

Acknowledgements



I've had the immense privilege of collaborating with so many wonderful people throughout my career.

My darling Mum - Byllee McDonald - has to be acknowledged as my earliest mentor. Having been trained as a dancer herself (though WW2 came along which halted her dance pathway) she introduced me to dance as a 4 year old when Dorothy Daniels started ballet classes in the Eastbourne village rugby club hall and continued to support and encourage me all through my life until she passed away in 2014.

And I want to acknowledge my husband and partner, Phil O'Reilly. Without his unwavering support, I'm not sure I would have achieved all that I have. His gift for words, lateral thinking, ambition for me and constant encouragement have meant everything to me. Our first collaboration was actually Black Sheep jeans (see photo) Since then many of the works I've created—*Saga*, *Jean*, the 1990 Games, *In Flagrante*, *Ballet Noir*—began or grew through his ideas. He has helped design, market, and guide these projects, and supported me through the ups and downs of a dancer and choreographer's life. He's still right beside me today, and I'm super grateful.

In the early days, my fellow dancers in Limbs were incredibly supportive collaborators. As a fledgling choreographer, I was fortunate to be surrounded by dancers who were open, encouraging, and willing to explore together. Dancers are a wonderful breed of human, physically and mentally going with the choreographer on their journey and I've had the privilege of working with many fabulous dancers over the years.

When Sue Paterson began taking my classes, I was thrilled to learn of her experience in arts management in Australia. I was even more thrilled when she accepted the role of Manager for Limbs. Under her leadership, we toured internationally and reached new heights—professionally and personally. She also became a treasured friend.

I have had many inspirational mentors over the years. Beginning with John Malcolm from Eastbourne, Dorothy Daniels when she started teaching in Eastbourne through to being director of the National Ballet School. Russell Kerr with whom I first did classes with in the '60's at the wonderful summer schools and continued our close association in the NZ Ballet in 1969 and when Limbs happened in 1977 he was an early mentor which continued until he passed recently. I've been honoured to count Anne Rowse/Sudell and of course Dorothea Ashbridge as mentors

Over the years, I've also been lucky to work with a host of talented composers - Don McGlashan, Wayne Laird, Ivan Zagni, and with special thanks to Jonathan Besser

for Jean and more, dancers, and production and management collaborators - particularly Jenny Stevenson and her late husband Jim Stevenson. Their support has been invaluable.

I'm also deeply thankful for the many lighting and costume designers I've worked with—especially Elizabeth Whiting for her creativity and vision.

Today, I'm also fortunate to collaborate with my daughter Morgana (Phil's and my best collaboration!!) and her husband Peter Salmon, whose ongoing support means so much. Thank you, Pete, for building this website, directing my short films including *Horses*, *Marching Girls* and *Broken-hearted* and being a fabulous Dad to our two gorgeous grandchildren.