

Annual Report

2021/22



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.

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: Pimootayowin: A Festival of New Work (founded in 2021) 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 Kelly Thornton and Executive Director Camilla Holland, Royal MTC remains Manitoba's flagship theatre.

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The Royal Manitoba Theatre Centre is proud to call Manitoba home. Royal MTC is located in Winnipeg on Treaty 1 territory, the lands of the Anishinaabeg, Cree, Oji-Cree, Dakota and Dene peoples, and the National Homeland of the Red River Métis. We are thankful for the benefits sharing this land has afforded us, acknowledge the responsibilities of the Treaties, and embrace the opportunity to partner with Indigenous communities in the spirit of reconciliation and collaboration.

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.

Vision

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

Mission

Royal MTC 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.

Values

EXCELLENCE

Our commitment to excellence is reflected in the writing of each play and the artists who create each production, and is a promise to 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.

INCLUSION

Our commitment to inclusion ensures that as we share theatre throughout our city and province, we create a welcoming space for everyone.

ACCESSIBILITY

Our commitment to accessibility requires that we broaden our understanding of barriers to engagement, and work to eliminate them.

AFFORDABILITY

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

SUSTAINABILITY

Our commitment to sustainability begins with understanding our environmental impact, and implementing best practices in environmental sustainability in theatre.

LONGEVITY

Our commitment to longevity is evident in our governance structure, business practices and financial management.



The cast of *Orlando*. PHOTO BY DYLAN HEWLETT



The cast of *Calpurnia*. PHOTO BY DYLAN HEWLETT

Attendance

JOHN HIRSCH MAINSTAGE.....	19,459
TOM HENDRY WAREHOUSE.....	3,542
THEATRE FOR YOUNG AUDIENCES.....	315
TOTAL.....	23,316

ROYAL
MTC
MANITOBA THEATRE CENTRE

The Royal Manitoba Theatre Centre operates as a non-profit charitable organization, led by the Artistic Director, Executive Director, 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 29, 2022 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

“...a deep understanding of the holds home and family have on us, whatever their flaws.” – WINNIPEG FREE PRESS



Kelsey Kanatan Wavey and Katie German
in *The Rez Sisters*. PHOTO BY DYLAN HEWLETT

MESSAGE FROM THE CHAIR



In her wide-ranging collection of essays *The White Album*, the late Joan Didion opens her title piece with eight simple words, “We tell ourselves stories in order to live.” Perhaps no statement better intones the importance and urgency to return to live performances at Royal MTC over the past two years. For at its simplest, it has frequently been said, “theatre is the telling of stories in the dark.”

Were that experience to be captured in a two-act play, titled naturally, if without the slightest hint of originality, *Pandemic!* – the initial act would describe our first year of shifting to alternative art and outreach with readings, conversations and digitally shared plays.

The second act would illustrate the stutter step return to the theatre this past season, and the uncertainty each night as to whether there would actually be entertainment on stage for our loyal patrons – who were always appropriately masked and distanced. We so deeply appreciate the patience and graciousness our audiences, volunteers, and individual and corporate donors showed through a challenging and disruptive time. The understanding and support from our entire community has been a beacon of positivity through these dramatic times, and the generosity demonstrated – through contributions of time, talent and treasure – is inspiring.

Through it all, Executive Director Camilla Holland and Artistic Director Kelly Thornton demonstrated steadfast resolve and composure as they developed new expertise in response to unprecedented events. Call it ‘pivoting’, ‘switching gears’ or ‘rolling with the punches’, I cannot express

my appreciation deeply enough for how adeptly they managed a time in which the only constant was change. Under their leadership, their respective teams also responded with equal grit and determination. For all you have navigated through, you have the gratitude of this entire community.

I extend my appreciation to the Royal MTC Board of Trustees who continued to move critical actions forward, and support Management and the goals of our Strategic Recovery Plan. This past year saw the formation of the new IDEA (Inclusivity, Diversity, Equity and Accessibility) Committee as we work to better engage with and represent our community.

In my final message, I am thrilled to welcome incoming Board Chair Laurie Speers. Laurie’s appointment heralds – for the first time in MTC’s 65-year history – an all-female executive leadership team – Board Chair, Artistic Director and Executive Director. May what is today unique, become commonplace in years ahead.

Thank you.

A handwritten signature in black ink, appearing to read 'John Guttormson'. The signature is fluid and cursive, with a large initial 'J' and 'G'.

JOHN GUTTORMSON

MESSAGE FROM THE EXECUTIVE DIRECTOR



As we launched our 2021/22 season, with fresh vaccinations in arm, we imagined the end of the pandemic and the return of normalcy. We believed that COVID could and would be overcome, ultimately eliminated through our collective efforts. At the end of the season, we continue to work and live alongside COVID, and recognize that it will inform our future as much as our past.

Beyond cancellations framed by both COVID and a surprising April Snowmageddon, the 2021/22 season was a potent reminder that we are fortunate to be embedded in a dynamic artistic community, and to have a loyal and willing audience determined to return to theatre. The season and our interactions with stakeholders demonstrated that this organization is deeply committed to the priorities of our strategic plan: cultivating talent, connecting to community, captivating audiences, while building a strong foundation.

Thanks to the enduring support of our funders, sponsors and donors, and the willingness of audience members to return, we are today in a stable and secure position, with a healthy reserve. Our profound and significant thanks to our funders who recognized that the cultural sector would not only be the first to close, but the last to reopen. The significant leadership and support shown by Canadian Heritage, the Canada Council for the Arts, the Manitoba Arts Council, the Province of Manitoba, the Winnipeg Arts Council and the Winnipeg Foundation will no doubt smooth the bumpy recovery road ahead.

We have much to celebrate about the 2021/22 season, particularly our extraordinary staff team and our strategic and supportive Board of Trustees. Through the storms of the year, we have rowed together towards the hopeful and relative calm of the seasons to come. Looking forward, we adopt a posture of optimism, reflected in an impressive upcoming playbill featuring large casts, matched in ambition to full audience capacity.

An enormous thank you to Chair John Guttormson who was the calm hand on the tiller through these quite unpredictable years. John agreed to be our Chair-Elect in the spring of 2019, imagining a very different cycle of meetings, governance and critical decisions. He has demonstrated throughout his collaborative and responsive leadership style, and his unflappable and steady demeanor has been a well of strength for this organization throughout his chairship.

The road ahead is not without bumps, but I'm confident MTC is poised to ensure continued relevance, and to reflect and engage the community we serve.

Thank you to all,

A handwritten signature in dark ink, appearing to read 'Camilla Holland'. The signature is fluid and cursive, with a large 'C' and 'H'.

CAMILLA HOLLAND

MESSAGE FROM THE ARTISTIC DIRECTOR



I'm honoured to report on the year we've shared together at Royal MTC. We have learned so much in this time of change but foremost, we've learned that resiliency is our greatest strength. The challenges of operating a theatre in the time of a global pandemic are immense to say the least, and it has been an emotional and psychological burden no doubt for all of us. But the health of this organization is in its people – our staff, Board, artists and volunteers, who showed up every day, rolled up their sleeves and forged on with a positive and energetic outlook that has fuelled us all. Together they make up one of the best teams working in theatre in this country today, and I am so proud to be part of it.

While I am still relatively new in this organization, MTC was already in a period of transformation with the leadership change incited by Steven's departure in 2019. The cultural continuity of this organization was disrupted after 30 years and that, in and of itself, was enough of a challenge for us. Facing a global pandemic and a reckoning with systemic racism, our theatre has embraced our immense responsibility and embarked on a courageous journey towards our future. In an age of growth and change in the world, we have been asked to change too. As the Artistic Director of Royal MTC, you have asked me to lead that change, and I relish the opportunity.

As theatre makers our purpose is to explore the depths of humanity, to show up with honesty, compassion and courage, to inspire empathy and a new understanding of ourselves and our world. Art is a mirror when it reflects our identity back to us, and a window when it provides insight into the lives of people beyond our experience (*Theatre Art Life*). The 2021/22 season sought to not only entertain us but to connect us to each other.

Beyond COVID-19 disruptions and the inherent challenges we faced, beyond social distancing, new variants, vaccine passports and mask mandates, we welcomed back our beloved audiences, and we told stories on our stages that opened windows to new worlds. These windows held up mirrors to who we are, and that ultimately brought us all together to celebrate the universal human condition.

One of our artists, Tracey Nepinak, director of *The Rez Sisters* wrote "my first experience with Royal MTC was as an outsider that would never ascend the hierarchy. Today it feels like a circle."

I salute John Guttormson, our outgoing Chair, for his immense passion and leadership, and I welcome incoming Chair Laurie Speers who I'm thrilled to work with. I want to thank the Committee Chairs and all the Trustees at large for their commitment and hard work this past year. A profound thanks to Camilla, my trusted partner, and to all the staff, artists, audiences and donors. It is honour to walk alongside you.

This year was coined as our Recovery Year. As we steered our ship, we also set in motion our return to scope and scale with the announcement of our 2022/23 season. We are at the crossroads of these two seasons, and we celebrate what we have accomplished and are filled with anticipation for what lies ahead.

Thank you all so much,

A handwritten signature in black ink, which appears to read "Kelly Thornton".

KELLY THORNTON



Bringing Audiences and Artists Together

The 2021/22 season marked a return to in-person performances with **THREE MAINSTAGE** and **TWO WAREHOUSE** productions bringing artists and audiences together for the first time since March 2020. This year **104 PROFESSIONAL ARTISTS** created an incredible season of live theatre.

514 STUDENTS enthusiastically filled the theatre during *The Rez Sisters*. An enrichment guide helped students, and all patrons, deepen their understanding and provide extra insight into the production.



Patsy Tuba, Stacy Da Silva and Katie German in *The Rez Sisters*.
PHOTO BY DYLAN HEWLETT

Building on the success of our digital education programs we launched **THEATRE PEOPLE**, a virtual series that introduced theatre artists to students with a presentation followed by a question-and-answer period.

- **491 STUDENTS FROM 33 CLASSROOMS** learned about properties, stage management, scenography, sound design, acting, directing and playwriting.

“These programs have given my students a sense that there are opportunities out there for creative folks who have passion and drive.”

– TEACHER



Cultivating Talent

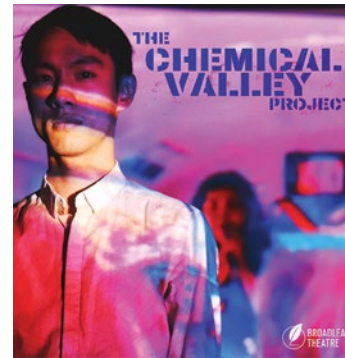
Royal MTC is committed to investing in programs that grow artistic talent. From play development and mentorship to scholarships and work experience, supporting theatre artists at all levels of development is key to creating a thriving community in Manitoba.

- Pimootayowin Creators Circle welcomed **SIX** new Indigenous playwrights while continuing to develop **THREE** plays from the inaugural season.
- The National Mentorship Program paired **13 LOCAL ARTISTS WITH MENTORS** from across the country for one-on-one conversations diving into artistic practice, leadership and community.
- **30 STUDENTS** studying theatre full-time received a Jean-Murray - Moray Sinclair scholarship to ease the financial burden of pursuing their theatre training.
- **FOUR** early career directors and designers worked with established theatre artists on Mainstage productions to gain professional experience.

Engaging in Critical Conversation



The Bridge: Our Only Earth invited audiences to explore the urgent issue of climate change. This multi-disciplinary festival brought together Indigenous and non-Indigenous artists who were inspired by crisis to create understanding and change. Curated by Kim Wheeler, over **40 ARTISTS AND THOUGHT LEADERS** came together to engage in conversation through plays, panels and a podcast.



David Suzuki and Tara Cullis from the film *What You Won't Do For Love*.

JOHN HIRSCH MAINSTAGE PRODUCTIONS



Orlando

By Virginia Woolf
Adapted by Sarah Ruhl

November 25 – December 18, 2021
PREVIEW • November 24

Director: Kelly Thornton
Set Designer: Linda Beech
Costume Designer: Leanne Foley
Lighting Designer: Hugh Conacher
Sound Designer: Ashley Au
Video Designer: Carla Hernandez
Choreographer: Marie-Josée Chartier
Intimacy Director: Audrey Dwyer†
Fight Director: Jacquie Loewen
Gender Consultant: Jamie Dunsdon
Gender Consultant: Josephine Kearns
Gender Consultant: Albert McLeod
Gender Consultant: Liam Zarrillo†
Production Dramaturg: Emma Welham†
Assistant Director: Melissa Langdon
Assistant Set Designer: Kate George*
Vocal Arrangement, Russian Sea Song:
Paul De Gurse
Stage Manager: Leslie Watson§
Assistant Stage Manager: Ali Fulmyk
Apprentice Stage Manager: Samantha Desiree
Cast: Simon Bracken†, Ivy Charles†, Breton Lalama,
Em Siobhan McCourt, Simon Miron†, Sophie
Smith-Dostmohamed

SPONSORED BY **THE WINNIPEG FOUNDATION**

6,604 ATTENDED 23 PERFORMANCES

The Lifespan of a Fact

By Jeremy Kareken & David Murrell
and Gordon Farrell

Based on the book by
John D'Agata and Jim Fingal

Cancelled due to COVID-19

Director: Audrey Dwyer†
Set & Costume Designer: Brian Perchaluk†
Lighting Designer: Scott Henderson
Sound Designer: Dasha Plett
Apprentice Director: Christine Leslie**
Stage Manager: Leslie Watson§
Assistant Stage Manager: Kathryn Ball†
Apprentice Stage Manager: Samantha Desiree
Cast: Tristan Carlucci†, Omar Alex Khan,
Debbie Patterson

Calpurnia

By Audrey Dwyer†

March 24 – April 16, 2022
PREVIEW • March 23

Director / Dramaturg: Sarah Garton Stanley
Set Designer: Rachel Forbes
Costume Designer: Joseph Abetria†
Lighting Designer: Hugh Conacher
Sound Designer: Chris Coyne
Cultural Consultant: Hazel Venzon†
Assistant Director: Nikki Shaffeeullah
Assistant Set Designer: Shauna Jones†
Stage Manager: Michael Duggan†§
Assistant Stage Manager: Zahra Larche
Apprentice Stage Manager: Ridge Romanishen
Cast: Kwaku Adu-Poku, Ellie Ellwand, Rochelle
Kives, Arne MacPherson, Emerjade Simms,
Ray Strachan†

A co-production with the NAC English Theatre
and Black Theatre Workshop

SPONSORED BY **THE ASPER FOUNDATION &
THE GAIL ASPER FAMILY FOUNDATION**

5,033 ATTENDED 20 PERFORMANCES

The Rez Sisters

By Tomson Highway

May 5 – 28, 2022
PREVIEW • May 4

Director: Tracey Nepinak
Set, Prop & Lighting Designer: Andy Moro
Costume Designer: Jeff Chief
Sound Designer / Composer: Daniel Roy
Vocal Coach: Tom Soares†
Nanabush Choreography: Jera Wolfe
Fight Director: Jacquie Loewen
Assistant Fight Director: Darren Martens
Assistant Set Designer: Kara Pankiw†
Stage Manager: Karyn Kumhyr
Assistant Stage Manager: Angela Marshall
Apprentice Stage Manager: Samantha Desiree
Cast: Ashley Cook, Stacy Da Silva, Waawaate
Fobister, Katie German, Renata Meconse,
Patsy Tuba, Kelsey Kanatan Wavey†, Jera Wolfe

7,822 ATTENDED 27 PERFORMANCES

OUR DEEP THANKS TO
RETURN TO THE STAGE SPONSOR



TOM HENDRY WAREHOUSE PRODUCTIONS



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

Sea Sick

Written and Performed by Alanna Mitchell
Produced by The Theatre Centre

March 3 – 19, 2022
PREVIEW • March 2

Director: Franco Boni
Co-Director: Ravi Jain
Set & Costume Designer: Shawn Kerwin
Lighting Designer: Rebecca Picherack
Sound Designer: Tim Lindsay
Stage Manager & Touring Lighting Designer:
Melissa Joakim

Tour Producer: Alexis Eastman

Part of The Bridge: Our Only Earth

1,767 ATTENDED 17 PERFORMANCES

The Runner

Written and Performed by Christopher Morris

March 31 – April 16, 2022
PREVIEW • March 30

Director: Daniel Brooks
Associate Director: Severn Thompson
Set & Costume Designer: Gillian Gallow
Lighting Designer: Bonnie Beecher
Composer & Sound Designer:
Alexander MacSween
Production Manager, Associate Lighting
Designer & Technical Director: Jeff Pybus
Stage Manager: Sarah Miller
Assistant Stage Manager: Katie Schmidt†

A Human Cargo Production

SPONSORED BY **THE ASPER FOUNDATION**

1,775 ATTENDED 15 PERFORMANCES

*Position funded through the Jean Murray – Moray Sinclair Theatre Apprenticeship Program †Past Jean Murray – Moray Sinclair Scholarship award winner

‡Position funded through the Kingfisher Foundation §Past Naomi Levin Theatre Scholarship award winner



Winnipeg Fringe Theatre Festival

With the safety of our patrons in mind amidst the COVID pandemic, the Winnipeg Fringe Theatre Festival presented Play On digitally. Performances were shared on Facebook and YouTube and featured 22 hours of livestreamed content. Offerings included shows and poetry from performing companies located in Manitoba, Canada and beyond. The festival ran from July 12 to 17 and was presented by three hosts.

NUMBER OF PERFORMING COMPANIES • 53

NUMBER OF PARTICIPANTS • 178

SUPPORTED BY **MANITOBA LIQUOR MARTS**

Pimootayowin: A Festival of New Work

Launched in 2020, the Pimootayowin Creators Circle, led by Governor General Award-winning playwright Ian Ross and Assistant Program Director Katie German, culminated in the first Pimootayowin: A Festival of New Work from June 8 to 12, 2021. Pimootayowin is an Anishinaabemowin word meaning *Journey*, a word chosen by Ross who likens the creation of new art to a journey. The readings were held virtually and were free to access. These works included *The Family Tree* written by Lynette Bonin and directed by Dr. Katrina Dunn, *In Conclusion* written by Kathleen MacLean and directed by Audrey Dwyer, *Redemption Tax* written by Tracey Nepinak and directed by Tina Keeper, *How to Drink Red Rose Tea* written by Rosanna Deerchild and directed by Columpa Bobb, *Elevate* written by Dave McLeod and directed by Herbie Barnes, *Enough* written by Katie German and directed by Yvette Nolan, and *Frenchie* written by Jim Compton and directed by Kevin Loring. Rosanna Deerchild continued to refine her piece, now titled *The Secret to Good Tea*, which will be featured in our 2022/23 season on the John Hirsch Mainstage. The next Pimootayowin: A Festival of New Work will be presented from September 27 to October 1, 2022.

SUPPORTED BY **TD READY COMMITMENT**



The Bridge: A Festival of Ideas 2022: Our Only Earth

THE BRIDGE: A FESTIVAL OF IDEAS returned for its second year and invited audiences to go deeper and to engage in the issues of our time. The 2022 festival shined the spotlight on our planet in peril and the urgent issue of climate change with plays and panels curated by Kim Wheeler. In the spirit of the theme “Our Only Earth”, we reduced our carbon footprint by remaining a digital festival and not flying in participants. This year, the festival welcomed both Indigenous and non-Indigenous artists, writers and journalists to discuss how the crisis had inspired them. From March 3 to 19, audiences were invited to engage with climate crisis through plays, panels and a podcast.

SUPPORTED BY **CANADIAN HERITAGE**



Literary Development

This year, the Pimootayowin Creators Circle turned two and welcomed six new creators to each write and workshop a new play. This brought together a powerful array of Indigenous voices including Rhonda Apetagon, Bridget Courchene, Nova Courchene, Elizabeth Denny, Trevor Greyeyes and Cynthia Wolfe-Nolin. Three scripts from the first cohort of creators - *Elevate* by Dave McLeod, *Redemption Tax* by Tracey Nepinak and *The Secret to Good Tea* by Rosanna Deerchild - received continued development. The Pimootayowin Creators Circle was generously sponsored by **TD Ready Commitment**.

In the spring, Royal MTC held the first-ever Playwright's Pitch to create and nurture connections between playwrights and our Artistic department. 40 Winnipeg playwrights attended and discussed their ideas and plays in all stages of development. We received over 25 script submissions this year, cultivating relationships with writers and theatre companies across the country.

Throughout the year, Royal MTC continued its commitment to the development of new works. Currently in development is Sam Vint and Trish Cooper's new play *The Comeback*, with Ian Ross working as dramaturge. We supported a workshop reading of *Afterlight* by Sharon Bajer and Duncan Cox, and funded a seed commission for Joseph Aragon's new musical *Rizal*. Overall, MTC invested in the development of six new scripts and hired 22 artists to work on readings and workshops. These diverse activities are invaluable to the playwright's process and ensure there is a strong pipeline of new work heading to the stage.

National Mentorship Program

Now in its second year, this annual program aims to help Manitoban theatre practitioners overcome the barriers of geographical isolation to build a web of connections and opportunities. As part of our commitment to nurture and support our local talent pool, we launched this program to connect Winnipeg talent to the most innovative and exciting theatre practitioners from across Canada. They met online throughout the year to discuss theatre, leadership, art-making and more. The program culminated in a short video interview between the mentor and mentee, which can be found on our [YouTube page](#). The National Mentorship Program was generously supported by **The RBC Foundation**.

2021/22 NATIONAL MENTORSHIP PROGRAM

MENTEES

Uma Bains.....
Wren Brian.....
Ivy Charles.....
Daphne Finlayson.....
Carla Hernandez.....
Rochelle Kives.....
Frances Koncan.....
Kathleen MacLean.....
Emily Meadows.....
Carly Rackal.....
Joseph Seville.....
Emma Welham.....
Chase Winnicky.....

MENTORS

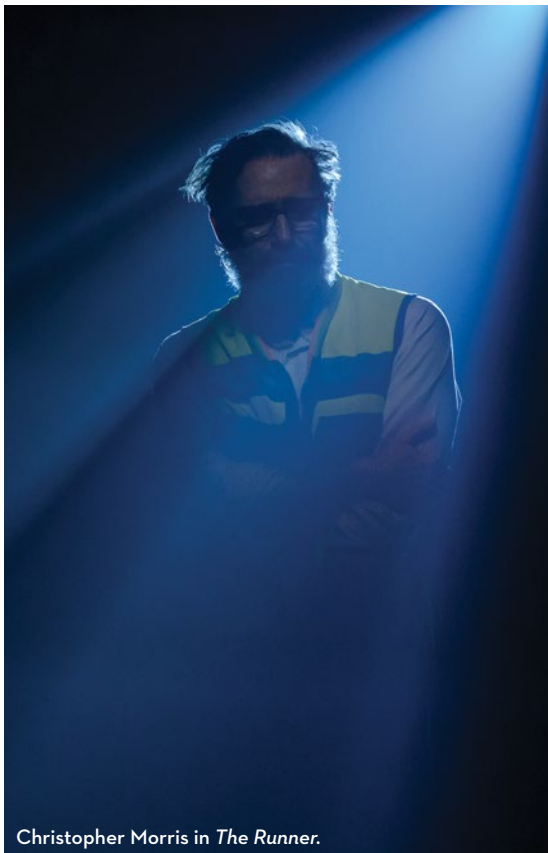
Krystal Kiran
Catherine Banks
Marc T. House
Mitchell Cushman
Véronique Dussault
Ma-Anne Dionisio
Kim Senklip Harvey
Jessica Carmichael
Michaela Washburn
Marjorie Chan
Romeo Candido
Sarah Garton Stanley
Thom Allison

PHOTOS BY DYLAN HEWLETT

Sophie Smith-Dostmohamed and Em Siobhan McCourt in *Orlando*.



Ivy Charles in *Orlando*.



Christopher Morris in *The Runner*.

Rochelle Kives and Emerjade Simms in *Calpurnia*.



Ashley Cook and Jera Wolfe in *The Rez Sisters*.



Pre-Show Chats

In light of COVID safety protocols and to provide this enrichment to more of our patrons, an informal lecture was available online to patrons who had tickets for *Orlando*. This virtual pre-show chat featured director Kelly Thornton and production dramaturg Emma Welham discussing Virginia Woolf and Sarah Ruhl, the themes of the show, and the twists and turns of their artistic journey.

Talkbacks

A digital talkback chat was shared with all patrons of *Orlando*. Actors Em Siobhan McCourt, Breton Lalama and Sophie Smith-Dostmohamed spoke with Royal MTC Associate Artistic Director Audrey Dwyer about Zoom auditions, finding a character in rehearsal and what *Orlando* meant to them.

Scholarships and Apprenticeships

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.

In previous years, MTC has “passed the hat” for a campaign to raise money for the fund. In 2021/22, in the absence of an audience to pass the hat, MTC dedicated funds raised by Dr. MacEwan’s “Walk for the Arts” to the fund, including donations from the community inspired by his walk.

Royal MTC awarded a total of **\$25,500** for the 2021/22 academic year/theatre season.

SCHOLARSHIP RECIPIENTS

Vincenzo Alberto	Tristen Foy	Zanifa Rasool
Julia Anderson	Haeln Gebre	Juliette Schroeder-Suss
Rachel Baziuk	Sophie George	Natalie Stefanson
Kate Berg	Taylor Izon	Erin Teodoro
Anika Binding	Hannah Marchant	Daniel Tompkins
Ashlin Daly	Rhianna Mathers	Bennette Villones
Denise Dela Cruz	Victoria McNeil	Kali Wasilewski
Taryn Edgeworth	Jonathan Mourant	Hunter Watson
Natalie Ferguson	Kyle Mroz	Katie Welham
Hannah Foulger	Honey Pham	Mackenzie Wojcik

Directing and Design Assistant Program

Royal MTC is committed to the cultivation of local talent by providing opportunities for early career designers and directors to refine and strengthen their craft. Through our Assistant Program, successful applicants work with established theatre artists to broaden their skills and obtain professional experience.

Kate George – Assistant Set Designer for *Orlando*
 Shauna Jones – Assistant Set Designer for *Calpurnia*
 Kara Pankiw – Assistant Set Designer for *The Rez Sisters*
 Melissa Langdon – Assistant Director for *Orlando*
 (position funded by the Canada Council for the Arts)

ASL-Interpreted Performances

Royal MTC offered an in-person American Sign Language-interpreted screening of *What You Won't Do for Love* on Mar 6, 2022. The screening was held at the Warehouse, and included a live Q&A with David Suzuki and Tara Cullis over Zoom. *The Bridge: Our Only Earth* also featured a livestreamed ASL-interpreted screening of *The Chemical Valley Project* over Zoom on Mar 18.

Enrichment Guides

Enrichment guides were compiled for *Sea Sick*, *The Runner*, *Calpurnia* and *The Rez Sisters*. These guides were posted online for educators, students, and all other patrons to provide extra insight into our productions. They included plot synopses, playwright biographies, contextual background, glossaries, suggested classroom activities for educators and/or discussion prompts, as well as links to other resources including books, articles, videos and podcasts.

Theatre for Young Audiences

Royal MTC schedules student-only matinee performances for selected productions. This year, MTC offered a student-only matinee for *The Rez Sisters*. **303 students attended** this matinee performance and 211 students attended regular performances with their school.

From teachers:

“The students had an amazing time watching The Rez Sisters at MTC, many of them told me the play was their favourite part of the entire trip [to Winnipeg from Nelson House]!”

“I can't imagine how this could have been much better – the whole process was really simple from start to finish.”

SPONSORED BY CANADA LIFE

Digital Content for Educators – Theatre People (New!)

The Theatre People virtual series offered educators the opportunity to bring theatre to their classroom for free, by introducing a theatre artist or craftsperson for a 45-minute presentation and question-and-answer period. **24 virtual visits** detailing seven different theatre disciplines were presented to **33 classrooms** with a total of **491 students** who learned about properties, stage management, scenography, sound design, acting, directing and playwriting.

Theatre People also encompasses an online library of job descriptions with an emphasis on the wide variety of roles in theatre and the way students are already learning and using applicable skills in their lives. Ten Royal MTC employees and 11 independent theatre artists served as writers of these descriptions and presenters for the virtual visits.

Teachers said:

“After the call ended, the students all huddled in their groups and started rethinking and planning [their drama projects.] It was really great to see.”

“Thank you so much for chatting with my Grade 12s today! I think it was an eye opener for them to see truly how much thought & effort goes into each decision. It was a great hour! They learned a lot!”

“Our students really enjoyed [Theatre People] and both presenters did a great job engaging the students. I even had a few students expressing interest in backstage and props now as a career.”

“It’s really given my students a sense that there are opportunities out there for creative folks who have passion and drive.”

SPONSORED BY **CANADA LIFE**

Theatre Under 30

Theatre Under 30 is a free membership program for young people aged 18 – 29. Members have exclusive access to world-class theatre for just \$20 a seat! In the 2021/22 season, the program had a total of **126 members**, who purchased **273 tickets** throughout the year.

Play on Words

The Winnipeg Public Library’s talented librarians provide amazing Explore More reading lists of resources that help you better connect with the play. A librarian-recommended reading list was created for *The Rez Sisters*.

Em Siobhan McCourt and Breton Lalama in *Orlando*.
PHOTO BY DYLAN HEWLETT



Ray Strachan and Emerjade Simms in *Calpurnia*.
PHOTO BY DYLAN HEWLETT



SPECIAL EVENTS

BLACK & WHITE BALL



AT A TOUCH, THE WHOLE ROOM WAS BRIGHT

It was indeed Time for Light on Saturday, November 28, when 219 guests joined us for the Black & White Ball. The lobby at the John Hirsch Mainstage was transformed as we celebrated the return of this in-person event with a spectacular evening of live theatre, exquisite food and great company. Guests were treated to a performance of *Orlando* followed by a three-course dinner from the Fairmont Winnipeg with music by a trio of musicians from the Big City All Star Band.

On behalf of the artists supported by this fundraising event, we are deeply grateful to all the guests, sponsors, corporate table purchasers, donors and volunteers for creating another unforgettable evening. Your generous contributions supported our return to live theatre after more than 20 months of darkness.

Congratulations to Craig Dunn, winner of the **Fillmore Riley** Vacation Prize!

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Our incredibly hardworking
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ATTENDANCE • 219

NET PROCEEDS • \$66,371.07

ALL PHOTOS BY RED PHOTO CO.



2021 Black & White Ball Committee — L TO R: Kelly Johnston, Brandi Johnson, Kathryn Gompf, Claire Workman, Alana Chernecki, Bronya Rae-Pemberton, Lisa Hunt, Elsebeth Hansen-Kriening, Antonio Buccini, Shelly Smith-Hines, Paulo Fernandes, Andrea Mancini, Sachit Mehra, Albiana Bugujevci, Samantha Duha.



SPECIAL EVENTS

Royal MTC/MBA Lawyers Play



THE LAWYERS ARE BACK ONSTAGE AND BETTER THAN EVER!

After two years away, life certainly is a cabaret as members of the Manitoba Bar Association took to the stage to deliver a stunning revue from the songbook of Kander and Ebb in *The World Goes 'Round*. Performing at the Tom Hendry Warehouse from May 10 to 14, the cast showcased their incredible talents. Filled not only with fabulous singing, the evening also contained many surprising twists from the lawyers – including tap dancing, roller-skating and picking up instruments to join the band!

Cast entirely with Manitoba Bar Association members, the Lawyers Play is one of Royal MTC's largest fundraisers. Since its inception, this gala event has raised over \$1.1 million to support the Winnipeg Fringe Theatre Festival.

Our deepest gratitude to patrons, donors, advertisers and sponsors for supporting our efforts. We'd also like to extend sincere thanks to the talented cast and hardworking crew, as well as our many volunteers and committee members.

ALL PHOTOS BY DAVID SWIECICKI

The World Goes 'Round

Music by John Kander, Lyrics by Fred Ebb

Conceived by Scott Ellis, Susan Stroman and David Thompson

May 10-14, 2022

Director / Choreographer: Jillian Willems*

Music Director: Danny Carroll

Production Design: Kate George

Wardrobe Coordinators: Thora Lamont and Jackie Van Winkle

Lighting Designer: Evan Wohlgeant

Audio: Tim Clark

Deck Audio: Chris Brett

Stage Manager / Producer: Chuck McEwen

Assistant Stage Manager: Denise Dela Cruz

Assistant Stage Manager: Kyra Krassnigg

Cast: Kathrine Basarab, Jennifer Bird, Jessica Cogan, Paul Cooper, Phillip Cramer, Tashia Dreger, Alicia Dueck-Read, Caleigh Glawson, Benji Greenberg, Deanna Hiebert, Zilla Jones, Ashley Kaufmann, David Kroft, Melanie Labossiere, Joel Lebois, Catherine Litinsky, Hayley Main, Leo Palay, Sandi Phillips, Jodi Plenert, Nalini Reddy, Jaime Rosin, Darcia Senft

Musicians: Danny Carroll, Ben Reimer, Ruslan Rusin, Eric Vickar

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Jeff Palamar

Nalini Reddy

Stéphanie Tétreault

ATTENDANCE • 824

NET PROCEEDS • \$18,632.65



The cast of *The World Goes 'Round*.



Caleigh Glawson in *The World Goes 'Round*.



Dr. Richard Jochelson, U of M, and Jaimie Jurczak.



The cast of *The World Goes 'Round*.



Jason Gisser and Camilla Holland.

*The participation of this Artist was arranged by permission of Canadian Actors' Equity Association under the provisions of the Dance • Opera • Theatre Policy (DOT).

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Vries, Laurel Fife, Nick Fletcher, Melanie Fowler, Alexandra
Gerow, Joanna Houston, Russell Kunz, Kimmy Martin,
Graeme Olson, Keira Rondeau, Cobi Winston

MAINTENANCE

Andrew Drinnan, Building Superintendent*
Chris Fletcher, Assistant Building Superintendent

MARKETING & COMMUNICATIONS

Ksenia Broda-Milian, Education and Enrichment Manager
Sue Caughlin, Marketing & Communications Manager
Katie Inverarity, Director of Marketing & Communications
Desiree La Vallee, Ticketing Application Specialist
Savannah Lillies, Marketing & Communications Coordinator
Lauren Wagn, Communications & Social Media Manager

PAINT

Carla Schroeder, Head Scenic Artist
Melissa Smigelski, Assistant Scenic Artist

PRODUCTION

Christine Corthey, Production Associate
Chris Coyne, Technical Director, John Hirsch Mainstage
Zahra Larche, Assistant Production Manager*
Russell Martin, Director of Production
Jacqueline Robertson, Assistant Technical Director

PROPERTIES

Zoë Leclerc-Kennedy, Props Builder/Buyer
Jamie Plummer, Head of Props

STAGE CREW

Joan Lees-Miller, Head of Wardrobe*
Gary Plouffe, Head of Sound
Claude Robert, Head Electrician
Chris Thomson, Head Carpenter

TOM HENDRY WAREHOUSE

Chris Brett, Head of Sound
Evan Wohlgenut, Head Electrician

WARDROBE

Thora Lamont, Head of Wardrobe
Jackie Van Winkle, Head Buyer & Accessories Coordinator

WIGS

Beverly Covert, Head of Wigs/Make-Up

WINNIPEG FRINGE THEATRE FESTIVAL

Denise Dela Cruz, Assistant Festival Manager
Chuck McEwen, Executive Producer
Tori Popp, Festival Manager

HONORARY STAFF

Zaz Bajon, General Manager Emeritus
Steven Schipper, CM, OM, Artistic Director Emeritus



*Denotes past employee

FINANCIALS

Statement of Financial Position AS AT MAY 31, 2022

	OPERATING FUND	CAPITAL REPLACEMENT FUND	THEATRE DEVELOPMENT FUND	STABILIZATION FUND	SCHOLARSHIP TRUST FUNDS	2022 TOTAL	2021 TOTAL
ASSETS							
CURRENT							
Cash and cash equivalents	5,240,562				59,112	5,299,674	3,576,901
Accounts and grants receivable	1,159,994					1,159,994	1,025,662
Prepaid expenses	389,134					389,134	176,027
Due to/(from) funds	(2,924,435)	513,510	104,851	2,306,074		—	—
	3,865,255	513,510	104,851	2,306,074	59,112	6,848,802	4,778,590
CAPITAL ASSETS							
		1,157,422				1,157,422	1,173,717
	3,865,255	1,670,932	104,851	2,306,074	59,112	8,006,224	5,952,307
LIABILITIES							
CURRENT							
Accounts payable and accrued liabilities	461,194					461,194	454,573
Deferred revenue	3,404,061					3,404,061	2,229,258
	3,865,255					3,865,255	2,683,831
DEFERRED CONTRIBUTIONS RELATED TO CAPITAL ASSETS							
		1,446,058				1,446,058	1,577,286
DEFERRED CONTRIBUTIONS FOR SCHOLARSHIPS							
					59,112	59,112	77,745
	3,865,255	1,446,058			59,112	5,370,425	4,338,862
NET ASSETS							
Internally restricted	—		104,851			104,851	98,825
Invested in capital assets	—	224,874				224,874	250,662
Unrestricted	—			2,306,074		2,306,074	1,263,958
	—	224,874	104,851	2,306,074	—	2,635,799	1,613,445
	3,865,255	1,670,932	104,851	2,306,074	59,112	8,006,224	5,952,307

Statement of Operations & Changes in Net Assets AS AT MAY 31, 2021

	OPERATING FUND	CAPITAL REPLACEMENT FUND	THEATRE DEVELOPMENT FUND	STABILIZATION FUND	SCHOLARSHIP TRUST FUNDS	2022 TOTAL	2021 TOTAL
Revenue	7,247,968	241,240	—	—	25,500	7,514,708	6,033,280
Expenses	6,135,852	267,028	63,974	—	25,500	6,492,354	5,458,115
EXCESS (DEFICIENCY) OF REVENUE OVER EXPENSES	1,112,116	(25,788)	(63,974)	—	—	1,022,354	575,165
Net assets, beginning of year		250,662	98,825	1,263,958	—	1,613,445	1,038,280
Interfund transfers	(1,112,116)	—	70,000	1,042,116	—		
Net assets, end of year	—	224,874	104,851	2,306,074	—	2,635,799	1,613,445

ROYAL
MTC
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Renata Meconse and Jera Wolfe in *The Rez Sisters*.

PHOTO BY DYLAN HEWLETT