ROYAL MTC
MANITOBA THEATRE CENTRE

ANNUAL REPORT

2016/17





The Royal Manitoba Theatre Centre's John Hirsch Mainstage. PHOTO BY JERRY GRAJEWSKI
Inset: John Hirsch and Tom Hendry.

ABOUT **ROYAL MTC**

When the Winnipeg Little Theatre and Theatre 77 merged to form the Manitoba Theatre Centre in 1958, the goal was to produce great theatre with mass appeal. Artistic Director John Hirsch and General Manager Tom Hendry staged professional productions of an eclectic array of plays – classics, Broadway hits and new Canadian work. With the establishment of a second stage for experimental work in 1960, and an annual provincial tour that began in 1961, MTC fully realized the original vision of a centre for theatre in Manitoba. Inspired by the breadth and quality of MTC's programming, a whole network of what became known as "regional theatres" emerged across North America.

Since its founding, MTC has produced more than 600 plays with hundreds of actors, including Len Cariou, Graham Greene, Martha Henry, Judd Hirsch, Tom Hulce, William Hurt, Tom Jackson, Robert Lepage, Seana McKenna, Eric Peterson, Gordon Pinsent, Keanu Reeves, Fiona Reid, R.H. Thomson, Kathleen Turner and Al Waxman.

The company produces in two venues: the Warehouse, which opened in 1969, and the Mainstage, completed in 1970. The theatres were renamed after the company's founders in 2008. In 2009, the Government of Canada designated the Mainstage a National Historic Site and, in 2010, Queen Elizabeth II granted the company a royal designation.

Today, the Royal Manitoba Theatre Centre produces 10 plays on two stages, a regional tour, a wide range of youth programming and two annual festivals: the Master Playwright Festival (founded in 2001) and North America's second-largest Fringe Festival (founded in 1988). Attendance for Royal MTC programming averages 300,000 each year, and many Manitobans also support Royal MTC with donations and volunteer time. Under the leadership of Artistic Director Steven Schipper and General Manager Camilla Holland, Royal MTC remains Manitoba's flagship theatre.

ROYAL MTC
MANITOBA THEATRE CENTRE

MANDATE

It is the aim of the Royal Manitoba Theatre Centre to study, practice and promote all aspects of the dramatic art, with particular emphasis on professional production.

MISSION

The Royal Manitoba Theatre Centre exists to celebrate the widest spectrum of theatre art. Deeply rooted in the province of Manitoba, which gave it life and provides for its growth, Royal MTC aspires to both reflect and engage the community it serves.

VISION

Royal MTC's theatres and our province will teem with artists and audiences sharing in the act of imagining, enriching lives and communities.

VALUES

QUALITY

A commitment to quality is reflected in the writing of each play, in the actors, directors and designers who create each production, and in the volunteers, staff, funders and audiences who support it.

BALANCE

A commitment to balance is evident in the variety of our playbill and in the wide range of programs Royal MTC offers.

AFFORDABILITY

A commitment to affordability is reflected in our marshalling of public and private sector support to keep ticket prices as low as possible for all Manitobans.

ACCESSIBILITY

A commitment to creating theatre throughout the city and the province is evident in our festivals and touring productions.

SUSTAINABILITY

A commitment to sustainability is evident in our rigorous governance structure, our sound business practices and our prudent financial management.

Cover: Sera-Lys McArthur in *Sarah Ballenden.*
PHOTO BY DYLAN HEWLETT



Andrea del Campo and Myles A. Taylor in *Kill Me Now*. PHOTO BY DYLAN HEWLETT

ATTENDANCE

JOHN HIRSCH MAINSTAGE	**91,399**
TOM HENDRY WAREHOUSE	**15,344**
WINNIPEG FRINGE THEATRE FESTIVAL	**158,051**
CHRISTIEFEST (Excluding 15,049 who attended *Black Coffee* at the John Hirsch Mainstage)	**4,779**
REGIONAL TOUR	**3,653**
THEATRE FOR YOUNG AUDIENCES Attended four student-only matinee performances	**3,104**
TOTAL	**276,330**



The cast of *The Audience*. PHOTO BY DYLAN HEWLETT

ROYAL MTC MANITOBA THEATRE CENTRE

The Royal Manitoba Theatre Centre operates as a non-profit charitable organization, led by the Artistic Director, General Manager, Board Chair and a volunteer Board of Trustees from the community. The management practices of Royal MTC are based on five best practice principles: forward planning, accountability, monitoring, a sound control environment and ongoing liaison with the Board of Trustees. The Board's input and agreement is sought regularly on the action plans developed by management. Royal MTC owes its success this season to the dedicated, enthusiastic, accountable and responsible governance by board and staff. An open annual general meeting was held June 26, 2017, to report artistic and financial results to interested subscribers, patrons and community members.

GOVERNMENT SUPPORTERS

Canada Council for the Arts / Conseil des Arts du Canada

Manitoba

Manitoba Arts Council / Conseil des arts du Manitoba

Winnipeg Arts Council



“An inspiring, emotionally powerful story”
– CBC MANITOBA

Edmund Stapleton and Cherissa Richards in *The Curious Incident of the Dog in the Night-Time*. PHOTO BY DAVID COOPER

MESSAGE FROM THE CHAIR



In the fall of 2009, my friend and our former chair, Gary Hannaford, raised the prospect of my joining the Board of Trustees at the Royal Manitoba Theatre Centre. I reminded him that I was really a sports guy, and although my family is well involved in the music and theatre scene, my participation was limited to filling a seat in the audience.

Gary persisted, knowing that I have always had a soft spot for the theatre - particularly the musical variety. We discussed the fact that my son Matthew, who was enrolled at Northwestern University, was receiving financial support from the Jean Murray – Moray Sinclair Theatre Scholarship Fund at Royal MTC. Gary suggested that I might want to give something back to the theatre. Chastened, I agreed. In truth, I was pleased to be asked to serve, taking Gary at his word that I would find the MTC experience something new, interesting, educational and fulfilling.

As I now sit here eight years later, having completed my first term as your Board chair, I can attest that Gary was correct. I have learned so much and become quite passionate about this community asset we all value, our Royal MTC – Canada's pre-eminent regional theatre. It is a privilege to serve as chair alongside the entirely capable and hard-working members of your Board of Trustees. The honour is distinctly mine.

And what a great time it is to be involved at Royal MTC!

We are notably proud of our sizable operating surplus for 2016/17. The theatre's positive financial performance has allowed us to make a significant payment into our Stabilization Fund. I continue to be very impressed with the prudent management and handling of our theatre and its resources. We thank our sponsors, corporate supporters and individual donors who continue to deepen their generous commitments to our theatre; we are proud to be the beneficiaries of their ongoing and growing support.

Despite a considerable amount of good news, Royal MTC continues to face challenges. Stagnant funding and ever-increasing competition for the entertainment dollar of Manitobans are issues we confront and work to overcome. Creativity, cooperation and tenacity will be required but I am optimistic that this institution is well positioned to do so – given the capable stewardship of the Board of Trustees in combination with our theatre's impeccable management and staff.

Royal MTC continues to be blessed by the generous support of many volunteers, and their contributions to the front-of-house experience at both our stages, the Winnipeg Fringe Festival, our key fundraising events the Lawyers Play and the Black & White Ball, and our many Board Committees, is deeply appreciated.

At our June Annual General Meeting, Jim McLandress left the Board of Trustees, after 17 years of service, to chair the Advisory Committee. Jim has worn many hats for Royal MTC, including a number on stage during Lawyer Play productions. He is a volunteer brimming with passion, insight and abiding good humour, and his contributions to theatre policy, practice and governance are legion.

Last year, Royal MTC introduced a new Strategic Plan, and the Board of Trustees is working in a focussed manner to comply with the plan. We've made tangible progress in addressing a number of short-term priorities identified in the plan, particularly growing our younger audiences and enhancing our theatre's financial strength. The Board of Trustees has four years to advance the work contemplated by the strategic plan and we will continue to do so, with vigour.



A. C. (TONY) FLETCHER

MESSAGE FROM THE EXECUTIVE DIRECTOR



According to Hallmark.com the traditional gift to give on a 59th anniversary is charity. This seems both practical and appropriate, as you're surely saving up for the traditional 60th anniversary gift of a diamond, as of course it's this gift of charity that has made MTC the success story we celebrate today.

This incredible theatre, which operates at the highest professional standards, began as a merger between the Winnipeg Little Theatre, then a well- respected amateur group, and Theatre 77, which was only semi-professional. Calculating the time, money, elbow grease and sheer dint of will that was contributed by volunteer and charitable Manitobans to ensure Royal MTC would reach our 10th anniversary is impossible. But if it wasn't for the supreme acts of generosity by many of our early volunteers, we wouldn't be on the cusp of our 60th anniversary.

Royal MTC was the vision of John Hirsch and Tom Hendry, but this company's existence was realized on the shoulders of volunteer leaders in our Board room. We continue to be fortunate to attract dedicated individuals to serve as our Board of Trustees, and lead with passion, energy and enthusiasm. Working alongside our Board of Trustees, our experienced staff ensures Royal MTC remains relevant, vital, and deeply engaged in the broader community.

It is the support of our donors, funders, staff, volunteers and supporters that we welcome wonderful artists, and give them the resources to realize their dreams before our audiences. We are thrilled to see more and more young people in our theatres, whether they come with a school group, on their own through our Under 30 program, or with their parents and grandparents.

In addition to our traditional subscription and show offerings, this year Royal MTC added a special presentation of Annabel Soutar's *The Watershed*, with the generous support of the Gail Asper Family Foundation, and Richard Rooney and Laura Dinner. Annabel's play is a sprawling political story but also a road trip, investigating the forces that are shaping the future of our natural resources. In dramatizing the fight to save the Experimental Lakes Area, Annabel said that "bringing the play to Winnipeg is bringing the play home." Our thanks to Gail, the International Institute of Sustainable Development – ELA, and Porte Parole, Montreal.

It gives me pleasure to extend thanks to our core and sustaining funders the Canada Council for the Arts, Canadian Heritage, the Manitoba Arts Council, the Province of Manitoba, and the Winnipeg Arts Council for their contributions to Royal MTC's activities, and their special support for the Fringe Festival, the Regional Tour and the Master Playwright Festival.

Canada's 100th anniversary gave Winnipeg the opportunity to build facilities to match the early promise of Winnipeg's key performing and visual arts organizations. As we celebrate Canada's 150th anniversary, we recognize that we built the John Hirsch Mainstage and the Tom Hendry Warehouse on Treaty One Land, the traditional territory of the Anishinaabe people and the homeland of the Metis Nation. We thank them, the Cree, Dakota and Oji-Cree, and all of the custodians of this land.



CAMILLA HOLLAND

MESSAGE FROM THE ARTISTIC DIRECTOR



The Royal Manitoba Theatre Centre pivots between two foundational pillars: 1) the creation of empathy as a path to personal and social enlightenment, and 2) balance (e.g., between the classic and the contemporary, the harrowing and the heart-warming). These two principles allow every Manitoban to find a point of entry, and make of it a portal for deeper exploration.

Million Dollar Quartet was that point of entry for many this season, and we were grateful to the actors who virtually inhabited the iconic roles. The play's rock star characters try to stay true to their creative roots, while negotiating the lucrative lure of the music industry. Audiences reveled in the toe-tapping, feel-good familiarity but, if that's all they wanted, they could have stayed home and listened to old records. What our production offered, in addition to great live performances by engaging artists, was an object-lesson in authenticity, and a flight-plan for resisting temptation.

Since we opened *Million Dollar Quartet* in January, our generous audience members have been stopping me in grocery stores to tell me they loved that musical. (If I were prone to puns, I might say we struck a chord with them.) At a wedding recently, my wife and I were introduced to a couple of subscribers who told me that, this year, they just loved … and I waited for the words "*Million Dollar Quartet*". Instead they went on about *Sarah Ballenden*, and how it was a perfect example of reconciliation.

The Truth and Reconciliation Commission of Canada inspired Canadians to revisit our flawed history, and to imagine how we might come together in peace, forgiveness, and hope. The year after the commission was established, we commissioned Manitoba's most celebrated playwright — Maureen Hunter — to write a play about the infamous 1850 Foss-Pelly trial, in which two white couples were sued for slandering the Métis wife of the chief factor of Hudson Bay Company's Red River settlement. We wanted to explore the lasting impact the trial may have had on relations between Manitoba's Indigenous and immigrant cultures.

The Manitoba Metis Federation and the Louis Riel Institute threw their support behind *Sarah Ballenden*, and we were honoured to work with them in bringing our shared history to life. The play is set at Upper Fort Garry, a fifteen-minute walk from our theatre, and some of the actors traced their family trees back to the characters in the play. Bannatyne Avenue, a block south of our theatre, is named after Sarah's nephew, and McDermot a block south of that, is named after the nephew's wife. Our mandate requires us to reflect the community we serve, but it is rare for that reflection to feel so close we can touch it.

A new historical drama like *Sarah Ballenden* and a popular Broadway musical like *Million Dollar Quartet* may live at opposite ends of the theatrical spectrum, but they're both essential to our work. Our talented artists and our sophisticated audience members deserve to experience the full breadth of human existence, transformed into art that has meaning and resonance. We are grateful to all of them for bringing their intelligence and their imagination to the joyous task of theatre-making.

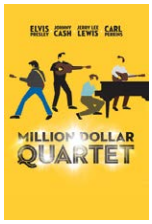
Yours always,



STEVEN SCHIPPER













THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

A play by Simon Stephens
Based on the novel by Mark Haddon

October 20 – November 12, 2016
PREVIEW • October 19

Director: Heidi Malazdrewich
Production Design: ShowStages collective
Set, Costume & Lighting Designer: T. Erin Gruber
Projection Designer: Joel Adria
Sound Designer: Elijah Lindenberger
Movement Designer: Linda Garneau
Fight Director: Janine Waddell
Dialect Coach: David Ley
Composer: Matthew Skopyk
Assistant Designer: Cheyenne Sykes
Stage Manager: Michelle Chan
Assistant Stage Manager: Michael Duggan
Apprentice Stage Manager: Holly LaJambe

Cast: Terri Cherniack, David W. Keeley, Beverly Ndukwu, Robb Paterson, Cherissa Richards, Jamie Robinson, Edmund Stapleton, John Ullyatt, Stephanie Wolfe, Patricia Zentilli

A co-production with the Citadel Theatre

THE AUDIENCE

By Peter Morgan

November 24 – December 17, 2016
PREVIEW • November 23

Director: Christopher Newton
Set & Costume Designer: Christina Poddubiuk
Lighting Designer: Scott Henderson
Sound Designer: John Lott
Queen's Wig Design: Sharon Ryman
Dialect Coach: Shannon Vickers
Assistant to the Set Designer: Tyler Sainsbury
Stage Manager: Dianne Woodrow
Rehearsal Stage Manager: Chris Pearce
Assistant Stage Manager: Linsey Callaghan
Apprentice Stage Manager: Katherine Dermott

Cast: Anthony Bekenn, Nigel Bennett, Evan Buliung, Benedict Campbell, Ben Carlson, Naomi Cronk, Paul Essiembre, Kate Hennig, Kevin Klassen, John B. Lowe, Rob McLaughlin, Fiona Reid, Ray Strachan, Melanie Whyte, Stefanie Wiens

A co-production with Mirvish Productions

MILLION DOLLAR QUARTET

Book by Colin Escott and Floyd Mutrux
Original Concept and Direction by Floyd Mutrux
Inspired by Elvis Presley, Johnny Cash, Jerry Lee Lewis and Carl Perkins

January 5 – 28, 2017
PREVIEWS • January 3 & 4

Director: Steven Schipper
Set & Costume Designer: Gillian Gallow
Lighting Designer: Hugh Conacher
Sound Designer: Michael Wright
Assistant Director: Catherine Wreford
Apprentice Set & Costume Designer: Eric Dizon
Stage Manager: Margaret Brook
Assistant Stage Manager: Heather Lee Brereton
Apprentice Stage Manager: Sean Miller

Cast: Matt Cage, Andrew Cecon, Greg Gale, Elliott Loran, Laura Olafson, Kris Ulrich, Ryan Voth, Kraig Waye

SPONSORED BY THE
GAIL ASPER FAMILY FOUNDATION &
THE ASPER FOUNDATION

BLACK COFFEE

By Agatha Christie

February 9 – March 4, 2017
PREVIEW • February 8

Director: Ann Hodges
Set & Costume Designer: Brian Perchaluk
Lighting Designer: Scott Henderson
Sound Designer: Michael Wright
Dialect Coach: Shannon Vickers
Choreographer: Sofia Costantini
Fight Director: Jacquie Loewen
Lighting Design Apprentice: James Thurmeier*
Stage Manager: Leslie Watson
Assistant Stage Manager: Candace Maxwell
Apprentice Stage Manager: Paige Lewis

Cast: Claire Armstrong, Mariam Bernstein, Andrew Cecon, Lorne Kennedy, Omar Alex Khan, Arne MacPherson, Ross McMillan, Derek Moran, Daria Puttaert, Miriam Smith, Cory Wojcik

Part of ChristieFest 2017

BITTERGIRL: THE MUSICAL

By Annabel Fitzsimmons, Alison Lawrence and Mary Francis Moore

March 16 – April 8, 2017
PREVIEWS • March 14 & 15

Director: Krista Jackson
Music Supervisor, Orchestrations & Arrangements: Bob Foster
Music Director: Rachel Cameron
Choreographer: Kimberley Rampersad
Set & Costume Designer: Charlotte Dean
Lighting Designer: Scott Henderson
Sound Designer: Michael Wright
Apprentice Choreographer: Amanda Nuttall
Stage Manager: Chris Pearce
Assistant Stage Manager: Paul Skirzyk
Apprentice Stage Manager: Zoë Leclerc-Kennedy

Cast: Rebecca Auerbach, Sarite Harris, Alana Hibbert, Michael Torontow

Musicians: Rachel Cameron, Marie-Josée Dandeneau, Charlotte Friesen, Joanna Miller

SARAH BALLENDEN

By Maureen Hunter

April 20 – May 13, 2017
PREVIEW • April 19

Director: Steven Schipper
Set & Costume Designer: Brian Perchaluk
Lighting Designer: Scott Henderson
Sound Designer: Michael Wright
Music Composer: Ted Longbottom
Dramaturg: Brian Quirt
Title Creation: Eric Dizon
Fight Director: Paul Essiembre
Assistant Director: Erica Wilson
Stage Manager: Karyn Kumhyr
Assistant Stage Manager: Kate Duncan
Apprentice Stage Manager: Zoë Leclerc-Kennedy

Cast: John Bluethner, Sarah Constible, Paul Essiembre, Toby Hughes, Tom Keenan, Kevin Klassen, Julie Lumsden, Sera-Lys McArthur, Ross McMillan, Tracey Nepinak

In partnership with the Manitoba Metis Federation & Louis Riel Institute


Lorne Kennedy in *Black Coffee*.
PHOTO BY DYLAN HEWLETT

*Position funded through the Jean Murray – Moray Sinclair Theatre Apprenticeship Program

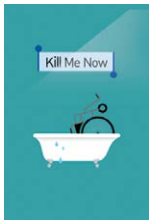
TOM HENDRY WAREHOUSE PRODUCTIONS

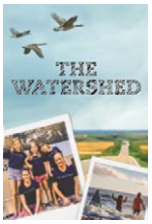
TOM HENDRY WAREHOUSE SEASON SPONSOR: **BMO FINANCIAL GROUP**











MY NAME IS ASHER LEV

by Aaron Posner
Adapted from the novel by Chaim Potok

October 13–29, 2016
PREVIEW • October 12

Director: Steven Schipper
Set Designer: Martin Ferland
Costume Designer: Louise Bourret
Lighting Designer: Hugh Conacher
Original Sound Designer: Emily Auciello
Assistant Director: Rafaella Rosenberg
Stage Manager: Leslie Watson
Stage Manager (Montreal): Luciana Burcheri

Cast: Ellen David, Alex Poch-Goldin, David Reale

A co-production with the Segal Centre

SPONSORED BY THE
JEWISH FOUNDATION OF MANITOBA

23.5 HOURS

By Carey Crim

November 17 – December 3, 2016
PREVIEW • November 16

Co-Director: Karyl Lynn Burns
Co-Director: Katharine Farmer
Set & Costume Designer: Brian Perchaluk
Lighting Designer: Larry Isacoff
Sound Designer: Chris Brett
Assistant Director: Kevin Klassen
Stage Manager: Paul Skirzyk
Apprentice Stage Manager: Paige Lewis

Cast: Tristan Carlucci, Amanda Lisman, Arne MacPherson, Lisa Norton, Jonathan Watton

HAND TO GOD

By Robert Askins

January 26 – February 11, 2017
PREVIEW • January 25

Director: Mitchell Cushman
Set & Costume Designer: Gillian Gallow
Lighting Designer: Hugh Conacher
Puppet Designer/Builder: Marcus Jamin
Sound Designer: Chris Brett
Fight Director: Jacquie Loewen
Dialect Coach: Shannon Vickers
Apprentice Set & Costume Designer: Eric Dizon*
Stage Manager: Michael Duggan
Production Assistant: Brett Mikulik

Cast: Sharon Bajer, Toby Hughes, Amy Keating, Tom Keenan, Cory Wojcik

SPONSORED BY **DEBORAH GRAY**

KILL ME NOW

By Brad Fraser

March 30 – April 15, 2017
PREVIEW • March 29

Director: Sarah Garton Stanley
Set & Costume Designer: Amy Keith
Lighting Designer: Hugh Conacher
Sound Designer: Chris Coyne
Fight Director: Paul Essiembre
Assistant Director: Debbie Patterson†
Apprentice Director: Liam Zarrillo*
Apprentice Designer: Darryl Audette*
Stage Manager: Leslie Watson
Assistant Stage Manager: Alison Fulmyk

Cast: Sharon Bajer, Andrea del Campo, Braiden Houle, Myles A. Taylor, Cory Wojcik

SPONSORED BY **THE ASPER FOUNDATION**

A SPECIAL PRESENTATION OF

THE WATERSHED

by Annabel Soutar

March 15–18, 2017

Director: Chris Abraham
Set & Costume Designer: Julie Fox
Lighting Designer: Kimberly Purtell
Sound Designer: Thomas Ryder Payne
Projections Designer: Denyse Karn
Associate Lighting Designer: Oz Weaver
Technical Directors: Oz Weaver & Normand Vincent
Assistant Director: Andrew Kushnir
Stage Manager: Merissa Tordjman
Assistant Stage Managers: Sarah-Marie Langlois & Marie-Claude Valiquet
Sound Engineer: Peter Balov
Head of Wardrobe: Ming Wong

Cast: Bruce Dinsmore, Virgilia Griffith, Alex Ivanovici, Molly Kidder, Kimwun Perehinec, Eric Peterson, Liisa Repo-Martell, Brenda Robins

Co-produced by Porte Parole & Crow's Theatre with support from La Coop Fédérée

SPONSORED BY THE
GAIL ASPER FAMILY FOUNDATION &
RICHARD ROONEY AND LAURA DINNER

REGIONAL TOUR



The Royal Manitoba Theatre Centre and Manitoba Liquor and Lotteries were pleased to present *Last Train to Nibroc*, the 2017 regional tour.

LAST TRAIN TO NIBROC

By Arlene Hutton

January 30 – March 4, 2017

Director: Kelly Rae Jenken
Set Designer: Jamie Plummer
Costume Designer: Joseph Abetria
Sound Designer: Chris Brett
Stage Manager: Kathryn Ball
Apprentice Stage Manager: Jane Buttner
Tour Technician: Chris Hadley
Tour Technical Director: Ian Kirk

Cast: Gwendolyn Collins, Kristian Jordan

3,653 ATTENDED 24 PERFORMANCES

JAN. 30	|	Brandon • 7 Ages Productions
JAN. 31	|	Portage la Prairie • William Glesby Centre
FEB. 1	|	Crystal City • Parklane Theatre Committee
FEB. 2	|	Steinbach • Steinbach Arts Council
FEB. 3	|	Carman • Golden Prairie Arts Council
FEB. 6	|	Atikokan • Atikokan Entertainment Series
FEB. 7	|	Sioux Lookout • Sioux Hudson Entertainment Series
FEB. 8	|	Dryden • Dryden Entertainment Series
FEB. 9	|	Red Lake • Wilderness Entertainment Series
FEB. 10	|	Kenora • Lake of the Woods Concert Group
FEB. 12	|	Powerview/Pinefalls • Winnipeg River Arts Council
FEB. 13	|	Gimli • Kiwanis Club of Gimli and District
FEB. 15	|	Thompson • Recreation, Parks and Culture, City of Thompson
FEB. 16	|	Snow Lake • Aurora Borealis Arts Council
FEB. 17	|	Flin Flon • Flin Flon Arts Council
FEB. 20	|	Strathclair • Strathclair & District Theatre Committee, Ltd.
FEB. 22	|	Neepawa • Kaleidoscope Concert Series
FEB. 23	|	Souris • Souris District Arts Council
FEB. 24	|	Winkler • Southern Manitoba Concerts
FEB. 25	|	Virden • Virden Arts Mosaic
FEB. 27	|	Minnedosa • Minnedosa Performing Arts Committee
FEB. 28	|	Deloraine • Southwest Showcase Inc.
MAR. 1	|	MacGregor • Heartland Recreation Commission
MAR. 4	|	Churchill • Churchill Arts Council

*Position funded through the Jean Murray – Moray Sinclair Theatre Apprenticeship Program
†Assistance from the Canada Council for the Arts



WINNIPEG FRINGE THEATRE FESTIVAL

While the weather didn't always cooperate, Fringers refused to let a few clouds rain on their parade. Indoor attendance topped 98,000 and included 176 sold-out performances. For the second year in a row, the Kids Venue set an attendance record with 5,262 tickets sold. The festival featured 169 companies in 30 venues from July 13 to 24.

Royal MTC is the only regional theatre in Canada to produce a Fringe Festival, and presents the event as part of its proud commitment to developing new artists and audiences. The Winnipeg Fringe has enjoyed tremendous growth since it was founded in 1988 and ranks as the second-largest event of its kind in North America.

As part of its mandate, the festival returns 100 per cent of box office revenue to the performing companies. Because participants are accepted to the festival through a lottery, artists enjoy complete artistic freedom as they present independent theatre to appreciative audiences.

SUPPORTED BY **MANITOBA LIQUOR & LOTTERIES**

2016 WINNIPEG FRINGE THEATRE FESTIVAL STATISTICS

TICKETED ATTENDANCE • 98,051
OUTDOOR ATTENDANCE (INCLUDING KIDS FRINGE) • 60,000
KIDS VENUE ATTENDANCE • 5,262
BOX OFFICE REVENUE • $723,608.50
NUMBER OF PERFORMING COMPANIES • 169
NUMBER OF INDOOR PERFORMANCES • 1,409
NUMBER OF VOLUNTEERS • 740



MASTER PLAYWRIGHT FESTIVAL

From February 8 to 26, the 17th Master Playwright Festival showcased the suspenseful storytelling and colourful characters of the best-selling novelist of all time, Agatha Christie. ChristieFest attracted theatre fans and murder mystery enthusiasts to plays, readings, screenings and interactive events. For the first time, Royal MTC's contribution was presented at the John Hirsch Mainstage, offering a wonderful opportunity to welcome new audiences to the festival.

Joining Royal MTC to celebrate the life and work of the 'Queen of Crime' were ACTRA/PAL Winnipeg, The AFC, Dramatic Theatre, Echo Theatre/Saucy Gal, Merlyn Productions, Looking Glass Productions, R-G Productions, Shoestring Players, Tara Players, Vault Projects and Winnipeg Mennonite Theatre.

2017 MASTER PLAYWRIGHT FESTIVAL (CHRISTIEFEST) STATISTICS

TICKETED ATTENDANCE • 16,334
FREE EVENTS ATTENDANCE (LECTURES AND FILM SCREENINGS) • 369
OVERALL FESTIVAL ATTENDANCE • 16,703
OVERALL FESTIVAL BOX OFFICE REVENUE • $556,325
NUMBER OF PERFORMING COMPANIES • 13
NUMBER OF PERFORMANCES • 105

WORDPLAY

The Royal Manitoba Theatre Centre produces an average of one new play each season. This year, Maureen Hunter's *Sarah Ballenden* had its world premiere on our Mainstage, in partnership with the Manitoba Metis Federation and Louis Riel Institute. Dave McLeod, a member of the Indigenous Writers Collective, wrote, "Generations of Manitoba Métis have been long concerned over the under-representation of numerous ancestral accomplishments in both written and institutionally taught history. In terms of the arts, much catch up still needs to occur. ... MTC must be commended for its effort to dramatize a Manitoba story with Indigenous characters. Sarah Ballenden will certainly be remembered as a great first step towards reconciliation on its well-known stage."

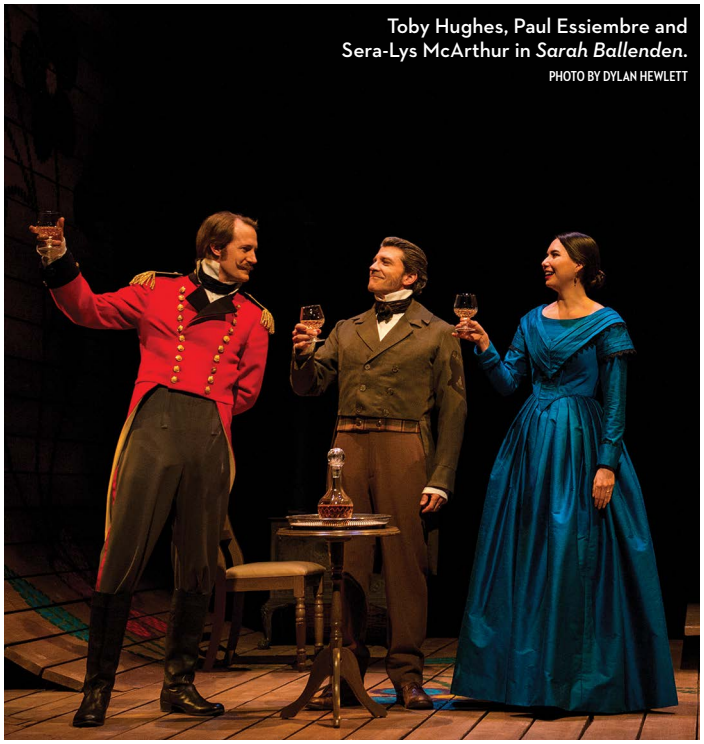
We were also proud to see creations that started at MTC find warm receptions well beyond our theatre. In the fall of 2016, Theatre Inconnu in Victoria produced Mark Stein's *Mating Dance of the Werewolf*, which premiered at our Warehouse theatre in 2004, before going on to theatres in Ventura, California, and Tacoma, Washington.

Of course, new work doesn't just happen. Writers and their work must be nurtured. We commission new plays (MTC has several in various stages of development), we provide dramaturgical support, and we program readings and workshops.

In our quest for new work to produce, we also reviewed 118 script submissions this year: plays both new and previously produced that are then read by MTC staff and freelance analysts. This year, we hired 59 artists to perform 7 of the most promising scripts for MTC staff as part of our Wordplay series of readings and workshops.

These diverse activities help playwrights turn their dreams into reality, allow other artists to contribute to the creative process early, and give our audiences the inside track on the best new plays being written here and abroad.

SPONSORED BY **INVESTORS GROUP**



Toby Hughes, Paul Essiembre and Sera-Lys McArthur in *Sarah Ballenden*. PHOTO BY DYLAN HEWLETT

CULTIVATING TALENT

The Royal Manitoba Theatre Centre cultivates talent through a series of programs. By inviting students to attend performances on our stages and in their schools, we help them imagine a life in the theatre, both as artists and as audience members. Our scholarship program helps bring those dreams within reach, while apprenticeships give artists the hands-on experience they need to bridge the gap between theory and practice.

For those already working in the profession, we help broaden their skills. Eric Dizon was employed as a graphic designer, but yearned to work in the theatre. This year, he apprenticed with Set and Costume Designer Gillian Gallow on *Hand to God* and *Million Dollar Quartet*. He wrote to thank us: "It is very encouraging to know that our theatre is full of not only highly talented artists but also kind, generous and warm people. It means a lot to aspiring theatre professionals/artists like myself."

We also help local artists expand their geographical and artistic horizons. For Heidi Malazdrewich, *The Curious Incident of the Dog in the Night-Time* was both her first Mainstage directing contract, and her introduction to Edmonton audiences at the Citadel Theatre, our co-production partner. On *Bittergirl*, Music Director Bob Foster was so impressed with young Winnipeg musician Charlotte Friesen that he hired her to play guitar again for the next *Bittergirl* production in (appropriately) Charlottetown. Actor Melanie Whyte performed in Toronto for the first time, with our Mirvish co-production of *The Audience*, and in the company of some of Ontario's finest theatre artists. "Thank you," she wrote to us, "for recommending me to [director] Christopher Newton. I have learned so much. Thanks for all you do for our community."

Finally, our festivals serve as professional springboards, offering opportunities for artists to stretch themselves. A playwright originally from Couchiching First Nation, Frances Koncan won the 2016 Harry S. Rintoul Memorial Award for best new Manitoba play at the Winnipeg Fringe Theatre Festival, for *zahgidiwin/love*. She described the Fringe as "very supportive" and "a good place to take risks." She added, "This is the first year where I feel like people are noticing my name." People kept noticing her at the 2017 Master Playwright Festival, when she co-directed Agatha Christie's *The Hollow*, which played to sold-out houses.

We are always proud to support the work of local artists and, this year, 58% of all actors at the Royal Manitoba Theatre Centre were Manitobans. We are also proud that two plays – *Kill Me Now* and *Last Train to Nibroc* - featured casts composed entirely of Manitobans. Without our artists, our theatre would not exist, and we are proud to play some small part in their creative evolutions.



The cast of *Million Dollar Quartet*. PHOTO BY ROBERT TINKER

THEATRE UNDER 30

This season, Royal MTC launched a new program to engage young audiences with our theatre. TD Theatre Under 30 is a free membership program for anyone aged 18-30 who digs theatre at an affordable price. Members get deals on last-minute tickets as well as access to exclusive membership events. In the 2016/17 season, 595 people joined the program and purchased 669 tickets throughout the year. That is a 238% increase over last season.

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THEATRE FOR YOUNG AUDIENCES

Royal MTC schedules student-only matinee performances for selected productions. This year, Royal MTC offered student-only matinees for four productions: *The Curious Incident of the Dog in the Night-Time*, Agatha Christie's *Black Coffee*, *The Watershed* and *Sarah Ballenden*.

A total of 3,104 students attended student-only matinee performances. An 81% increase over last year.

In addition to the students who attended the student-only matinees, 2,838 students attended regular performances, including 209 students who subscribed to the entire Mainstage season.

As part of our TFYA programming, study guides were compiled for selected productions and posted on our website where they could be accessed by all Royal MTC patrons.

SPONSORED BY **GREAT-WEST LIFE ASSURANCE CO.**



Backstage Pass students get a full tour of the John Hirsch Theatre.
PHOTO BY LEIF NORMAN

BACKSTAGE PASS: THEATRE PERSPECTIVES FOR STUDENTS

This season-long program gave thirty Grade 11 and 12 students an in-depth look at theatre. Students attended six workshops led by members of Manitoba's professional theatre community followed by a matinee performance of each John Hirsch Theatre production. Participants were selected based on application essays and teacher recommendations.

Thirty students from Winnipeg, rural Manitoban, and northern Ontario were accepted into the program:

Samantha Machado	Balmoral Hall
Elena Rempel	College Jean Sauve
Luke Dygos	Dryden High School
Cassidy Meghan Haydu	Dryden High School
Levi McEwan	Dryden High School
Tiffany Voth	Dryden High School
Rachel Baziuk	Fort Richmond Collegiate
Ahmad Mshmesh	Fort Richmond Collegiate
Nadin Ibrahim Alsharea	Gordon Bell High School
Madisen Hiebert	Green Valley School
Ronald Zacharias	Kildonan East Collegiate
Alana Plett	Landmark Collegiate
Arianna Nicole Dyck	McGregor Collegiate
Alexis Ferguson	Miles MacDonell Collegiate
Reanna Swan	Miles MacDonell Collegiate
Basel Bakhesh	NEEDS Centre
Ibrahim Sarhan	NEEDS Centre
Joshua Lemay	River East Collegiate
Jessica Shearer	Rosenort School
MariLynn Champagne	Ste. Anne Collegiate
Ariella Gunn	St. John's Ravenscourt
Brayden Juras	St. Paul's High School
Trent Brownlee	Stonewall Collegiate
Anna O'Neil	Stonewall Collegiate
Anjelica Guevarra	Tec Voc High School
Amy Cooper	Vincent Massey
Maddie Hanton	Vincent Massey
Marshall Keep	Vincent Massey
Maria Schwartz	Vincent Massey
Hunter Watson	Westwood Collegiate

THE 2016/17 LINEUP

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME • Jacquie Loewen, the local fight choreographer, stunt performer, director, and actor, showed students how to make stage fighting look convincing while staying safe at the same time.

THE AUDIENCE • Shannon Vickers is the dialect coach on many of Royal MTC's productions. She taught students how to do a classic English accent, plus shared ideas for vocal warmups to take back to their own drama groups.

MILLION DOLLAR QUARTET • Students had a full backstage tour of the John Hirsch Theatre. Each department explained how they contribute to each production and students had the chance to talk to Royal MTC staff about the fields that interest them.

BLACK COFFEE • Actor Kevin Klassen walked the students through the whole auditioning process: where to find out about auditions, how to prepare, and what to take. They learned about the different types of auditions and had the chance to present a piece and get feedback.

BITTERGIRL: THE MUSICAL • Brenda Gorlick taught the students how a choreographer works with a director to create the "look" for the movement in a show. Then she got the students on their feet learning how to talk the talk and walk the walk – it was time to dance!

SARAH BALLENDEN • Chris Hadley, whose experience includes leading the makeup team at Manitoba Opera and founding the special effects company Post Mortem Productions, shared tricks of the trade for creating dramatic stage makeup and creepy special effects.

SPONSORED BY **BELL MTS** & **SUBWAY**

BENEFACTORS: **DEBORAH GRAY & MARTHA BURNS**

TALKBACKS

Post-show, actors returned to the stage for a question-and-answer session with the audience. Talkbacks were hosted after Tuesday evening performances and the final Wednesday matinee at the John Hirsch Theatre and after Tuesday evening performances and Thursday matinees at the Tom Hendry Theatre. Additional Talkbacks hosted by community members were held during the run of *Kill Me Now* by Brad Fraser. A total of 2,636 patrons attended talkbacks throughout the season.

RELAXED PERFORMANCE

Royal MTC held our first Relaxed Performance on November 10, 2016, for *The Curious Incident of the Dog in the Night-Time*. Relaxed performances are designed to welcome audience members who would benefit from a more relaxed environment, including those with sensory concerns, autism spectrum disorders, learning disorders, or anyone for whom the regular theatre experience can be challenging. Small modifications were made to the production and the patron experience in consultation with the Theatre Development Fund Autism Theatre Initiative and the Autistic Self Advocacy Network of Winnipeg. The performance was open to all patrons, including subscribers, students, and single ticket buyers, and 425 people attended.

JEAN MURRAY – MORAY SINCLAIR THEATRE SCHOLARSHIP

In recognition and celebration of two Winnipeg personalities who contributed to our theatre's development, Royal MTC established the Jean Murray – Moray Sinclair Theatre Scholarship Fund. This fund awards scholarships to successful applicants who are full-time students attending accredited theatre schools or university theatre programs, and who intend to pursue a career in theatre. Also, this fund awards apprenticeships to emerging professional artists and craftspeople who have completed accredited post-secondary training within the past two academic years and are looking for opportunities to gain experience in professional theatre.

Royal MTC awarded a total of $20,500 for the 2016/2017 academic year/theatre season.

SCHOLARSHIP RECIPIENTS

Ksenia Broda-Milian
Alexandra Chubaty-Boychuk
Chayce Dykstra
Ciera Fredborg
Brittany Fredrickson
Mallory James
Hannah Krostewitz
Jazz Marcelino
Emily Meadows
Victoria Popp
Alix Sobler
Kira Watson
Emma Welham
Chase Winnicky

APPRENTICESHIP RECIPIENTS

Eric Dizon
Zoë Leclerc Kennedy
Suzie Martin
Katie Schmidt
James Thurmeier
Liam Zarrillo

MONDAY MIX

Monday Mix is an informal lecture series available to patrons who attend the second Monday of our John Hirsch Mainstage shows. Led by local professionals, each session explores a component of the production.

THE 2016/17 LINEUP

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME • *The Curious Incident of the Dog in the Night-Time* protagonist Christopher Boon is a self-described "mathematician with some behavioral difficulties." While the novel has often been associated with Asperger's Syndrome, author Mark Haddon now warns against seeing his story as a manual for understanding autism. Riki Entz, Winnipeg Chapter Co-leader at the Autistic Self-Advocacy Network, discussed her experience of the novel and the play, as well as what neurodiversity means in a wider context. Attendees: 63

THE AUDIENCE • From decolonization to Thatcherism to Brexit, the reign of Queen Elizabeth II has seen monumental change in the British Empire. Christopher Frank, Associate Professor of History at the University of Manitoba, described the key historical moments in *The Audience* and their impact on Britain. Attendees: 60

MILLION DOLLAR QUARTET • Sun Records discovered some of the most influential musicians of all time, including Elvis Presley and Johnny Cash. One day the stars aligned and an impromptu jam session became the *Million Dollar Quartet*. Acclaimed historian, writer, musicologist, educator, and broadcaster John Einarson, Rock Historian at the Manitoba Conservatory of Music and Arts, gave a presentation on the historic significance of the real Sun Records. Attendees: 90

BLACK COFFEE • Agatha Christie is still the best-selling author of all time, and her large body of work has been adapted for the stage, the big screen, radio, television, graphic novels, and even video games. So how do we keep it fresh and relevant for a contemporary audience? From casting to research, and modifications to rehearsals, director Ann Hodges shared her insights into *Black Coffee*. Attendees: 103

BITTERGIRL: THE MUSICAL • A facility tour led by Scott Henderson, Lighting Designer for *Bittergirl: The Musical* described how lighting brings a production to life to create moods. Attendees: 58

SARAH BALLENDEN • Sarah Ballenden was a polarizing figure in the Red River settlement – respected by many, envied by others, and hated by a key few. Dr. Karine Duhamel, Curator for Indigenous Content at the Canadian Museum for Human Rights, discussed the fur trade practice of "country marriages" and its importance in the Red River settlement. In addition, Dr. Duhamel described the roles of women within Red River society and explained how tensions among women, based on both class and race, contributed to the exciting events that led to the Foss-Pelly trial. Attendees: 53



The cast of *Bittergirl: The Musical*. PHOTO BY DYLAN HEWLETT

BLACK & WHITE BALL



ONE MILLION MOMENTS

Elvis, the King himself kicked off a night of rock 'n' roll glamour, themed after *Million Dollar Quartet*, at the Hotel Fort Garry's Grand Ballroom on Saturday, November 5 for the 34th annual Black & White Ball. The sold-out crowd enjoyed a spectacular evening of delicious food, engaging conversation, fabulous auction prizes and a dance floor filled with energetic guests. The Black & White Ball is our largest event to raise funds to keep great theatre accessible to all Manitobans.

Royal MTC and the event committee sincerely thank our generous guests, sponsors, corporate table purchasers, donors and volunteers for making this event our most successful yet. Special thanks to Premier Sponsor RBC for their continued support.

In celebration of Royal MTC's 60th anniversary, please join us for the 35th Black & White Ball on Saturday, November 4, 2017 as we move to the RBC Convention Centre.

Congratulations to Reed Winstone, winner of the Fillmore Riley Vacation Prize!

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ATTENDANCE • 406

NET PROCEEDS • $163,374

ALL PHOTOS BY MANUEL F. SOUSA PHOTOGRAPHY







The Black & White Ball committee

ROYAL MTC/MBA LAWYERS PLAY



THE VERDICT IS IN – WE HAVE A HIT!

The powerful courtroom thriller *Twelve Angry Jurors* kept the audience on the edge of their seats from May 3 to 6 for the Lawyers Play – a fundraiser in support of the Royal Manitoba Theatre Centre. The dedicated cast of members of the Manitoba Bar Association played passionate jurors deciding the fate of a 19-year-old man accused of murdering his father. A story that still resonates in our time, *Twelve Angry Jurors* examines prejudice, the principle of reasonable doubt, and what it truly means to live in a democracy.

Celebrating its 25th production, the Royal MTC/MBA Lawyers Play is a vital fundraising event for the theatre, and has raised more than $1,000,000 since 1990! We wish to thank our generous patrons, donors, advertisers and sponsors for supporting our efforts to offer extraordinary theatre at accessible prices to all Manitobans.

Royal MTC would also like to extend sincere thanks to the talented cast and hardworking crew, as well as our many volunteers and committee members.

TWELVE ANGRY JURORS

By Reginald Rose
Adapted by Sherman Sergel

May 3-6, 2017

Director: Heidi Malazdrewich*
Production Designer: Kari Hagness
Wardrobe Coordinator: Lorraine O'Leary
Lighting Designer: Randy Zyla Harder
Audio: Chris Brett
Fight Director: Jacquie Loewen*
Dialect Coach: Tom Soares
Stage Manager: Chuck McEwen
Assistant Stage Manager: Jennifer Cheslock

Cast: Gail Asper, Kalyn Bomback*, Bill Haight, John Harvie, Cynthia Hiebert-Simkin, Jeff Hirsch, Zilla Jones, Tony Kavanagh, Peter Kingsley, Bryan Klein, Jim McLandress, Jody Ostapiw, Victoria Perrie, Sandi Phillips, Steve Scarfone, Heather Wadsworth

Production Partner: The Manitoba Bar Association

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TICKETS SOLD FOR FOUR PERFORMANCES • 798
NET PROCEEDS • $47,181


The cast of *Twelve Angry Jurors.* PHOTO BY DAVID SWIECICKI


The cast of *Twelve Angry Jurors.* PHOTO BY DAVID SWIECICKI


PHOTO BY DAVID SWIECICKI

MBA President Bradley D. Regehr with Lawyers Play committee member Jamie Jurczak.


The cast of *Twelve Angry Jurors.* PHOTO BY DAVID SWIECICKI

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Amanda Lisman and Jonathan Watton in *23.5 Hours*.
PHOTO BY DYLAN HEWLETT

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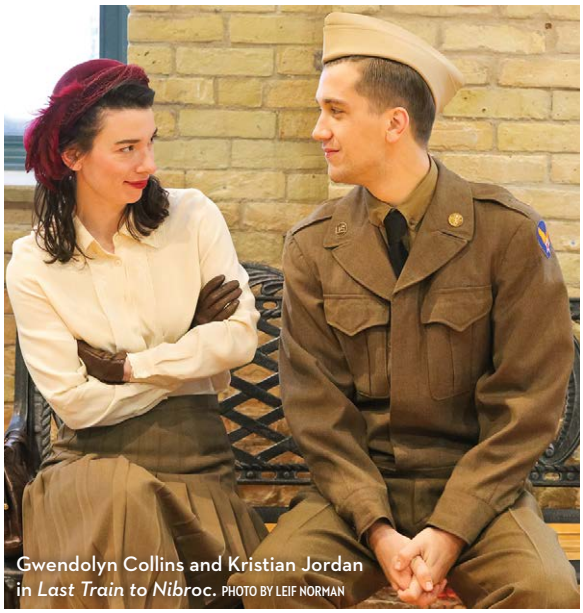
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Andrew Drinnan, Building Superintendent
Chris Fletcher, Assistant Building Superintendent

MARKETING & COMMUNICATIONS

Hayley Brigg, Publicity & Communications Coordinator*
Sue Caughlin, Marketing & Communications Manager
Kathleen Cerrer, Publicist & Online Media Coordinator
Katie Inverarity, Director of Marketing & Communications
Savannah Lillies, Publications Coordinator
Mark Saunders, Marketing & Communications Coordinator*
Thomas Urish, Sales Manager

PAINT

Susan Groff, Head Scenic Artist
Megumi Hari, Scenic Artist*

PRODUCTION

Christine Corthey, Production Associate
Ian Kirk, Assistant Technical Director
Rick MacPherson, Technical Director, Tom Hendry Warehouse
Russell Martin, Director of Production
Ben Ross, Technical Director, John Hirsch Mainstage
Steven Smits, Assistant Production Manager*

PROPERTIES

Larry Demedash, Senior Properties Builder*
Kari Hagness, Head of Properties
Lawrence Van Went, Master Builder

STAGE CREW

Joan Lees-Miller, Head of Wardrobe
Claude Robert, Head Electrician
Chris Thomson, Head Carpenter
John Tomiuk, House Stage Hand*
Michael Wright, Head of Sound

TOM HENDRY WAREHOUSE

Chris Brett, Head of Sound
Randy Zyla Harder, Head Electrician
Rick MacPherson, Technical Director
Alison Nutt, Head Carpenter*
Carla Schroeder, Head Scenic Artist

WARDROBE

Thora Lamont, Cutter
Lorraine O'Leary, Head of Wardrobe
Lois Powne, First Hand
Jackie Van Winkle, Head Buyer & Accessories Coordinator

WIGS

Beverly Covert, Wigs & Makeup Supervisor

WINNIPEG FRINGE THEATRE FESTIVAL & MASTER PLAYWRIGHT FESTIVAL

Jennifer Cheslock, Festival Manager
Chuck McEwen, Executive Producer
Tori Popp, Festival Assistant

HONORARY STAFF

Zaz Bajon, General Manager Emeritus

*Denotes past employee

STATEMENT OF FINANCIAL POSITION AS OF MAY 31, 2017

	OPERATING FUND	CAPITAL REPLACEMENT FUND	THEATRE DEVELOPMENT FUND	STABILIZATION FUND	ASM WORKING CAPITAL RESERVE FUND	SCHOLARSHIP TRUST FUNDS	2017 TOTAL	2016 TOTAL
ASSETS								
CURRENT								
Cash and cash equivalents	3,309,184					45,203	3,354,387	2,814,679
Accounts and grants receivable	991,444						991,444	901,821
Prepaid expenses	460,048						460,048	425,011
Due to/(from) funds	(1,384,142)	546,538	41,361	696,243	100,000		–	–
	3,376,534	546,538	41,361	696,243	100,000	45,203	4,805,879	4,141,511
CAPITAL ASSETS		1,333,287					1,333,287	1,361,684
	3,376,534	1,879,825	41,361	696,243	100,000	45,203	6,139,166	5,503,195
LIABILITIES								
CURRENT								
Accounts payable & accrued liabilities	335,878						335,878	265,100
Deferred revenue	3,040,656						3,040,656	2,700,875
	3,376,534						3,376,534	2,965,975
DEFERRED CONTRIBUTIONS RELATED TO CAPITAL ASSETS		1,459,075					1,459,075	1,411,046
DEFERRED CONTRIBUTIONS FOR SCHOLARSHIPS						45,203	45,203	53,929
	3,376,534	1,459,075				45,203	4,880,812	4,430,950
NET ASSETS								
Internally Restricted	–		41,361				41,361	37,305
Invested in capital assets	–	420,750					420,750	451,562
Unrestricted	–			696,243	100,000		796,243	583,378
	–	420,750	41,361	696,243	100,000	–	1,258,354	1,072,245
	3,376,534	1,879,825	41,361	696,243	100,000	45,203	6,139,166	5,503,195

STATEMENT OF OPERATIONS & CHANGES IN NET ASSETS AS OF MAY 31, 2017

	OPERATING FUND	CAPITAL REPLACEMENT FUND	THEATRE DEVELOPMENT FUND	STABILIZATION FUND	ASM WORKING CAPITAL RESERVE FUND	SCHOLARSHIP TRUST FUNDS	2017 TOTAL	2016 TOTAL
Revenue	10,424,451	256,692	–	–	–	20,500	10,701,643	10,517,455
Expenses	10,176,586	287,504	30,944	–	–	20,500	10,515,534	10,768,141
EXCESS (DEFICIENCY) OF REVENUE OVER EXPENSES	247,865	(30,812)	(30,944)	–	–	–	186,109	(250,686)
Net assets, beginning of year		451,562	37,305	483,378	100,000	–	1,072,245	1,322,931
Interfund transfers	(247,865)	–	35,000	212,865	–	–		
Net assets, end of year	–	420,750	41,361	696,243	100,000	–	1,258,354	1,072,245

SUPPORTING PARTNERS

CORE FUNDERS

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BLACK & WHITE BALL

RBC

LAWYERS PLAY

pwc

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Canada · The Winnipeg Foundation For Good. Forever. · Manitoba Centennial Centre Corporation

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This page: Photo of Ellen David, Alex Poch-Goldin and David Reale in *My Name is Asher Lev*. PHOTO BY ANDREE LANTHIER
Back cover: Tom Keenan in *Hand to God*. PHOTO BY DYLAN HEWLETT

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