Order these from your local Friends' branch or from the national administrator.

Friends of the Ballet
P O Box 27 050, Wellington
Ph: (04) 3819009
Email: Susie@nzballet.org.nz

Wellington Friends

Toasting the Terrific Trimmers

Wellington Friends honour the Trimmers at a Labour Weekend luncheon

The Terrific Trimmers, it was billed. A celebration of Jon and Jacqui Trimmer's careers and contribution to the Royal New Zealand Ballet in particular and to ballet in New Zealand in general.

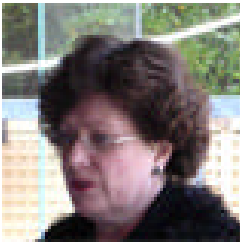
The Pines was the 'Place To Be' in times past. Well, it is the 'Place To Be' again. With new owners and a complete makeover, it's a great place for an event. Attractively furnished, plenty of space and the waves and rocks of Wellington's South Coast make a wonderful backdrop.



And what an event it turned out to be. It felt like a Hall of Fame of New Zealand ballet. The Trimmers, of course, Jonty sporting the wicked moustache of Captain Hook for Peter Pan; Rigmor Gnatt, widow of the founder of the New Zealand Ballet Company Poul Gnatt; Russell and June Kerr in Wellington while Russell choreographs Peter Pan; Hon Judith Tizard Associate Minister of Arts, Culture and Heritage; Jennifer Shennan, dance reviewer ... the list of ballet people went on and on.



Rigmor Gnatt



Judith Tizard, MP

Graham Atkinson, Chairperson of Wellington Friends welcomed guests. MP Judith Tizard commented on how a country identifies itself through its culture and how important it therefore is.

She gave an apology on behalf of the Prime Minister, Helen Clark, who "loves being the Minister of the Ballet." The Prime Minister has official Chinese visitors this weekend, she said, who take precedence (just) over the Wellington Friends of the Ballet.



Russell Kerr



Jennifer Shennan

Russell Kerr took us back to the early days of the ballet company when they would go round trying to get members for the fledgling Friends' group.

"When you are on stage, you can tell what sort of audience you have and dancers have to work out what they have to give," he said. "Jon and Jacqui have always been such wonderful performers and given so much. How many steps have they danced over the years? How much goes into these steps?"

He commented that Jacqui has such a store of information gathered over the years and Jonty is so much a part of the history of New Zealand ballet.



We all drank a toast to Jon and Jacqui. Not only for their 45 years of association with the Royal New Zealand Ballet but also for their 40 years of marriage —



the couple wed on 26 October 1963. Jonty's thanks were short and sweet. "Thank you all for being here — and if I say much more, I'll probably cry," he said.



Rev Norman Knipe, longtime member of the Wellington Friends of the Ballet, gave a blessing before lunch. He related a touching story of a teacher who found a way of listing what gifts her students had; how much their friends appreciated them; and how each had treasured that list which had influenced their

lives to the good.

After a delightful buffet meal accompanied by wine, Jennifer Shennan gave a toast to the artistic Trimmer family — mother and sisters especially.

It was a grand occasion. Those of us who were present will file it away in our minds as a treasured ballet memory.

—Judith Doyle, Friend

(Note: All the pictures are on our website www.wn-friends.dns2go.com)

Thanks!

Sir Jon and Lady Jacqui Trimmer

Jon and Jacqui asked me to convey their warm thanks and appreciation to the Friends for a wonderful day and of our gift to spend when they are in Italy next year.

Graham Atkinson, Chairman

The year just ending has been a momentous one for the Company - achieving 50 years existence. It has been one of celebration and remembrance and we have played our part.

From *Bubbles and Dance* at Lower Hutt back in March to *Toasting the Terrific Trimmers* last month we have all supported and enjoyed forums, master classes, technical rehearsals and outstanding performances. Those who are former members of the Company will not soon forget the 50th reunion; seeing and trying to remember faces, friends and those stories! Next year the Ballet travels to the UK taking their brand new version of *Romeo & Juliet* to Sadlers Wells - the very heart of London's West End.

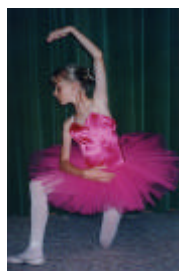
Thank you to every member of the committee who have contributed so willingly to ensure that each and every function and event has run smoothly and successfully. Thank you too to members for your support - we can dream up ideas but you make them successful. You'll see from the diary that there will be plenty to occupy us in 2004 but feel free to make your suggestions for future events or improvements to those we already run.

We look forward to seeing you again in 2004.

Graham

Peter Pan – A new dancer's Perspective

From the moment I was offered a contract for "Peter Pan," I knew I was in for an amazing adventure



A young Alice

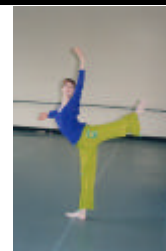
This was my very first contract as a professional dancer, my first time living away from my home in Australia and my first visit to New Zealand.

For as long as I can remember, I have dreamed of a career as a professional ballet dancer, so when I was given the opportunity to dance with the company, doing what I love every day, touring New Zealand and getting paid for it, naturally I was overwhelmed. This was my dream come true!

Everything was a big adjustment at first but the company made me feel very welcome and I found the Wellington community very friendly.

Shortly after my arrival we began rehearsals for the season of "Peter Pan." The whole rehearsal period for me was an eye opening experience I have never been in such a big production and I feel very privileged to be working with such a talented team of dancers, ballet staff, choreographers and crew

Russell Kerr was an absolute inspiration to work with. He has more energy than all of us dancers put together and has an amazing imagination! He helped us become absorbed in our characters and develop them as individuals whilst staying true to the story.



I also have had the honour of working with such greats as Sir Jon Trimmer. There's so much to learn from artists' so rich with experience, such as Sir Jon is. He brings so much energy and life to his character and his wonderfully exuberant personality is carried both on and off stage. The thought and energy he uses in addressing his character is something I aspire to achieve in my roles.

It's also been wonderful working with the orchestra. There's nothing quite like live music to bring a show to life.

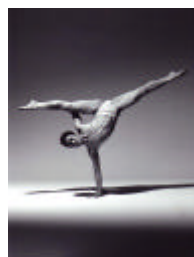
Now I eagerly await our tour of New Zealand. Let the fun role on!

— Alice Topp, RNZB

Te Whaea – Graduation Performances.

I hope as many of you as possible were able to go and see the graduation performances this year. They were simply stunning – again!

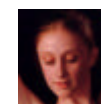
Such a wealth of talented artists just getting started on their careers. The highlight, for me personally, was *Monotones II* – Frederick Ashton choreographed the work to Troi Gymnopedies played nice and slow with passion. Superb!! Of course the rest of the performances were excellent too and thoroughly enjoyable.



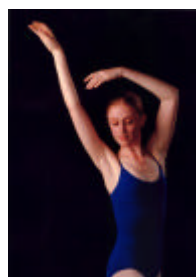
At the graduation ceremony it was announced that 2nd year classical student Yu Hui has secured a full-time contract with the RNZB



3rd year classical student Hana Tipa was awarded the Todd Corporation Scholarship. The scholarship will contribute to Hana's salary for her first year while she is with the RNZB.



Hana Tipa has just turned 20-years-old and Yu Hui is 19-years-old. In October this year, Yu Hui secured a professional secondment with the Singapore Dance Theatre to appear in Stanton Welch's production of *Madame Butterfly*.



Second year classical student, Nicola Boot, is currently performing as a Lost Boy in *Peter Pan*.

Photos courtesy of Te Whaea,

Photo Credits:

Dancer: Yu Hui, Photographer: Stephen A'Court,
Dancer: Hana Tipa, Photography by Woolf.

Friends of RNZ Ballet

Peter Pan Forum - Nov. 1, 2004

It would be hard to imagine a better way for a balletomane to spend two hours than at the Friends of RNZ Ballet Forum held recently at the Company's studios when Russell Kerr discussed and demonstrated ideas and processes in his choreographing Peter Pan.



Everyone who knows him would acknowledge that Russell is one of the best communicators in the ballet world - he stands on no ceremony, and his gentle and self-deprecatory wit immediately puts people at ease, making them feel as though they are just as interesting and special as he is.

So you would never guess that this Icon of New Zealand Art is the most prolific choreographer of the Southern Hemisphere, with a curriculum vitae that places him in the highest echelons of dance achievement in the 20th century

- as a performer, with renowned companies in Europe AND back in New Zealand (recently located archival film shows him dancing as the Chief Warrior in Polovtsian Dances from Prince Igor in the United season of NZ Ballet in Auckland's His Majesty's Theatre, 1959 — believe me, you can now see why people raved about him in that role!)
- as a teacher, beloved by students across generations — always kind yet aspiring to the highest standards — always directing them to think musically about movement — always challenged to help the one who is finding the going tough
- as a choreographer, with a native instinct of what themes or ideas will submit to dance and what won't — and what every demi-semi-quaver is good for — with an unbelievable energy of spirit that fires prodigious amounts of work, always impeccably ready so as not to waste an hour of precious studio rehearsal time.

I once saw Russell downcast over a production that, through no fault of his own, did not meet his own exquisite standards. It was a terrible sight.

We heard about Russell trying out Peter Pan's steps in his study, or Tinker Bell's in the hall, or Captain Hook's in the bedroom of his and June's little cottage in Sumner. We learned of how many million moves there are that make up a ballet of this length and complexity.

We heard of the collaboration with composer Philip Norman and the telephoned updates on numbers of bars needed for The Nursery Fight, for Mr & Mrs Darling to waltz, for The Flight, the Pirate Battle etc. etc. ad infinitum — (in a beguiling modern day version of the 19th century's set-up between composer and choreographer, only they couldn't do it by phone)



We were invited to imagine the steps we might have made for the opening strains of music if we were the choreographer. We then saw delightful excerpts of Russell's version performed by Shannon Smith as Peter Pan and Megan Fulcher in an impressive dual role as Wendy and

Tinker Bell — with Rowan Cann and James Brennan as the two brothers.



Shannon Smith



Megan Fulcher



Rowan Cann



James Brennan

An enchanted line of young dance students hung on Russell's every word and gesture (as they have done for 50 years — his attention to the myriad of details makes everything seem alive, and characters the same as the people you know).

Only question — do Friends all know that for a small extra charge they can bring another "friend" along to a forum like this? Lucky Wellingtonians.

Jennifer Shennan

Leigh Brewer Dance Sculptress Extraordinaire

Leigh has been invited to exhibit three new sculptures to be shown at the NZ Academy of Fine Arts during the International Festival of Arts in February 2004 along side a stunning showcase of work by acclaimed and internationally respected Iskandar Jahil, Singapore's foremost ceramic artist, plus "Ageless Mind and Spirit" a path-breaking photographic exhibition from India.

Dorothea Franchi 1921-2003

Dorothea Franchi, one of New Zealand's pioneering composers, died in August aged 83. She had a distinguished career as both harpist and composer. After graduating with a BMus in 1939, she spent nine years building the music department at Epsom Girls' Grammar before studying in London at the Royal College of Music where she won the Lionel Tertis Prize for her *Viola Rhapsody*. Returning to New Zealand, she became pianist and musical director at the New Zealand Ballet under Paul Gnatt where she wrote *Pastimes* and *Do Wack-A-Do*. Every dancer from those tours has tales of her ability to create the most magnificent accompaniment under impossible conditions - of untuned pianos, missing notes and other tribulations. She was even known, when she thought the audience wasn't being quiet enough, to turn around and order them so "sush" without even missing a note! Some of her work are included in the Tutu exhibition at the National Library.



NZ Arts Foundation - - Icons of NZ Arts

Russell Kerr, profiled by Jennifer Shennan

(Reprinted with permission from the Dominion Post)

Russell Kerr is the sole dance man amongst recently appointed Icons of New Zealand Art, acknowledging his prolific career as a choreographer. It's a fitting choice.

After early ballet training in New Zealand, (Auckland Kathleen Whitford has the proud claim to have been his teacher) Kerr was in 1950 awarded a government bursary to further training at Sadlers Wells School in London. His exceptional musical acumen (he had also studied piano and considered that as a career) earned him a place in the Jose Greco Spanish company.

It would be fairly unusual for a dancer to perform with Europe's leading flamenco company after only the briefest introduction to that complex and sophisticated art, but then there's never been anything conventional about this dancing man.

Kerr worked with a number of top flight teachers, including Stanislav Izdikovsky (Diaghilev's ballet master) and Marie Rambert. He joined Festival Ballet where he became a soloist of note, and met and married fellow dancer June Greenhalgh. (New Zealander Anne Rowse and her husband Ken Sudell were also in the company at the time)

The character roles proved his forte and his musicality served him well. What's more he found he could remember not only his own role but everyone else's too — a sure sign of choreographic talent.

Russell danced for kings and queens and worked with great artists in the years with Festival Ballet. He could have expected a major international career but, one of the early godwits, chose to return to New Zealand to help in the pioneering work that Poul Gnatt had already initiated to establish a ballet company here.

Decades of dedicated work later, the country's dance profession is in a much healthier state because of that decision. Even though it meant near penury for the Kerr family at times, they and we have finished up richer in several other currencies.

Russell entered a teaching partnership at the Nettleton Edwards School of Ballet. in 1957. He produced works for Auckland Ballet Theatre and for the early television network, before co-producing the United Ballet season with Poul Gnatt in 1959/60. His own performance as the Chief Warrior in Polovtsian Dances from Prince Igor, with Alex Lindsay conducting the national orchestra, is vividly remembered to this day.

I once saw Mr.Kerr lose his temper — in a rehearsal 44 years ago. He had cast a particularly beautiful girl in Les Sylphides (an Auckland Ballet Theatre production - I was in my first season under his inspired tutelage - we all hung on his every word.). This beauty, Janice, was often detained by various suitors and would come late for class or rehearsal.

The discipline of ballet - and the need to warm up carefully - cannot tolerate latecomers - and one memorable night Janice didn't arrive at all. Russell was furious - talent may be a gift but to waste it is unforgivable. He stabbed his cigarette into the ashtray as though casting a curse on indolence, lit another one and did the same with that and I've never forgotten it. The furious gesture seemed to reflect his own.

tireless pursuit of excellence, and the moral duty to take every opportunity on offer. He gave up smoking not long afterwards

Kerr succeeded Gnatt as artistic director of The New Zealand Ballet in 1962. In his term of 6 years he introduced full-length productions of classics to the repertoire, co-ordinated with full orchestral involvement. — The dancers from this period - including Patricia O'Connor, Patricia Rianne, Georgene Walker, Loma Rogers, Sherril Cooper, Gillian Francis would all testify to what they learned from Kerr - and not least from the guest artists he brought to work with the Company - the legendary Svetlana Beriosova, Karl Musil, Nora Kovach, Istvan Rabovsky, Alexander Grant, Marilyn Burr, Jean-Paul Comelin, Desmond Kelly, Denise le Comte. You could ask Jon Trimmer about them all – he's still there.

The achievements were great but so were the demands of the directorship and Kerr worked — and drank - himself almost into the grave. In a broadcast interview with Bryan Edwards many years later, he admitted that he had "made the mistake of thinking that the answer to many problems lay in the bottom of a bottle." His battle to overcome that particular demon was hard won but won it was and it is typical of Russell's empathy that he would put out the word of hope to others that what might seem impossible, is possible.

Russell resigned from The NZ Ballet in 1968. He was later director of New Zealand Dance Centre in Auckland with Jon and Jacqui Trimmer as guest artists, and remains rightly proud of their memorable visit to Fiji 1973 (11 performances in 3 days in Suva — the audience were joining in by the end). He later directed Southern Ballet Theatre in Christchurch. Much was achieved but these were penurious postings and it was through the efforts of enterprising parents of pupils that funds were raised for the essential productions that justify all the training. You can't tell dancers of Kerr's calibre to give it up and get a day job. or not to bother with performances. They are driven by vision and addictive personalities and have no option.

There's only ever courteous and professional communication from the man, together with impeccable preparedness of his work. (Dancers love that because it means they can get on with theirs). It is notable that many subsequent Company directors have called Kerr back to produce classic works for them - Swan Lake, Giselle, Coppelia, Petrouchka (his production of which is probably the best in the world) and commissioned his choreographies as well - Peter and the Wolf, Terrible Tom, Te Maia & the Sea Devil (these with Gavin Bishop's designs), A Christmas Carol, Peter Pan (with Philip Norman's music). As well he has produced Carnival of the Animals and Tales of Beatrix Potter for the NZ School of Dance.

You watch Russell teaching even today, at 73 (although uncomplaining, he is aching with arthritis). He still takes, as he has always done, the utmost and patient care with the pupil on the barre who's finding it hardest to get the hang of a particular sequence, or the timing of some arm movement.

His deep knowledge of music informs both choreographing and teaching, and conveys to his students that's what they too should be thinking about not whether a leg is here or there just for the sake of it. His dry and ready wit is another route in, to relax a young dancer who perhaps will discover that what wouldn't come from striving, may well slip into place from the very absence of striving. But never from lack of concentration.

The beautifully painted European folk-art decoration on many items of furniture in his home are his work, June's home-crafted toys, her impeccable patchwork, quilting and tapestry grace every room. Son David, a mechanic, has been much involved in theatre lighting, and granddaughter Phoebe is the 2 year old dancing apple of her father's eye. Daughter Yvette has great skills with computer technology and can help her father sort out glitches as he commits his millions of steps (more than 2,000,000 in Swan Lake) onto disc. There's a young grandson coming over to help Russell paint the fence, a granddaughter to make cookies with June and then they're off to see the movie, Shrek. These youngsters will grow up to learn the full extent of their famous grandfather's talents.

If I listed the subsequent generations of dancers, both the RNZB company members and the free-lance dancers, who state allegiance to the inspiration of Russell Kerr, you'd have a small telephone directory to read. It is the last thing Russell

thinks of though, to claim vicarious fame from their careers. He's too busy in the studio with the next lot.

You can catch his Peter Pan with the RNZB this December — though with Sir Jon Trimmer as Captain Hook, there's a mighty reach on that lethal looking hook so wiser not to sit in the front row.

Membership renewal time

See insert in this issue for a renewal form with all the details. Thank you for your support this year.

Do you know any young folk who are interested in ballet?

Perhaps a gift membership to a young friend may be an excellent Christmas present.

Master Class awards for most effort in class

Master classes were held in October and we have some photos from the Junior and Senior classes

Blair Wood – Senior Master Class



Madeleine Soja – Junior Master Class



Gary Harris with two senior class dancers



Wellington Friends 2003/04 Committee

Chairman: Graham Atkinson
Phone: 386 - 3115
Email: graham.atkinson@xtra.co.nz

Membership: Mary Weddell
Phone 971 - 7143
Email: weddell@paradise.net.nz

National Committee Representative:
Ingrid Witkowski.
Phone: 387 - 7025
E-mail: ingridw@xtra.co.nz

Young Friends co-ordinators:
Mary Weddell Phone 971-7143
Jan McNee Phone 476 - 2018
Email: Jan_McNee@moh.govt.nz

Treasurer: Jan Carr
Phone: 472 - 9668
Email: jacknjan@xtra.co.nz

Newsletter: Peter Cowley
Phone: 934 - 6224
Email: pcowley@paradise.net.nz

Masterclass Co-Ordinator:
Bev Robinson.
Phone: 387 - 7948
E-mail: Beverly.robinson@nzcer.org.nz

Secretary: Delia Ross
Phone 971 – 5084
Email: clan.ross@paradise.net.nz

2003 Events

Date	Time	Event
Wed 19 November		Ballet Exhibition at National Library OPENED and runs until 21 March 2004
Thu 4 December	12.10pm	Guided tour of TUTU by Lucy Alcock, exhibition curator, and Jill Allen Venue: National Library
Thu 11 December	12.10pm	New Zealand Ballet on Film Part 1 features Rowena Jackson Venue: National Library
Thu 18 December	12.10pm	Petrouchka featuring Douglas Wright introduced by Jennifer Shennan Venue: National Library

2004 Events

Date	Time	Event
Thu 29 January	12.10pm	Reality TUTU – members of the company - Venue: National Library
Thu 19 February	12.10pm	New Zealand Ballet on Film Part 2 - Venue: National Library
Sat 21 February	1.00pm and 2.15pm	“I always wanted to be a ballerina” – Carolyn McKeefry conducts a ballet workshop for adult beginners - Venue: National Library
Tue 24 February	7:30	Technical Dress Rehearsal – Palmerston North
25 Feb- 21 Mar	7:30	Saltarello Opens in Palmerston North
Thu 4 March	12:10	Guided tour of TUTU by Sir Jon Trimmer and Lucy Alcock, exhibition curator Venue: National Library
Thu 18 March	7:30	Saltarello Opens in Wellington (Note: NO Wellington Technical Dress Rehearsal)
Sat 20 March	10:00	Master Class (Seniors)
Sat 20 March	12:30	Forum
Sun 21 March		Ballet Exhibition at National Library CLOSES
21 April - 29 May		UK Tour - Romeo & Juliet, Peter Pan, and Triple bill (Saltarello, Milagros, FrENZy)
Wed 2 June	6:30	Branch AGM
Sat 17 July	10:00	Master Class (Juniors)
22 July	7:30	Full Technical Dress Rehearsal
23 July - 4 September	7:30	Madame Butterfly
Sat 24 July	10:00	Master Class (Seniors)
Sat 24 July	12:30	Forum
24 July	9:30am -16:00	National AGM
25 July	9:30 am -noon	National AGM
Tue 5 October		Otago Festival of the Arts
Sat 16 October	11:30	Master Class (Juniors)
Thu 28 October	7:30	Full Technical Dress Rehearsal
Fri 29 October - 5 December	7:30	Coppelia
Sat 30 Oct	10:00	Master Class (Seniors)
Sat 30 Oct	12:30	Forum