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.

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.
ATTENDANCE

JOHN HIRSCH MAINSTAGE .................................................... 94,343
TOM HENDRY WAREHOUSE ............................................. 16,866
WINNIPEG FRINGE THEATRE FESTIVAL ............................... 188,721
AYCKBOURNFEST ................................................................. 3,759
(Excluding 4,678 who attended Things We Do For Love at the Tom Hendry Warehouse)
REGIONAL TOUR ................................................................. 4,234
THEATRE FOR YOUNG AUDIENCES ..................................... 1,712
Attended five student-only matinee performances
TOTAL ..................................................................................... 309,635

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 22, 2016, to report artistic and financial results to interested subscribers, patrons and community members.
“Taut and intriguing ... a smart, compelling Western”

– CBC MANITOBA
I first fell in love with this theatre back in Grade 9, when Len Cariou was Artistic Director. I didn’t know it then, but what I experienced that year changed my life. If not for those six nights sitting in a darkened auditorium getting lost in the magic of live theatre, there are a whole lot of things I never would have done, including auditioning for Steven’s first Lawyers Play 25 years ago, taking my (then future) wife to MTC on our first date, and I certainly never would have joined this board, or had the pleasure and the honour to serve as its Chair.

It takes a unique confluence of elements just to mount a single show. It takes art, magic and passion. It also takes cutting, compromising and scrimping. It takes the theatrical equivalent of twine and baling wire. Most of all, it takes a monumental amount of work.

If that’s one show, just imagine what it takes to produce an entire season. Every year our incredibly dedicated, unbelievably talented, and slightly mad team works together to mount a season of plays that touches our hearts and our minds. And Royal MTC has been doing that for 59 years. Now that’s a feat. That’s something to celebrate. That’s something of which Winnipeg and Manitoba and Canada should be immensely proud.

None of this comes easily. I doubt it ever has, but the challenges continue to grow. Every year it gets harder to make it work. Our subscriber base is still the envy of theatres across North America, but we face competition from an ever-widening array of entertainment options. There simply aren’t enough nights in the year.

The marketplace is changing. Yet the arts and culture sector remains a major player in any economy. Manitoba is no different; it employs over 20,000 people and drives some three per cent of the GDP. The indirect and intangible contributions are immeasurable. Without a vibrant arts community, there is no community. No local or national identity. Nothing that speaks to who we are.

There may be storms, but we have a sturdy ship. We have two great captains in Steven and Camilla who share the helm with grace and ease. We have a great crew who will continue to pour themselves into their work body and soul. And one of the things I’m most pleased with is we now have a chart that will help us navigate in troubled waters: a new Strategic Plan.

As always it was the product of much thought, debate and compromise. But we’ve landed in a good place. The community we serve continues to develop and change, so we’ll have to keep an open mind as we move forward. Organizationally, we’ll have to deepen our understanding of those changes and developments. There are new stories to be told – or perhaps – old stories to be revisited. But telling stories is what we do. Which stories we choose and how we choose to tell them is up to us.

Jim McLandress
We are so proud of this season’s artistic, administrative and governance work. Onstage, under Steven’s stewardship and leadership, the quality and depth of the plays were impressive, and audience responses mirrored this. Offstage, our extraordinary production and administrative team worked to ensure beautiful, inspiring and highly-technical productions found appreciative audiences. In the boardroom, our dedicated trustees did heavy lifting of their own, in the development and creation of a new Strategic Plan for the four-year span of 2017-2020.

Manitobans have long been recognized as staunch volunteers and generous donors, and their continued engagement with our vibrant cultural organization is laudable. Still, we felt pressure this year on our bottom line. Cultural attendance is stretched across many entertainment options, and public sector investment hasn’t increased lately. How fortunate we are that former dedicated volunteer boards created the Stabilization Fund, where we have vested the past three years of surplus funds, and can now draw down to cover this year’s small operating deficit. With the leadership of our trustees, under new chair Tony Fletcher, we will continue to dedicate our energies to balancing the artistic and financial health of this great company, and to making strategic and smart decisions that allow us to thrive well beyond our upcoming 60th anniversary.

Each year, our volunteers contribute over 30,000 hours towards Royal MTC’s programs. Their invaluable and astonishing support made possible this year’s record-breaking Fringe, successful special events like the Black & White Ball and the Lawyers Play, and we couldn’t open the house nightly without the assistance of our large corps of ushering volunteers. Our most dedicated volunteers include the Royal MTC Board of Trustees and their invaluable participation in committees. Thank you to all our volunteers, for your exemplary service to Royal MTC in many ways.

Our community continues to support and value Royal MTC, as demonstrated by the generosity of our new record 1,697 supporters. It’s a crowded fundraising marketplace in Manitoba today and the growth of our individual donors, our corporate community, our Founders’ Circle members, and endowment donors is heartening. We value their generosity and their faith in us.

We look forward to working with our new provincial and federal governments, and our supportive municipal government, to ensure the continued health and vitality of our organization. Our thanks to the Canada Council for the Arts, the Manitoba Arts Council, the Winnipeg Arts Council and to the other funding agencies at the provincial and federal level for their contributions to Royal MTC’s activities, and their special support for the Fringe Festival, the Regional Tour and the Master Playwright Festival.

Finally, it’s bittersweet that only 12 months after I thank a Board Chair for their first year of service, we’re bidding them a fond adieu. What an incredible legacy and partnership there has been between Jim McLandress and Royal MTC. We have benefitted from many years of leadership and laughs, his extraordinary dedication and enthusiasm for our theatre, capped with a wonderfully collaborative and inclusive Board chairship.

Tony Fletcher has been a strong and loyal member of the Executive, demonstrating his great passion for Royal MTC, with his honest and discerning eye on operations and governance. We will now benefit from his leadership and stewardship of a truly wonderful Board of Trustees, in the role of Chair.

Royal MTC recently received notice that we are one of only 75 arts organizations across the country to receive a small but important grant from the Canada Council’s special program to welcome Syrian refugees to the arts in their new communities. We will be using these funds to subsidize the attendance of these new Manitobans to family performances in the Fringe – so 200 people will have the chance to attend a performance at our Kids Venue. It’s a small but significant step as we work to truly reflect and honour the province that gave us life.

Camilla Holland
MESSAGE FROM THE ARTISTIC DIRECTOR

Diversity. Tolerance. We hear these words every day. They have become the guiding principles for makers of public policy, and a hot topic at cocktail parties and family dinner tables. What’s often forgotten in the rush to embrace these buzzwords is that storytellers have always explored these ideas.

Dorothy M. Johnson wrote “The Man Who Shot Liberty Valance” in 1953, a year before Brown vs. Board of Education of Topeka, Kansas declared racial segregation in schools unconstitutional. Johnson plunks a scholar down in a little western town not known for its broad-mindedness, and then lights a fuse in the shape of a noose around the neck of a young black man named Jim, who’s hungry for the knowledge the newcomer offers. Their struggle for justice and equality set the tone for the season in Jethro Compton’s compelling stage adaptation.

After one performance of Liberty Valance, two boys waited outside for Ray Strachan, who played Jim, hoping for his autograph. They were Ethan Ribeiro and Eamon Stocks, who would share the role of Billy Elliot, a talented young dancer born into a mining town in northern England. Billy’s passion for dance sets him apart from his family and his community, just as Jim’s book learning seemed out of place in a frontier saloon. Billy’s perseverance and ultimate triumph (and the mining town’s eventual championing of his cause) inspired our own community, who attended in record numbers.

Of course, not every community has the resilience of Billy Elliot’s mining town. Suspicion and fear can make us inflexible and defensive, as we saw in Chimerica. In the spring of 1989, Beijing authorities opened fire on pro-democracy protesters in Tiananmen Square. Playwright Lucy Kirkwood’s characters – in both China and America – haven’t yet recovered from the massacre, and their relentless sifting through the past puts them all in jeopardy. The play stunned audiences, and inspired theatre critic Jason Cheung to write: “I got dragged on a pro-democracy march from one end of Hong Kong to almost the other as a 10-year-old, complaining and whining about how hard it was. I didn’t know … the value of the march until now, just six months shy of my 35th birthday.”

These plays do more than make our pulses race and our spirits soar. They have meaning. They remind us that our lives are not solitary, that we are all connected to each other throughout time and space. Embracing diversity and practicing tolerance are just the outward manifestations of our shared humanity, and theatre is how we trace the indelible arabesques that link us together.

Yours always,

STEVEN SCHIPPER
THE MAN WHO SHOT LIBERTY VALANCE

Written by Jethro Compton
Based on the short story by Dorothy M. Johnson

October 15 – November 7, 2015
PREVIEWS • October 13 & 14

Director: Robb Paterson
Set & Costume Designer: Brian Perchaluk
Lighting Designer: Scott Henderson
Composer: Jonathan Sims
Sound Designer: John Bent Jr.
Firearms Consultant: Dave Brown
Fight Director: Jacqueline Loewen
Dialect Consultant: Shannon Vickers
Singing Coach: Donna Fletcher
Apprentice Director: Wren Hookey*
Stage Manager: Chris Pearce
Assistant Stage Manager: Candace Maxwell
Apprentice Stage Manager: Kali Claire Grenier-Prieur

Cast: Tom Anniko, David Coomber, Paul Essiembre, David W. Keeley, Trish Lindström, Justin Otto, Ray Strachan

BILLY ELLIOT THE MUSICAL

Book and lyrics by Lee Hall
Music by Elton John
Originally directed by Stephen Daldry

January 14 – February 6, 2016
PREVIEWS • January 12 & 13

Director: Steven Schipper
Choreography & Staging/Fight Director: Tracey Flye
Music Director: Joseph Tritt
Set Designer: Brian Perchaluk
Costume Designer: Charlotte Dean
Lighting Designer: Scott Henderson
Sound Designer: Michael Wright
Dialect Consultant: Shannon Vickers
Assistant Director/Dialect Consultant: Teri-Lynn Friesen*
Assistant Choreographer/Dance Captain: Matt Alfano
Apprentice Music Director: Rachel Cameron
Apprentice Costume Designer: Joseph Abetria*
Stage Manager: Melissa Novecosky
Assistant Stage Managers: Jessica Freundl, Leslie Sidley
Apprentice Stage Managers: Holly LaJambe, Paige Lewis
Child Supervisors: Maggie Nagle, Adeline Sokulski

CAST: Matt Alfano, Demetri Apostolopoulos, Shaun Castor, Alexandre Deakin, Stephen Findlay, Peter Huck, Brittany Hunter, Aaron Hutton, Rebekah Jones, Keenan Lehmann, Jennifer Lyon, Debbie Maslowsky, Carson Nattrass, Trevor Patt, Paula Potosky, Jade Repeta, Ethan Ribeiro, Joseph Sevilla, Eamon Stocks, Markian Tasiuk, Brett Taylor, Joel Taylor, Carter Treeneer, Katie Welham, Tyrrell Witherspoon, Cory Wojcik


Musicians: Julian Bradford, Steve Broadhurst, Rachel Cameron, Janice Finlay, Derrick Gottfried, Julie Husband, Dave Lawton, Todd Martin, Andrew St. Hilaire, Joseph Tritt

SPONSORED BY THE GAIL ASPER FAMILY FOUNDATION & THE ASPER FOUNDATION

ALICE THROUGH THE LOOKING-GLASS

By Lewis Carroll
Adapted for the stage by James Reaney

November 26 – December 19, 2015
PREVIEWS • November 25

Original Director: Jillian Keiley
Revival Director: Christine Brubaker
Set & Costume Designer: Bretta Gerecke
Choreographer: Dayna Tekatch
Composer/Musical Director: Jonathan Monro
Lighting Designer: Kimberly Purcell
Sound Designer: John Gzowski
Associate Set & Costume Designer: Jennifer Goodman
Assistant Lighting Designer: André du Toit
Puppeteer Coach: Jan Skene
Stage Manager: Brian Scott
Assistant Stage Manager: Sandra McEwing
Apprentice Stage Managers: Brett Mikulik, Crystal Staryk

Cast: Mariam Bernstein, Tristan Carlucci, Dorothy Carroll, Terri Cherniack, Gwendolyn Collins, Kevin P. Gabel, Toby Hughes, Kevin Klassen, Jacqueline Loewen, Arne MacPherson, Darren Martens, Paula Potosky, Aaron Pridham, Stefanie Wiens, Rylan Wilkie

CHIMERAICA

By Lucy Kirkwood

February 25 – March 19, 2016
PREVIEWS • February 24

Director: Chris Abraham
Set & Costume Designer: Judith Bowden
Lighting Designer: Michael Walton
Sound Designer: Thomas Ryder Payne
Video Designer: Deco Dawson
Dialect Designer: Eric Armstrong
Mandarin Chinese Dialect Coach: Yuan Liu
Fight Director: Rick Skene
Assistant Director: Zack Russell
Stage Manager: Karyn Kumhyr
Assistant Stage Manager: Michael Duggan
Apprentice Stage Manager: Jessica Alexander
Apprentice Stage Manager: Linsey Callaghan


A co-production with Canadian Stage

UNNECESSARY FARCE

By Paul Slade Smith

March 31 – April 23, 2016
PREVIEWS • March 30

Director: Steven Schipper
Set & Costume Designer: Jamie Plummer
Lighting Designer: Bill Williams
Sound Designer: Michael Wright
Fight Director: Jacqueline Loewen
Assistant Director: Rebecca Steiner
Stage Manager: Margaret Brook
Assistant Stage Manager: Michelle Lagassé
Apprentice Stage Manager: Crystal Staryk

Cast: Avva Darrach-Gagnon, Paul Essiembre, Tom Keenan, John B. Lowe, Arne MacPherson, Megan McArtor, Heather Russell

BOOM

Written by & starring Rick Miller

April 28 – May 21, 2016
PREVIEWS • April 27

Writer/Director/Performer: Rick Miller
Projection Designer: David Leclerc
Lighting Designer: Bruno Matte
Composer/Sound Designer: Creighton Doane
Set/Costume/Props Designer: Yannik Larivée
Stage & Production Manager: Crystal Salverda
Directing Consultant: Ravi Jain
Executive Producer: Jeff Lord
Director of Outreach Marketing: Craig Francis
Laurence Davis, on Video: Ardon Bess

A Kidoons & WYRD production

*Position funded through the Jean Murray - Moray Sinclair Theatre Apprenticeship Program
*Financial assistance for Teri-Lynn Friesen’s work provided by the Manitoba Arts Council and by the City of Winnipeg through the Winnipeg Arts Council
SEMINAR
By Theresa Rebeck
October 22 – November 7, 2015
PREVIEW • October 21
Director: Stewart Arnott
Set & Costume Designer: Gillian Gallow
Lighting Designer: Hugh Conacher
Sound Designer: Michael Wright
Apprentice Director: Frances Koncan*
Apprentice Set & Costume Designer: Darryl Audette*
Stage Manager: Melissa Nocesosky
Assistant Stage Manager: Alison Fulmyk
Cast: Andrea Houssin, Nathan Howe, Grace Lynn Kung, Tom McCamus, Ryan James Miller
A co-production with Mirvish Productions

THINGS WE DO FOR LOVE
By Alan Ayckbourn
February 4–20, 2016
PREVIEW • February 3
Director: Mariam Bernstein
Set & Costume Designer: Charlotte Dean
Lighting Designer: Hugh Conacher
Sound Designer: Chris Brett
Fight Director: Rick Skene
Assistant to the Director: Rob Herriot
Apprentice Set & Costume Designer: Jo Chalmers*
Stage Manager: Margaret Brook
Assistant Stage Manager: Ntara Curry
Cast: Sarah Constible, Paul Essiembre, Rob McLaughlin, Laura Olafson
Part of AyckbournFest 2016
SPONSORED BY THE ASPER FOUNDATION

WIESENTHAL
Written by & starring Tom Dugan
November 19 – December 5, 2015
PREVIEW • November 18
Director: Jenny Sullivan
Set Designer: Beowulf Boritt
Costume Designer: Alex Jaeger
Lighting Designer: Joel E. Silver
Sound Designer: Shane Retigg
Production Stage Manager: Katherine Barrett
Production Manager: Mind the Gap, Inc.
Tour General Management: DR Theatrical Management
Producers: Daryl Roth, Karyl Lynn Burns
Associate Producers: Catherine Adler, David Bryant, Suzy & Burton Farbman, Jeffrey Rosen, Anne & Michael Towbes
Cast: Tom Dugan
SPONSORED BY THE JEWISH FOUNDATION OF MANITOBA

MYTH OF THE OSTRICH
By Matt Murray
March 10–26, 2016
PREVIEW • March 9
Director: Heidi Maladzrewich
Set & Costume Designer: Jamie Plummer
Lighting Designer: Larry Isacoff
Sound Designer: Chris Brett
Dialect Coach: Shannon Vickers
Stage Manager: Leslie Sidley
Apprentice Stage Manager: Holly LaJambe
Cast: Tricia Cooper, Krista Jackson, Jennifer Lyon

SPONSORED BY THE ASPER FOUNDATION

TOM HENDRY WAREHOUSE PRODUCTIONS
REGIONAL TOUR
The Royal Manitoba Theatre Centre and Manitoba Liquor and Lotteries were pleased to present The Hound of the Baskervilles, the 2016 regional tour.

THE HOUND OF THE BASKERVILLES
By Sir Arthur Conan Doyle
Adapted by Steven Canny & John Nicholson
January 25 – February 26, 2016
Director: Ann Hodges
Set & Costume Designer: Brian Perchaluk
Sound Designer: Chris Coyne
Choreographer: Sofia Costantini
Stage Manager: Kathryn Ball
Apprentice Stage Manager: Brett Mikulik
Tour Technical Director: Ian Kirk
Tour Technician: Chris Hadley
Cast: Toby Hughes, Arne MacPherson, Aaron Pridham

4,234 ATTENDED 23 PERFORMANCES

Theatrical Tour Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Sponsor</th>
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<tbody>
<tr>
<td>Jan. 25</td>
<td>Deloraine • Southwest Showcase Inc.</td>
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<td>Jan. 27</td>
<td>Atikokan • Atikokan Entertainment Series</td>
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<td>Jan. 28</td>
<td>Red Lake • Wilderness Entertainment Series</td>
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<td>Jan. 29</td>
<td>Dryden • Dryden Entertainment Series</td>
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<td>Jan. 30</td>
<td>Sioux Lookout • Sioux Hudson Entertainment Series</td>
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<td>Jan. 31</td>
<td>Kenora • Lake of the Woods Concert Group</td>
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<td>Feb. 3</td>
<td>Carman • Golden Prairie Arts Council</td>
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<td>Feb. 4</td>
<td>Neepawa • Kaleidoscope Concert Series</td>
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<td>Feb. 5</td>
<td>Minnedosa • Minnedosa Performing Arts Committee</td>
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<td>Feb. 6</td>
<td>Portage la Prairie • William Glesby Centre</td>
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<td>Feb. 8</td>
<td>Gimli • Kiwanis Club of Gimli &amp; District</td>
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<td>Feb. 10</td>
<td>Brandon • Binscarth Theatre Company</td>
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<td>Feb. 11</td>
<td>Souris • Souris District Arts Council</td>
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<td>Feb. 14</td>
<td>Brandon, MB • 7 Ages Productions</td>
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<td>Feb. 15</td>
<td>Strathclair • Strathclair &amp; District Theatre Committee</td>
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<td>Feb. 16</td>
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<td>Feb. 17</td>
<td>Lac du Bonnet • Winnipeg River Arts Council</td>
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<td>Feb. 21</td>
<td>Flin Flon • Flin Flon Arts Council</td>
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<td>Feb. 23</td>
<td>Snow Lake • Aurora Borealis Arts Council</td>
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<td>Feb. 24</td>
<td>Thompson • Recreation, Parks &amp; Culture, City of Thompson</td>
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<tr>
<td>Feb. 26</td>
<td>MacGregor • Heartland Recreation Commission</td>
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*Position funded through the Jean Murray – Moray Sinclair Theatre Apprenticeship Program
Winnipeg Fringe Theatre Festival

The Winnipeg Fringe continued its hot streak with a record number of performing companies, shows and sellouts, adding up to the biggest festival yet. Indoor attendance exceeded 108,500, while daily attendance records were broken on seven out of 12 days. The festival featured an impressive 181 companies in 32 venues from July 15 to 26.

Royal MTC is the only regional theatre in Canada to produce a Fringe Festival, and continues to present 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.

Because companies are accepted to the festival through a lottery, artists enjoy complete artistic freedom. As part of its mandate, the festival returns 100 per cent of box office revenue to the performing companies.

SUPPORTED BY MANITOBA LIQUOR & LOTTERIES

2015 Winnipeg Fringe Theatre Festival Statistics

- Ticketed Attendance • 108,721
- Outdoor Attendance (including Kids Fringe) • 80,000
- Kids Venue Attendance • 4,640
- Box Office Revenue • $800,142
- Number of Performing Companies • 181
- Number of Indoor Performances • 1,513
- Number of Volunteers • 813

Master Playwright Festival

From February 3 to 21, theatre lovers immersed themselves in the work of prolific British playwright Alan Ayckbourn. During the 16th Master Playwright Festival, Sir Alan Ayckbourn’s signature wit was on full display, providing audiences with much-needed laughs in the middle of winter. All told, AyckbournFest showcased 10 productions, two play readings and two free lectures.

Joining Royal MTC to honour this theatre legend were the Actors’ Fund of Canada, ACTRA/PAL Winnipeg, Broken Record Productions, Dramatic Theatre, Echo Theatre, Manitoba Theatre for Young People Young Company, Merlyn Productions, R-G Productions, Shoestring Players, Tara Players Theatre Company and Winnipeg Mennonite Theatre.

2016 Master Playwright Festival (AyckbournFest) Statistics

- Ticketed Attendance • 8,437
- Free Events Attendance (Lectures and Film Screenings) • 115
- Overall Festival Attendance • 8,552
- Overall Festival Box Office Revenue • $184,775
- Number of Performing Companies • 12
- Number of Performances • 99
The Royal Manitoba Theatre Centre produces an average of one new play each season. Though no play made its world premiere on our stages this year, we participated in the development of several works. The theatre organized two readings of Maureen Hunter’s latest play Sarah Ballenden in anticipation of its world premiere here in 2017. At a reading at the University of Manitoba, staff from the Louis Riel Institute applauded Hunter’s decision to explore the life of a powerful Metis woman, and the important role she played in the development of our province.

We were also proud to see creations that started at Royal MTC find warm receptions well beyond our theatre. For instance, the Segal Centre in Montreal produced Alix Sobler’s The Secret Annex (2014) while Neil Weisensel’s Gisela in Her Bathtub (which premiered at our 1991 Fringe Festival) had its 57th production.

Of course, new work doesn’t just happen. Writers and their work must be nurtured. We commission new plays (Royal 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 103 script submissions this year: plays both new and previously produced that are read by Royal MTC staff and freelance analysts. This year, we hired 75 artists to read eight of the most promising scripts for Royal 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
OUTREACH & COMMUNITY ENGAGEMENT

THEATRE FOR YOUNG AUDIENCES

Royal MTC schedules student-only matinee performances for selected productions. This year, Royal MTC offered five student-only matinees for three productions: The Man Who Shot Liberty Valance, Alice Through the Looking-Glass and Wiesenthal.

A total of 1,712 attended these student-only matinees.

In addition, 282 students subscribed to our regular performances and 1,678 students attended regular performances casually.

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

The 2015/16 LINEUP

THE MAN WHO SHOT LIBERTY VALANCE • Students had a full backstage tour of the John Hirsch Mainstage. Every 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.

ALICE THROUGH THE LOOKING-GLASS • Local playwright Angus Kohm prepared the students for the upcoming Manitoba High School Playwriting Competition’s deadline with a workshop about how to pen a dynamite script. Students learned the differences between writing for film and the stage and explored how plays are adapted into movies.

BILLY ELLIOT THE MUSICAL • Local dancer and choreographer 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!

CHIMERICA • Local actor and director Kevin Klassen walked the students through the 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.

UNNECESSARY FARCE • Jacquie Loewen is a local fight choreographer, stunt performer, actor and educator. She showed the students all the tricks to make stage fighting look convincing while staying safe at the same time. This workshop is always a favourite!

BOOM • Students got creative with the props department as they learned how different objects are made for the stage – not everything on stage is as it appears! They learned tricks about how to make props convincing while also making fake food. Afterwards, students learned the art of stage makeup and special effects from Manitoba Opera head of makeup Chris Hadley.

SPONSORED BY MTS FUTURE FIRST

BENEFACTORS: DEBORAH GRAY & MARTHA BURNS

BACKSTAGE PASS: THEATRE PERSPECTIVES FOR STUDENTS

This season-long program gave 25 Grade 11 and 12 students an in-depth look at theatre. Students attended six theatre workshops led by members of Manitoba’s professional theatre community followed by a matinee performance of each John Hirsch Mainstage production. Participants were selected based on their application essay and teacher recommendations.

Twenty-five students participated from Winnipeg and rural Manitoba schools:

- Gabi Hill
- Emily Grant
- Chloe Settee
- Matthew Hamilton
- Jared Robinson
- Katie Bloom
- Giorgio Einarson
- Devon Hemmet
- Hayden Maines
- Kathleen Harland
- Chayce Dykstra
- Megan Boulton
- Beth Assereiro
- Amanda Livingstone
- Floreanne Delgado
- Tyra Brynn Godenir
- MacKenzie Kolton
- Emma Welham
- Joshua Lambert
- Jordana Irving
- Anyssa Rylee Gates
- Victoria Gutscher
- Julia Blaire Nelnes
- Riley Paull
- Jaydin Pommer

College Jeanne-Sauve
Garden City Collegiate
Garden City Collegiate
Glenlawn Collegiate
Glenlawn Collegiate
Homeschool
J.H. Bruns
Kildonan East Collegiate
Kildonan East Collegiate
Lac du Bonnet Senior School
Miles MacDonnell Collegiate
Rosenort School
Springfield Collegiate Institute
Springfield Collegiate Institute
St. Mary’s Academy
St. Mary’s Academy
St. Mary’s Academy
St. Mary’s Academy
St. Paul’s High School
Tec Voc High School
Treherne Collegiate
Vincent Massey Collegiate
Vincent Massey Collegiate
Vincent Massey Collegiate
Vincent Massey Collegiate
OUTREACH & COMMUNITY ENGAGEMENT

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 50 years ago. 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.

The fund is sustained by Royal MTC’s patrons, who generously respond each season as we “pass the hat” during the run of one John Hirsch Mainstage production.

During The Woman in Black in our 2014/15 season, patrons kindly donated $21,181.25. Royal MTC awarded a total of $21,100 for the 2015/16 academic year/theatre season.

SCHOLARSHIP RECIPIENTS
Megan Andres  Becky Frohlinger  Suzie Martin
Jessy Ardern  Adrianna Kollar  Emily Meadows
Erik Berg  Hannah Krostewitz  Erica Mitchell
Ksenia Broda-Milian  Kelsey Lacombe  Victoria Popp
Genevieve DeGraves  Montana Lehmann  Maria Zarrillo

APPRENTICESHIP RECIPIENTS
Joseph Abetria  Jane Buttner  Wren Hookay
Darryl Audette  Jody Chalmers  Frances Koncan

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 2015/16 LINEUP

THE MAN WHO SHOT LIBERTY VALANCE - The season started off with a bang! Firearms Safety Consultant Dave Brown spoke to the preparation and training that was required to create action that was dramatic but safe. Dave demonstrated how firearms are used safely in theatrical performances. Attendees: 50

ALICE THROUGH THE LOOKING-GLASS - A backstage tour of Royal MTC was followed by a talk by Kari Hagness, Head of Props, who spoke about some of the amazing props used in the play and the behind-the-scenes magic that brought the surreal characters and story to life. Attendees: 110

BILLY ELLIOT THE MUSICAL - Have you ever wondered what it’s like to be a professional ballet dancer? Liam Caines, a Company Dancer from the Royal Winnipeg Ballet, spoke about his career and the challenges he overcame to become a professional dancer. Attendees: 70

CHIMERICA - Tina Chen, head of the University of Manitoba Department of History, delved into the historic significance of the “Tank Man” and the impact of the Tiananmen Square protests in China. Attendees: 72

UNNECESSARY FARCE - Being funny is hard work. Winnipeg Free Press humour columnist Doug Speirs, known for his column The Doug House, spoke about what it takes to be funny – and how wonderful laughter is. Attendees: 75

BOOM - Social Historian George Buri took audiences on a ride from the 1950s to present day, with emphasis on how the Baby Boom generation has shaped our culture. From the lunar landing to duck-and-cover and Beatlemania, audiences had a dose of nostalgia while brushing up on their history. Attendees: 83

TALKBACKS

Post-show, actors return to the stage for a question-and-answer session with the audience. Talkbacks are hosted after Tuesday evening performances and the final Wednesday matinee at the John Hirsch Mainstage and following Tuesday evening performances and Thursday matinees at the Tom Hendry Warehouse.
A NIGHT OF KINGS & QUEENS

On Saturday, November 7, The Fort Garry Hotel’s Grand Ballroom was transformed into a land of wonder for the 33rd Black & White Ball, an evening of elegant abandon. The night began with a special appearance by Tweedledee and Tweedledum from *Alice Through the Looking-Glass*, followed by dancing throughout dinner and into the night to the musical talents of the Danny Kramer Dance Band. The Black & White Ball is the largest annual fundraiser for Royal MTC and funds raised support the production of world-class theatre.

Royal MTC and the event committee sincerely thank the guests, sponsors, corporate table purchasers, donors and volunteers for making this event such a success. These generous contributions support Royal MTC’s many programs and productions while ensuring that live theatre continues to thrive in this community. Special thanks to Premier Sponsor RBC for their continued support.

Congratulations to Carla Castelane, winner of the Fillmore Riley Vacation Prize!

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SPECIAL EVENTS

The Black & White Ball committee.

Tweedledum (Tristan Carlucci), Royal MTC Board of Trustees Chair Jim McLandress and Tweedledee (Aaron Pridham).

COMMITTEE

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Jason Kasper
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Brad McCabe

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ATTENDANCE • 358
NET PROCEEDS • $127,432.51

ALL PHOTOS BY MANUEL F. SOUSA PHOTOGRAPHY
WE ARE WHAT WE ARE!
The glittering curtain parted and the showgirls strutted their stuff from April 26 to 30 in La Cage aux Folles, St. Tropez’s most unusual cabaret nightclub! The musical featured star turns by Richard Yaffe as Albin and Mark O’Neill as Georges, supported by a dedicated cast of 22 Manitoba Bar Association members who volunteered hundreds of (unbillable) hours to create this very special production. The sold-out crowd was wowed by this hilarious and touching story of love and acceptance.

The annual Royal MTC/MBA Lawyers Play is an important fundraising event for the theatre, and has raised more than $1,000,000 since 1990. The support of our patrons, donors, advertisers and sponsors allows us to offer extraordinary theatre at accessible prices to all Manitobans.

Royal MTC extends sincere thanks to the talented cast and hardworking crew, as well as our many volunteers and audience members.

**LA CAGE AUX FOLLES**
*Book by Harvey Fierstein*  
*Music and Lyrics by Jerry Herman*  
*Based on the play by Jean Poiret*

April 26-30, 2016

Cast: Gail Asper, Andrea Bellhouse, Kalyn Bomback, Krista Boryskavich, Paul Cooper, Joel Guénelle, Melissa Hazelton, Kate Henley, Vivian Hilder, Reannah Hocken, Jessica Isaak, Bryan Klein, Ryan Krahm, Mark O’Neill, Jeff Palamar, Sandi Phillips, Laura Robinson, Evan Roitenberg, Jaime Rosin, Priti Shah, Garth Smorang, Neil Steen, Maria Versace, Richard L. Yaffe

Musicians: Danny Carroll, Norman Rosenbaum, Rob Siwik, Eric Vickar, Nenad Zdjelar

Director: Steven Schipper*
Choreographer: Sofia Costantini*
Music Director: Danny Carroll
Production Designer: Kari Hagness
Wardrobe Coordinator: Thora Lamont
Lighting Designer: Randy Zyla Harder
Audio: Chris Brett
Deck Audio: Greg Wood
Assistant Director: Robb Paterson
Stage Manager: Chuck McEwen
Assistant Stage Managers: Jennifer Cheslock, Tori Popp, Melinda Tallin

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TICKETS SOLD FOR FIVE PERFORMANCES • 1,388  
NET PROCEEDS • $34,946
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Heather Russell in Unnecessary Farce. PHOTO BY DYLAN HEWLETT

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Andrea Wiebe
Michele Wiebe
Helen Wieder
Harold & Carolyn Wiens
Les & Terry Wien
Theresa Wiktoriski
Timothy Wildman & Kathleen Gough
Ms. Lynda Will
Debbie Williams
C.E. Wilmot
Tom & Norma Wilson
Doncar & Kirk Windsor
Diane Wittmer
M. & S. Wong
Karin Woods
Mrs. Lorraine Woods-Bavash
Dave Wotton
Carla Wurak
Landice Yestrau
A. Young
Debra Young
Diane Zack
Catherine Zahradka
Nikki Zloty
H. Zwanzig
&6 Anonymous

ROYAL MANITOBA THEATRE CENTRE
ANNUAL REPORT 2015/16

18
In memory of Shirley Rypp – Ross Taylor
In honour of Steven Schipper’s honorary degree from the U of M – Richard Yaffe & John Statham, Ruth & Alex Simkin, Hy & Esther Dashevsky
In celebration of Steven Schipper’s honorary degree from the University of Manitoba and the naming of the Endowment Fund – Donata & Harry Brodtch
In honour of Steven & Terri’s daughter Susie marrying Michael – Gail & Rueben Thau
Shelagh Sinclair Fund
The Winnipeg Foundation
In memory of Olivia Sparks
Anonymous
In memory of Anice Stephens – Peter & Gery Spencer
In honour of Joseph Tritt. Good luck! – Barbara Gossler

ENDOWMENT FUND

In Honour of Artistic Director
Steven Schipper

Many thanks to the generosity of our Endowment Fund donors who gave a gift or fulfilled a pledge payment during our 2015/16 season. Amounts are cumulative.

$5,000,000+
Government of Canada/ Gouvernement du Canada
Canadian Heritage/ Patrimoine canadien

$250,000–49,999
Gail Asper, OC, OM, LLD* & Michael Paterson

$50,000–99,999
Royal Manitoba Theatre Centre Volunteer Corps of Ushers

$25,000–49,999
James R. Gibbs
J.K. May Investments Ltd.
Johnston Group Inc.
The Michael Naseck Family Foundation
In memory of Doug Shawfelt
Arni Thorsteinsson & Susan Glass Anonymous

$10,000–24,999
Mr. & Mrs. Kristjan & Shirley Bendickson
The Estate of Gordon P. Linney Virginia & the late Robert Martin Cam & Carole Osler Norma Anne Padilla Terracon Development Ltd.

$5,000–9,999

Donata* & Harry Brodtch
Margaret Caie
Susan & Keith Knox
John Maguire & Susan Collison Garry Markham L. Blair Phlipott & Tom Kynman Heather Pullan & Tom Frohlinger Faye Warren

Wearing Williams Limited
- Don & Sheila Katz

$2,500–4,999
Ron & Carol Chapman
Annie & Ron Perron
Vera Moroz
Dr. & Mrs. Donald Hernandez
Marina Platt-Lyle

$1,000–2,499

Jack Armstrong & Doris Quinn
George Baldwin
David & Pamela Bolton
Don & Cheryl Breaker Carol Campbell & Andy Krentz
Joy Cooper & Martin Reed
Bob & Alison Darling
Brendt & Debbie Gilbert
David & Ewens Ongkel
John & Margaret Graham
Marylyn & Helios Hernandez
Barbara Main
Dr. & Mrs. Donald McNees
Versa Mort
Jean & Lisa Neron
Anita & Ron Perron

$500–999

Joan & Ed Alexander
Ron & Joan Boyd
Arthur & Donna Chow
John K. & Agnes Collins
Dorothy Davidson
Nelma Fettermen
Christine Fleetwood
Chris Freeman
Betty Ann & Richard Graydon
Teresa A. Hay
Dr. Stan & Susan Lipnowski
Patrick* & Clarice Matthews
Estelle Meyers
E.M. L. Paueter
Bill & Norma Rennie
Amy Richmond
Ivor & Lorna Schledzewitz
Jim & Susan Shaw
Howie & Sue Simpson
Marlyn Thompson
Elaine Toms

Unitarian Church Theatre Group
Gabor Vamos & Brenda Silver
Anonymous

UP TO $499

Jacqueline Anderson
Leslie E. Anderson
Marc & Charles Avent
Ms. Jean Bissett
Bev & Ron Clegg
Christine H. Coltaeur
L.D. Graham
Jordan Janisse & Teresa Cooper
Mr. & Mrs. Fred Kasiol
Barbara Latocki
Frances Lemieux
Elliot Leven
Nick Martin & Dr. Evelyn Ferguson
Anthony & Joyce McWha
Marcel & Louise Motolle
Marlene A. Mortimer
Pat & Sherry O’Connor
Myrna Protosavage
Geri & Peter Spencer
Anonymous

*2015/16 Royal MTC Board of Trustees/Advisory Board members  **2015/16 Royal MTC staff  **Monthly donors
**Board of Trustees**

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The Honourable Greg Selinger, Premier of Manitoba
His Worship, Mayor Brian Bowman

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Sandy Gousseau
Rita Gunn
Shawn Hughes
Jason Kasper
John Kearsley

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Gail Asper
Doneta Brotchie
Angus Campbell
Gerry Couture
Hy Dashavsky
Glen Dyda, FCA
John F. Fraser
Jean Giguere
Charron Hamilton
Gary Hannaford, FCA
Yude Henteleff
Ken Houssin
Gordon Keacht
Colin R. MacArthur, QC
Patrick J. Matthews

**Staff**

**ACCOUNTING/FINANCE**
Sharon Burden, Payroll Administrator
Yvonne O’Connor, Accounts Payable Administrator
Shelley Stroski, Controller

**ADMINISTRATION**
Brian Adolph, IT Manager
Angela Broadbent, Education & Community Engagement Manager
Devan Graham, Director of Human Resources
Camilla Holland, General Manager
Mary Horodyzki, Archivist
Paige Lewis, Project Manager
Daphne MacMillan, Administrative Assistant
Jennifer Skelly, IT Administrator

**ARTISTIC**
Joff Kennedy, Literary Coordinator
Laurie Lam, Producer
Paige Lewis, Assistant Producer, Billy Elliot The Musical
Steven Schipper, CM, Artistic Director
Casey Shapira, Assistant to the Producer
Melinda Tallin, Artistic Coordinator

**BOX OFFICE**
Sheena Baird, Ticketing Services Manager
Laurie Fletcher, Box Office Manager
Desiree Harder, Director of Patron Services
Melanie Sexton, Director of Box Office Services
Box Office Representatives: Katie Adamson, Laura Bergen, Gwendolyn Collins, Julie Gregorchuk, Robyn Pooley, Jessica Ross, Katie Schmidt, Reba Teteron, Ethan Zipman

**Carpentry (John Hirsch Mainstage)**
Luis Gagné, Layout Carpenter
Brent Letain, Master Carpenter
Chris Seida, Scenic Carpenter

**Development**
Michael Joyal, Development Data Manager
Stephanie Lambert, Special & Donor Events Coordinator
Melissa Novosothy, Special & Donor Events Coordinator
Shelly Smith-Hines, Director of Development
Heidi Struck, Individual Giving Manager

**John Hirsch Mainstage Front-of-House**
Deborah Gay-de Vries, Front-of-House Manager
Assisted by: Sheena Baird
Jamie Chapman, Kim Cossette, Hunter Davis, Noah de Vries, Ryleen de Vries, Nick Fletcher, Deanna Goring, Jonny Hall, Elifie Harvey, Marissa Kellett, Peter Kellett, Tala Kowalchuk, Tia Levine, Declan Moulden, Graeme Olson, Amariaj Peterson, Angela Rajfur, Jennifer Schmidt, Hannah Schneider, Rita Vanden Eyere, Kira Watson

**Maintenance**
Andrew Dinnan, Building Superintendent
Chris Fletcher, Assistant Building Superintendent

**Marketing & Communications**
Hayley Briggs, Publicity & Communications Coordinator
Sue Caughlin, Marketing & Communications Manager
Kate Inverarity, Director of Marketing & Communications
Mark Saunders, Marketing & Communications Coordinator
Thomas Urish, Sales Manager

**Paint**
Jane Buttnar, Apprentice Scenic Artist
Susan Groff, Head Scenic Artist

**Production**
Jessica Alexander, Assistant Production Manager
Lauren Enns, Touring & Production Coordinator
Ian Kirk, Assistant Technical Director
Rick MacPherson, Technical Director
Tom Hendry Warehouse
Russell Martin, Director of Production
Ben Ross, Technical Director, John Hirsch Mainstage

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

**Tom Hendry Warehouse Front-of-House**
Kim Cossette, Front-of-House Manager
Ryleen de Vries, Rachael Neal, April Smith, Deion Smith

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

**Wigs**
Beverly Covert, Wigs & Makeup Supervisor

**Winipeg Fringe Theatre Festival & Master Playwright Festival**
Jennifer Cheslock, Festival Manager
Chuck McEwen, Executive Producer
Tor Popp, Festival Assistant

**Honorary Staff**
Zat Bajon, General Manager Emeritus

*Denotes past employee

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**ROYAL MANITOBA THEATRE CENTRE**

**ANNUAL REPORT 2015/16**
# STATEMENT OF FINANCIAL POSITION

**AS OF MAY 31, 2016**

<table>
<thead>
<tr>
<th></th>
<th>OPERATING FUND</th>
<th>CAPITAL REPLACEMENT FUND</th>
<th>THEATRE DEVELOPMENT FUND</th>
<th>STABILIZATION FUND</th>
<th>ASM WORKING CAPITAL RESERVE FUND</th>
<th>SCHOLARSHIP TRUST FUNDS</th>
<th>2016 TOTAL</th>
<th>2015 TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ASSETS</strong></td>
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<td></td>
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<td>Cash and short term investments</td>
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<td>53,929</td>
<td>3,021,689</td>
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<td>Accounts and grants receivable</td>
<td>901,821</td>
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<td>901,821</td>
<td>811,348</td>
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<td>Prepaid expenses</td>
<td>425,011</td>
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<td>425,011</td>
<td>400,290</td>
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<td>Due to/(from) funds</td>
<td>(1,121,607)</td>
<td>500,924</td>
<td>37,305</td>
<td>483,378</td>
<td>100,000</td>
<td></td>
<td>4,141,511</td>
<td>4,233,327</td>
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<tr>
<td><strong>CAPITAL ASSETS</strong></td>
<td>2,965,975</td>
<td>1,862,608</td>
<td>37,305</td>
<td>483,378</td>
<td>100,000</td>
<td></td>
<td>5,503,195</td>
<td>5,942,237</td>
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<td><strong>LIABILITIES</strong></td>
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<td>Accounts payable &amp; accrued liabilities</td>
<td>265,100</td>
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<td>265,100</td>
<td>291,949</td>
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<td>Deferred revenue</td>
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<td>2,965,975</td>
<td>2,991,560</td>
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<td><strong>DEFERRED CONTRIBUTIONS</strong></td>
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<td>RELATED TO CAPITAL ASSETS</td>
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<td>1,411,046</td>
<td>1,573,378</td>
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<td>FOR SCHOLARSHIPS</td>
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<td>53,929</td>
<td>53,929</td>
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<tr>
<td><strong>NET ASSETS</strong></td>
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<td></td>
<td></td>
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<td>Internally Restricted</td>
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<tr>
<td>Invested in capital assets</td>
<td>–</td>
<td>451,562</td>
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<td></td>
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<td>–</td>
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<tr>
<td>Unrestricted</td>
<td>–</td>
<td></td>
<td>483,378</td>
<td>100,000</td>
<td></td>
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<td>583,378</td>
<td>814,453</td>
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<tr>
<td><strong>Net assets, end of year</strong></td>
<td>2,965,975</td>
<td>1,862,608</td>
<td>37,305</td>
<td>483,378</td>
<td>100,000</td>
<td></td>
<td>5,503,195</td>
<td>5,942,237</td>
</tr>
</tbody>
</table>

## STATEMENT OF OPERATIONS & CHANGES IN NET ASSETS

**AS OF MAY 31, 2016**

<table>
<thead>
<tr>
<th></th>
<th>OPERATING FUND</th>
<th>CAPITAL REPLACEMENT FUND</th>
<th>THEATRE DEVELOPMENT FUND</th>
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<th>ASM WORKING CAPITAL RESERVE FUND</th>
<th>SCHOLARSHIP TRUST FUNDS</th>
<th>2016 TOTAL</th>
<th>2015 TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenue</strong></td>
<td>10,110,779</td>
<td>385,576</td>
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<td>–</td>
<td>–</td>
<td>–</td>
<td>21,100</td>
<td>10,517,455</td>
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<td><strong>Expenses</strong></td>
<td>10,316,854</td>
<td>403,484</td>
<td>26,703</td>
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<td>–</td>
<td>–</td>
<td>21,100</td>
<td>10,768,141</td>
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<tr>
<td><strong>EXCESS (DEFICIENCY) OF</strong></td>
<td>(206,075)</td>
<td>(17,908)</td>
<td>(26,703)</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>(250,686)</td>
<td>124,629</td>
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<tr>
<td><strong>REVENUE OVER EXPENSES</strong></td>
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<td></td>
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<tr>
<td>Net assets, beginning of year</td>
<td>469,470</td>
<td>39,008</td>
<td>714,453</td>
<td>100,000</td>
<td>–</td>
<td>–</td>
<td>1,322,931</td>
<td>1,198,302</td>
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<tr>
<td>Interfund transfers</td>
<td>206,075</td>
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<td>25,000</td>
<td>(231,075)</td>
<td>–</td>
<td>–</td>
<td>–</td>
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</tr>
<tr>
<td>Net assets, end of year</td>
<td>–</td>
<td>451,562</td>
<td>37,305</td>
<td>483,378</td>
<td>100,000</td>
<td>–</td>
<td>1,072,245</td>
<td>1,322,931</td>
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</tbody>
</table>
# Supporting Partners

## Core Funders

<table>
<thead>
<tr>
<th>Canada</th>
<th>Manitoba</th>
<th>Winnipeg</th>
</tr>
</thead>
</table>

## Season Partners

| Canada Council | Conseil des arts du Canada | Manitoba Arts Council |
| Winnipeg Arts Council |

## Tom Hendry Warehouse Season Sponsor

| BMO |

## Exclusive Production Supporter

| Richardson Foundation |

## John Hirsch Mainstage Production Sponsor

| Gail Asper Flesch Foundation | The Asper Foundation |

## Tom Hendry Warehouse Production Sponsors

| The Asper Foundation |

## John Hirsch Mainstage Performance Sponsors

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## Backstage Pass

| Benefactors |
| Debra Gray | Martha Burns |

## Theatre for Young Audiences

| Great-West Life | Greystone Insurance |

## Wordplay

| Investors Group |

## Corporate Matching Gift

| Canon |

## Regional Tour

| Manitoba Liquor & Lotteries | CIBC | Macdon |

## Supporting Sponsors

| Manitoba Arts Council | Contribute des Arts du Manitoba |
| Mercedes-Benz Winnipeg | Sky Zone Trainwreck Park |

## Black & White Ball

| RBC |

## Lawyers Play

| PwC |

## Capital Assistance

| Canada | Winnipeg Foundation |

## 2015 Winnipeg Fringe Theatre Festival

| Manitoba Liquor & Lotteries | Canada | Winnipeg Arts Council |

## Ayckbournfest

| Relish | Great-West Life | The Winnipeg Foundation |

## Design Sponsor

| Relish |

## Media Sponsors

| Manitoba | Winnipeg Free Press | CTV | Global |

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**Royal Manitoba Theatre Centre**

**Annual Report 2015/16**

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★★★★½
“Tracking down Tank Man a riveting tale”
– WINNIPEG FREE PRESS