



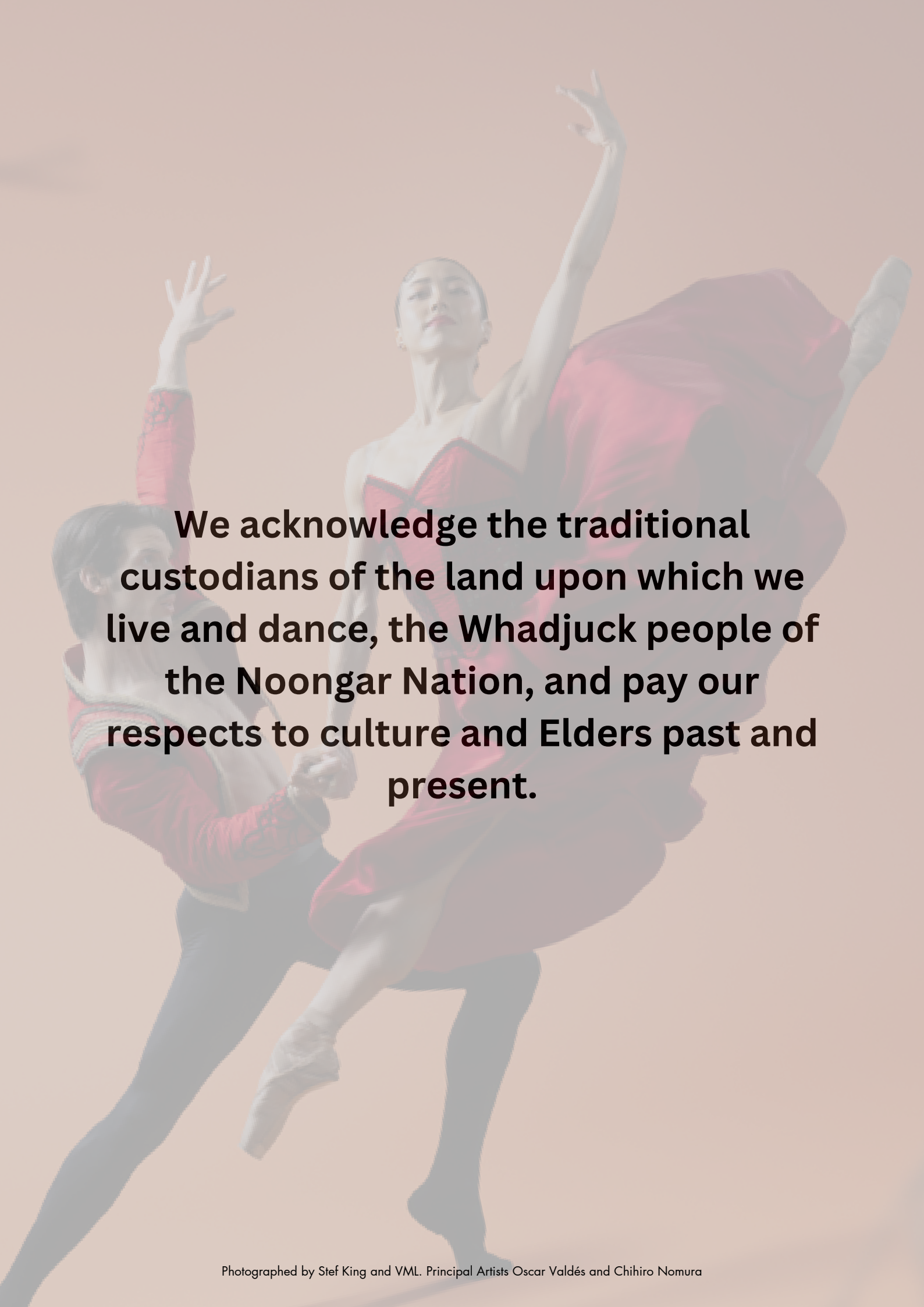
WEST AUSTRALIAN
BALLET

DON QUIXOTE

Creative Learning Pack

Inspire your students through dance



A photograph of two dancers in red costumes performing a contemporary dance piece. The dancer in the foreground is in a dynamic pose, leaning back with one leg extended upwards. The dancer in the background is also in a dynamic pose, leaning forward with one leg extended upwards. The background is a solid light pink color.

We acknowledge the traditional custodians of the land upon which we live and dance, the Whadjuck people of the Noongar Nation, and pay our respects to culture and Elders past and present.

WELCOME

We are so excited to have you join us at one of West Australian Ballet's incredible School Matinee performances of 2025.

These performances are specifically designed to provide students with an immersive learning experience, diving into the world of dance and live performance. We can't wait to share our hard work with you all!

In 2025, we are able to offer four school matinee performances aimed to inspire students from Kindergarten to Year 12. These include Don Quixote, and due to overwhelming demand, two performances of Cinderella to close out the school year.

Each performance offers something truly unique for young audiences to experience and learn alongside.

Accompanied by a curriculum aligned Creative Learning Pack, School Matinee performances provide educators and students further insights into dance as an art form.

Assisting with creating lesson plans and activities, as well as performance adjacent classroom exercises, our Creative Learning Pack are a valuable resource for students and teachers alike. These activities are suitable for both primary and secondary students.

All can be customised and adapted to suit individual needs.

Symbols are used throughout the pack to direct you to key information, performance specific details and activities.



Indicates key information



Indicates an activity



Indicates information about the show

We are delighted to share the joy of dance with you and look forward to welcoming you to West Australian Ballet's 2025 School Matinee performances.

Sincerely,
Natasha McCann
Head of Education & Community Engagement

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Photographed by Stef King and VML. Leading Artists Adam Alzaim & Jack Whiter



THE HISTORY OF BALLET



Image Source: <https://thegoodlifeinfrance.com/louis-xiv-the-sun-king/>

Ballet as an art form began in the royal courts of Italy and France in the 1600's. Formal group dances from the royal courts developed into the art form we now know after *The Sun King*, King Louis XIV of France established the first ballet school, the Académie Royale de Danse, in Paris in 1661.

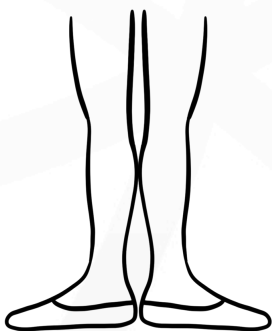
The word ballet originates from the Latin word 'ballare', which means 'to dance'. To this day, all of the steps in ballet have French names, meaning dancers across the globe all speak the same language and can take a ballet class anywhere and understand exactly what to do.

Ballet Positions

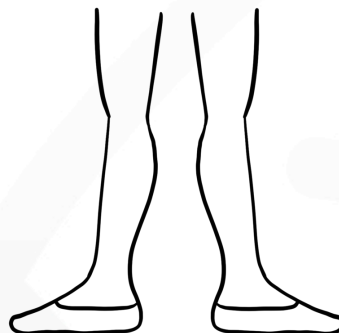
In ballet there are five basic positions of the feet and arms. The positions of the feet originated from fencing positions, and require the dancer to *turn out*, or rotate the entire leg, from the top of the thigh to the toes. If you look at a dancer standing in any of the five positions, you'll see their toes point in opposite directions.

Positions of the feet -

Below are the basic ballet positions of the feet. These begin and end phrases of dance.



1st position



2nd position



3rd position



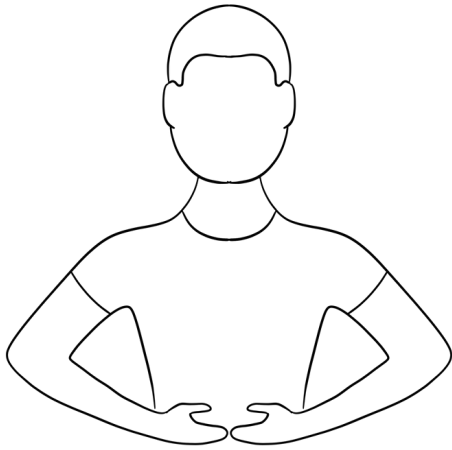
4th position



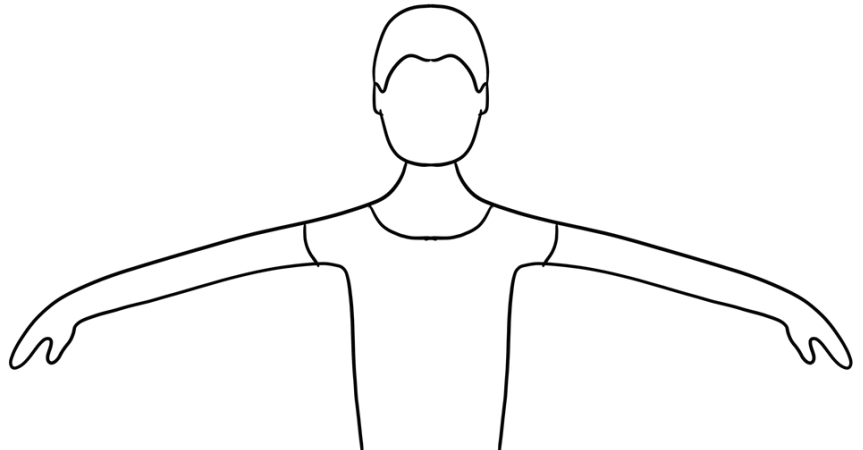
5th position

Positions of the arms -

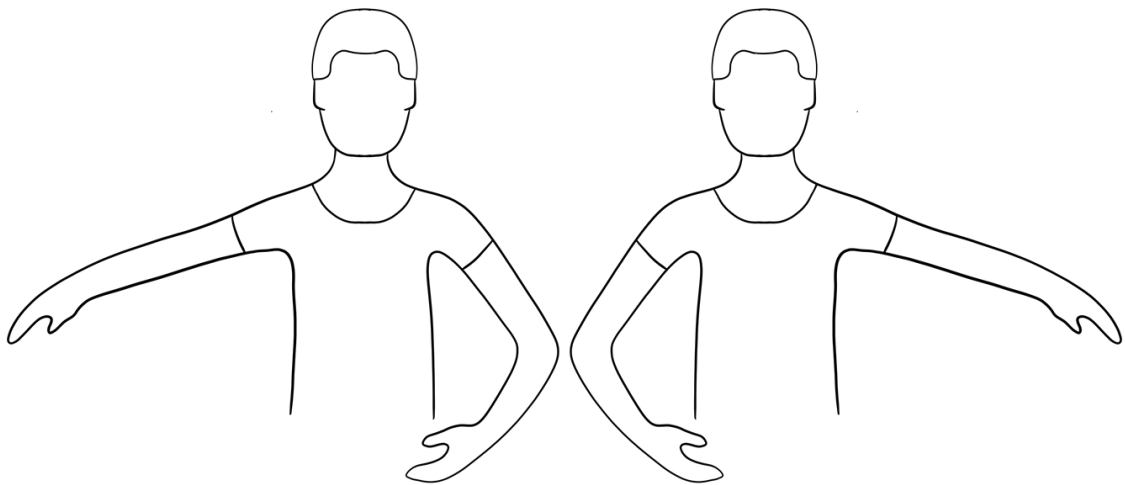
Like footwork, the basic arm positions (port de bras) are also numerically classified.



1st position



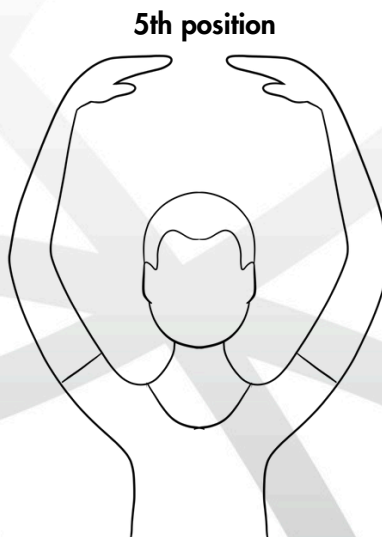
2nd position



3rd position



4th position



5th position



4th position



BALLET GLOSSARY

Plié

To bend your knees.

Port de bras

Movement of the arms.

Tendu

To point or stretch the foot to the front, side or back.

Releve

To rise to the ball of the feet.

Jeté

To leap from one foot to the other in which the front leg appears to have been thrown into the air.

Arabesque

A position of the body supported on one leg with the other leg extended behind, forming a right angle (or higher). Arms are held in various positions creating a long line from fingertips to toes.

Pirouette

To spin or turn; a rotation of the body on one foot.

Pas de deux

A dance for two people.

Principal

A dancer at the highest rank within a professional dance company

A dancer below a principal, who performs most of the solo and minor roles in a ballet.

Soloist

A group of dancers who work together as an ensemble; they form a background for the principal dancers and are the backbone of any ballet company.

Corps de ballet

Choreographer

A creative who invents movement and stylises a ballet or other dance and tells dancers how to perform them.

Choreography

The art of creating dances and the organisation of movement to form a pattern or shape.

Repetiteur

An accompanist, tutor, or coach of ballet dancers to assist with teaching choreography.





WEST AUSTRALIAN BALLET

West Australian Ballet is the state's flagship ballet company and Australia's oldest continuous ballet company. Established in 1952 by Madame Kira Bousloff, West Australian Ballet presents up to 50 performances annually across Western Australia, reaching a total audience of over 100,000 people.

The company offers an extensive program of dance works throughout the year, with five major seasons in Perth, regional touring throughout the state, choreographic workshops, and extensive education and community learning opportunities.

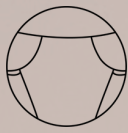
West Australian Ballet is the only state dance company that has an official partnership with its state symphony orchestra; the West Australian Symphony Orchestra.

In 2012 the company moved to the West Australian Ballet Centre, a purpose-built facility in Maylands.

2025 is the company's 73rd year in operation as we continue "to enrich lives through dance".



West Australian Ballet Centre



ABOUT THE PERFORMANCE

School Matinee of

Don Quixote

Proudly supported by



Tuesday 27th May, 12 Midday

His Majesty's Theatre, 827- 905 Hay Street Perth WA.

Estimated running time: **1 hours and 50 minutes (including intermissions)**

Creatives

Choreographer

Dame Lucette Aldous AC after Marius Petipa

Choreographer (Fandango)

Deanna Blacher OAM

Staging Directors

Craig Lord-Sole, Reika Sato, Leanne Stojmenov

Artistic Advisor

Fleur Alder

Set & Costume Designer

Allan A Lees OAM

Lighting Designer

Jon Buswell

Music

Ludwig Minkus

Musical Arranger

John Lanchbery

Principal Conductor

Jessica Gethin

with West Australian Symphony Orchestra



CHARACTER INTRODUCTION



Don Quixote - Lost in a dream inspired by stories of gallantry and chivalry, he wakes from his sleep, with the lines between fantasy and reality blurred. Convinced that he is a courageous medieval knight, he sets forth in search of adventure.

Basilio - A dream-driven hero who longs to be a knight, on an epic quest to find love. Full of ambitious ideas, he travels with his loyal friend, Sancho Panza, to protect what's good and punish anyone who breaks the rules of chivalry. He is known for making a dramatic entrance!



Kitri - Lively and fun-loving, the innkeeper's daughter loves being the center of attention. Whether it's her amazing quality of movement or her beauty, everyone in town wants to be around her. Will she marry her longtime love, Basilio, choose a life of luxury with the rich nobleman Gamache, or run off with the noble Don Quixote?

Gamache - A wealthy, fancy, over the top nobleman who has his eye on Kitri. Using his money to impress her innkeeper father, he has managed to secure a marriage arrangement. Can he convince Kitri to forget about her other love interests and fall for him instead?





SECONDARY SCHOOL ACTIVITIES

Discussion Points- (ACADAR018), (ACADAR019), (ACADAR025)

The following is a list of discussion points to assist your students in their understanding and critical analysis of a work.

- Think of two or three words to describe your immediate response to the performance as a whole.
- What parts did you respond to the most and why?
- What were your thoughts and emotions when watching the performance? Did your emotional response change throughout the different scenes or character interactions? Did you have a particular response to a specific section or moment in the work?
- Did the work have a clear storyline? If so, what was it and does everybody in the group interpret the story in the same way?
- Describe some of the dance movements you saw in the performance. What was it about these movements that caught your attention? Try to describe the movement using both verbal and physical descriptions.
- Describe the performers you saw. Which one or two stood out for you? What was it about their performance that you liked? (Physicality, performance quality, role in the work, engagement with the other dancers etc.)
- Describe the use of props and sets in the performance. What impact did they have in presenting an idea?
- Describe the lighting and other technical aspects. What was its purpose and how did this enhance the performance?
- Describe the costumes. Were they appropriate for the work and the movement? Did they distract from, or contribute to the performance?
- Describe the setting of the stage. Describe the way the dancers used the performance area. How would the work be effected if it was performed in a different performance setting? I.e. Outdoors or proscenium arch theatre.



Photographed by Stef King and VML. Principal Artist Chihiro Nomura.



ACTIVITIES: SECONDARY SCHOOL

Writing a Review | Year 7-12

Responding | Dance Reflecting and Analysing (ACADAR018), (ACADAR025).

With students, analyse a written review and assess its tone, form and content. Select a dance or other live performance review to do this. A review of West Australian Ballet's **The Wild Between Stars: Ballet at the Quarry** has been included overleaf as an example for students to use. Read through the review and briefly analyse it. While a review is essentially one person's opinion and therefore subjective, it should also note the following details:

What? Story outline, look, music, feel, design, content of work.

Why? What is being communicated and why is it being shared at this time.

How? Types of movement, arrangement on stage, use of props.

When? Time/date of performance.

Where? Place of performance.

Who? The company, creative staff (choreographer, composer, performers etc) and any characters represented.

TASK: Ask students to write a review of *Don Quixote*. Ensure that it includes the above criteria and a critical analysis of the production. Imagine you were aiming to persuade future audiences to consider attending a performance.

For advanced students, imagine persuading a hesitant first time audience.

TASK VARIATIONS:

- **Reviewing in the 21st Century**

Ask the students to write an Instagram review consisting of 140 characters. Students will need to select their words carefully and highlight what affected them the most.

or

Ask students to create and perform a scripted 30 second TikTok presentation to accompany images from the production. Ensure to include an attention grabbing tag line to use as a caption, as well as music reflecting the tone of review.

- **The Role of the Reviewer**

For advanced students, lead a discussion about what makes a good review and the role of the reviewer. How do reviews effect the artist, production, audience attendance and the development of the art form?





DANCE

Kiern Doyle and Maddison Fraser (Guest Artists) and the dancers of West Australian Ballet in 'Ripples'. Photo: Sergey Pevnev.

[SHARE](#)

Ballet review: The Wild Between Stars: Ballet at the Quarry, Perth Festival

Three different performances showcase different choreographic styles and ambience.

10 Feb 2025 17:31

Tiffany Barton

The stars shone brightly and the air was balmy at the grand opening of the West Australian Ballet Company's new work *The Wild Between Stars*.

Choreographed by Loughlan Prior, the opening piece that gives this production its name, *The Wild Between Stars*, is a neo-classical ballet, purportedly "a journey through the infinite universe where human emotions and physical form mirror the vast beauty, mystery, and constant evolution of the Cosmos", according to the synopsis.

Well, those program notes certainly aim for the stars. However, for this reviewer, it's more like a pleasant stroll through a particularly well-decorated park. A bunch of very pretty dancers wearing very pretty frocks prance around the stage like wood nymphs and fairies in a scene from *A Midsummer Night's Dream*. Graceful? Yes. Romantic and ethereal? Absolutely. But a "journey through the infinite universe"? Not really – more like a fun romp in the woods.

The choreography, while lovely, lacks the depth and complexity to truly capture the vastness of the cosmos. The music, though pleasant, is generic and doesn't evoke the sense of wonder one might expect. It all feels a bit... safe. However, the backdrop and natural grandeur of the Quarry Amphitheatre definitely add to the magical woodland ambience.

The highlights are the romantic *pas de deux* between the two lovers (were they Lysander and Hermia? or Demetrius and Helena?) performed by lead dancers Juan Carlos Osma and Chihiro Nomura. They are formidable dancers and make a magical pair. Osma's height, presence, rippling body and powerful ballet moves complement the more diminutive Nomura, who acts as the delicate yin to his powerful yang.

The diaphanous silver costumes, designed by Emma Kingsbury, are also particularly lovely, though "wrapped in drifting nebular clouds," as suggested by the program, seems a tad overstated. (Who does write this copy? AI?)

The second piece, however, is far more exciting and innovative. Choreographed by Tara Gower, an Indigenous dancer from Broome, who formerly danced with Bangarra, *Ripples* is a glorious fusion of ballet and Indigenous dance. Innovative in form and concept, and truly thrilling to witness, it opens with a single green spotlight on a smoking conch shell.

The dancers are curled on the ground, shrouded in smoke. Powerful didgeridoo (played by Isaiah Walley Stack) rumbles with root connectedness through the audience, grounding us in the earth of Indigenous Australia. It is a stark contrast to the ethereal European prancing of the previous piece. Before the audience's eyes, the Dreamtime calls and the dancers answer.

Gower's choreography seamlessly blends the precision of ballet with the fluidity and earthiness of Indigenous movement. The dancers move with a power and grace that feels both ancient and contemporary.

The second piece, *Bird Song* is set to an exquisite composition by Mick Manolis. It begins with the magical warbling of bird call. The dancers perform a swan dance, their bodies evoke the fluttering of wings and the power, strength and majesty of birds in flight. The men wear exquisite harem pants (designed by Rika Hamaguchi), the earthy green tones of which evoke the mangrove swamps of Gower's beloved Broome.

Gower says that *Ripples* explores, "The polarity of northern and southern WA, Freshwater and Saltwater, First Nations and Non-Indigenous, contemporary dance and ballet" and adds that she hopes to "find something new, promote reconciliation and celebrate our rich untold history".

She delivers on all counts. *Ripples* tells a story of connection. Connection to Country, to unity and to people. It is a joyous celebration of spiritual connectedness. The enthusiastic applause at the end was an indication that Gower's message was received loud and clear.

The final piece, *Concerto Anniversary*, is a flamboyant and exhilarating tribute to Tchaikovsky's *Piano Concerto Number One* on its 150th anniversary. Choreographer Lucas Jervies' statement, "This concerto, with its soaring melodies and dramatic flourishes, feels like a celebration of Tchaikovsky's frowned-upon queerness," gives the piece an added layer of meaning. The performance, hence, should be seen as a joyful ode to queer composers, a celebration of artistry and identity expressed through movement.

Osma's Dionysian performance is a particular highlight. He is a vision – a bronze statue sprung to life, all smouldering glances and an undeniable charisma that radiates across the stage. Think Michelangelo's *David*, but with a better turnout, a decidedly Cuban swagger and a palpable sense of sensuality.

His *pas de deux* with Dayana Hardy Acuña is a stunning display of masculine strength and feminine grace, a captivating interplay of power and vulnerability. Their movements are perfectly synchronised, a testament to their skill and artistry. The chemistry between them is electric.

Charles Dashwood and Alexa Tuzil also deliver a striking and dynamic show. Dashwood's height gives him a regal dignity, while Tuzil's clean, graceful movements provide a beautiful counterpoint. Their performance is a showcase of classical technique and contemporary flair, a perfect embodiment of the music's energy and emotion.

Read: [Book review: The Best Australian Science Writing 2024, Jackson Ryan and Carl Smith \(editors\)](#)

The evening is a journey in itself. While not every piece lands perfectly, the sheer artistry and passion on display are captivating. West Australian Ballet clearly has a lot to say, and the dancers say it with style, grace and absolute dedication to their craft.

The Wild Between Stars: Ballet at the Quarry

Quarry Amphitheatre
West Australian Ballet Company

The Wild Between Stars

Choreographer: Loughlan Prior
Costume Designer: Emma Kingsbury
Lighting Designer: Kristie Smith
Music: Judd Greenstein and Mark Dancigers, performed by Now Ensemble

Ripples

Choreographer: Tara Gower
Cultural Consultant: Trevor Walley
Costume Designer: Rika Hamaguchi
Lighting Designer: Kristie Smith
Music: Stephen Pigram and various artists

Concerto Anniversary

Choreographer and Costume Designer: Lucas Jervies
Lighting Designer: Kristie Smith
Music: Pyotr Ilyich Tchaikovsky

Tickets: \$79-\$109

***The Wild Between the Stars: Ballet at the Quarry* will be performed until 1 March 2025.**

Responding | Dance Reflecting and Analysing (ACADAR018), (ACADAR025)

Choreographic Processes and Exploration of Movement

TASK:

After viewing the performance of *Don Quixote* consider the dance elements of Body, Energy, Space and Time (BEST). In a group discussion or writing activity reflect upon;

Body: What actions were used?

Energy: What kinds of movement qualities did you see?, sharp, soft, smooth, percussive? Was there flow and connection of movements or was it interrupted and contained?

Space: Which directions did the dancers travel in?, what formations were seen?, name some shapes you saw the dancers make eg. twisted, circular, symmetrical, contrasting. Were the pathways curved or angular?

Time: What was the tempo of the music?, did the rhythm feel regular or irregular? Was there stillness? Were there accents placed on the movements?

- Consider how these elements contributed to the formation of the work.
- Consider which elements were most utilised and drawn upon to best present the themes and ideas expressed throughout the work.
- Consider classic and historic choreographic styles, do you believe they have influenced the work.

TASK:

In a group discussion or writing activity reflect upon any choreographic devices you think may have been used, researched or developed during the creative process and were included in the final performance.

- Consider unison, canon, motif, contrast repetition, fragmentation, embellishment, accumulation, reversal and retrograde.
- Consider why these devices may or may not have been incorporated into the work. Eg. Did this assist with story telling, world building or were they stylistic or aesthetic choices?
- Did the work look inspired or influenced by other well know choreographers? If so, discuss the potential links between creative choices and inspiration. Be specific and give examples of phrases.



Photographed by Stef King and VML. Principal Artists Oscar Valdés and Chihiro Nomura

Research and Reflection

TASK: *Don Quixote* has been adapted multiple times, in numerous artforms. Stage, film, ballet, musical, and opera. Research the evolution of this story and how it has developed through the ages, across various forms and artistic mediums. Discuss the effectiveness of each and the influences they are impacted by.

Consider:

- Why do you think this story has remained timeless?
- What emotions did the themes of the work evoke?
- What viewpoint is this story told from?
- What were some of the dance techniques used?
- What were some moments of symbolism and how did they add to the work?
- How did the work make you feel overall?

TASK: Write an article discussing *Don Quixote's* impact on popular culture. Compare and contrast the differences between our classical ballet storytelling and other mediums this work has been delivered through, including film, musical and illustrated novel.

Consider the impact of symbolism, expressive movement and nonverbal storytelling displayed in our production, as opposed to the original text.

Stimuli below for reference of storytelling versatility.





DESIGN AND SYMBOLISM

West Australian Ballet Company houses a costume and production department responsible for building and maintaining the costumes as well as storing existing productions set and prop items you see come to life on stage.

These professionals individually specialise in production elements including costume design, fabric laser cutting, pattern making, dyers, millenary, set construction, maintenance and multiple mechanist duties which happen backstage during a performance.

Research and development are a large aspect of costume design, especially within the Ballet art form, where story is told through visuals.



While considering ease of movement, designers also factor in other elements of dramaturgy including era, style, colour, symbolism and the global happenings of the time that may affect the overall narrative of the piece.

Don Quixote was originally designed by Allan A Lees OAM for West Australian Ballet Company. This production houses over 300 individual costume and prop items, each appearing at various stages throughout the production.

Responding | Dance in Context (ACADAR026)

Dance genres/styles are influenced by the social, cultural and historical context in which they exist.

TASK: After viewing Don Quixote discuss (written or verbally) how the choices made surrounding design concepts (lighting, music, costume, props, set, staging) and how they contribute to or detract from conveying choreographic intention and storytelling.

Consider:

- The freedom and quality of movement available within these choices, both with items worn and interacted with or performed upon.
- The ability to push forward the ballets plot by conveying emotion or setting a scene.
- The point of view the story is told from.
- Gender, roles of power or authority and how they are portrayed through design choices.



DESIGN AND SYMBOLISM

Responding | Dance in Context (ACADAR026)

Dance genres/styles are influenced by the social, cultural and historical context in which they exist.

TASK: After viewing Don Quixote use the following list of words to describe design choices and symbolic references that helped drive the narrative of the production. Write a short description of each characters demeanor through out the performance as well as how their surroundings were influenced by their appearance and style.

- Consider:**
- Colour and tone they are frequently seen in
 - Finish of the fabric or embellishments
 - Use of texture and patterns
 - How the characters move within their clothing or garments
 - Social hierarchy and power dynamic

Opulent

Lace

Muted

Jeweled

Plain

Bold

Weathered

Armour

Matte

Scuffed

Encrusted

Twisted

Sleek

Ruched

Joyful

Wavy

Dreamlike

Comical

Paisley

Metallic

Earthy

Floral

Worn

Tired

Elegant

Jovial

Trim

Impoverished

Gauze

Soft

Pleated

Dyed

Weightless





DIGITAL LEARNING RESOURCES

Digital creative learning resources to accompany the West Australian Ballet's school performance of Don Quixote are now available on our website. Resources are aimed at primary and secondary school students and include synopsis and information sheets to download for your classroom.

The Creative Learning Resources webpage also includes behind the scenes information, design and production images, as well as video content to further support students learning experience when attending the performance.

To access the full range of digital creative learning resource's please click on the link below.

[DIGITAL LEARNING RESOURCES](#)



HOW TO WRITE A REVIEW VIDEO

This video, by Amy Wiseman, details how to write a review of a ballet performance. This is a valuable resource for students to reference and take inspiration from across all GENESIS Creative Learning Pack activities.

[VIDEO LINK HERE](#)

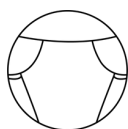


ADDITIONAL RESOURCES

West Australian Ballet, has worked closely with Telethon Kids Institute to create a series of online workshops that focus on utilising dance to improve young people's mental and physical health and wellbeing. A wide variety of movement-based workshop exercises are available. Use these videos to explore a range of health and wellbeing topics through dance.

These free classroom resources are available for a range of year groups and cover topics such as nutrition, mindfulness, self-esteem and many more. Simply click on the link below.

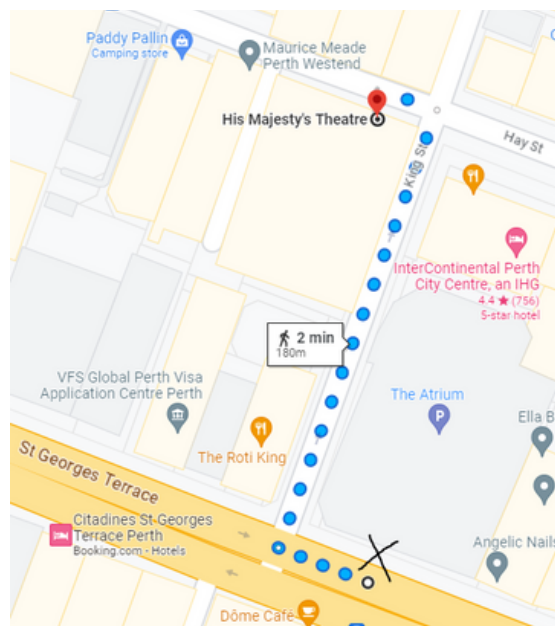
[DANCE AND WELLBEING RESOURCES](#)



YOUR TRIP TO THE THEATRE

His Majesty's Theatre, 827- 905 Hay Street Perth, WA.

We are so excited to welcome you and your students to the theatre for this performance. Read on for helpful hints on how you and your students can best enjoy your trip.



- **Travelling by bus:** There are designated bus bays located on the corner of King St and St Georges Terrace that have been reserved for a safe drop off and pick up. It is a short walk from the theatre and students do not need to cross any roads(see map pictured). Please do not instruct your bus driver to drop you off on King Street or Hay Street as there is high potential for this to cause traffic complications.
- **Travelling by car:** Parking is available at His Majesty's Car park, entrance on Murray Street.
- **Travelling by public transport:** Buses travel directly into the city terminating at Perth Busport. The closest train stations are Perth Underground Station or Esplanade.
- **Arrival Time** Please make sure you arrive at the theatre with enough time to collect your tickets and find your seats. Arriving late and missing the start of a performance will diminish your students understanding of the ballet as well as disrupt others. In addition, most performances are 'lock outs', which means that late audience members will only be allowed in at predetermined times (for example, interval) or not at all.

Below are a few things to remind your students before attending:

- **Electronic devices** Please ensure all mobile phones and other electronic devices are turned off. These are disruptive to the performance and distracting to audience members and performers.
- **Photography** We don't allow patrons to take photos or use devices throughout the performance, but we encourage you to record your experience by taking pictures before and after the show and during the intervals. Don't forget to tag us if you post about your experience on social media.
- **Food and beverages** There are many different places to get something to eat or drink in the city, however, please be aware that only plastic bottled water is permitted in the auditorium. All other food and beverages must be consumed before entering.
- **How to find your seat** We ask you to please only sit in the seats allocated on your tickets. On your ticket is the level (Stalls, Dress Circle, or Upper Circle), your row (alphabetical letter), and seat number. The front of house staff will read your ticket as you enter the theatre to check you are on the right level, and will help you find your seats if needed.
- **And most importantly** Enjoy and applaud the performance if you were moved by what you saw!



WEST AUSTRALIAN
BALLET

2025 Performances for Schools - Booking Form

Step 1 - Provide your contact details.

First Name

Surname

School

Postal Address

Phone Mobile (during excursions)

Email

Step 2 - Select your performance(s)

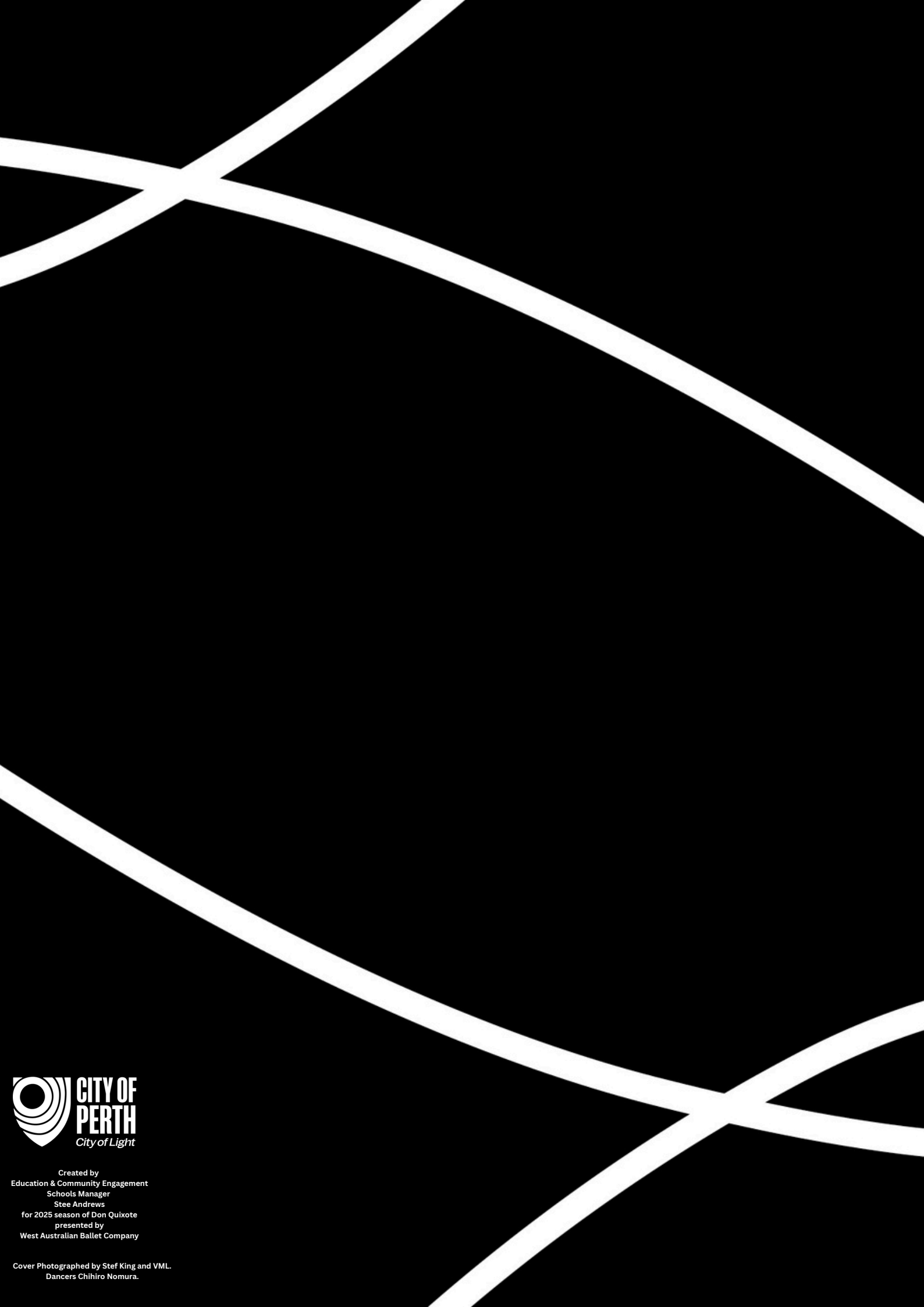
Schools' Matinees	Date/Time	No. of students at \$18 each	Year ie: Yrs 3-5	Subtotal Students	Teachers (10 students = 1 free teacher. Max. 4 adults for every 10 students)		Subtotal Teachers	Ticketing service/ delivery fee	TOTAL (Students + Teachers + \$8.95 Fee)
					Free	Paid \$35			
<i>Cinderella</i>	Wednesday 26th November – 12pm His Majesty's Theatre			\$			\$	\$8.95	\$
<i>Cinderella</i>	Wednesday 3rd December – 12pm His Majesty's Theatre			\$			\$	\$8.95	\$
Prices includes GST.									TOTAL \$

Special seating requirements (e.g. wheelchair): _____

Step 3 - Lodgement of form and payment

Once you have completed this form please email it to learning@waballet.com.au. We will confirm we have received your booking via email and provide you with additional information. Approximately 8 weeks before the performance we will confirm your exact numbers and send you an invoice to be paid prior to the performance.

If you have any further queries please email us at learning@waballet.com.au or call us on (08) 9214 0707



Created by
Education & Community Engagement
Schools Manager
Stee Andrews
for 2025 season of Don Quixote
presented by
West Australian Ballet Company

Cover Photographed by Stef King and VML.
Dancers Chihiro Nomura.