



Talking Pointes

Jane Sheridan, Editor

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A Very Special-Thank You to Our Many Volunteers

At the first Showcase Luncheon of the Season, **Director Iain Webb** thanked the Friends for the **5,000+** volunteer hours that were worked last fiscal year (which runs June 1 through May 31). As grateful as he is for the financial support we give, he is even more appreciative of the volunteer efforts. In 12 months last year, this was the **equivalent of 2.5 full time employees.**

Through March of this fiscal year, volunteers have already worked almost **5,150 hours!** The opening of the **Sarasota Ballet School's** new studios in the Rosemary District has presented new volunteer opportunities. At the grant rate of \$24 per hour, this is the equivalent of over \$123,000.

As we approach the end of this Season, we offer our special thanks to every volunteer. We could not succeed without your help!

From the Desk of the President

Richard March 941.343.7117

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What a marvelous Season this has been for The Sarasota Ballet and for the Friends of The Sarasota Ballet (FSB). We have been fortunate to see some really outstanding performances including the recent revival of Sir Frederick Ashton's *Apparitions*. This was truly a labor of love for Director Iain Webb who, with meticulous attention to detail, brought forth the original ballet as conceived by Ashton — ensuring that it will be preserved for the future.

Closing the season with *Giselle* will no doubt have pleased many ballet fans who particularly like full-length story ballets. It's been 10 years since The Sarasota Ballet last performed *Giselle*. The technical and artistic growth of the Company since it was last staged has been astonishing.

FSB has had a good year as well. We added almost 100 new members, many of whom attended our special events. The Showcase Luncheons enjoyed record attendance, no doubt because of the excellent programs.

Our final luncheon provided a special treat as our scheduled speaker, Margaret Barbieri, Assistant Director, The Sarasota Ballet, was joined by 92-year old Sir Peter Wright. It is Sir Peter's production of *Giselle* that Margaret has been staging for the Company. Having just arrived from England to assist with the final details, he thought he was having lunch with a few friends. He was a bit surprised to find himself speaking to 150 guests!

Among our initiatives this Season has been the recent issuance of the Friends Reward Card which can be used for discounts at local restaurants and other businesses. It's important that Friends use their cards so that we can maintain and even grow our partnerships. The current list of partners is included elsewhere in the newsletter and on the Friends' link on the Ballet's website.

From the Desk of the President (cont'd)

This is renewal time for most of our members and some of you have already received your notice. We encourage you to send in your renewal as soon as possible. Dues make up our greatest source of fundraising for The Sarasota Ballet. In fact, this Season we were able to donate \$25,000 — something that is greatly appreciated by Director Iain Webb and Assistant Director Margaret Barbieri.

As Iain said at the November Showcase Luncheon, he appreciates the many hours our volunteers work as much as if not more than the financial contribution. These efforts are important in the Ballet's grant applications and support many functions. As you'll read elsewhere, we contributed a record number of volunteer hours this Season. I would personally like to thank and congratulate all of our volunteers. You are the backbone of our organization.

While many of you are away for the summer, we will be working on a calendar of fun and informative Friends' events for next Season. I wish you a very enjoyable summer and look forward to seeing you in the fall at the Ballet!

Pointe of Fact

Who was the original Giselle? Her name was Carlotta Grisi and she was a star of the Paris Opera Ballet.

Do you know where *Giselle* was first performed in the United States? It was in 1846 in Boston, with Mary Ann Lee as Giselle and George Washington Smith as Albrecht!

2019 – 2020 SEASON

Program 1

25 - 27 October 2019

FSU Center for the Performing Arts

Ricardo Graziano's

SHOSTAKOVICH SUITE

Ricardo Graziano's

EN LAS CALLES DE MURCIA

Ricardo Graziano's

IN A STATE OF WEIGHTLESSNESS

Program 2*

22 - 23 November 2019

Sarasota Opera House

George Balanchine's

THEME AND VARIATIONS

Sir Kenneth MacMillan's

LAS HERMANAS

George Balanchine's

WESTERN SYMPHONY (company premiere)

Program 3*

20 - 21 December 2019

Van Wezel Performing Arts Hall

Matthew Hart's

JOHN RINGLING'S CIRCUS NUTCRACKER

Program 4

31 January - 3 February 2020

FSU Center for the Performing Arts

Sir Frederick Ashton's

LES RENDEZVOUS

Paul Taylor's

BRANDENBURGS (company premiere)

Program 5 - The Sarasota Ballet Presents The Paul Taylor Dance Company

28 February - 2 March 2020

FSU Center for the Performing Arts

From the Desk of the Events Coordinator

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April Showcase Luncheon

Oh, what an ending to the Season of Showcase Luncheons. In an interview last summer, Director Iain Webb teased that there might be a “very special guest” at the April luncheon. There was!

Three days before the event, we learned that Sir Peter Wright, the 92-year old ballet legend, would be joining Margaret Barbieri, Assistant Director, The Sarasota Ballet, in discussing her staging of his production of *Giselle*.



Sir Peter Wright, Hillary Steele and Margaret Barbieri

As Sir Peter said, “respect the creators.” This emerged as a recurring theme during Jean Volpe’s outstanding interview with them.

The 150 guests sat at tables which reflected the romantic spirit of this ballet, with beautiful floral arrangements donated by Lauren Walsh. The scent of lilies — flowers associated with *Giselle* — filled the air.

Jean noted that *Giselle* which was first performed (in Paris in 1841 and) in London on March 12, 1842 is the only ballet with an unbroken history of performance since its debut. She introduced Margaret as an acclaimed interpreter of the title role. Jean also commented that Sir Peter has staged some 15 productions around the world and that it was an exceptional honor to have him share his knowledge and wit with the attendees.

(Except where noted, all photos courtesy of Shirley Blair)

2019 – 2020 SEASON (cont’d)

Program 6*

27 - 28 March 2020

Van Wezel Performing Arts Hall

Sir Frederick Ashton's

ROMEO & JULIET (company premiere)

Program 7*

24 - 25 April 2020

Sarasota Opera House

Jerome Robbins'

IN THE NIGHT (company premiere)

Sir Frederick Ashton's

DANTE SONATA (company premiere)

David Bintley's

Yet to be announced company premiere

*** All programs at the Sarasota Opera House and the Van Wezel Performing Arts Hall are accompanied by the Sarasota Orchestra**

Renewals for Full Season Subscriptions have begun. To renew your subscription, please call The Sarasota Ballet Box Office; our staff and volunteers will personally go through your subscription with you to ensure you reserve the best seats possible.

New Full Season Subscriptions will go on sale Monday 29 April 2019, with Four Ballet Packages commencing 10 June 2019.

Call The Sarasota Ballet Box Office Soon at 941.359.0099. Box Office hours are Monday - Friday 10:00 AM - 4:00 PM. We anticipate high call volumes, so please leave a detailed message and we will call you back as soon as possible. Thank you! See you at the ballet.



Joan Mathews, Katie Couchot, Sandra Gowing and Barbara Staton

Jean asked Sir Peter to begin at the end of Act 1, with Giselle's death. As Ballet Master of The Stuttgart Ballet, he had been asked by John Cranko to mount a new production of *Giselle*. "I wasn't keen to do so, as I didn't like it very much. The story didn't make much sense." As the audience laughed, he went on to say that he, nevertheless, went to London for six weeks to do research.



Mercedita OConnor, Brad Goddard and Donna Maytham

In the productions he had seen around the world, *Giselle* had died of a broken heart at the end of Act 1. However, he discovered that in the original production at the Paris Opera Ballet, she had taken Albrecht's sword and plunged it into her heart. Upon learning this, he then understood that she had to be buried in the woods. As a suicide, she could not be

laid to rest in hallowed ground. The entire story suddenly made sense and the rest is history.

Margaret shared that she had danced *Giselle* with Ballet For All, an educational program that took ballet to schools around the country. In that production, she "died of a broken heart." However, in her first Principal Role for The Royal Ballet as *Giselle* in Sir Peter's production, she committed suicide using Albrecht's sword – something she agreed was more logical.



Flowers for Margaret

Jean asked Margaret if she enjoyed going mad. "In the ballet? It's quite nice to be unlike yourself."



Margaret Barbieri, Sir Peter Wright and Jean Volpe

Sir Peter noted that when they first were staging *Giselle*, Sir Frederick Ashton watched a performance with him. Ashton commented about the dancer, "she went mad too soon." So, Margaret has told all the dancers in the Company, "you mustn't go too mad too soon!"

Referring to *Inside the Studio*, Jean commented on how beautiful Margaret's arms were while coaching the principals in Act 2. Sir Peter noted that he remembered her performing *Giselle*, saying "she had that romantic look, not just in the face but also the arms."



Margaret Barbieri and Egon Madsen (photo from a private collection)

Both Margaret and Sir Peter discussed how technically challenging the steps are. While it's a difficult work, it must not look difficult to the audience. As she observed, there are two very fast sections. So, the bottom half (of the body) has to work very hard, the top needs to look effortless. This is very challenging for dancers to achieve.

An audience member asked to what extent the choreography has changed. Sir Peter told the

audience that the initial choreography (by Jean Coralli and Jules Perrot) had been restaged (several times) by Marius Petipa. Petipa made this ballet "the one to see." However, when Sir Peter first produced *Giselle*, he was able to go back to the original source.



Diana Cable, Virginia Tashian and Jacqueline D'Alessio (the Observer)

As he emphasized, it's important to respect the creators. How was the ballet first performed? What has evolved over time? What needs to be updated a little? Sir Peter believes that it is his role to make history relatable to present-day audiences — while keeping the feeling of the original choreography and not changing the story.

In response to an audience question, Margaret commented that dancers are not machines. They can't always do the exact same thing every day. As much as they'd like to be, no one is perfect. She emphasized that she is not looking for carbon copies of her performances. She wants each ballerina to become her own *Giselle*, within the limits of the production and choreography.



Deborah Kolb and Lynda Doery (the Observer)

Margaret also emphasized how wonderful it is for the dancers to perform as “real people ” and to have the chance to “act.” In doing so, the entire body tells the story. With respect to Giselle, she emphasized the importance of the carriage, arms, and most importantly, eyes in telling her story.

As Sir Peter was sitting next to Margaret, an audience member said, “I won’t ask who your favorite Giselle was.” He cheekily replied, “well, I’ll tell you who. Galina Ulanova!” He shared this story:

“In 1956, when I first saw her at rehearsal, she was stretching in the middle of the stage — looking quite senior. All of the dancers looked tired. I asked someone, who is she? She doesn’t look like she’s part of this production. The blind conductor of the Bolshoi tapped his baton for rehearsal to start. Watching this woman, she suddenly transformed and took up her pose. It was so extraordinary that I had tears in my eyes. She became Giselle.”

He went on to say that Diaghilev had said that when you revive a production, you must always make improvements. This is because people remember things better than they actually were. “I’m probably remembering Ulanova better than she was.” (The 1956 production was filmed in London. Although the quality is not the best, it can be seen on YouTube.)



Richard March joining Margaret Barbieri, Sir Peter Wright and Jean Volpe prior to check presentation

Margaret was asked if there is a film of her performing Giselle. She shared that The Royal Ballet had planned to film Sir Peter’s production. However, since Rudolph Nureyev brought out a version with him and Lynn Seymour, the Royal’s film did not happen. Sir Peter jumped in to add “and he (Nureyev) pinched it from my Munich production!” The audience roared with laughter, bringing the interview to a successful conclusion.

There was one more item on the agenda before the guests left. Richard March, President of the Friends joined Sir Peter, Margaret and Jean on stage. On behalf of the Friends, he presented Margaret with a check for \$10,000 for The Sarasota Ballet – bringing our total contribution for this Season to \$25,000!

Bits and Pieces

Peggy Sweeney would like to thank everyone who contributed to the Dancers’ Suppers for the 2018-2019 season. Forty-five Friends contributed a total of 320 volunteer hours, representing a lot of delicious food that the dancers enjoyed! Some Friends can’t or don’t like to cook, but they still help. Fourteen of you made financial contributions to the Suppers totaling almost \$900, allowing us to expand our menus with help from Morton’s. So, whether or not you cook, we look forward to your support in providing more deliciousness next Season!

Andi Lieberman and Doug Endicott offer special thanks to the staff of The Sarasota Ballet and to our guides for making the 2018-2019 backstage tour season a huge success! We have hosted numerous organizations, neighborhood associations and individuals from across Sarasota and the region. It is the love, enthusiasm and knowledge of the ballet which the guides share with our guests that make the tours both fun and engaging. If you have never fit a tour into your busy schedule, please join us next Season for a magical look backstage at the ballet!

Inside the Studio - Giselle

Ballet lovers were treated to a very special *Inside the Studio*, as Margaret Barbieri, Assistant Director, The Sarasota Ballet, rehearsed scenes from *Giselle*. She began by sharing her history dancing the role — including how she became associated with Sir Peter Wright's production.

Margaret told everyone how she first danced *Giselle* with an education program called Ballet For All which brought ballet performances into schools. At one of these programs, John Field, the Director of the Royal Ballet Touring Company, was at a performance. He told her that, "one day soon, you will dance *Giselle*" with the Company. Little did she know at the time that this would happen the following year.

When rehearsals were announced, Margaret found her name, albeit in brackets, listed underneath the principals who would dance the role. She sat on the floor watching them learn the steps. When Field walked into the studio, he told her that she would never learn just sitting there. So, she picked herself up and started learning the choreography.

Margaret was in a peasant costume in her dressing room waiting for a rehearsal to start — one week before Sir Peter's production would open. Field came in, asking her to take off her costume and meet him upstairs. Her first thought was, "oh my, I'm not even good enough to be a peasant!" Needless to say, that wasn't the case.

She was told that she would be dancing *Giselle* at a matinee one week later. Since her first performance on the Covent Garden stage, she has danced the role in Sir Peter's production over 100 times. Margaret told us that she and Iain believe that this production is the best in the world because it is more realistic and makes more sense than others.

As rehearsal began, she invited partners Victoria Hulland & Ricardo Graziano and Kate Honea & Ricky Rhodes to join her. They would begin with Albrecht's entrance in Act 2, followed by the *pas de deux*. She shared with attendees that given the stage at the Opera House, she had not yet decided whether there would be a space in the center for his entrance or if he would enter from the side. (By the time you read this, you'll know he entered from the right side, formally known as "Stage Left").

Everyone, including the dancers, was delighted that there was a pianist accompanying them. Margaret's first correction was to the men. She told them to be careful not to be literally "on the beat." She also asked them to stay in profile, sensing that something was about to happen before moving forward. She encouraged Ricky to "do his own thing" and not simply try to copy Ricardo's movements.

Margaret then moved onto the ladies, or perhaps I should say to their arms. Working on arm position and movement was a major focus of rehearsal. Although *Giselle* is trying to capture Albrecht, it must be done with very soft hands. In addition, timing of the head and arms moving together is critical. She emphasized the continuity of movement — sharing that it should be fluid like a silk scarf floating or a feather falling. Oh, what an image!

Staying on this theme, Margaret emphasized that the arms needed to flow whether in *arabesque* or a *grand jeté*. As the ladies continued to dance, she consciously or unconsciously mirrored their movements. For a moment I could imagine her dancing the role.



At the April Luncheon, Margaret demonstrated the continuity of movement and use of the arms that she discussed at *Inside the Studio*. (Photos by Shirley Blair)

They then moved on to the second *pas de deux*. After the first run-through, Margaret told the dancers that “there were some really glorious moments.” She commented on how difficult the lift is since it is straight up, with no *glissade* entry, and emphasized that the man must echo the line of his partner’s leg. With a final emphasis on weightless arms and eyes gazing afar, rehearsal was over.

Director Iain Webb then spoke for a few moments about the challenges of mounting *Giselle* in 2009: lack of finances; a problem with the costumes and sets; and the lead ballerina backing out. As a personal favor, Alina Cojocar and Johan Kobborg agreed to step in gratis — with only airfare and accommodation provided.

The situation also allowed Victoria to dance *Giselle* in her third year with the Company. She and Ricardo will have the opportunity to dance the lead roles in this production — something for which Victoria admits feeling more pressure now. She said that when she performed this role in 2009, she was too excited to be nervous.

Ricardo shared that *Giselle* was the first ballet he saw live. His initial reaction was that “it was a bunch of girls in white tutus.” However, seeing Albrecht evolve in Act 2 made him want to become a dancer himself. He later had the opportunity to dance this role with the Paris Opera Ballet in Brazil and admitted that he particularly enjoys roles that require acting along with dance.

Iain indicated that the Company has purchased the sets and costumes for this magnificent production. In addition to providing more opportunities for us to see *Giselle* in Sarasota, it also creates a new revenue stream since they can be rented out to other companies.

Inside the Studio ended with the dancers telling us how excited they felt when trying on the costumes. Each one bears the name of those who danced the roles in the past — maintaining the continuity across time and place. Margaret reminded us that the costumes must be “looked after” so they will last. She reminded Victoria, Kate, Ricardo, and Ricky, “when wearing them, don’t sit and don’t eat.” From the smiles on their faces, Sir Peter won’t have to remind them of this in their rehearsals with him!

Breaking News

The Sarasota Ballet has announced that Sara Robinson will be joining the administrative team as Director of Development on July 1, 2019. Sara comes to Sarasota from the Celebrity Series of Boston where she served as Chief Advancement Officer. With a strong background in arts administration and fundraising in the non-profit sector, she will be a great addition to the organization. As Friends, we look forward to welcoming her to our wonderful city by the bay!

On Pointe Luncheon

“Celebrate, good times, come on...” The song by Kool and the Gang was the anthem of Dance — The Next Generation’s (DNG) 2019 On Pointe Luncheon. In addition to being a fundraiser, the luncheon was a true celebration of what DNG means to the youth it serves, as well as the community at large. The tables reflected the festivities with beautiful origami pieces made by the DNG students with the assistance of artist Kuniko Yamamoto.



Iain Webb and Christopher Hird

DNG was founded by Jean Weidner Goldstein who believed that dance has a unique power to engage all children — regardless of background, ability, or financial status. The 10-year program is offered to 3rd through 12th grade students in the local community who are deemed at risk of dropping out of school. It uses dance and mentorship to foster an appreciation for the arts, a passion for learning, and a desire to meet academic goals and strive for their personal best.

Christopher Hird, Director of Education, began by thanking the many supporters who have made DNG what it is today. In particular he noted Director Iain Webb who embraced and extended the program and the Community Foundation of Sarasota County (CFSC) .

He invited Roxie Jerde, President & CEO of CFSC to speak about the impact of DNG on our community.



Maureen St. Onge, Molly Jackson, Roxie Jerde, Audrey Robbins and Leslie Jones

After acknowledging CFSC and Sarasota Magazine for their support of the On Pointe Luncheon, Christopher interviewed Vicky Baker, a grandmother with two children who have participated in DNG. She explained that the older girl, Alexis, received a flyer about DNG auditions. Immediately she wanted to participate as did her younger sister, Rayonna.

When Alexis was in the 7th grade, she had an assignment to write about someone she admired. She chose Lisa Townsend, DNG Program Director. This exercise was so meaningful to Alexis that she refused to let anyone other than her teacher read it.



Kate Honea, Christopher Hird and Lisa Townsend

Vicky shared that her granddaughters love and admire everyone at DNG. The program has made the girls more confident and provides them with the potential to attend college. She stated that it's the people who make DNG so special and said that she is forever grateful to the teachers and volunteers who make this possible.

Following a performance by DNG dancers choreographed by Kate Honea, Principal Dancer & Assistant Ballet Mistress, to the song "Celebration", Christopher interviewed two current students — Chloe Adderley and Marisa Cruz. Chloe shared that when she was in her sixth year at DNG, her sister was diagnosed with meningitis. (At our table, she told us that her sister had died from the illness.) For a while, she was unable to dance and seriously considered dropping out of the program. After a month, however, she decided to come back to DNG and it felt like she had returned to her "other family."



Susan M. Larson, Donna Maytham and Sarah Skebba

Although she has two older sisters who completed the DNG program and now attend USF Tampa, Marisa repeated the theme that DNG is her second family. She explained that this program has helped her become more responsible and disciplined. In addition, it provides her the ability to let out her emotions through dance.

The audience was treated to another dance work choreographed by the students and directed by

Claudia Lynn Rightmire, a faculty member with both the Margaret Barbieri Conservatory and DNG. Christopher then explained to guests that the DNG after-school program allows students to participate at no cost to their families. Over 2,000 students have benefited to date. Studies show that there is a 40% increase in academic performance for children who are involved in arts programs.

With an operating budget of \$400,000, Christopher noted that this is an investment in the future for all of us. He shared that DNG still needs \$150,000 to fully fund this year's program. He thanked the many people present who have already committed to the On Pointe Multi-Year Giving Program. The Table Captains, many of whom are Friends of The Sarasota Ballet, passed out information and envelopes for those who want to financially support DNG.

As the luncheon was winding down, Kuniko Yamamoto described how deeply the students felt about their origami pieces — with the underlying message of peace. She shared how hard it was for some of them to give away their work as table favors for the attendees. Instead of taking them home, many luncheon-goers decided to return them to the DNG participants with their deepest appreciation. We owe a special thanks to David Eichlin who collected the pieces and brought them back for the students. What better gift is there than one that goes full circle?



Origami Table Settings by Kuniko Yamamoto and the DNG Students (All photos courtesy of the Observer)

If you were not able to attend the luncheon, it's not too late. You may send a check payable to The Sarasota Ballet and mail it to 5555 N Tamiami Trail, Sarasota, FL, 34243. Please note on the check that this is for DNG.

If you would like additional information about the On Pointe Multi-Year Giving Program, please contact Lauren Stroman at lstroman@sarasotaballet.org or by calling 941.359.0099 extension 110.

Friends Reward Card

In the March newsletter we announced the launch of our Friends Reward Card. Since then you should have received your card, along with the initial list of retail and restaurant partners. If you haven't, please contact Betty Ferguson at bcamarest@yahoo.com.

We have since added more partners and have included an updated list for your easy reference. We hope you'll enjoy dining and shopping around town! Remember that the Reward Card must be presented to receive discounts and be sure to note individual conditions which are highlighted below. A complete listing is always available on the Friends' link on the Ballet's website.

The Friends discount is not valid with any other discount or special offer and does not apply to taxes and gratuity. Please bear in mind that this discount is provided by the business and you should use the pre-discount amount when you calculate how much to tip your server.

We encourage you to support our local partners during the summer months.

RETAIL PARTNERS

Friends Jewelers — 20% discount on all purchases

*Excludes repair, special order items, or a discount sale in progress
1387 Main Street, Sarasota
941.955.4956

Soto Glasses — 15% discount
1383 Main Street, Sarasota
941.953.3788

T. Georgiano's Boutique — 10% off any new full priced item*

*Valid on one item per visit/up to three items per year per person
1409-B 1st St, Sarasota
941.870.3727

RESTAURANT PARTNERS

Amore Restaurant — 15% discount
446 S Pineapple Ave, Sarasota
941.383.1111

Beulah — 10% discount*

*Advance reservation required Friday and Saturday during season, and mention discount at time of reservation

1766 Main Street, Sarasota
941.960.2305

Bevardi's Salute — 10% discount*

*Up to eight people
23 N Lemon Avenue, Sarasota
941.365.1020

Blu Kouzina — 10% discount April-November
25 N Blvd of the Presidents, St. Armands
941.388.2619

Cafe L'Europe — 10% discount*

15% discount June 15-August 15

*Not valid with any other offers, specials, or special menus; excludes holidays

431 St Armands Circle
941.388.4415

Drunken Poet — 10% discount

1572 Main Street, Sarasota
941.955.8404

Spice Station — 10% discount per couple*

*Call in advance for reservations and mention discount

1438 Boulevard of the Arts
941.343.2894

Umbrellas 1296 — 10% discount

1296 1st Street, Sarasota
941.500.4810

Welcome to Our New Friends

As you are aware, tremendous efforts have gone into increasing the membership of Friends of The Sarasota Ballet (FSB) throughout the 2018-2019 season. We are so happy to advise that as of April 30th, these efforts have been very successful — with a total of 378 members.

As of April 30, 2019 and since the March Newsletter was published, the wonderful people listed below have become Friends.

Members:

Joceylyn E. Baskey, Victoria & Frank Chester, Marilyn R. Golden, Joan Langbord & George Hollingworth, Diane Miller, Barry Pearlman (who joins his wife Cynthia), Diane A. Quincy, Carole & Ira Singer, Helene & Philip Tucker, Karen Vereb, and Joseph & Jean Volpe.

As we greet our newest members, we look forward to their becoming active participants in the FSB and sharing the passion for our wonderful Company.

Are You Buying or Selling a House? Reminder of An Amazing Offer to Benefit The Sarasota Ballet

In the March newsletter we announced that Charlotte Hedge, a long-time Friend of The Sarasota Ballet, and The Hedge Team – a member of Premier Sotheby's International Realty – made a special commitment to the ballet community. Any time The Hedge Team lists/sells a property and the client mentions the Ballet, the team will donate 10% of its commission to the Ballet upon closing.

It's so simple and has the potential of being a great fundraising source. If you refer a friend or use their services yourself, say the "magic words" – "The Sarasota Ballet."

For further information, please contact
Charlotte.hedge@premiersir.com.



Tom and Charlotte Hedge at Carnival at Mardi Gras (see other event photos in the article)

Carnival at Mardi Gras

Skip's Dixie Mix kept the Hyatt Regency Boathouse hopping as 100 Friends and guests celebrated "Carnival at Mardi Gras." They were joined by dancers from the Company including principals Victoria Hulland, Katelyn May, Ellen Overstreet, Ricky Rhodes, and Ricki Bertoni.



Lark Baxter, Laura Feder, Iain Webb, Doug Nicholson and Leslie Townsend

Colleen Curran took the lead in organizing this event and provided the beads and masks which added to the festive mood.



Colleen Curran and Ken Lahey

The themed centerpieces were organized by Gwen and Tom Watson. As the party progressed, some of the more adventurous attendees even wore some of the centerpieces!



Gwen, Shelley and Tom Watson

Gift baskets for a raffle were generously provided by Peggy Abt, Jacqueline D'Alessio, Bruce Ensinger, Laura Feder, Helen March, Donna Maytham (for The Lavender Store), Niki Newell (for Whole Foods), and Melliss Swenson. In addition, pointe shoes autographed by the principals were available for purchase.



Carolyn Montgomery, Ellen Overstreet, Katelyn May and Helen March

This event could not have happened without the hard work of the Events Committee. In addition to Colleen and Gwen, special thanks go to Donna Maytham (Chairperson), Laura Feder, Betty Ferguson, Elaine Foster, Barbara Fischer Long, Phyllis Myers, Marilyn Nordby, Jane Sheridan, Melliss Swenson, and Lauren Walsh.



Victoria Hulland, Marilyn Nordby and Donna Maytham

In addition to raising \$1,000 for The Sarasota Ballet, this event was an opportunity for new and old Friends to have fun and get to know each other. Guests feasted on New Orleans-themed food and a wide assortment of beverages.



Pat Bennison, Ricky Rhodes, Samantha Benoit, Filippo Valmorbida, Jane Sheridan, Ricki Bertoni and Larry Bennison

We had great feedback from everyone who attended and we can safely say (as you can see from the photos), a good time was had by all!

Pointe of Fact

When *Giselle* was originally staged in Paris in 1841, what else was happening in the world?

Britain occupied Hong Kong in January; later in the year, a census recorded a population of approximately 7,500

The first ongoing filibuster occurred in the U.S. Senate, beginning on February 18 and ending March 11

President William Henry Harrison dies after only one month in office and is succeeded by John Tyler

Scottish missionary David Livingston arrives in the Northern Cape, his first African posting

Emperor Pedro II of Brazil is crowned in Rio de Janeiro

Queen's University is founded in Kingston, Ontario, under a charter from Queen Victoria

A fire at the Tower of London destroys the Grand Armoury

The settlement of Dallas, Texas is established by John Neely Bryant