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CANADA'S ROYAL  
WINNIPEG BALLET  
ANDRÉ LEWIS ARTISTIC DIRECTOR

WORLD PREMIERE

# Going Home Star

Truth and Reconciliation

OCT 01-05 / 2014

2014/15  
SEASON



Choreography by Mark Godden  
Story by Joseph Boyden  
Music by Christos Hatzis

Centennial Concert Hall  
With the Winnipeg Symphony Orchestra  
Featuring Tanya Tagaq and  
Steve Wood & the Northern Cree Singers

In memory of the late Elder Mary Richard,  
Ah Kha Ko cheesh who inspired this project



2014/15  
SEASON

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ISSUE NO. 191

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## TABLEAU

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director,  
teacher training program  
JOHANNE GINGRAS

production stage manager  
INGRID KOTTKE





PRIME MINISTER • PREMIER MINISTRE

Le 1<sup>er</sup> octobre 2014

Message du Premier ministre

Je suis ravi de transmettre mes salutations les plus cordiales à tous ceux et celles qui assistent à la première mondiale du spectacle *Going Home Star – Truth and Reconciliation*, qui lance la saison du 75<sup>e</sup> anniversaire du Royal Winnipeg Ballet (RWB) du Canada.

J'ai été touché d'apprendre la création de cette production imaginative à l'appui de la Commission de vérité et de réconciliation (CVR). J'apprécie les efforts artistiques du RWB visant à interpréter la douleur, les luttes et la guérison vécues par les survivants des pensionnats. En collaboration avec de talentueux artistes des Premières Nations et de communautés métisses, ce ballet jette de la lumière sur un sombre chapitre de l'histoire de notre pays.

Je félicite le RWB pour sa contribution au précieux travail de la CVR. Merci d'ajouter votre voix à la conversation nationale sur l'héritage des pensionnats et de faciliter la guérison ayant commencé lors des excuses historiques officielles présentées par le gouvernement. Cette initiative est représentative d'une nouvelle relation entre les populations autochtones et les autres Canadiens, une relation fondée sur le respect mutuel et sur la compréhension renouvelée du fait que les cultures et les traditions dynamiques contribuent à rendre le Canada plus fort pour chacun de nous.

Au nom du gouvernement du Canada, je vous souhaite un spectacle des plus mémorables.

Sincères salutations,

Le très hon. Stephen Harper, C.P., député  
Premier ministre du Canada



PRIME MINISTER • PREMIER MINISTRE

October 1, 2014

Message from the Prime Minister

I am delighted to extend my warmest greetings to everyone attending the world premiere of *Going Home Star – Truth and Reconciliation*, which launches the 75<sup>th</sup> anniversary season of Canada's Royal Winnipeg Ballet (RWB).

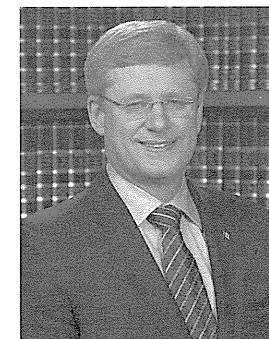
I was heartened to read about this imaginative production in support of the Truth and Reconciliation Commission (TRC). I appreciate the RWB's artistic efforts to interpret the pain, struggles and healing experienced by Residential School survivors. Working in collaboration with talented artists from First Nation and Métis communities, this ballet shines a light on a dark chapter in our country's history.

I commend the RWB for their contribution to the TRC's valuable work. Thank you for adding your voice to the national conversation on the Residential Schools legacy and facilitating the healing that began with the Government's formal historic apology. This initiative is representative of a new relationship between Aboriginal people and other Canadians, based on mutual respect and a renewed understanding that vibrant cultures and traditions will contribute to a stronger Canada for all of us.

On behalf of the Government of Canada, please accept my best wishes for a memorable performance.

Sincerely,

The Rt. Hon. Stephen Harper, P.C., M.P.  
Prime Minister of Canada







**MESSAGE FROM  
THE LIEUTENANT GOVERNOR OF MANITOBA**

It is an honor for me, as The Queen's representative in Manitoba, to welcome you to this dramatic performance of music and dance depicting a young Aboriginal woman as she learns about the historic collisions between First Nations cultures and settlers from other lands during the past century or more.

This is a story told in memory of Metis Elder Mary Richards, who passed away during 2010. Elder Richards was a much-loved advocate of cultural awareness and Aboriginal Language literacy. She was a mentor to some of our most respected Aboriginal leaders and she was a tireless promoter whose efforts were vital to the establishment of the Thunderbird House Cultural Centre on Main Street in Winnipeg.

We live in a time of change for the better. Going Home Star is intended as a poignant modern day metaphor and a celebration of the work of the Truth and Reconciliation Commission of Canada, which seeks to help us all move toward renewed relationships based on mutual understanding and respect.

I thank the cast, the crew and the many volunteers who have worked so hard to make this performance a reality. I also thank the corporate supporters, and especially the Truth and Reconciliation Commission of Canada, for supporting the development of this cultural treat. I trust you will enjoy the performance and take its important messages with you always.

The Honourable Philip S. Lee, C.M., O.M.  
Lieutenant Governor of Manitoba



# SAVE THE DATE

**Diamond GALA**  
**April 18, 2015**

The Diamond Gala will pay tribute to the Company's extraordinary history and celebrate our future with choreographic innovation and creativity.

Join us at our biggest fundraiser event to celebrate 75 years of bringing beauty and joy to audiences at the Diamond Gala on Saturday April 18, 2014 at the RBC Convention Centre Winnipeg.

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PREMIER MINISTRE

Palais législatif  
Winnipeg (Manitoba) CANADA  
R3C 0V8

MESSAGE DU PREMIER MINISTRE

*Au nom de la Province et de la population du Manitoba, je suis heureux de vous accueillir à la production du Royal Winnipeg Ballet, « Going Home Star – Truth and Reconciliation ».*

*Reconnu mondialement pour son enrichissement de l'expérience humaine grâce à des performances qui marient passion, honnêteté et art, le RWB est une grande source de fierté pour le Manitoba. Maintenant sa tradition d'excellence, le RWB a commandé la création d'une nouvelle pièce audacieuse pour souligner son 75<sup>e</sup> anniversaire. Créée grâce au soutien de la Commission de vérité et réconciliation du Canada, la pièce « Going Home Star – Truth and Reconciliation » représente la tragédie des écoles résidentielles autochtones et les histoires des survivants et de leur famille.*

*Je suis heureux de voir que le RWB a choisi d'explorer cette importante facette du passé de notre pays par le ballet. Le Canada possède un patrimoine autochtone riche, et en communiquant les histoires connues et méconnues des écoles résidentielles, le RWB nous fait vivre un voyage émotionnel dans le passé et inspire un avenir de pardon et de guérison.*

*J'applaudis les chorégraphes, danseurs, compositeurs et membres du personnel talentueux du Royal Winnipeg Ballet du Canada pour le montage de cette production. Il est impossible de ne pas être touché par la manière dont ils ont habilement infusé dans le ballet des expériences brutes des peuples autochtones du Canada. En faisant face à notre histoire ensemble, j'espère que nous pourrions tous trouver une plus grande paix. Bon spectacle.*

Greg Selinger



PREMIER MINISTRE

Palais législatif  
Winnipeg (Manitoba) CANADA  
R3C 0V8

A MESSAGE FROM THE PREMIER

*On behalf of the Province and people of Manitoba, I am pleased to welcome you to the Royal Winnipeg Ballet's production of "Going Home Star – Truth and Reconciliation."*

*World-renowned for enriching the human experience through performances that unite passion, honesty, and art, the RWB is a great source of pride for Manitoba. Continuing their tradition of excellence, the RWB has commissioned the creation of a bold new piece to mark their 75<sup>th</sup> anniversary. With the support of the Truth and Reconciliation Commission of Canada, "Going Home Star – Truth and Reconciliation" represents the tragedy of Indian Residential Schools and the stories of survivors and their families.*

*I am pleased that the RWB has chosen to explore this important facet of our country's past through ballet. Canada has a rich aboriginal heritage, and by sharing the told and untold stories of residential schools, the RWB takes us on an emotional journey through the past and inspires a future of forgiveness and healing.*

*I applaud the talented choreographers, dancers, composers, and staff of Canada's Royal Winnipeg Ballet for putting together this production. It is impossible not to feel moved by the skillful way that they have infused ballet with the raw experiences of Canada's aboriginal peoples. By facing our history together, I hope that we may all find greater peace. Enjoy.*

Greg Selinger





#### Message du maire Sam Katz

Au nom de la Ville de Winnipeg, j'ai l'honneur de vous souhaiter la bienvenue à *Going Home Star – Truth and Reconciliation*, présenté par le Ballet royal de Winnipeg du Canada dans le cadre de la saison de son 75<sup>e</sup> anniversaire.

La danse est un moyen élégant et émotif de raconter une histoire, et ce ballet donne une voix nouvelle aux récits des victimes des écoles résidentielles et de leurs familles.

L'échange des expériences favorise le rapprochement entre les membres de la communauté ainsi que la compréhension et la mise en valeur des choses qui les distinguent les uns des autres. J'espère que l'histoire racontée par ce spectacle vous touchera.

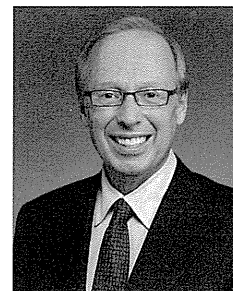
Au nom des citoyens et des citoyennes de Winnipeg et de mes estimés collègues au Conseil municipal, je vous souhaite une agréable soirée.

Je vous prie d'agréer mes salutations les plus chaleureuses.

Le maire,

Sam Katz

*Heart of the Continent • Au cœur du continent*



#### Greetings from Mayor Sam Katz:

On behalf of the City of Winnipeg, it is my pleasure to welcome you to *Going Home Star – Truth and Reconciliation*, presented by Canada's Royal Winnipeg Ballet as part of their 75<sup>th</sup> Anniversary season.

Dance is a beautiful and emotional storytelling medium – and this ballet gives a new voice to the stories of residential school survivors and their families.

Sharing our stories brings us closer together as a community, and helps to foster understanding and appreciation for our differences. I hope that as you take in the performance, you connect with the story in some way.

On behalf of the citizens of Winnipeg and my esteemed colleagues on City Council, I wish you an enjoyable evening.

Warm regards,

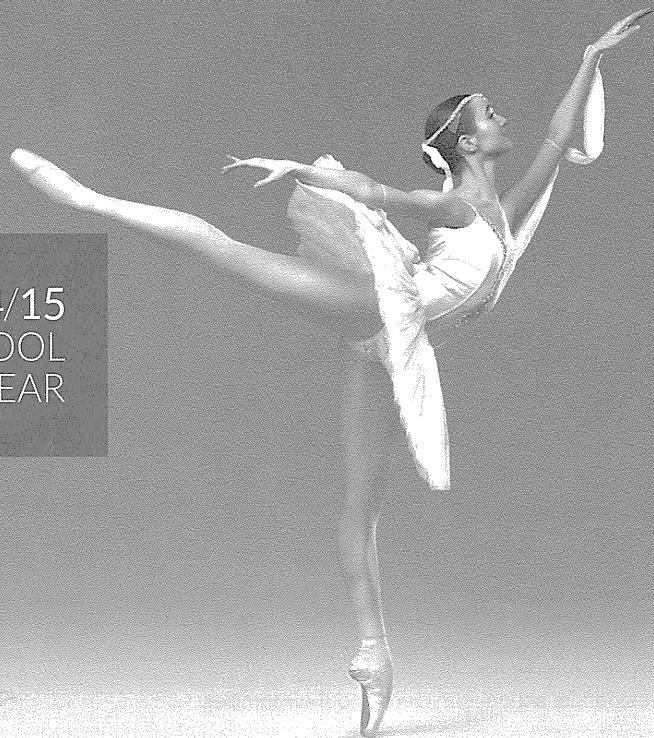
Sam Katz  
MAYOR

*Heart of the Continent • Au cœur du continent*



2014/15  
SCHOOL  
YEAR

Photo: Rejean Brandt Photography



## AUDITION for 2015 Summer Session!

For 2014/15 International Audition  
Tour details visit [rwb.org](http://rwb.org).\*

### Thursday, October 9, 2014

Royal Winnipeg Ballet-Graham 380 Ave.  
8:00 - 9:00: Registration  
9:00 - 10:00: Audition, age 10-12  
10:00 - 10:30: Q & A  
10:30 - 11:15: Audition, age 13+

**Ballet Academic Program**  
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POST GRADUATE

\* Students who participate in the 2014/15 International Audition Tour are auditioning to gain acceptance into the Professional Division Summer Session (July 2015), which serves as the second stage of a two-part audition process for acceptance into Regular Session (September 2015).

## AUDITIONS pour la session d'été 2015!

Pour des renseignements concernant la  
tournée internationale d'auditions  
2014-2015, visitez le [rwb.org](http://rwb.org).\*

### Le jeudi 9 octobre 2014

Royal Winnipeg Ballet- 380, av. Graham  
8 h - 9 h : Inscription  
9 h - 10 h : Audition, 10 à 12 ans  
10 h - 10 h 30 : Q et R  
10 h 30 - 11 h 15 : Audition, 13 ans et plus

**Programme de formation en ballet**  
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ÉTUDES SUPÉRIEURES

\* Les étudiants qui participent à la tournée internationale des auditions 2014-2015 auditionnent pour être admis à la session d'été (juillet 2015) de la Division professionnelle. Il s'agit de la deuxième étape d'un processus d'audition à deux volets menant à l'admission à la session régulière (septembre 2015).

## TO OUR AUDIENCE

Canada's Royal Winnipeg Ballet is proud to welcome our milestone 75th anniversary season with the world premiere of a groundbreaking new creation, *Going Home Star - Truth and Reconciliation*.

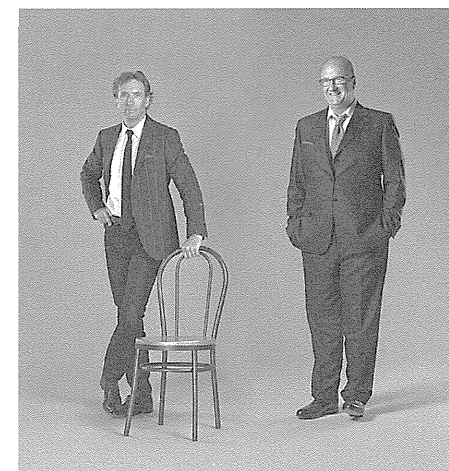
Of the 1,025,000 words in the English language, give or take, we are still limited to describe our thoughts, feelings and ideas through language. Dance is a way to communicate and express thoughts, feelings and ideas. For the RWB, this is another way to express the stories and experiences of Indian Residential School survivors and their families. We hope that in presenting this ballet, we are able to share these stories and the spirit of reconciliation with a wider audience.

With the support of the Truth and Reconciliation Commission (TRC), renowned choreographer Mark Godden has brought a story by Canadian author and TRC Honorary Witness Joseph Boyden to life, in conjunction with a talented creative team consisting of Canadian multimedia artist KC Adams, Juno Award winning composer Christos Hatzis with Canadian Aboriginal Music Award winning Inuk throat singer Tanya Tagaq and Steve Wood and the Northern Cree Singers, and TRC Honorary Witness and associate producer of the project, Tina Keeper. We'd also like to acknowledge the countless additional members of our team who work tirelessly behind the scenes to make a production of this size and scope possible.

Additionally, the support from our donors, patrons and audience members is behind each and every performance. You make it possible to bring important new creations such as this one to life. You are largely the reason we have achieved the 75 years of success that we have.

Our 75th season promises to be an exciting year of celebration and dance and includes *Nutcracker*, *Swan Lake*, John Alleyne's thrilling work entitled *The Faerie Queen, a Ballet Based on a Midsummer Night's Dream*, the RWB School Professional Division's In Concert performance of *La Bayadère: Kingdom of the Shades + Ballet Vignettes* and Peter Quanz's *Q Dance*.

We hope you will join us in celebrating our 75th anniversary season.



André Lewis

André Lewis  
Artistic Director

Jeff Herd

Jeff Herd  
Executive Director



# SYNOPSIS

## Act 1

Going Home Star is the story of a young contemporary First Nations Woman named Annie. She is confident and self-reliant living in an urban city; and, she finds some creative satisfaction working as a Hair Stylist for upwardly mobile, chic, urban women. At the end of a typical day, Annie joins the fast-paced activity of the city and the carefree encounters that come with it. Her nights often end with a line of cocaine and a random lover. Work, commute, clubs and random lovers are the highlights of Annie's existence. Her restlessness comes from this meaningless life style. Annie feels strangely disconnected within her superficial urban loop.

Gordon is a homeless First Nations man. He was born on the reserves, but was scooped from his home as a young boy and forced into the Residential School system. Ultimately, Gordon fled this life to live on the streets not as a victim but as a true survivor. Gordon remembers and understands the teachings of Anishinaabe trickster. It's this magical power and the deeper story of his people that is present when Annie and Gordon first meet.

In the bowels of the subway commute, surrounded by urban people, Annie and Gordon's initial attraction is more than just physical. Annie has the sensation that Gordon knows something deeper about her being. Although Gordon struggles with his conflicted past, he recognizes the disconnected spirit in Annie. Gordon becomes that being that teaches Annie about her people, her past and ultimately, her story.

One night after her random lover departs, Annie lays motionless on the floor, dreaming of her day. Gordon appears in her dream. He approaches and kisses her on the forehead. Dreaming she is flying through time, Annie sees a nomadic First Nations woman pulling a great weight through blowing snow. Upon waking, Annie senses her dream was more like a vision and the strange connection she felt with Gordon is somehow connected with this faraway image.

Annie begins her busy day at the Hair Salon. She feels out of place after her dream. All the urban women want highlights and coffee. Mistakenly, Annie gives one patron her measuring cup full of hair bleach to drink. Luckily the patron spits it out; but, Annie is mortified.

Closing the hair salon and escaping toward the clubs, Annie finds a wallet dropped on the subway floor. When the owner returns, he aggressively retrieves his wallet. Annie becomes aware that all the urban commuters are looking at her suspiciously.

Gordon, the trickster, enters. The mysterious cloth that Gordon usually carries (which Annie thought he used for sleeping) is now spread out upon the floor. Resting on top is a Reliquary (Shrine) model of a Residential School. Gordon pulls the cloth and the Reliquary in a similar manner to the First Nations woman in Annie's dream. For Annie, Gordon's burden (the Reliquary) and the burden of the nomadic First Nation's Mother are both strangely familiar.

The Reliquary is an exact replica of the Residential School from Gordon's past; and, like the Greek Sisyphus, Gordon is somewhat banished with this burden. Gordon is a story-telling trickster and his life experience is at the heart of his teachings.

Afraid of Gordon's mystical power, Annie runs back to her lover. She has another dream of flying and this time a dream of urban people walking all over her. Upon waking, Annie

realizes that her life, thus far, has been spinning on the spot. When Gordon is near, she feels part of something greater than herself.

Annie and Gordon are now separated from the urban world. Gordon stands behind the Residential School Reliquary waiting for Annie's attention. When she looks his way, Gordon lifts the Reliquary over his head. The weight, the burden, is too great and crushes him. Annie comes to his aid. Now having Annie's attention, Gordon begins to tell his story of the Residential Schools.

Moving back through time, towards a Residential School in a birch wood forest, Gordon's story begins with two First Nations children, Niska and Charlie. They were forced from their home to be educated by a Clergyman. Abusing the power entrusted to him, the Clergyman subjects the children to corporal punishment and his religious zeal.

Annie is heartbroken over the treatment of the children, but Gordon knows she must venture deeper into the story; that to know only a few surface details makes it easier to dismiss the truth. Gordon leads Annie to a dilapidated wall of an abandoned school. She has passed this wall many times but never even considered its origins. They climb and sit upon the wall. Staring at the night sky, Gordon continues his story.

Moving back through time, Annie sees Niska and Charlie in the Residential School. They sneak on looking for food and mischief. They are excited to be out of bed and even more elated at their ability to avoid the Clergyman's detection.

When Niska entered the School, she managed to hide the tobacco pouch which her Mother placed around her neck for protection. Niska now retrieves the tobacco pouch from its hiding place for her and Charlie to enjoy. The smell of tobacco reminds Niska and Charlie of home and the rituals practiced by their family. Although they cannot fully remember the details, their desire to be with Mother and Father is too great. Homesick, Charlie lights a votive candle for fire and Niska sprinkles tobacco in the flame. The kids recreate their parents' prayer ritual.

The ever-watchful Clergyman discovers Niska and Charlie practicing their sacred ways. The Clergyman is bent on destroying their culture and assimilating these children into his way of life. His retribution against the children is severe.

Sitting upon the wall with Gordon, Annie learns of Charlie's beating and of Niska's hair shearing by the Clergyman. When she returns to her hair salon chair, she understands that the antique chair may have a darker history. Searching through the hair on the floor, Annie looks for the tobacco pouch. Gordon has inherited this artifact and he gives the tobacco pouch to Annie.

Continuing his story, Gordon reveals the truth hidden in the cracks of the Residential School wall. Annie sees the loving moment when Niska's Mother and Father gave her the tobacco pouch: the moment Niska's parents said, "goodbye". She then sees the moment that the Clergyman rapes Niska.

Annie is greatly distressed by this final story and Gordon moves to console her. Repulsed and angry, Annie pushes Gordon away and exits.



## SYNOPSIS

Alone, Gordon remembers Charlie's story. Charlie escaped the Residential School and the punishments of the Clergyman. He fled into the nearby woods looking for the railroad tracks that would lead him home. He also used the North Star, known by his people as "the Going Home Star" to help navigate his course.

For Gordon the stars in the night sky are intuited as spirits or Star Children. In Gordon's past these Star Children and his Mother and Father have acted as guides and helpers. Gordon's hope is that they were there for Charlie on his frightening journey home.

Gordon holds the artifacts from the past and communes with Charlie's plight. The Votive candle and matches were carried by Charlie for energy and strength. Charlie's fate, his disappearance, is like the fate of many children from the Residential Schools. Gordon knows it could have been his fate as well.

Annie returns to console Gordon. Like the vision in Annie's dream -- the vision of the nomadic First Nations woman pulling the great weight -- Annie now realizes she shares Gordon's burden. Like the First Nations woman before her Annie picks up the burden of the past and begins her new destiny as healer for Gordon and potentially healer for her people. The "Going Home Star" is clear in the sky and Annie knows the direction of her future.

### Act 2

Annie, having picked up the burden of the past, immerses herself fully in the healing of Gordon. Harnessing the ancestral power of the Sweat Lodge, Annie stokes the stone fire pit. The turtle shell mirror from her hair salon and the shallow vanity it represented is gone. In its place Annie has hung a large turtle shell. For Annie, the turtle shell has a deeper meaning. It is an inspiration to unite with her people's Creation Story by building a new home for her and Gordon.

Mourning the loss of his own childhood Gordon's every thought is with Niska and Charlie. He remembers the torture these young children endured and he knows there was more than just one abuser. Many Clergymen practiced corporal punishment and more. It was an approach to education unknown to his people. The abuses haunt Gordon's thoughts. His body is present, but his mind is trapped with these children in the past.

Earlier Annie followed Gordon through the underworld to learn about the past. Now she follows Gordon to help him reconcile his own conflicted memories.

Gordon knows he has to "build his fire up" and Annie aids in this endeavor. In search of answers Gordon contemplates a time before the Residential Schools. He questions how European colonialism became a campaign of forced assimilation for his people. A comical image of Louis the 14th, Divine Louis, are imagined by Gordon. Gordon remembers the first contact with his people. He believes that Canada was not discovered by these Divine explorers, but was shown to them by his people. Their very survival depended it.

Gordon wants to laugh at these earlier explorers, but when he thinks of Niska being raped he only feels anger; and, his anger leaves him weak. He tries to remember a better time when Niska and Charlie were with their Mother and Father; but, the Clergyman's abuses are difficult to forget.

Annie continues to make a home for Gordon and herself. Her hope is to have Star Children without anger; to hold them in loving memory. Annie brings down as an idea of shelter for Gordon and herself; it is her way of uniting, under one beautiful idea, shelter...refuge.

The loss of Charlie, his disappearance, is too painful for Gordon. He cannot so easily accept this mistake. Gordon holds the Votive candle and says a prayer for Charlie. Gordon's hope is to find reconciliation. He imagines both sides joining in a prayer for Charlie. He also imagines both sides coming together in prayer for all the survivors and the damage that's been done...for the child taken, for the parent left behind.

Annie crosses the stage with her playful animal being. Gordon is at a cross-roads: his ancient path of animal tracks lead one direction and the difficulties of his more recent path, the railroad tracks, lead another. Annie invokes a new symbol for Gordon's dilemma. She also invokes the healing power of the medicine wheel. Entering with ribbons representing the medicine wheel's four colours, Annie begins hanging these ribbons on the trees. Recognizing the sacred ways of his people Gordon and Annie begin making a shelter for their Sweat by placing the glowing stones underneath the turtle shell.

Annie has prepared one more healing action for Gordon. She leads Gordon to the pyre that she has built. Resting on top of the pyre is Gordon's ever-present burden: the Residential School Reliquary. Annie instinctively desires another realm for Niska, Charlie and Gordon's past; a realm where the children no longer live trapped in the Residential School. Annie envisions a world where Niska and Charlie run free and happy as Star Children. Annie hands the flame to Gordon.

Gordon feels deeply the damage that has been done and the anger he carries inside. Following Annie's lead, her hope, Gordon knows what he must do next. Gordon sets the pyre on fire. His gesture is a willing surrender to never returning moments. For a brief period Annie and Gordon commune with Niska, Charlie and their Elders.

Gordon is weakened but feeling held only by love. Annie builds back his strength by braiding his hair. The future that shines in Annie's youthful spirit unites with the dark past haunting Gordon. Annie and Gordon validate each other's truth. Their journey has been like a dream and in their hearts are the words from their people's Morning Song: "Sun finally here. Beautiful day. Just got back from a long walk in the forest".



The path of vengeance and the path of feathers  
start and end together.

On the path of vengeance I departed.  
By the path of feathers I arrived.

Kyaanusili Haida Peace Poem

## CREATIVE TEAM

Length: 1 hour, 52 minutes

Choreography by **Mark Godden**

Story by **Joseph Boyden**

Music by **Christos Hatzis**

Costume Design by **Paul Daigle**

Set Design by **KC Adams**

Lighting Design by **Pierre Lavoie**

Projection Design by **Sean Nieuwenhuis**

Associate Producer: **Tina Keeper**

Choreography assisted by **CindyMarie Small**

With the **Winnipeg Symphony Orchestra**

Featuring **Tanya Tagaq** and

**Steve Wood (Mistikwaskihk Napesis)**

**& the Northern Cree Singers:**

**Kanatawatam (Shane Dion),**

**Mikwanank Kamosakinak (Joel Omeasoo),**

**Kihew Onanapekasowino (Leroy Whitstone),**

**Mikisew (Marvin Deschamps),**

**Manicos (Kyle Pasquayak)**

*Spoken text by Joseph Boyden, additional voice over by Tanya Tagaq and Steve Wood.*

Kitchi Miigwetch to **Elder Thelma Meade, Phil Fontaine, Jean Giguère, Sandra Delaronde, Elders Clarence & Barbara Nepinak, Mel & Shirley Chartrand, Doris Young, Ted & Morgan Fontaine, Laurie Messer and Tom McMahon** for supporting the vision and all involved in development and production of *Going Home Star*.

## CASTING

Annie.....Sophia Lee

Gordon.....Liang Xing

Clergyman.....Dmitri Dovgoselets

Niska.....Alanna McAdie

Charlie.....Yosuke Mino

Mother.....Yayoi Ban

Father.....Thiago Dos Santos

Random Lover.....Tristan Dobrowney

Urban Women.....Yayoi Ban, Sarah Davey, Yoshiko Kamikusa,  
Manami Tsubai, Amy Young

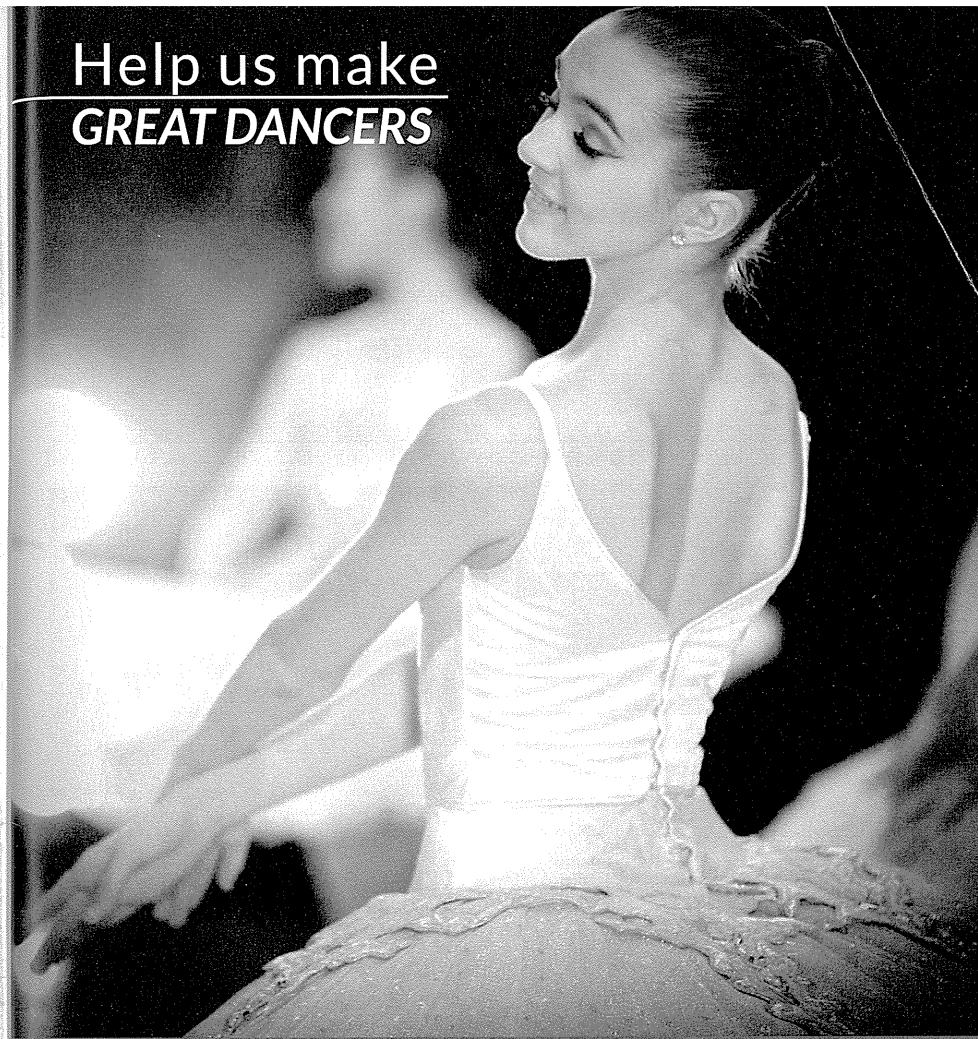
Urban Men.....Eric Nipp, Liam Caines, Stephan Possin, Thiago Dos Santos

Clergymen.....Tristan Dobrowney, Liam Caines, Luzemberg Santana,  
Stephan Possin, Ryan Vetter

Divine Louis.....Elizabeth Lamont, Sarah Davey, Katie Bonnell, Eric Nipp,  
Egor Zdor, Tyler Carver

Star Children.....Anna O'Callaghan, Yoshiko Kamikusa, Chenxin Liu  
Manami Tsubai, Katie Bonnell, Jaimi Deleau, Stephan Possin  
Luzemberg Santana, Ryan Vetter

## Help us make GREAT DANCERS



Did you know that the majority of the dancers in Canada's Royal Winnipeg Ballet are graduates of the RWB School Professional Division? The School is where the talent of young students is nurtured thanks to world-class teachers and choreographers, an internationally recognized curriculum, and more.

Tuition alone is not enough to help these artists reach their goals. YOU can make it happen through your support of the David Moroni School Endowment Fund.

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SCHOOL  
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For more information contact  
Susan Fraser, DIRECTOR OF DEVELOPMENT  
204.957.3495 [sfraser@rwb.org](mailto:sfraser@rwb.org) or [RWB.ORG](http://RWB.ORG)



## ADDITIONAL CREDITS

Assistant Production Manager: **Isabelle Ly**  
 Lead Scenic Carpenters: **Marc Gagnon & Robert Schultz**  
 Carpenters: **Bob Smith & Matthew Bates**  
 Head Scenic Artist: **Carla Schroeder**  
 Assistant Head Scenic Artist: **Farrah Okolita**  
 Scenic Artist: **Andrea von Wishert**

Whale Bones Created by **Production Canada**  
 Props Created by **Paragon Innovation Group**  
 Artisan Knitter: **Valerie Reinhardt**  
 Dyer: **Kelly Ruth**  
 Wigs: **Sharon Ryman**  
 Special Thanks to **Shapes International**



1950 Ballet Premiere



Tara Birtwhistle & Johnny Chang in *Dracula*



1960 Golden Age



Rex Harrington & Evelyn Hart

## ABOUT

### CANADA'S ROYAL WINNIPEG BALLET

Versatility, technical excellence and a captivating style are the trademarks of Canada's Royal Winnipeg Ballet, qualities that have garnered both critical and audience acclaim.

Under artistic director André Lewis, Canada's Royal Winnipeg Ballet has expanded its repertoire to include bold, innovative new works that embody creative excellence and engage audiences in an ongoing commitment to the vitality of this unique art form. Now celebrating 75 years, the energy and exuberance of its versatile dancers are Royal Winnipeg Ballet's enduring signature.

Founded in 1939 by Gweneth Lloyd and Betty Farrally, Canada's Royal Winnipeg Ballet holds the distinction of being the first and only ballet company in North America to hold the "Royal" designation and is also one of the oldest ballet companies on the continent. In 1953, RWB received its royal title, the first granted under the reign of Her Royal Highness, Queen Elizabeth II. In 1958, Arnold Spohr was appointed artistic director. Under his direction the Royal Winnipeg Ballet grew and developed to take its place among the world's internationally renowned companies.

In the 1990's, the Company's repertoire was revitalized under the artistic direction of André Lewis with mixed repertoire works that continue to push creative boundaries as well as full-length ballets such as *The Handmaid's Tale* based on the novel by Margaret Atwood, *Dracula*, *Nutcracker*, *The Magic Flute* and *Moulin Rouge® - The Ballet*. The RWB achieves a fine balance between the classical traditions of Europe and the boldness of contemporary ballet, which in turn has given this ensemble of artists a unique style. The excellence of the RWB can also be contributed to the relationships that have been developed with its choreographers. Homegrown talents such as Mark Godden, Peter Quanz and Jorden Morris have joined internationally established names like Twyla Tharp, Mauricio Wainrot and Val Caniparoli to produce ballets that challenge the Company dancers and leave audiences and critics clamouring for more.

The Royal Winnipeg Ballet first began to tour Canada in 1945; it completed its first American tour in 1954. Today, the Company spends anywhere from five to 20 weeks a year on the road, performing in centres large and small. The RWB is compact in size, with 26 dancers, a production crew of seven and a semi-trailer that carries approximately 25,000 kilograms of equipment. For full-length ballets, the RWB travels with two semitrailers and an expanded Company. The RWB has performed in the United States, South America, Europe, the Middle East, Asia, and in every Canadian province.

A true homage to RWB's past, present, and future, the 75th Anniversary season will be unlike any other in the Company's history. RWB will pay tribute to the history of the Company and the people who have played an important role in its development through special outreach programs throughout the season. The RWB opens the season with the new creation *Going Home Star - Truth and Reconciliation*. The sweeping breadth of RWB's repertoire will also be experienced throughout the season with the holiday favourite, *Nutcracker*, *Swan Lake*, and *The Faerie Queen, A Ballet Based on A Midsummer's Night Dream*.



## Because we care about our communities

We know there's more to life than dollars and cents. There's passion, endurance, commitment and community. As part of the community, Investors Group is proud to share in this and all of life's special moments.

In Support Of  
**Going Home Star - Truth and Reconciliation**

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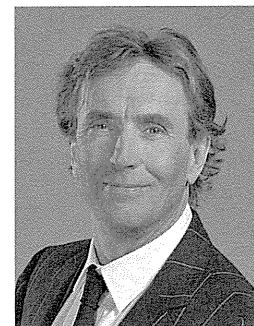
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### ANDRÉ LEWIS

Artistic Director

André Lewis has spent the majority of his career with Canada's first professional dance company, accepting the position of artistic director in 1996. Since then he has been the driving force behind the new and innovative works that have dramatically rejuvenated the Company's repertoire. A native of Gatineau, Québec, Lewis began his dance training in Ottawa before being accepted into the Professional Division of the Royal Winnipeg Ballet School in 1975. He joined the RWB Company in 1979 where he enjoyed an accomplished career as a dancer for over ten years.



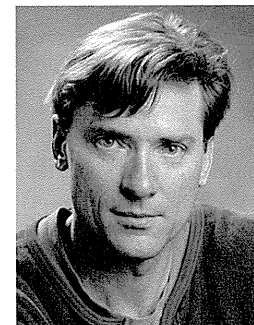
Lewis has commissioned numerous blockbuster ballets such as Mark Godden's *Dracula* in 1998 and *Moulin Rouge® - The Ballet* in 2009. He was instrumental in the 1999 creation of a new *Nutcracker* for the Company and in 2002, Lewis brought to Winnipeg the thrilling and passionate *Carmina Burana* by Argentinean choreographer Mauricio Wainrot. In 2012, Lewis and Atlanta Ballet artistic director John McFall co-commissioned a new creation by celebrated choreographer Twyla Tharp titled Twyla Tharp's *The Princess & The Goblin*. In 2013, Lewis commissioned another outstanding new creation in conjunction with New York choreographer Lila York. The full-length ballet *The Handmaid's Tale* was a bold adaptation of the novel of the same name by Governor General Award-winning Canadian author, Margaret Atwood.

In addition to his position as artistic director, Lewis is a sought-after ballet instructor and has guest taught throughout Europe and Japan.

### MARK GODDEN

Choreographer

Mark Godden, born in the United States and now living in Canada, has created original works for Boston Ballet, American Ballet Theatre (studio company), Canada's Royal Winnipeg Ballet, Les Grands Ballet Canadiens de Montréal, Ballet Florida, Campaña Nacional de Danza (Mexico), Ballet Contemporáneo del Teatro San Martín (Argentina), Ballet Memphis, Alberta Ballet, Milwaukee Ballet, Ballet British Columbia, Ballet Met, American Repertory Ballet, North Carolina Dance Theater and Ballet Gamonet.



Godden is the Permanent Guest Choreographer with the Harid Dance Conservatory and was previously Resident Choreographer with Canada's Royal Winnipeg Ballet. Many of Godden's ballets have won awards; his *Myth* and *La Princesse et le Soldat*, won Top Honors in the international ballet competitions of Varna, Bulgaria and Helsinki, Finland. He is a recipient of the notable Choo-San Goh Award and Godden's full-length ballet *Dracula* was nominated for a Dora Mavor Moore Award.

*Dracula* was adapted for film in 2001 (directed by Guy Maddin) and won an Emmy Award for best Performing Arts Film. Godden was awarded Best Choreography at The Monaco



## BIOGRAPHIES

Film Festival for *Dracula: Pages from a Virgin's Diary*. Godden's full-length ballet, *The Magic Flute*, was produced into film (directed by Barbara Willis Sweete) and won a Gemini for Best Ensemble Performance.

In 2006, Godden had the great honour of representing Canada by directing and choreographing the Canadian portion of the Olympic Games Closing Ceremonies in Torino, Italy. Recently he created new ballets for the National Ballet of Mexico (*Tronfo di Afrodite*), Ballet Memphis (*A Midsummer Night's Dream*), Ballet Nouveau de Colorado, Northwest Professional Dance Project and Milwaukee Ballet (*Wonder Wild*). Godden's ballets are in the active repertoire of Northern Ballet Theatre (UK), North Carolina Dance Theater (*Constructing Juliet*), Atlanta Ballet (*The Magic Flute*), Houston Salad Festival (*Miroirs*), and Ballet Memphis (*A Midsummer Night's Dream*). Godden is a Visiting Artist for the National Foundation of the Advancement in the Arts "YoungArts" in Miami, Florida.

### JOSEPH BOYDEN

#### Story

Joseph Boyden is Canadian novelist and story writer. His first novel, *Three Day Road* won the Amazon.ca First Novel Award and his second novel, *Through Black Spruce*, won the 2008 Scotiabank Giller Prize.

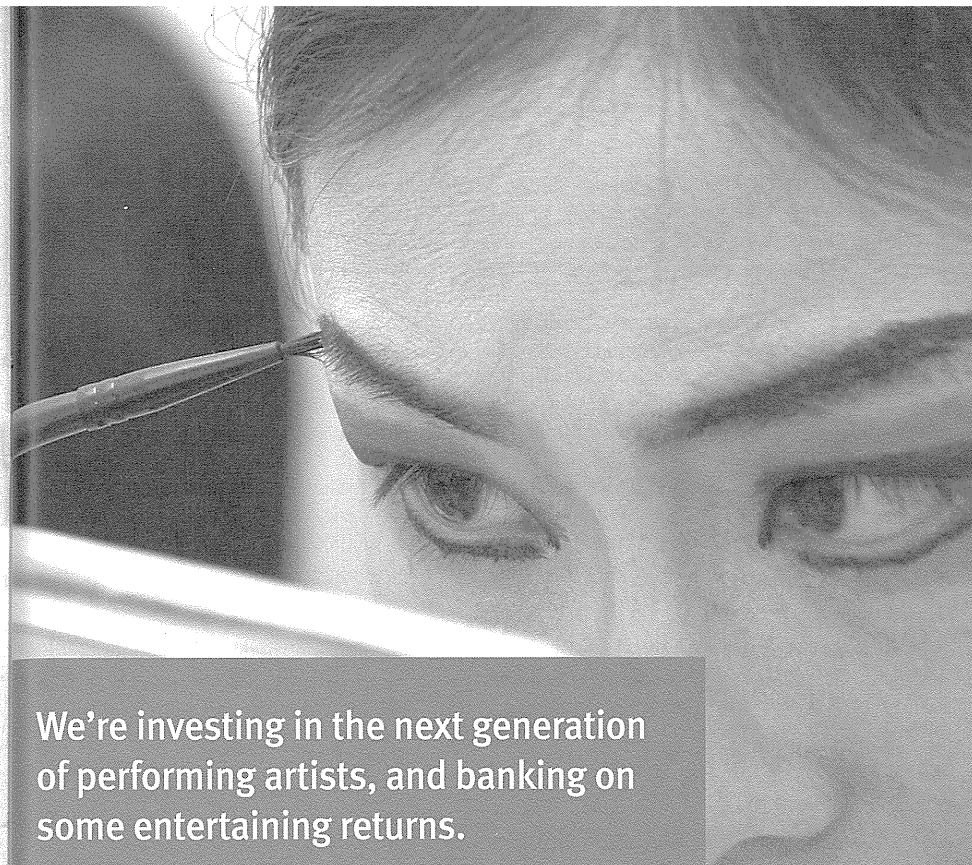
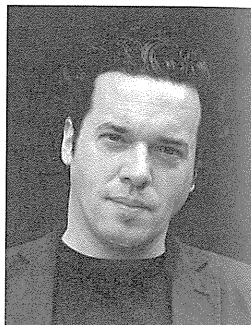
Boyden grew up in Willowdale, North York, Ontario and attended the Jesuit-run, Brebeuf College School. Boyden's father Raymond Wilfrid Boyden was a medical officer renowned for his bravery. He was awarded the Distinguished Service Order and was the most highly decorated medical officer of World War II.

Of Irish, Scottish and Anishinaabe heritage, Boyden writes about First Nations heritage and culture. *Three Day Road*, a novel about two Cree soldiers serving in the Canadian military during World War I, is inspired by Ojibwa Francis Pegahmagabow, the legendary First World War sniper. Boyden's second novel, *Through Black Spruce* follows the story of Will, son of one of the characters in *Three Day Road*.

Recently released, *The Orenda*, is his sweeping and ambitious new novel set amid the 17th century clashes involving Jesuit missionaries, the Huron and the Iroquois that marked Canada's early beginnings.

Boyden studied creative writing at York University and the University of New Orleans, and subsequently taught in the Aboriginal Student Program at Northern College. He is currently a Lecturer with the UBC Creative Writing Program. He divides his time between Louisiana, where he and his wife, Amanda Boyden, are writers in residence and Northern Ontario.

The Truth and Reconciliation Commission of Canada also named Boyden a TRC Honorary Witness at the TRC Alberta National Event in March 2014.



We're investing in the next generation of performing artists, and banking on some entertaining returns.

Through the RBC Emerging Artists Project, we're committed to helping emerging performing artists develop their skills and bring their visions to life. We are proud to support Canada's Royal Winnipeg Ballet's performance of *Going Home Star – Truth and Reconciliation*.

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Helping build a better future.



**RBC**  
Emerging Artists  
Project

## BIOGRAPHIES

### CHRISTOS HATZIS

Composer

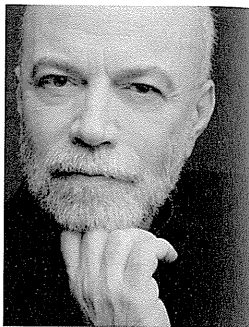
Born in Greece, educated in the United States, a Canadian citizen since 1985 and a Professor at the Faculty of Music, University of Toronto since 1995, Christos Hatzis is one of Canada's most important composers.

Hatzis was born in Volos, Greece and received his early music instruction at the Volos branch of the Hellenic Conservatory. He continued his music studies in the United States, first at the Eastman School of Music and later at the State University of New York (SUNY) in Buffalo.

Hailed as "one of the most important composers in Canada" (International Musician), he is the recipient of awards such as Jean A. Chalmers National Music Award (1998), Jules Leger Prize for New Chamber Music (1996) and two Juno Awards (2006, 2008). Hatzis is also the 2014 recipient of the HHF Life Achievement Award. The previous recipient was Mike Lazarides, founder and CEO of BlackBerry.

His work *Constantinople* was critically acclaimed and has been performed internationally. It combined music and visual media and his musically eclectic, featuring jazz, classical, and eastern elements. Performed at sold-out halls at Banff and Toronto during the summer and fall of 2004, it has been described as "A multimedia feast of the imagination...a work unlike any other in the Canadian musical literature" (Toronto Star) and "a stunning theatrical triumph" (Calgary Herald).

Hatzis' music is inspired by Christian spirituality, particularly his Byzantine heritage, and the Canadian Inuit culture. In addition to composing and teaching, Hatzis has written extensively about composition and contemporary music.

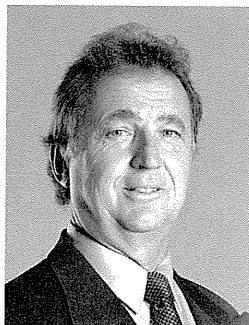


### TADEUSZ BIERNACKI

Music Director and Conductor

Tadeusz Biernacki was born in Czesochowa, Poland where he began his music education at the early age of four. He won the Karol Szymanowski competition in Warsaw in 1976 and earned his Master of Music degree in Piano Performance from the Conservatory of Music in Katowice in 1978. He has performed as a soloist in many European countries. Biernacki settled in Canada in 1978 and continued his studies with Professor Marek Jablonski at the University of Manitoba and Banff School of Fine Arts.

As a winner of the 1980 Young Artist's Competition, Biernacki has toured Canada extensively in solo and chamber music recitals. In 1983 he began his association with the Manitoba Opera and in 1988 with the Royal Winnipeg Ballet. He made his conducting debut with Winnipeg Symphony Orchestra in 1992. Biernacki has branched out



into composition with his one act opera *Happy Campers* composed for the Manitoba Opera School Tour in 1997, as well as numerous symphonic arrangements and orchestrations with other organizations. *Charles Kreuzfahrt*, a full-length ballet commissioned for Stadtische Theater Chemnitz in Germany, received its world premiere in 2005. Feeling equally at home with choral music, Biernacki has been Music Director of Sokol Polish Folk Ensemble since 1980. Under his leadership the ensemble has made several recordings and has toured Canada and abroad. Biernacki maintains a busy schedule as pianist in solo and chamber recitals as well as an accompanist for many opera singers. In addition to his position with the RWB, Biernacki is Music Director and Conductor of Saskatoon Opera, as well as Assistant Music Director, Assistant Conductor and Chorus Master of Manitoba Opera.

### PAUL DAIGLE

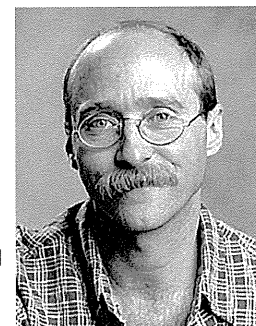
Costume Designer

Paul Daigle has a first-hand understanding of the intricacies of designing for dance. A graduate of the Royal Winnipeg Ballet School, Daigle went on to perform for two seasons with the Royal Winnipeg Ballet prior to launching his career in design in 1988.

Daigle has established a very creative and productive relationship with choreographer Mark Godden. Together they have collaborated on a variety of creations for the Royal Winnipeg Ballet. In 1998, Daigle designed the scenery and costumes for Godden's first full-length ballet, *Dracula*. In 2003, he went on to win the Manitoba Motion Picture Industry Association's Blizzard Award for best costume design for Guy Maddin's film adaptation of Godden's *Dracula*. Daigle also designed the costumes for RWB's *Nutcracker*, which premiered at Ottawa's National Arts Centre on December 2, 1999. In 2003, Daigle created the scenery and costume design of Godden's full-length creation *The Magic Flute*.

Daigle has also created set and costume designs for ballet companies other than the RWB, including Ballet British Columbia, Canada's Ballet Jörgen in Toronto, Alberta Ballet, Les Grands Ballet Canadiens de Montréal and Campaña Nacional de Danza in Mexico. In 1999, he designed the scenery and costumes for Alexei Ratmanský's full-length production of *The Fairies Kiss* for The Kiev Ballet. In 2009, he designed costumes for Mark Godden's *Wonder Wild* for Milwaukee Ballet and did a redesign of costumes for *Angels in the Architecture* for Northern Ballet in Leeds, UK.

Daigle is involved in the artistic life of his home in the Maritimes; he is Past Chair for the New Brunswick Arts Board and continues his work as a designer. In 2002, Daigle designed the scenery and costumes for Atlantic Ballet Theatre of Canada's debut production of *Figaro*; he has also designed for Theatre New Brunswick and Nova Scotia's Neptune Theatre. In 2010, Paul designed costumes for Hamilton's Theatre Aquarius' production of *The Rocky Horror Show*, and in 2011 designed costumes for Mark Godden's ballet *Svengali*. In 2012 he designed for Milwaukee Ballet's *La Bohème*.





## Beyond The Stage

# Going Home Star

## Truth and Reconciliation



Deschâtelets Archives Missionary Oulates (Q)  
Sophia Lee PHOTO: Réjean Brandt Photography



CANADA'S ROYAL  
WINNIPEG BALLET  
ANDRÉ LEWIS ARTISTIC DIRECTOR



Truth and  
Reconciliation  
Commission of Canada

## It Started with Elder Mary Richard

**Art has long been an effective tool for social change and a way to bring people together.**

This was a belief shared by the late Elder Mary Richard, former Chair and CEO of Circle of Life Thunderbird House. As a long time subscriber to the Royal Winnipeg Ballet, Elder Richard approached RWB Artistic Director André Lewis over ten years ago and it was through their conversation that the idea for a RWB ballet partnered with the Aboriginal community was born.

"The work had its genesis in the early 2000s when Mary Richard, an Aboriginal leader and Elder from Winnipeg approached us with an idea for an Aboriginal inspired story," said Lewis. "Her ultimate hope was for a work that would bring the Aboriginal and non-Aboriginal community closer together. She believed ballet could achieve this powerfully and that the Royal Winnipeg Ballet was a natural vehicle to attain this aim."

Several years later, Tina Keeper: actress, producer, former Member of Parliament, RWB Board member and aboriginal activist, discussed with Lewis the idea of creating a ballet inspired by the Truth and Reconciliation Commission of Canada and its goals. As conversations continued surrounding the RWB's next full-length ballet, it was decided that *Going Home Star - Truth and Reconciliation* would be a representation of the many stories, both told and untold, by Indian Residential School survivors and their families.

Keeper joined the project as Associate Producer and along with Lewis, assembled the creative team to bring Elder Richard's idea to life. Renowned choreographer Mark Godden, Canadian novelist and TRC Honorary Witness Joseph Boyden, Canadian multimedia artist KC Adams, and Juno Award-winning composer Christos Hatzis with Canadian Aboriginal Music Award-winning Inuk throat singer Tanya Tagaq and Steve Wood and the Northern Cree Singers are some of the artists that provided the building blocks for creation of this ballet.



## Based on a Story by Joseph Boyden

Going Home Star is a ballet featuring characters drawn from the work of internationally bestselling and prizewinning novelist Joseph Boyden. The heart of the ballet centers on the teachings of the four directions and the traditional First Nations' colours that they represent.

The young, hip, and beautiful **Annie** is South; she is red. She represents youth and summer when life is at its easiest. She's a contemporary aboriginal woman living in urban Canada, cutting hair in a chic boutique, spending nights clubbing with pretty boys, basically enjoying all that her mother always warned her against. Life's too short, after all, not to find another party or date. Annie is by no means shallow, but she is oddly disconnected; she's not ever truly emerged in her own existence. She does love music, though. This is the one time where she truly lets go, where she forgets she's being stared at or talked about, and she just dances. She's truly alive when she hears the pound of the drum at the club or at home, or even sometimes on the street when a car passes, bass thumping.

**Gordon** is North and is represented by the colour white; he is a man of the winter. Thin and tough, he's homeless and lives a hand-to-mouth existence on the big city streets. But Gordon's no victim. Despite his harsh circumstances, Gordon's always remembered his grandmother's stories of Nanabush the trickster, and Gordon has taught himself the ability to appear to others as he sees fit. He was born on the reserve and was scooped from his home early in life by social work authorities who placed him into foster care. After bouncing around for years from home to home, either ignored or used as free manual or sexual labour, Gordon ran away to his life on the streets as soon as he could. Gordon is the being who will introduce Annie into a world that she desperately doesn't want to experience but ends up coming to love as deeply as she can love. Part of Gordon's world, after all, is the underworld, and he has the keys to places that are only possessed by beings who know where they've come from.

**Niska** is West, black, representing the earth as well as the strong grounding beat of the drum. She's a young woman who is imprisoned in a residential school of the past. Niska is from a family of healers, a family that was forced to give her up to the authorities. In the residential school, Niska is strong-willed and refuses to be broken. She fights the people in black at every turn, suffering horrible abuse for it. Their goal is to break her. Niska will not be broken. But she is only human and when we meet her she's beginning to weaken from the punishment inflicted upon her. She knows who she is and where she comes from, though, and relies on the memories of her family living on the land, trapping, hunting and fishing. This is what keeps her going, this knowledge that she will one day return to it and to them.

The child, the promise of life blossoming in spring, is **Charlie**. He is East, and he represents the spirit and is the colour yellow. He too is imprisoned in the residential school of the past, and he, too, desperately wants to return home. Charlie stays up later than the others each evening, listening for the train that passes in the middle of the night. Charlie's family lives near train tracks, and young Charlie believes that if he can escape, all he simply has to do is walk those train tracks till he makes it home again. But which direction to go? He doesn't know and hopes for a sign. Charlie pretends to get along with the people in black in the hopes that they will let their guard down long enough for him to make his escape. One of the Clergymen, though, has taken a wicked shine to Charlie. Charlie feels the life drain from him each time the Clergyman calls him to the bedroom. Charlie knows that soon he will have to go or his life will end. His friend, Niska, helps Charlie to cope with the horror of what he must deal with. She cares for him very much, and Charlie for her. They have created their own family, and when the time comes for Charlie to escape, both know that their parting will be particularly painful.

While Going Home Star deals artistically with our nation's deepest and most painful wounds, it is ultimately a story of finding ways to begin healing. As Annie and Gordon and Niska and Charlie come to understand, reconciliation can only begin to blossom when the truth is spoken out loud.





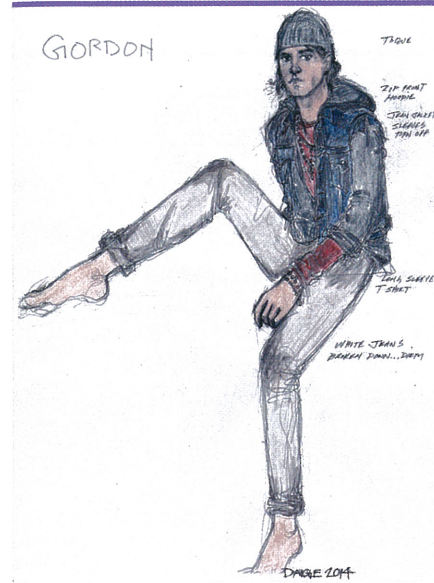
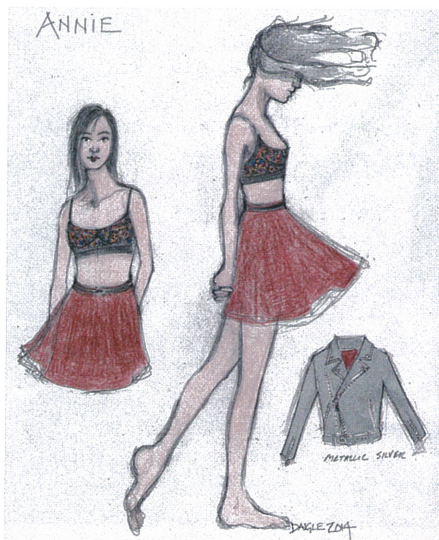
## Costume and Characters

After the stage is set, the costumes provide an additional window into the lives of the characters. Costume designer Paul Daigle, has an intimate understanding of the role that costuming plays in the world of ballet. A former RWB Company dancer, Daigle has years of experience in the world of dance to draw upon. In his design, there is not only an aesthetic beauty but also a deeper meaning that he looks to convey.

With the design for the four leading characters, Gordon, Annie, Charlie and Niska, Daigle used the four points on a compass and the four colours to represent them to build the foundation for his creation. As the story of the new work is connected to the history of Indian Residential Schools in Canada, Daigle couldn't entirely separate his designs away from the themes of sadness and heartbreak. Black, purple and blue, the colours of bruising, are predominant in his creation. Daigle describes the work's main character, Annie, as "young, hip and gorgeous – loved by everyone" and in his creations both the theme and the character traits come together to create memorable and intricate design.

### Annie

Annie is a young, hip hairstylist. Her costume is made up of various elements, allowing her to change her look onstage or off. She has a "crop top" long sleeve sweater and a Bralette (fashionable as club-wear) and a red crepe de chine circle skirt.

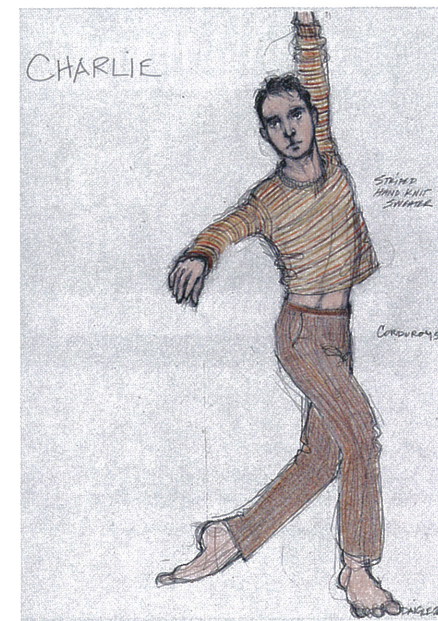


### Gordon

Gordon is a street person but he also needed to be portrayed as a spiritual man of great strength and wisdom. Gordon's symbolic colour is white and in the first version of his costume, his white pants are mostly hidden under the grime of the city that covers them. In the second version of his costume his wisdom and spirituality are fully revealed and the grime of the city is removed.

### Niska

Niska wears a plain school uniform - white blouse, grey sweater and a black pleated skirt, the colour representing the western pointing direction of the Aboriginal Medicine Wheel.



### Charlie

Charlie is wearing what Paul imagined was the last thing his mother dressed him in before he was taken from his family, corduroys and a hank knit sweater. Charlie's Aboriginal Medicine Wheel colour is yellow.



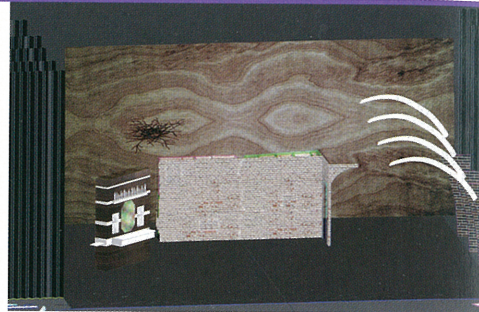
## Setting the Stage

KC Adams' joins the creative team as Set Designer for *Going Home Star – Truth and Reconciliation*. Adams is multi-media artist who works in sculpture, installation, drawing, painting, photography, ceramics, printmaking and kinetic art. She is well-known for creating artwork that draws inspiration from popular culture and science fiction to deal with contemporary social issues.

Incorporating vivid colors, glowing clay pods and birch trees, her finely tuned sense of design is a vital element of the story.

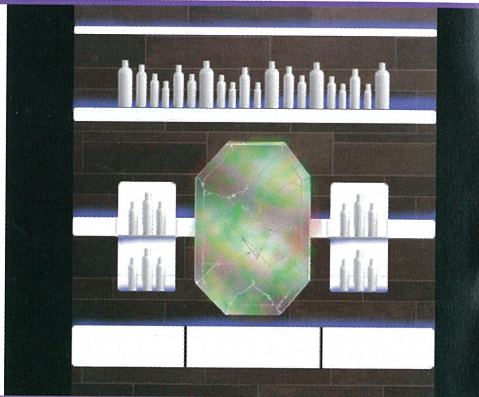
### The Walls

KC created a brick surface to reflect the architecture of early residential schools as she wanted to portray an institutional air. Red brick was chosen to represent the First Nation children torn from their families and the whitewash paint surface signifies the attempt to obliterate their language and culture. The decay and peeling of the paint is a metaphor for the failure and devastating effects of this attempt on assimilation.



### The Hairdressing Wall

The Hair Salon is set in the present time thus it needed to feel contemporary, yet by placing the white horizontal stripes on the wall, KC referenced pioneer cabins from the past.

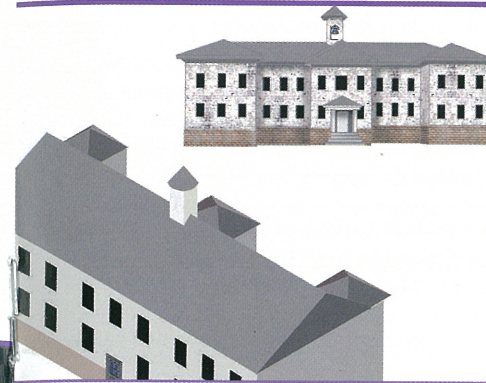


### The Subway Walls

Drawing from the years she spent living in Montreal, KC used a red brick colour inspired by the subway line close to her home, Lucien L'Allier. With so many First Nations men and women in today's penitentiaries, she believes, subconsciously, that this influenced her vision of the brick treatment for the walls of this set piece.

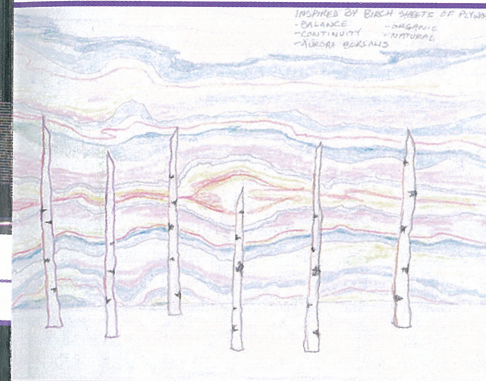
### The Reliquary (Residential School)

The reliquary went through several drafts, both Mark Godden and KC wanted to create an ominous, institutional structure that had a little bit of ornate design. Once the design was completed, the blackened windows and peeling paint create a feeling of heaviness, fear and loathing. They wanted the audience to feel the fear that the children would have felt seeing the residential school for the first time.



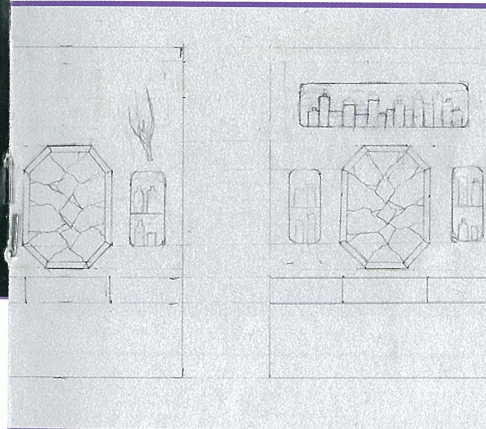
### The Birch Trees

For many tribes, birch trees are an incredible resource as they offer shelter, medicine, storage, design work, canoe construction, and more. The inclusion of the trees speaks to the relationship between Nature and the First Nation people.



### The Turtle Shell

The turtle is an important cultural symbol for many tribes and for the Anishinaabe it was a turtle that helped create the world after the great flood. The turtle's shell has thirteen central plates, called scutes and each scute represents the 13 moons in the Anishinaabe calendar. The turtle and the 13 scutes surfaces in the first act via the hairdressing mirror to remind the audience of the importance of this creature to many First Nation tribes. A larger version surfaces in the second act.





## Behind the Music

### A Conversation Between Mark Godden & Christos Hatzis

Choreographer **Mark Godden** and composer **Christos Hatzis** recently sat down to discuss the work they had done for *Going Home Star – Truth and Reconciliation*. The Royal Winnipeg Ballet commissioned the award winning composer to create the music for the ballet. The music also involves Indigenous singers **Tanya Tagaq**, and **Steve Wood from the Northern Cree Singers**, as well as the **Winnipeg Symphony Orchestra**.

**MG** When we're talking about the opening section, it follows Annie, one of the characters, through her loop - from her work to her commute to the club scene and her random lovers. That very first musical statement - it's so powerful. Then it goes into an urban idea and then a tango and then these quotes of classics like Rite of Spring and Swan Lake. I'm really curious about Swan Lake and why that's there. It really harkens to something from the past in terms of the classical world. But it feels even deeper and goes even further back, and I'm interested to see what you think about it.

**CH** Before I get to that particular scene I just want to say that, for me, after I read the script, my first reaction was that basically we start looking at Annie from the outside. In other words, the music describes her behaviour, as opposed to her inner world. Then gradually, as you see her become more and more dysfunctional in thinking that she can handle all of this information, gradually the music is kind of opening cracks. For example, the opening growl sound that you hear - with a certain kind of software I managed to create a whole melody out of that growl sound - which becomes this main motif for the ballet, which represents an ancestral voice. Every time she's reaching a crisis point she hears that inside her, like some small voice says, 'You're not who you're acting out to be.'

*\*Excerpt from the Dance Current September/October 2014. Used with permission.*

**MG** It really does speak for her.

**CH** She begins to realize, as the script says, that she is different and she needs to embrace that but also explore it.

**MG** I think that's what we were hoping to achieve, because there's a certain meaninglessness in Annie's life. It's not that her life is horrible, it's like something's missing and the thing that's missing is her actually including who she is, where she comes from. It's kind of a universal idea. Sometimes you come to a point in your life where, before you can move forward, you have to go back and rectify something or include something or deal with something that you've been putting off.

**CH** For me, the expression that describes Annie at the beginning of the ballet is that she is burning the candle at both ends. In some way, it's associated in my mind with information overload. And so that happens in the music.

## The Going Home Star

Keewatin, the Going Home Star, is commonly known as Polaris, or the North Star. This star also represents the northern direction and keewatinook - the north winds. It is an important star for people who live under the Ahkoop Atchakosuk, or blanket of stars. Being above the northern axis of the earth, Keewatin seems to remain stationary in the northern sky.

First Nations people who used this star as a night guide realized its stationary nature. If First Nations people kept Keewatin on their right shoulder while travelling at night, they knew they were traveling in a westerly direction; this knowledge could be applied to whatever direction these travelers wanted to go. The Plains Cree called this star Ekakatchet Atchakos, the standing still star, as this star stood still while all the other stars danced around it. Keewatin is also known as the altar for the sweat lodge ceremony.

*Excerpt from presentation by Wilfred Buck, Science Specialist  
Manitoba First Nations Education Resource Centre*



*Library and Archives Canada, Fort Resolution (NWT)*



## Canada's Residential Schools

For just over 100 years the Canadian government, often in partnership with leading Canadian church organizations, operated a series of residential schools for Aboriginal children.

The first jointly run government-church schools opened in 1883 in the Canadian prairies. By 1930 there were over 70 such schools across Canada. Some were located in cities, some on reserves, and some were deliberately located in rural areas far away from Aboriginal communities. The last schools did not close until the mid-1990s. Over 150,000 First Nation, Inuit and Metis children attended these schools.

Education at these schools was originally intended to "civilize and Christianize" Aboriginal children. It was felt at the time that this could be done best by separating children from their parents. This disruption in family life had a profound and ongoing impact on First Nation, Inuit and Metis peoples.

Up until the 1950s, the schools operated on the half-day system. This meant that in the morning students would study reading, writing, and arithmetic. In the afternoons, they worked: typically, the boys raised crops and livestock while the girls cooked, sewed and cleaned.

The men and women who worked in the schools were often highly dedicated people. Some of the staff believed that they had a responsibility to save children's souls, while others wanted to provide students with skills needed to adapt to a new economic system. Aside from the basics, the schools provided students with an opportunity to play sports, learn musical instruments, and participate in theatrical events.

Many of the schools were poorly built and underfunded. Death rates were particularly high in the early years and graduation rates were low. The residential schools also represented a direct assault on Aboriginal culture: children were punished for speaking their own language and practicing their culture. They were given European names, dressed in poorly fitting European clothes, and fed small portions of unfamiliar food. Discipline was often harsh, and many children ran away sometimes with tragic results. Over the last 20 years it has become apparent that many children were subject to physical and sexual abuse in the schools. Parents frequently alerted church and government officials to these problems, but because they had no direct involvement in running the schools, their concerns were often ignored.

By the 1940s, the residential school system was recognized as a failure, yet the system was expanded into the Canadian north throughout the 1950s. In 1969, the federal government ended its partnership with the churches and slowly began to close the schools or turn them over to local educational authorities.

In 2007, after many years of protest and legal action, the voices of former students and their families were finally heard. Their allegations of abuse, neglect and the loss of their languages and cultures, resulted in the Indian Residential Schools Settlement Agreement, which provided compensation to former students and established the Truth and Reconciliation Commission.

*Used with permission from the Truth and Reconciliation Commission.*

## Morning Song Shared by Steve Wood

The author to the song is unknown and it is a song that was used in many Cree communities to start the day in the home. My own father used to sing it like clock work every morning. That's where I first heard it as child. My father used to get up and start fire to warm the house. My memories of that, is the first thing I would smell is the fire going, the smell of smudge, and then I would hear him singing the same song every morning. The song says "Waniska. Pe-wapan oma. Asay peyesisak nikamowak. Pe-miyonakwan kitaskinaw." (Wake up. The sun is rising, the birds are singing already. Our land is so beautiful.)

There are so many elders who have guided and shared knowledge with me throughout my lifetime, and the lives of my brothers and sisters whom I sit with at the NC drum. Some of particular note are: Mosom Mistikwaskihk (Grandfather Drum), Elder Cecil Crier (Samson Cree), Late Elder Joe Roan (Ermineskin Cree), Charlie Tailfeathers (Rocky Boy Cree), my late father Alex Wood (Saddle Lake Cree), Shane's late father Dewey Dion (Frog Lake Cree), late Art Moosimin (Red Pheasant Cree), Late Gordon Mcgilvery (Saddle Lake Cree), and all elders who have kept our Indigenous ways and languages alive today. Hiy Hiy Mistahi (Thank You Very Much)

### First Song

Rising sun song- "Nanaskomon oma, asay mina pe-noksow kiskikaw pisim, ekwa mina ka-mikowiyak pimatisiwin" (We give thanks that the sun is rising again, and the life that is given to us")

### Second Song

Water song- "Kisnawaci kiskeyitamowin kikawiyaw aski, kakwe tohtama kananapacitaya nipi" (We should learn the knowledge from mother earth, to do something to cure and clean the water)



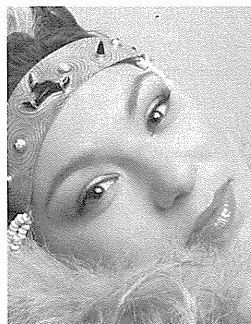
*Interior of class room, Indian Industrial School, Brandon, Manitoba, 1946  
Credit: National Film Board of Canada. Photothèque. / Library and Archives Canada / PA-048571.*



## TANYA TAGAQ

Inuk Throat Singer

Tanya Tagaq is an Inuk Throat singer from Cambridge Bay (Ikaluktuutiak), Nunavut, Canada, on the south coast of Victoria Island. After attending school in Cambridge Bay, at age 15, she went to Yellowknife, Northwest Territories to attend high school where she first began to practice throat singing. She later studied Visual Arts at the Nova Scotia College of Art and Design University and while there developed her own solo form of Inuit throat singing, which is normally done by two women.



Tagaq is known for delivering fearsome, elemental performances that are visceral and physical, heaving and breathing and alive. Her shows draw incredulous response from worldwide audiences, and Tagaq's tours tend to jump back and forth over the map of the world. From a Mexican EDM festival to Carnegie Hall, her music and performances transcend language.

In 2005, her CD entitled *Sinaa* (Inuktitut for "edge") was nominated for five awards at the Canadian Aboriginal Music Awards. At the ceremony on 25 October 2005, the CD won awards for best Producer/Engineer, Best Album Design and Tagaq herself won the Best Female Artist award. *Sinaa* was nominated for the 2006 Juno Awards as the best Aboriginal Recording. In 2012, her work also landed in the world of television when Tagaq performed the theme music for the CBC Television show, *Arctic Air*.

Tagaq's most recent album, *Animism* was short listed for the 2014 Polaris Prize, a music award annually given to the best full-length Canadian album based on artistic merit, regardless of genre, sales, or record label.

## STEVE WOOD AND THE NORTHERN CREE SINGERS

"If you believe in yourself, who you are, where you came from, your culture and more importantly your language, it will take you to places you have never even dreamed of," says Steve Wood, 51, founder and drum keeper of the Northern Cree Singers – the hugely popular, award-winning First Nations group.

The Northern Cree Singers was founded in 1982 by Wood and his brothers Randy and Earl Wood. The group originates from the Saddle Lake Cree First Nation but is made up of members from the Treaty 6 Area, most notably the Frog lake Cree Nation, Onion Lake Cree Nation, Samson Cree Nation, Louis Bull Cree Nation, and the Poundmaker Cree Nation. They have garnered multi-Grammy nominations, multi-Juno nominations, and have been awarded multi-Native American Music Awards and Canadian Aboriginal Music Awards. They have also won numerous powwow singing competitions.

The awards and accolades they have received are numerous, but it is their adherence to their founder's philosophy that have made them role models for First Nations peoples everywhere. Their success is a testament and a message to youth that traditional native music can be a star on the biggest stage, without sacrificing first principles.

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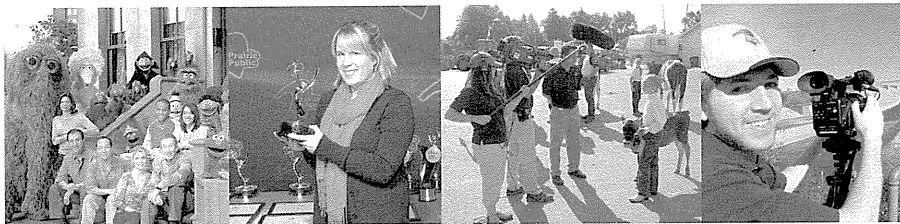
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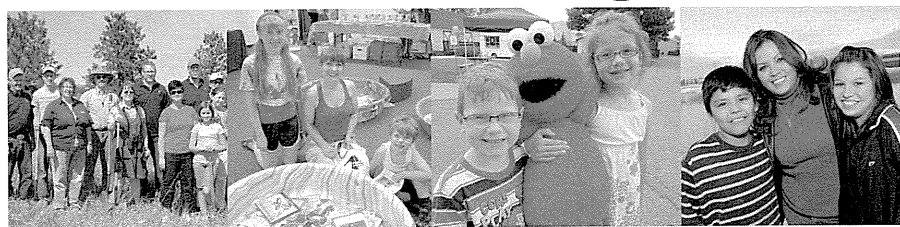
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## BIOGRAPHIES

### KC ADAMS Set Designer

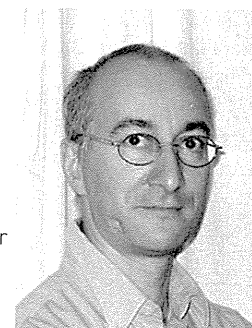
KC Adams is a Canadian-born artist and art administrator. Adams obtained her BFA from Concordia University in 1998. She is multi-media artist who works in sculpture, installation, drawing, painting, photography, ceramics, printmaking and kinetic art. She is well-known for creating artwork that draws inspiration from popular culture and science fiction to deal with contemporary social issues.



Adams has had several solo exhibitions, most recently Legacy at the Parramatta Artists Studios, Parramatta, NSW. She has also been featured in numerous group exhibitions, Circuit City at My Winnipeg at la maison rouge in Paris, France, Cyborg Living Space II, The Language of Intercession at the OBORO Gallery in Montreal and Cyborg Hybrids at the PHOTOQUAI: Biennale des images du monde in Paris, France. She has participated in residencies at the Banff Centre, the Confederation Art Centre in Charlottetown, National Museum of the American Indian in New York and Canada Council's International residency in Parramatta, NSW. She has received several grants and awards from Winnipeg Arts Council, Manitoba Arts Council and Canada Council for the Arts.

### PIERRE LAVOIE Lighting Designer

Pierre Lavoie has been active in dance since 1982, first in Toronto as stage manager for most of the city's modern dance companies, then in Montréal for Les Grands Ballets Canadiens. There he had the great opportunity to work closely with his mentor, lighting designer Nick Cernovitch. Lavoie started designing lights in the 90's for Margie Gillis and has since designed every new work in her repertoire. He also creates lights for many independent modern dance artists in Montréal. Lavoie's versatility is seen in how easily he can sustain both modern and classical vocabulary.



He has designed to rave reviews at Alberta Ballet where he is resident lighting designer, and for Christopher Wheeldon's *Midsummer Night's Dream*, Val Caniparoli's *Lady of the Camellias* and Jean Grand-Maitre's *Carmen*, *Cinderella*, *Romeo and Juliette* and the acclaimed *Fiddle and the Drum* with Joni Mitchell. Other ballet credits include *Don Quixote*, *Swan Lake*, *Taming of the Shrew* and *Nutcracker* at Boston Ballet, *Cinderella* at Milwaukee Ballet and a mixed jazz program at Ballet Memphis.

Lavoie has also ventured into the world of music where he has designed the lighting for several creations of tango music septet Ensemble Romulo Larréa: *Homage to Astor Piazzola*, *Tango for La Milonga* and *Tango for a Century*. For opera he designed for the world premiere of *Facing South* in Toronto, *Norma* and *Rigoletto* at Pacific Opera in Victoria and *Romeo and Juliette* for the Opéra de Québec.

Lavoie has previously designed for Royal Winnipeg Ballet productions: Mark Godden's *As Above, So Below* and *The Magic Flute*, and Jorden Morris' *Moulin Rouge® - The Ballet*.



## BIOGRAPHIES

### SEAN NIEUWENHUIS

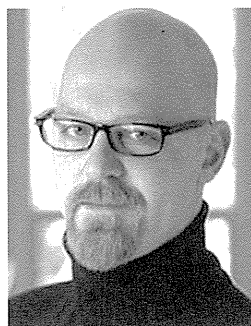
Projection Designer

Nieuwenhuis credits include: In Theatre: *Jesus Christ Superstar* (Broadway), *Sideways*, *Yoshimi Battles the Pink Robots* (La Jolla Playhouse), *The Who's Tommy*, *A Word or Two*, *Wanderlust*, *Jesus Christ Superstar*, *Evita*, *Cabaret* (Stratford); *Mythbusters Live*, *Larry King – Standing Up* (Touring), *Anne of Green Gables* (Confederation Centre), *Romeo and Juliet* (Royal Manitoba Theatre Centre). Opera: *Faust* (Metropolitan Opera), *Nixon in China* (San Francisco Opera); *Lillian Alling*, *The Magic Flute*, *Nixon in China* (Vancouver Opera).

In events: 100th Grey Cup Halftime Show, Vancouver 2010

Paralympic Winter Games Opening and Closing Ceremonies.

Upcoming Projects Include: *Macbeth* (Minnesota Opera); *Alton Brown Live!* (Touring), 101th Grey Cup Halftime Show, *Nixon In China* (Wide Open Opera - Dublin, Ireland)



### TINA KEEPER

Associate Producer

Tina Keeper is a Cree woman from Norway House Cree Nation, daughter of Joseph Keeper and Reverend Phyllis Keeper (nee Beardy of Muskrat Dam First Nation). Keeper studied acting at the Centre for Indigenous Theatre, the Banff Centre and the Sundance Film Institute, and completed her Bachelor of Arts in Theatre at the University of Winnipeg. She is best known for her work on the Canadian series *North of 60* for which she earned a Gemini award.

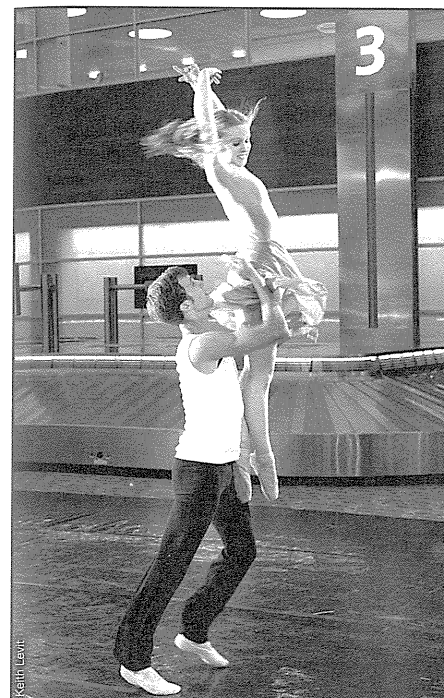


Over the past 20 years, Keeper has been committed to utilizing her skills and profile to raise awareness on the issues of Aboriginal youth suicide and the Missing & Murdered Aboriginal women. The advocacy led her to a run in federal politics and she served one term as the Member of Parliament for the Churchill riding until October 2008.

In 2010, Tina Keeper and Phyllis Laing of Buffalo Gal Pictures formed Kistikan Pictures, dedicated to developing and producing film and television with Indigenous artists. Recent productions include the APTN television series *Cashing In*, and *The REDress Project*, a short documentary on the Missing Murdered Aboriginal women in Manitoba. Keeper is proud to be working with emerging and established Indigenous artists, and currently has a new teen drama series in development, and a feature film based on Joseph Boyden's award winning novel, *Through Black Spruce*.

Tina is also a recipient of the Order of Manitoba and an Aboriginal Achievement Award. She is also a member of the boards of the Royal Winnipeg Ballet, Manitoba Hydro, Onscreen Manitoba and as the Chair of the Helen Betty Osborne Memorial Foundation.

The Truth and Reconciliation Commission of Canada also named Keeper a TRC Honorary Witness at a TRC National Event in 2012.



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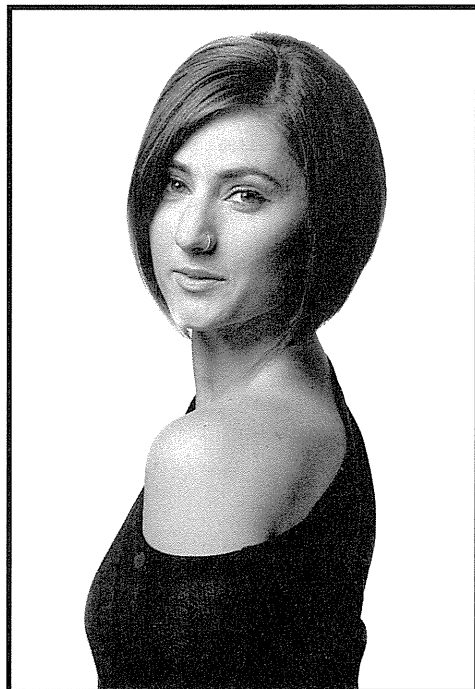
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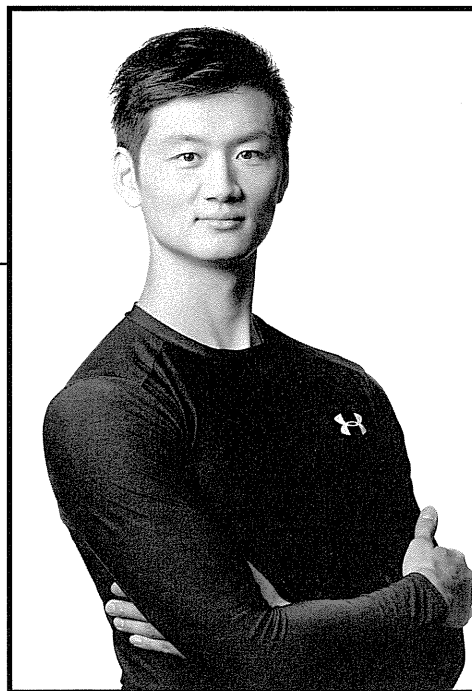


**Amanda Green** | PRINCIPAL

Hometown: Beaumont, AB  
 Year joined the RWB: 2004  
 Favourite ballet or role: *Serenade* and works by Joe Kanamori  
 Most admired growing up: My sister

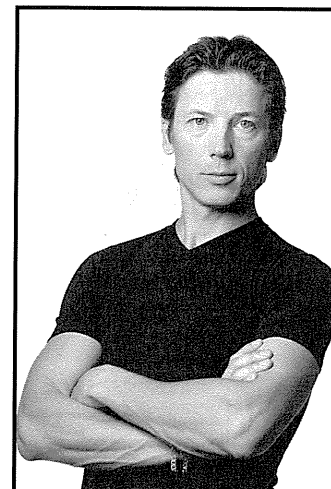
**Liang Xing** | PRINCIPAL

Hometown: Beijing, China  
 Favourite Ballet: *Onegin*  
 A love other than dance: My wife and daughter



**Yayoi Ban** | SOLOIST

Hometown: Chiba, Japan  
 Year joined the RWB: 2005  
 Favourite ballet or role: *Giselle*  
 Favourite food: Sushi of course!  
 And everything my husband cooks for me!

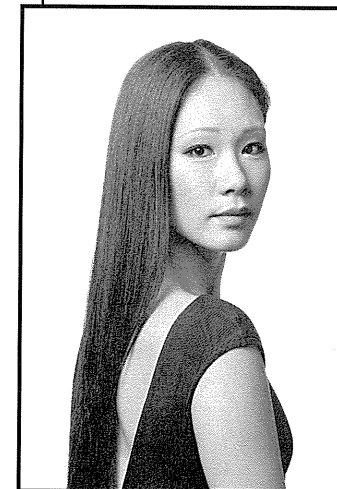


**Dmitri Dovgoselets** | SOLOIST

Hometown: Kiev, Ukraine  
 Year joined the RWB: 1998  
 Favourite ballet or role: *Romeo & Juliet*  
 A love other than dance: Horseback riding

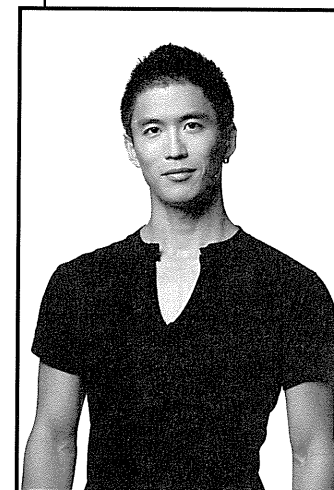
**Sophia Lee** | SOLOIST

Hometown: Vancouver, BC  
 Year joined the RWB: 2011  
 Favourite ballet or role: *Swan Lake*  
 A love other than dance: Baking



**Yosuke Mino** | SOLOIST

Hometown: Kanazawa, Japan  
 Year joined the RWB: 2002  
 Favourite ballet or role: *Romeo & Juliet*  
 A love other than dance: Reading & food





## SECOND SOLOISTS



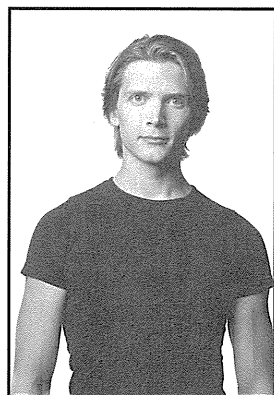
**Sarah Davey**

Hometown: Waterdown, ON  
Year joined the RWB: 2009  
Favourite ballet or role: *Swan Lake*  
Personal motto: Live and Learn



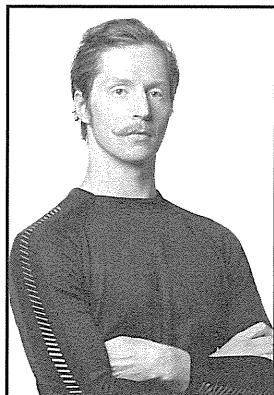
**Elizabeth Lamont**

Hometown: Kitchener Waterloo, ON  
Year joined the RWB: 2010  
Favourite ballet or role: *Giselle*  
Most treasured possession:  
A necklace my dad gave me.



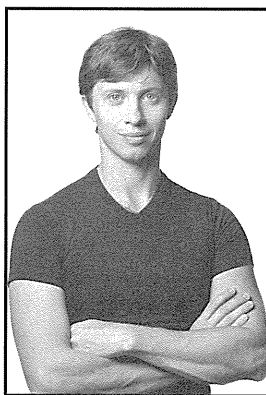
**Tristan Dobrowney**

Hometown: Saskatoon, SK  
Year joined the RWB: 2008  
Favourite ballet or role:  
*La Bayadère*  
Most admired growing up:  
Abbott and Costello



**Eric Nipp**

Hometown: Salmon Arm, BC  
Year joined the RWB: 2007  
Favourite ballet or role:  
*La Bayadère*  
Would love to have  
the power to: Time travel



**Egor Zdor**

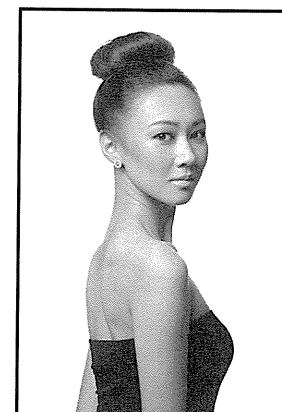
Hometown: Chisinau,  
Republic of Moldova  
Year joined the RWB: 2012  
Favourite ballet or role: *Manon*  
Favourite food: Pasta

## CORPS DE BALLET



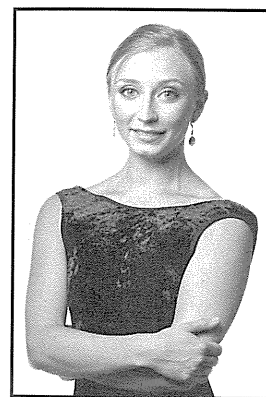
**Yoshiko Kamikusa**

Hometown: Japan  
Year joined the RWB: 2013  
Favourite ballet or role: Kitri from *Don Quixote*,  
Odette/Odile from *Swan Lake*, Bacchante from  
*Leonid Lavrovsky's Faust /Walpurgis Night*  
A love other than dance: Anything that has  
something to do with food...and you can't go  
wrong with ice cream or chocolate!



**Chenxin Liu**

Hometown: Chenzhou Hunan, China  
Year joined the RWB: 2012  
Favourite Ballet or Role: *Romeo & Juliet*  
A love other than dance: Cross stitch



**Alanna McAdie**

Hometown: Edmonton, AB  
Year joined the RWB: 2011  
Favourite ballet or role:  
Kitri from *Don Quixote*,  
Medora from *Corsaire*  
A love other than dance:  
Music



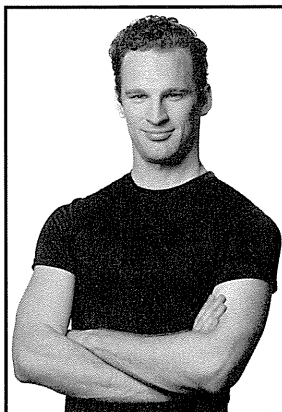
**Anna O'Callaghan**

Hometown: Vancouver, BC  
Year joined the RWB: 2012  
Most treasured possession:  
My photo album

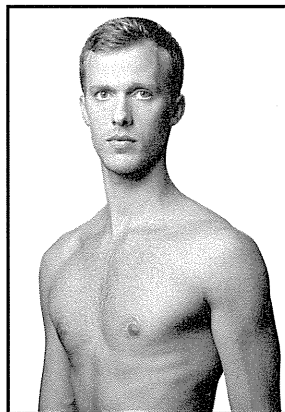


**Manami Tsubai**

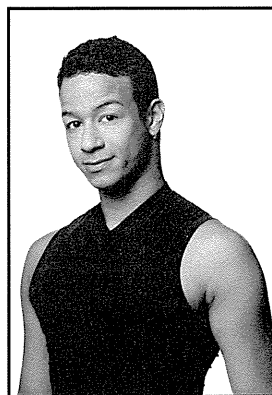
Hometown: Osaka, Japan  
Year joined the RWB: 2013  
Favourite ballet or role :  
*Don Quixote*  
A love other than dance:  
Shopping, baking and eating

**Liam Caines**

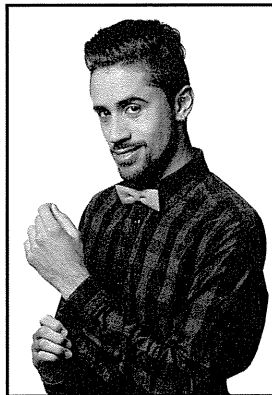
Hometown: Kingston, NB  
 Year joined the RWB: 2007  
 Favourite ballet or role: *Romeo & Juliet*  
 Favourite poet: Shel Silverstein

**Stephan Possin**

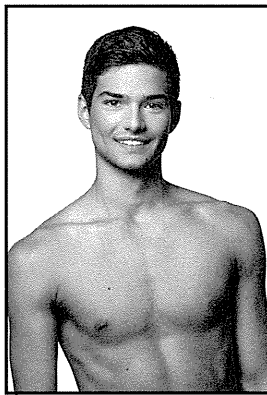
Hometown: Munich, Germany  
 Year joined the RWB: 2012  
 Favourite ballet or role: *Romeo & Juliet*.  
 Aspiring to do the role of Romeo.  
 A love other than dance: Video games.

**Luzemberg Santana**

Hometown: João Pessoa  
 Paraíba, Brazil  
 Year joined the RWB: 2012  
 Favourite ballet or role:  
*Don Quixote*  
 A love other than dance:  
 Real football (soccer)

**Thiago Dos Santos**

Hometown: São Paulo, Brazil  
 Year joined the RWB: 2008  
 Favourite ballet or role:  
*Romeo & Juliet, Swan Lake*  
 Feels most inspired:  
 When I see young talent.

**Ryan Vetter**

Hometown:  
 Sioux Falls, SD, USA  
 Year joined the RWB: 2013  
 Favourite ballet or role: *Giselle*  
 A love other than dance:  
 My family

**Katie Bonnell**

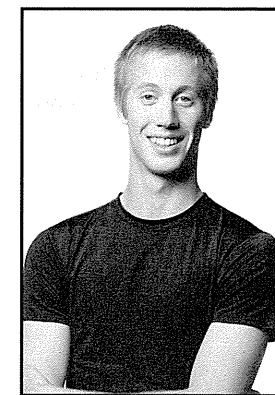
Hometown: Oakville, ON  
 Year joined the RWB: 2013  
 as an Apprentice (school in 2008)  
 Favourite ballet or role:  
*Emergence* (Crystal Pite),  
*Four Last Songs* (Rudi van Danzig)  
 A love other than dance:  
 Cooking/baking, traveling,  
 spending time with friends

**Amy Young**

Hometown:  
 Seattle, Washington  
 Trained: Pacific Northwest  
 Ballet School  
 Year joined the RWB: 2014

**Jaimi Deleau**

Hometown:  
 Winnipeg, Manitoba  
 Trained: RWB School  
 Year joined the RWB: 2014

**Tyler Carver**

Hometown:  
 Vancouver, British Columbia  
 Trained: Goh Ballet,  
 San Francisco Ballet School  
 Year joined the RWB: 2014

## CREDITS

Hair and Make-up  
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 Réjean Brandt  
 Photography

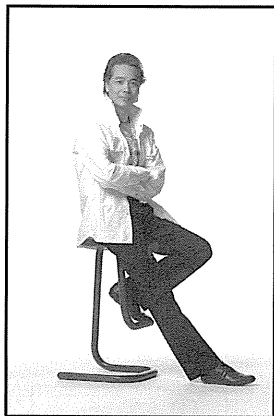
To view complete  
 dancer bios  
 and photos,  
 visit [RWB.ORG](http://RWB.ORG).



## Johnny W. Chang

### SENIOR BALLET MASTER

Hometown: Shanghai, China  
 Year joined the RWB:  
 Principal dancer in 1992,  
 Ballet Master in 2002  
 Favourite ballet or role:  
*Giselle, Dracula,*  
*Romeo & Juliet*  
 A love other than dance:  
 Cooking and reading.



## Ingrid Kottke

### PRODUCTION STAGE MANAGER

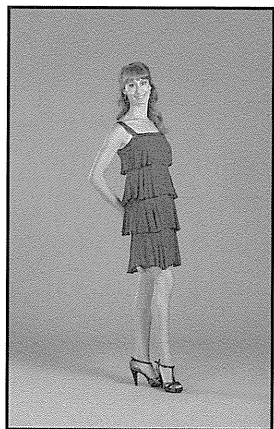
Hometown: Edmonton, AB  
 Year Joined the RWB: 2008  
 Favourite Ballet:  
*Bolero, Carmina Burana*  
 Would most like to live:  
 Out of a suitcase



## Vanessa Lawson

### BALLET MASTER

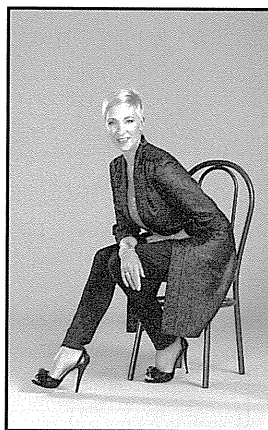
Hometown: Edmonton, AB  
 Year joined the RWB: 1997  
 Favourite ballet or role:  
*Giselle*  
 Values most in her friends:  
 Compassion



## Tara Birtwhistle

### BALLET MASTER

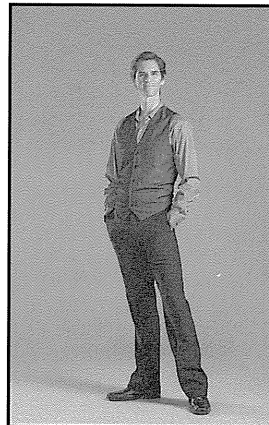
Hometown:  
 Sherwood Park, AB  
 Year joined the RWB: 1991  
 Favourite ballet or role:  
 Lucy in *Dracula*,  
 Juliet in *Romeo & Juliet*  
 A love other than dance:  
 Horseback riding



## Jaime Vargas

### BALLET MASTER

Hometown: Mexico City, Mexico  
 Year joined the RWB: 2004  
 Favourite ballet or role:  
 Bob in Val Caniparoli's *A Cinderella Story*, *Giselle*  
 A love other than dance:  
 Being a father



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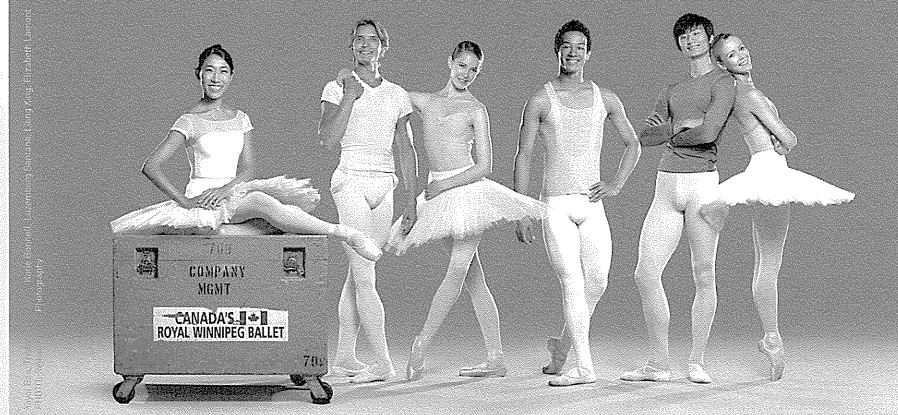
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Following the **Sunday, October 5** matinee performance, you are invited to meet some of the Royal Winnipeg Ballet dancers on the Piano Nobile (mezzanine) level. They will be delighted to answer your questions and sign autographs.



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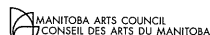
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The RWB acknowledges the  
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Call **204.957.3485**



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Michelle Goddard

### BASSOONS

Alex Eastley, Principal  
Kathryn Brooks

### HORNS

Patricia Evans, Principal  
Ken MacDonald, Associate  
Principal  
James Robertson  
The Hilda Schelberger  
Memorial Chair  
Caroline Oberheuer  
Michiko Singh

### TRUMPETS

Brian Sykora, Principal  
Paul Jeffrey  
Isaac Pulford  
The Patty Kirk Memorial  
Chair

### TROMBONES

Steven Dyer, Principal  
John Helmer

### BASS TROMBONE

Julia McIntyre, Principal

### TUBA

Chris Lee, Principal

### TIMPANI

\*\*Brendan Thompson,  
Acting Principal

### PERCUSSION

Frederick Liessens,  
Principal

### HARP

Richard Turner, Principal  
Endowed by W.H. & S.E.  
Loewen

### ORCHESTRA PERSONNEL MANAGER

Chris Lee

### PRINCIPAL LIBRARIAN

Raymond Chrunyk

### ASSISTANT LIBRARIAN

Laura MacDougall

\* On Leave

\*\* One year contract

+ Dual Section Position

Please note: Non-titled [tutti]  
string players are listed  
alphabetically and are seated  
accordingly to a rotational system.



A consignment shop filled with a large selection of unique, affordable antiques, collectibles and accessories.

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All proceeds are donated to the Royal Winnipeg Ballet.

## AVAILABLE AT RWB ALUMNI ASSOCIATION DISPLAY DURING THIS PERFORMANCE

### COSTUME SKETCH REPRODUCTIONS

A limited number of matted, full-colour, full-size reproductions of some of the Company's most memorable costume designs.

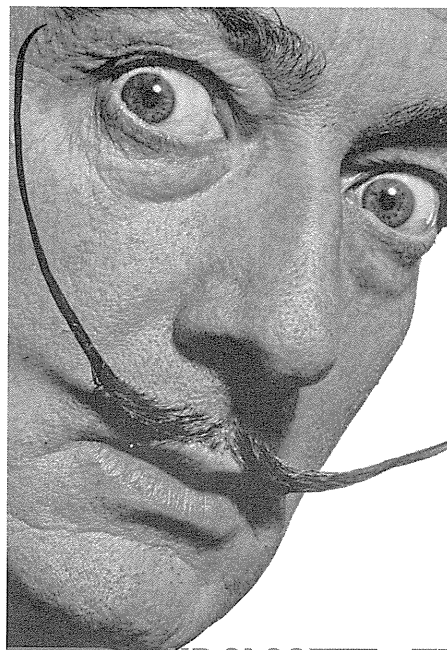
### SPOON JEWELLERY BY TERESA BACALL

Teresa Bacall, former principal dancer of the RWB presents her beautiful hand made spoon jewellery.

### POSTERS

### MUSIC CD's

alumni@rwb.org



# UP CLOSE Dalí

MASTERWORKS  
FROM THE BEAVERBROOK  
ART GALLERY

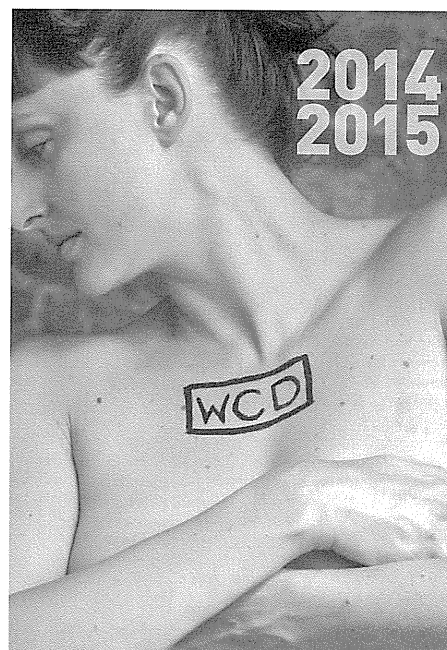
SEPT 27-JAN 25  
2 SHOWS • 1 TICKET

*Masterworks from the Beaverbrook Art Gallery is organized and circulated by the Beaverbrook Art Gallery with the support of the Museums Assistance Program at Canadian Heritage, and supporting sponsor McInnes Cooper. With the support of the Fundació Gala-Salvador Dalí, Figueres.*

**TD** dali.exhibits.wag.ca

New! Buy your tickets online, where you'll find videos, stories, & chances to win Dalí prizes.

Philippe Halsman. Yes, but don't try to uncover my secret (Dalí's Mustache), (detail), 1954. © Philippe Halsman Archive, Image rights of Salvador Dalí reserved. Fundació Gala-Salvador Dalí, Figueres.



2014  
2015

wcd50 | WINNIPEG'S  
CONTEMPORARY  
DANCERS

FOREVER IN BLUE JEANS | October 9<sup>th</sup>-12<sup>th</sup>

SEGNÓ | January 22<sup>nd</sup> - 25<sup>th</sup>

VERGE | February 27<sup>th</sup> - March 1<sup>st</sup>

WCD DINNER + DANCE | April 26<sup>th</sup>  
AT PEASANT COOKERY

FOR THE TURNSTILES | May 8<sup>th</sup> - 10<sup>th</sup>

winnipegcontemporarydancers.ca



WINNIPEG SYMPHONY ORCHESTRA

## AZIZ CONDUCTS BRAHMS

Friday, October 10 | 8:00 pm  
Saturday, October 11 | 8:00 pm

Eckhardt-Gramatté: *Capriccio – Concertante*  
Elgar: *Cello Concerto in E minor*  
Brahms: *Symphony No. 4*

Aziz Shokhakov, conductor | Julie Albers, cello

"An incredible conductor"  
"an utterly assured soloist"

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2014/15 SEASON

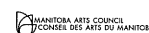
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Winnipeg Free Press



Performance Venue: Centennial Concert Hall



75  
YEARS

RWB CANADA'S ROYAL  
WINNIPEG BALLET  
ANDRÉ LEWIS ARTISTIC DIRECTOR

# Swan Lake

MAR 04 -08 / 2015

Choreography **Marius Petipa**  
and **Lev Ivanov**

2014/15  
SEASON



Yayoi Ban-Artist, Maksakov PHOTO: Réjean Brabant Photography

Adult Tickets from **\$29!** *plus applicable fees & taxes*

**204.956.2792**

Centennial Concert Hall

[rwb.org](http://rwb.org)

75  
YEARS

RWB CANADA'S ROYAL  
WINNIPEG BALLET  
ANDRÉ LEWIS ARTISTIC DIRECTOR

# The Faerie Queen

A Ballet Based on A Midsummer Night's Dream

APR 29 -MAY 03 / 2015

Choreography **John Alleyne**

2014/15  
SEASON



Elizabeth Leaman PHOTO: Elizabeth Leaman Studio

Adult Tickets from **\$29!** *plus applicable fees & taxes*

**204.956.2792**

Centennial Concert Hall

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YEARS

**RWB** CANADA'S ROYAL  
WINNIPEG BALLET  
ANDRÉ LEWIS ARTISTIC DIRECTOR

RWB SCHOOL PROFESSIONAL DIVISION PRESENTS

# La Bayadère: Kingdom of the Shades + Ballet Vignettes

Choreographer **Anna Marie Holmes** after **Marius Petipa**

**MAY 21 -23 / 2015**

2014/15  
SEASON



RWB Professional Division Students PHOTO: Réjean Brandt Photography

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fees & taxes

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75  
YEARS

**RWB** CANADA'S ROYAL  
WINNIPEG BALLET  
ANDRÉ LEWIS ARTISTIC DIRECTOR

# Nutcracker

**DEC 20-28 / 2014**

Choreography **Galina Yordanova**  
and **Nina Menon**

2014/15  
SEASON



Vaunt Dan Artiom Mal'skaya PHOTO: Réjean Brandt Photography

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plus applicable  
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