

Shadow on the Prairie:
Canada's Royal Winnipeg Ballet

A History in Documents

By

Kimberly Rokala

A Thesis
Submitted to the Faculty of Graduate Studies
in Partial Fulfillment of the Requirements for the Degree of

Master of Arts

Department of English
University of Manitoba
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Acknowledgments

I gratefully acknowledge my debt to everyone at the Royal Winnipeg Ballet who, over the years, have inspired me with their artistry and particular form of transcendence.

I gratefully acknowledge the assistance of Professor David Arnason whose advice and suggestions have been invaluable in completing this project and whose assignment in his *Winnipeg in Literature* course provided the inspiration for this thesis.

To my mom, who carried me in her heart

To my dad, for inspiring me academically and otherwise

To Leslie, for her wit and wisdom

Our People will sleep
one hundred years,
and when we awaken,
it will be the artists
who will lead us.

-Louis Riel

Table of Contents

Acknowledgments	1
Dedication	2
Table of Contents	4
Abstract	6
Chapter	
1 Introduction	8
2 Shadow on the Prairie	19
3 The Great Fire (1954)	35
4 The Spohr Era	42
5 Evelyn	59
6 Ever After	72
Appendices	90
A A Timeline of the Royal Winnipeg Ballet	91

B Dancers of the Royal Winnipeg

96

Ballet, Past and Present

Works Cited

108

Works Consulted

109

Abstract:

Shadow on the Prairie: Canada's Royal Winnipeg Ballet

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The first chapter is an introduction to my creative writing thesis, an imagined history, based on my research and readings, of Canada's Royal Winnipeg Ballet and the multi-genre texts which inspired it. These texts include Michael Ondaatje's *The Collected Works of Billy the Kid*; Frank Davey's *The Abbotsford Guide to India*; and Tim O'Brien's *In the Lake of the Woods*. There is a brief discussion of the techniques I employed from each text in terms of my own writing, with examples from Ondaatje, Davey and O'Brien as well as my thesis. The introduction also provides an overview of the subsequent chapters and their contents, respectively: *Shadow on the Prairie*; *The Great Fire*; *The Spohr Era*; *Evelyn*; and *Ever After*.

The second, third, fourth, fifth and sixth chapters are imagined documents in the form of a multi-genre text of Canada's Royal Winnipeg Ballet and its evolution as a grassroots prairie arts organization. The collection of pieces is intended to narrate the history of the company, its tragedies and triumphs. Almost exclusively, the documents are the product of my imagination based on my readings and research of the Royal Winnipeg Ballet. The work is documentary in nature and is intended to narrate the company's growth in terms of its founders, watershed events in its history such as The Great Fire and the appointment of

former Artistic Director Arnold Spohr, to the rise of shining stars of the ballet, such as prima ballerina Evelyn Hart.

The work is an exploration of the multi-genre text and is formatted as such; the text is structured to appear as documents and thus, only prose pieces are double spaced; others are spaced so as to reflect the nature of each individual document. While most documents are the product of my imagination, some actual documents, referenced by footnotes, have been included to provide historical links and authenticate the narrative voices in the poem. Others are based on actual documents and have been referenced where the originals have been edited, rephrased, reshaped and reorganized to suit my purposes. All pieces are structured to appear as documents ranging from poems to press releases, conversations to menus and have been formatted to reflect the kinds of documents they simulate and, thus, are neither consistently formatted nor double-spaced. In most cases I have double-spaced prose passages in order to enhance readability.

The collection is an experimentation of form and narrative voices; it is meant neither to be exhaustive nor entirely factual. It is a melding of fiction and non-fiction, poetry and prose, and is intended largely as a tribute to the people, present and past, who have influenced and immersed themselves in the Royal Winnipeg Ballet and have shaped it into the company it is today.

1

Introduction

I first decided to do my creative writing thesis on the Royal Winnipeg Ballet after completing an assignment for Professor Arnason's *Winnipeg in Literature* course. The assignment was to represent either a site or an organization in Winnipeg. I chose to research the RWB and handed in a multi-genre text in documents, drawing on the company's history, founding, people and watershed events. This project grew into what is now my thesis. I conceived of the piece in terms of a layering of narrative, poetry and prose and documents. Because the thesis is a mixture of poetry and prose, fiction and non-fiction, the multi-genre format fits the task perfectly in its ability to showcase a variety of perspectives and voices. Organized chronologically, the text reflects a version of events while leaving room for individual voices, personal accounts and re-tellings. It is not, nor is intended to be, a history of the RWB. Ultimately, my creative writing thesis is a literary work and may be defined as a post-modern long poem celebrating the variety of voices of this central cultural institution.

I have long been fascinated with multi-genre texts, both in the classroom as a teacher and in my personal reading and writing. The following authors and texts were indispensable and coloured my vision of my creative writing thesis from the very beginning: Michael Ondaatje's *The Collected Works of Billy the Kid*; Frank Davey's *The Abbotsford Guide to India*; and Tim O'Brien's *In the Lake of the Woods*.

Michael Ondaatje's *The Collected Works of Billy the Kid* is a wonderful text because of its questioning and exploration of representation and its use of polyphonic voices to deconstruct the mythology of a historical figure. Most of

what I have taken from this text and incorporated into my own seems to be the oscillation of the text between prose and poetry and among different narrative voices. While Ondaatje shifts the narrative between Billy and other characters such as Paulita Maxwell¹, in a similar way, I have set up different narrative voices such as Betty Farrally, Arnold Spohr and Evelyn Hart in order to more strongly resonate against one another while the story of the development of the Royal Winnipeg Ballet unfolds. Ondaatje sets up a fictitious “exclusive jail interview” of Billy,² while I set up an imagined conversation between RWB founders Gweneth Lloyd and Betty Farrally. Both serve to reveal character and present a history “truthfully” in documentary form. In both texts monologues also serve to reveal plot as well as character; Ondaatje’s spotlights Paulita Maxwell, mine Arnold Spohr.

My text also mirrors Ondaatje’s in terms of its use of polyphonic narration whereby the unofficial voices of those close to Billy and Billy himself present a more personal, unofficial history not found in history texts. In Ondaatje’s text the language is informal and crass, the voices belligerent and threatening, emotional and vulnerable. I purposely imitated Ondaatje’s informal language in my “history” so as to make the writing emotional, creative and charged with the same dynamic spirit of the RWB and dance itself. Because of this, my unofficial history of the ballet is more accessible and not relegated merely to the purveyors of high culture, as most ballet troupes suggest. My language is emotional and passionate and provides many perspectives from which the ballet’s “history” is

¹ Michael Ondaatje, *The Collected Works of Billy the Kid: Left Handed Poems* (Toronto: Anansi, 1970) 29.

² Ondaatje 81.

experienced and lived actively. By its very nature it questions whose history is being reflected and defines it as a history of the common people as Ondaatje's text does. The "history" is personal, flawed and exists on an emotional and creative level rather than one which is formal, academic, or privileged. These histories are unofficial, the histories of the people who lived them, not those mere documentors who appear after the fact to record what has already happened to others and to which the author remains aloof.

Frank Davey's *The Abbotsford Guide to India* has served as a model for my writing in his mixing of different textual genres, but especially in terms of the text's organization. Davey breaks up the *Guide* into five chapters and incorporates visuals such as hand-drawn maps of Abbotsford, B.C. and the Indian continent. His personal photography of India is highlighted in the third section, "Photographic India."³ Davey's use of visuals has informed my poetry, especially that which explores the spatial effect of words on a page ("Anatomy of a Ballet" or "evelyn" for example). My writing also mirrors Davey's in that we both alternate between the prosaic and poetic throughout our texts although his is more firmly set in the poetic realm than is mine. In addition, our texts are organized around topics, somewhat chronologically, Davey's in terms of his personal journey, mine in terms of the RWB's history.

I emulate Davey's style of writing in that his text purports to be a guide book to India, and my text purports to be a history of the ballet. Davey's guide book is written in poetic form, hardly the chosen genre of any authentic guide

³ Frank Davey, *The Abbotsford Guide to India* (Victoria: Porcépic, 1986) 33.

book on the market today. And my text is not a conventional history; it is a highly personal, poetic, and dynamic construction told polyphonically, certainly not the norm for any formal history which claims to be an official re-telling. Where Davey's guide book is highly personal and geared toward the people he has met and the places he has been, my text is also highly personal in that its history is neither exhaustive nor factual and reflects only certain people and events in the company's history. Its value lies in the act of creating, just as the RWB's does. I use the same informal language as Davey, and while my journey is not personal, but communal, we are both aware of and exploit the idea of creating and documenting personal histories rather than the official institutional histories our grandly stated titles suggest. Where our titles claim to be official, our vernaculars belie our attempts at official documentation. In the end we both burst the bubble of officiousness our titles suggest; our texts are personal, limited in scope, and not official in the least.

American writer Tim O'Brien's novel *In the Lake of the Woods* experiments with and challenges the boundaries of the novel form. While many parts of the novel are written in prose, O'Brien also includes entire chapters in a variety of documentary forms including quotes, lists, statistics, and exhibits that eventually tell the story of one man's descent into madness due to post-traumatic stress syndrome suffered during the Vietnam war. O'Brien uses footnotes to fictitiously "cite sources" and add information to the story-line in an attempt to present truthfully the story of his protagonist, a Minnesota politician whose wife has mysteriously disappeared from their cabin while on vacation in Lake of the

Woods. These footnotes induce the reader to accept the “truthfulness” of the narration. I have not used footnotes in the same sort of context and so mine are legitimately sourced and included in the non-fiction sections of the text to lend an aura of authenticity and truthfulness. I do find, however, that O’Brien’s quotation of primary and secondary sources is a creative way to reveal narrative while introducing people and events in the life of the ballet. I use this technique largely in the beginning of chapters to not only introduce and preview what is to come, but also as a means of disclosing plot, character and requisite details in a fresh way that avoids plodding plot-lines or tedious narration.

I chose to do my creative writing thesis in the form of a multi-genre text as I felt this was the best way to present a body of writing that was largely documentary and “historical” in nature. In spite of the title, this thesis is not, although it purports to be, a history. It is a literary work which questions basic terms and tools: the notion of archive, history, documentation, and the act of collecting. Although I relied heavily on archival work, I have entered into the creative and imaginative space of figures and other people in the life of the RWB. This thesis questions the very idea of history, what it is and who records it. It sidesteps official history in favour of the unofficial; this is a history of those who made individual contributions to the ballet and made it the institution it is today. Polyphonic in nature, the thesis provides different perspectives on the founding and life of the ballet via the people who created, nurtured, and defined it. As such, this is not a conventional history with one official and thereby officious voice, but a mock-history. The documents are not authentic, true histories, nor is

the work intended to be an official history. Rather, it is unofficial and the voices do not reflect, nor do they intend to reflect, a historical recounting. By and large, the voices' tones are personal, mostly informal, and ultimately self-mocking at the level of the writing. Clearly, they are unofficial and the "history" they provide is strictly precursory. Their value lies in the act of their creation, the celebration of language and movement of words across a page, the choreography of creating something beautiful just for the sheer pleasure of it. And it is at this precise spot where their voices intercept with my "history" of the Royal Winnipeg Ballet.

The collection is a literary work, an experimentation with form and narrative voices, meant neither to be exhaustive nor entirely factual. The work is a melding of fiction and non-fiction, poetry and prose, and is intended to capture the spirit of Canada's Royal Winnipeg Ballet, its tragedies and triumphs. Both the documents and the unofficial history of the RWB are the products of my imagination based on my readings and research. I have created a grass-roots "history" of the ballet that is documented poetically and prosaically rather than formally and academically. By doing this, I have challenged the notion of history and who records it, questioning the distinctions drawn between genres and between creative and so-called academic writing. I am suggesting that unofficial history is as valid as official history, and is perhaps more entertaining and aesthetically pleasing. My thesis suggests history and its making are communal, creative and dynamic, not static, dry and one-sided as most official histories suggest. My "history" is alive, grounded in the language of dance, creativity and movement, not mired in the dry stilted language of a dead history.

My text draws attention to the fact that history and archival material are creative constructions of their authors, no more valid historically than a creative text like mine. Official history offers merely one perspective in dry, formal language: the author or victor's. In doing archival research I noted the deadness of the language of the original documents. For my creative writing thesis I have created an unofficial history by reviving the language in an attempt to breathe into my writing the music and movement of the ballet. When using actual archival documents for the basis of my own writing I have edited, reshaped, rephrased and reorganized the originals, but have tried to maintain the original author's tone. Additionally, I have cited sources using footnotes to denote actual quotes that have been taken in context and inserted into my text to lend the narrative authenticity. Largely, these quotes appear in the beginning sections of each chapter. Sources in these sections which have not been cited are a product of my imagination based on my research, and, thus, are not referenced. Nevertheless, whatever the sources, all pieces are structured to appear as if they were actual documents ranging from poems to press releases, conversations to menus. Accordingly I have formatted the passages to reflect the documents they represent and, thus, they are neither consistently formatted nor double-spaced. In most cases I have double-spaced prose passages in order to enhance readability. My inclusion of the Appendices is a trap to lure readers into believing in the official status of the text and the "history" it purports to be. My hope is that readers should begin to question the text through its own questioning of notions of archive, history and documentation.

My ultimate goal is to question the notion of history and its representation by presenting a highly personal perspective, my own “history” of the Royal Winnipeg Ballet. This thesis is a construction which suggests history, archive and documentation can be as dynamic as a dancer moving across a stage. In challenging traditional notions of archive and history I have made one concession: I have ordered my text chronologically, starting with the founding of the Winnipeg Ballet Club in 1938 by Gweneth Lloyd and Betty Hey Farrally, two English women who immigrated to Canada. In so doing I mislead the reader by suggesting there is an official chronological history. But my imagined history is far more creative, personal and communal than that of an official history. In narrating the unofficial life of the company I have subsequently made the text more accessible and not simply for those who deem the ballet a discourse of high culture. To that end I have broken the pieces down into chapters which highlight pivotal events and people who were life-forces in the grass-roots development of the troupe. This chapter charts the early growth of the company and its mandate to reflect pieces that were Canadian in nature and to whom a local audience could convincingly relate.

Perhaps the watershed event in the early history of the ballet was *The Great Fire*. This chapter presents the fire that destroyed the building, costumes and morale of the company one tragic evening in June, 1954. The fourth chapter, *The Spohr Era*, pays tribute to Dr. Arnold Spohr, the man with whom the ballet has creatively and dramatically associated for more than fifty years to date. Spohr is, without question, the person who has most shaped the life of this company and

it is to his honour and credit that the RWB has established a name for itself both nationally and internationally. Starting out as a corps member, Spohr took the helm of the company somewhat grudgingly in 1951 after a string of artistic directors left in a very short time period. As a local boy, he had to prove himself, but after his initial success he has never looked back. Establishing the company as a young vibrant product of the prairies, he somewhat abandoned traditional practice in favour of progressive and creative dancing that has left audiences around the world hungry for more. Spohr, the personification of creativity, has dedicated his life to dance, and, more specifically, to the Royal Winnipeg Ballet. It is his style of openness, encouragement and enthusiasm that makes dancers at all levels feel equally at home.

But the jewel in the RWB's crown most certainly has to be a dancer who has achieved perhaps the highest level of greatness on the world's stage: Evelyn Hart. The so-called "gem" of the company, Ms Hart is a dancer who has succeeded on an international level in a field where the life-span of a ballerina is as fleeting as youth. At 46, she is the prima whom aspiring dancers still emulate as the finest in her class. Chapter five, *Evelyn*, outlines Evelyn Hart's remarkable influence on the company and in the world of ballet. Although she has been tempted by other international companies, Hart has remained loyal to Winnipeg and those who first nurtured and encouraged the self-conscious young woman who started her career in the RWB's Professional Division under the tutelage and adoring eye of David Moroni. She embodies not only the heart of the company, but the soul of dance as well.

Ever After explores and celebrates the company's accomplishments as they have been recognized in, for instance, founder Gweneth Lloyd and Arnold Spohr's receiving the prestigious Royal Bank Award for Canadian Achievement. The chapter also showcases the individual achievements of everyone and everything associated with the ballet from its Women's Committee to the dancers to its beloved repertoire. As reference for readers, I have also included two appendices: a Timeline of the Royal Winnipeg Ballet and Dancers of the RWB, Past and Present which I have compiled from my readings and research. They are neither exhaustive nor complete but are intended to provide some additional information about the company, not all of which is reflected in the text itself. Because of the documentary nature of the thesis I have included a list of *Works Cited* as well as *Works Consulted* to illustrate the depth and breadth of my research.

2

Shadow on the Prairie

Shadow on the Prairie: that was the name of one of the first ballets ever based on a Canadian theme. It was supposed to be this great spectacle, very serious, harvesting the wheat and so on. But it was a gas- dancers flapping about dressed like sheaves of wheat, tripping over farm equipment that had been strategically placed around the stage as set pieces. *Shadow on the Prairie*- that was a good one. More like *Death on the Prairie* for dancers if you ask me.

-John (Jack) Graham, set designer, *Shadow on the Prairie*

Probably Gweneth's most famous composition, I mean, the one she is most remembered for, is *Shadow on the Prairie*. She choreographed it in 1952. It was one of the first, if not *the* first ballet to speak about a Canadian experience, namely, what it was like to live on the prairies. The story is about a Scottish immigrant couple and what it is like for them to be so isolated. The wife can't stand the openness and eventually loses her senses and climbs into her hope chest and dies tragically. It was quite dramatic really; very dark and haunting, truly a prairie story.

-Arnold Spohr, former RWB artistic director

So many people asked me "Why Winnipeg?" It's not as if it's a major centre, but that's the funny thing about it. In its own way, it is. A cultural centre, that is. And the horizon- the sky stretches on to forever. And why not? Why can't we dance the prairies, the summer gold fields, the hoar frost, the northern lights? Why can't we speak the land's language, the language of the harvest?

-Gweneth Lloyd, RWB co-founder

To be fair, *Shadow on the Prairie* is perhaps the most famous of Gweneth's compositions; it toured across Canada in 1953 and was filmed by the National Film Board, its first-ever production of a full-length ballet feature. And it spoke on an intimate level to Canadian audiences, and this in the days before Canadian content became an issue. Really, I shouldn't joke. It was a major work of Canadian art in its day.

-John (Jack) Graham

Winnipeg's a funny place, the kind of place you come home to. The kind of place you run into the first girl you ever kissed and she invites you out for lunch, shows

you pictures of her children. It's the kind of place you can never get away from. The corner bakery is still there, the hockey arena where you cracked your first tooth. I mean, you could go back to your elementary school and find the desk you carved your initials in. It's that kind of place.

-Bill Riske, one-time RWB general manager

I remember when we first moved to Winnipeg, and somebody invited me to the ballet, and all I can remember thinking was *ballet? They have a ballet in Winnipeg?* And then I went, and from that moment on, I was hooked.

-Kay Rokala, former RWB Women's Committee President

I think Winnipeg is so special because the people here hold the arts very close to their hearts. The arts define us, help show us who we are and where we have been. There's nothing that says Winnipeg so much as the ballet. It is the story of our city's persistence and survival on the prairies. It is everyone's story, the story of every immigrant who ever passed through this wondrous city.

-Kathleen Richardson, philanthropist, RWB patron and longtime supporter

The rise and fall and rise and fall and rise again of the RWB has been linked in no small way with its continuing desire to be a knit-to-fit company for the city that houses it- a company of and for the prairies.

-Max Wyman (*The Royal Winnipeg Ballet: The First Forty Years*)⁴

⁴ Max Wyman, *The Royal Winnipeg Ballet: The First Forty Years*, (Toronto, Ontario: Doubleday Canada Limited, 1978) 7.

prairie city, 1937

lonely encampment
remote centre of
desolate prairies
speak of an isolation
bred in the bone
city boundaries
a circled wagon train

muddy cree water
voyageur post
railway network
grain funnel
gateway city

of space
charmed horizon
of northern lights
a shadow on the prairie
the perfect canvas for dance

March 1940

Winnipeg, Manitoba

Dearest Mama and family,

We are finally here after a most tiresome crossing; we arrived in Montreal on Sunday and then made our way via rail to Winnipeg and the MacGoverns.

Mrs. MacGovern warned us about the blustery winds and the horrible mud of a Winnipeg spring, and I must say, her predictions were accurate. We two are girls unused to the muck and dust that can be blown up on this vast prairie without a moment's notice!

But the people here are truly delightful! Last night we went to a salon at a friend of our Mrs. MacGovern, a Lady Tupper, wife of Sir Charles Stewart Tupper, a lawyer of some renown and grandson to *the* Sir Charles Tupper, one of the Canadian Fathers of Confederation!⁵ It was deliriously amusing; the Tupperts engaged a troupe of local dancers from the Winnipeg Ballet Club who performed three dances for our entertainment. The costumes were heavenly, reams of taffeta and silk de chine. It was a gloriously heady evening.

After the performance, a fine young dancer called Mr. David Yeddeau asked *me* to dance. I was so nervous waltzing with a dancer that I nearly stepped on the poor man's toes! He was most gracious and was so kind as to fetch me an iced lemonade which was dearly needed after our robust roundelay!

⁵ Wyman *RWB: First Forty Years* 23.

Tomorrow evening we are to go to a theatrical performance by The Winnipeg Little Theatre, a pet cause of the Lady Tupper.⁶ Mrs. MacGovern assures me it will be a most promising performance, and Lucy teases me that it will perhaps be an opportunity to bump into our charming Mr. Yeddeau, himself a patron of the theatre.

I think while here I may take a few ballet lessons myself; they are offered free of charge by two local English girls who arrived in Winnipeg just two years ago. Apparently Miss Hey and Miss Lloyd are establishing quite a reputation for themselves in local circles, and an evening's entertainment is said to be incomplete without a rousing performance from their little troupe.

Please give my best to Mrs. Farquar and give Grandpapa a kiss on the whiskers for Lucy and I. We miss you so, and will return well rested, if not better dancers! We arrive in Southampton on the 10th, weather prevailing.

Your daughters,

Victoria and Lucy

⁶ Wyman *RWB: First Forty Years* 23.

-excerpt from Fall 1978 *Ballet-hoo*

Forty Years Later: A Conversation with Founders

Gweneth Lloyd and Betty Hey Farrally

Gweneth Lloyd was nothing less than a visionary. Sure, as a dancer, she never amounted to much, but in her lifetime she choreographed over thirty-five ballets. A strong, independent woman, you never had to guess what was on her mind. Of course she was charming- when it suited her, mind you, but she was always a lady, a great lady. She built this company, from the ground up. Every strand of who she was is stitched right into the fabric of this company. This company was her friend, her lover, her solace, her joy. She never married- she was married to this company, right from the very beginning.

Betty Farrally was more outgoing, yet more behind-the-scenes than Gweneth. As a young girl, she longed to be a veterinarian, but in those days you needed Latin, and hers was terrible. She had gone to that private boarding school at a young age, and her parents never expected her to make anything of herself. She didn't have to, you see: her family had brewing money. The only thing expected of her was a debut and marriage to an upstanding young gentleman. Funny thing she turned to dance. She didn't have to earn a living- she must have danced for the sheer love of it. What else could it have been?

Gweneth Lloyd:

I remember coming here and it was cold, so cold! And we bundled up against the wind, and still, it chilled us right through. We didn't even have the

proper coats, boots, mittens and such. We couldn't believe the snow- snow right up to your knees. And the wind, how that wind howled at night. Such a sound it made, whistling right through the windows as if coming to get you, to freeze you right there in your bed.

It was such a thrill though: here we were, two girls, two British girls and we were alone, in the wilds of Canada, but we were free, so free! We couldn't believe our luck- here we were, and the prairies so open and so endless. Miles and miles, and nothing in sight beyond the perimeter of our prairie fortress. What a time to be alive, and right here, in the middle of everything; the vastness and the skies, those endless prairie skies.

Betty Farrally:

I remember Gweneth mentioning to me something about moving to Canada. It was after her overseas visit with the Jarmans, friends of the family who had moved to a place called Manitoba to establish physical education programs in the schools there. It sounded like such an adventure: Winnipeg and all its wintry glory. I remember thinking she was mad, and that it must be her visit to the prairies; all that openness can't be good for a person. But then we set sail, and landed, and goodness, what a city this Winnipeg was: bustling, busy, everyone hurry-scurrying to get home before the set of day. And those nights, those long prairie nights! Nights when a group of us gathered, and danced and sang and went to the theatre and were gay, so very very gay. That is the Winnipeg I remember, the Winnipeg of my youth.

Gweneth:

Betty thought I was crazy at first. *How could we stand the cold?* she exclaimed. *It will go straight through our bones. I'll never be warm again!* she cried. But she stayed. I didn't think she would, but she was so driven. I'd never have made it through without her really; she was my backbone all those years.

Betty:

Gweneth was so funny, always such a character. Here we were, in this fresh country, just the two of us and Gweneth's Cairn terrier she had insisted on bringing from home. We were quite a sight, the two of us and that seasick dog! Canada didn't know what it was in for with the two of us.

Gweneth:

It wasn't that Winnipeg had never seen ballet before, that wasn't it. Ballet in Canada was just beginning then. There weren't many teachers and there certainly weren't many performances. The dancers that were making themselves known were transplanted, not Canadian by birth. But that was in the beginning. Things did change.

Betty:

We rented a studio space early on- 333 Portage Avenue to be exact- and we began to get students. Very self-importantly, we called our establishment the

Canadian School of Ballet. We ran advertisements in the local paper and started with six pupils- imagine! The Canadian School of Ballet, and only six students!

We also founded the Winnipeg Ballet Club. The idea was that the classes were free to those we accepted by audition only. We were trying to establish a performance company which could be sustained, but did we think we were founding an institution- of course not! We were looking for dancers to shape, but we didn't foresee a future in it, not then anyway.

Gweneth:

After we announced the club in the newspapers, we were barraged by responses. Students streamed in our doors hoping for free lessons. The established schools were livid. Of course, our studio became the most popular. We were threatened, and Betty and I had to sneak out of the studio at night for fear of running into the proprietors of the other schools. How we dreaded a chance meeting with an instructor from another studio!

But something wonderful did come out of it all; we got Paddy, Paddy Stone, who was a tap dancer and only sixteen at the time.

Betty:

What crazy times those early days were. I'll never forget how we scavenged for costumes and sets. Props? Anything was a prop. Anything that held together and that we could carry either home or to the studio, that was a prop. But we had such fun. In those days, everyone danced for the sheer fun of it. Gweneth could be

quite strict, but we managed to entertain ourselves. I'll never forget dancing a lead role in the *Virgins*- while six months pregnant! Everyone got such a kick out of that- it was the company's secret. How no one figured out and how I didn't show I'll never know.

Gweneth:

But she had that husband and that young baby, and I knew she wanted to stay. She was determined to make a life for them. And she did, at least for the baby and herself. She had to, what with her husband's death. That was a shock, a shock for everyone I tell you.

But if it's one thing the RWB knows, it's how to get through the hard times. Hardship is what has made this company what it is today. And if all of us had given in, we wouldn't be sitting in front of you here today. That's what makes the RWB the RWB.

Betty Hey Farrally

freshfaced
taskmistress
offering advice
to the lovelorn
stamping time
imprinting dancers
with regal bearings

character dancer
formidable coach
strict disciplinarian
mothermentor
and nursemaid
to the sick and
woebegone

ballet mistress
with a volatile temper erupting
rupturing dancers
and lines and egos
with one hand
gathering family around her
with the other

bored pilot's wife
energetic organizer
enthusiastic teacher
premature widow
she gave her
self her life over
to dance

Winnipeg Free Press

February 18, 1945

Winnipeg Ballet Wows Ottawa

A special report by W.B. Gladstone

I had the distinct pleasure of being in the audience for the first of two sold-out shows of the Winnipeg Ballet on the occasion of their first-ever tour. The troupe performed at the Ottawa Technical School Auditorium as part of a Celebrity Series sponsored by the Civil Servants' Recreational Association.

This is the first time a western Canadian ballet company has performed in Eastern Canada, and what a delight they were. They rode out of the west to lasso the hearts of Ottawa balletomanes and the public at large,⁷ performing a trio of dances, one of which, *An American in Paris*, choreographed by the company's own Miss Gweneth Lloyd.

Perhaps the centrepiece of the show was the clever backdrop of an aerial view of Paris painstakingly painted by members of the scenic crew. Upon closer look, audience members delighted in spotting a poster for the Folies Bergeres whose chorus-line had ten legs in the air and a mere nine on the ground!⁸

Front and centre in the audience was Boris Volkoff of the famed Volkoff Canadian Ballet of Toronto who made a special trip just to see our company. Mr. Volkoff reported he had enjoyed the show and commented that "Winnipeg can be

⁷ W.B. Gladstone in Wyman *RWB: First Forty Years* 46.

⁸ Wyman *RWB: First Forty Years* 46.

proud of its talent.”⁹ Other dignitaries in the audience gushed over our hometown pride saying they had never seen such a spectacle.

If Mr. Volkoff’s review is any indication, the reputation of the Winnipeg Ballet is likely to spread quickly beyond our provincial borders. In any case, the company’s triumph in Ottawa is a clear indication that our dominion is capable of supporting arts groups, and not just local ones. And for that we must thank our goodwill ambassadors, the Winnipeg Ballet, who shone brightly on the national stage in our capital.

⁹ Wyman *RWB: First Forty Years* 47.

-excerpt from the diary of Sheila Killough, dancer¹⁰

November 1951

Dearest Diary,

I feel as though I have been a fairy princess floating on a cloud of cotton candy! Tonight was The Royal Command Performance before Her Royal Highness Princess Elizabeth and Philip, Duke of Edinburgh, and already it feels like a fleeting dream. I will try to recount it moment by moment as I want it burned into these album leaves forever.

We could hardly wait for curtain time to come, but we were giddy at the thought that not only were we dancing for The Winnipeg Ballet Club, but the City of Winnipeg itself! Four thousand people were gathered to see us as we honoured the Royal Couple. The auditorium couldn't have been more lovely; yellow mums were strewn on the carpets and florists placed lavish garlands of chrysanthemums everywhere surrounding the Royal Box that had been created especially for the evening.

The Royal Party had not arrived for our first ballet, the Parable of the Wise and Foolish Virgins. I worried at the choice of this piece as I remembered the audience whom I supposed to be watching us critically. After all, were we really good enough to be dancing for the Royals? And should we have chosen such a serious piece?

Between ballets, we redid our makeup and our hair and hurried back to the wings where we knelt down in hopes of catching a glimpse of the entourage. The

movie cameras on stage caught the procession: first two Royal Northwest Mounted Police took their places at either side of the Royal Box. Then in glided the Princess as the orchestra swelled to the tune of the National Anthem.

Her Royal Highness looked just like a ballet princess; she wore a dress of yellow and a white fur jacket and a diamond-studded tiara. The Duke stood proudly at her side and we beamed in the glow their entrance created. We wished for such a handsome escort as the Prince!

I can barely remember the course of our ballet; we floated through it as a dream. After we rushed to greet the press. What had they said about us? Did they enjoy our dancing? Was it truly a Royal performance?

But most of all, I wished I could have greeted the Princess. I know how hard it is to keep a tiara from slipping, don't *you* find them tiresome? Do you wear a new pair of shoes for every performance too? It was very shameful of us to have such a serious ballet for you. Do you miss your family, your friends? Isn't it sorry that you hadn't any young friends in the Royal Box! Wouldn't you have loved to dance the evening with Philip on the carpet of fresh flowers with us? What a lovely evening it would have been!

¹⁰ Based on actual document: Sheila Killough, "Winnipeg Danced for the Princess," *The Royal Winnipeg Ballet* 1952: 9-10.

3

The Great Fire
(1954)

The *Trib* called it Winnipeg's "Greatest Fire." My father was called in to do a special feature article where he was to interview witnesses at the scene. The headline pretty much sums it up- one fellow in the article described it as "a Giant Wall of Flames." It was really something - a fire to end all fires.

-Gordon Sinclair Jr.

I remember they first estimated the damage at \$2 million. But by the end of it, the price tag was closer to \$3 million. Thank goodness nobody died or was injured. It's a blessing it came in the middle of the night.

-Ruthanna Boris, company choreographer and dancer

We had moved to 333 Portage just two years earlier. We wanted to expand, and everything seemed to be going in the right direction for us. Then the fire happened. After that, the company was almost destroyed. It took everything in us to make another go of it.

-Margaret Hample Piasecki, company dancer and Alumni member

I first heard about the fire around six that morning. A phone rang and a voice said, "This is Billy Ainsley, the Winnipeg Ballet's on fire." I said, "Oh, come on, Billy, don't be so silly," but he said, "Yes it is, it really is," so we got up and went down and got there just in time to see the whole of the ceiling, the floor, go through- you could see all the trunks which had the costumes in.

Apparently it had started much earlier, and if the absolute nits had phoned or said anything. . . if they had said there was any likelihood that this was going to spread we could have got everything out and nothing would have been lost at all.

-Betty Farrally, upon first hearing news of the fire (*The Royal Winnipeg Ballet: The First Forty Years*)¹¹

I was in Toronto when it happened. I was just crossing Yonge Street to the studio and I saw a billboard- Big Fire in Winnipeg. I didn't think much of it- then I thought, well, maybe I'd better buy, and it said about everything being burned. . . .

¹¹ Wyman *RWB: First Forty Years* 92.

I think that's the worst I've ever felt in my life. I had to go to a friend's house to lie down. I couldn't do anything.

-Gweneth Lloyd, upon hearing news of the fire (*The Royal Winnipeg Ballet: The First Forty Years*)¹²

The costumes- why did nobody save the costumes?

-Frank Hobi, RWB dancer and choreographer

We lost everything- costumes, sets, original scores, pianos, all of Gweneth's notebooks with her original choreography. It was enough to make you want to sit down and die.

-Betty Farrally

Who would have known it would spread so quickly? It burned a long time- there were three alarms and every fireman in the city on the job. There was a haze over the downtown for days.

-Bobby Kearns, former City of Winnipeg firefighter

When we added up all the losses and damage, it amounted to \$36,000. We had insurance, but we still ended up \$20,000 in the red. I can't tell you how long it took me to stop thinking about what \$20,000 could buy or produce for the company. That was the hardest pill for me to swallow for a long time.

-Gweneth Lloyd¹³

I remember when we returned to Winnipeg from L.A. where [company dancer] Bill and I had just been married, the company had set up offices in a former liquor store. I can't tell you how sad that was, coming to work every day knowing what we had lost.

-former company member Carlu Carter McGrath¹⁴

¹² Wyman *RWB: First Forty Years* 92.

¹³ Based on debt totals in Wyman's *RWB: First Forty Years* 92.

¹⁴ Wyman *RWB: First Forty Years* 93.

I remember I had to write to the dancers and apologize for not getting them their contracts for the upcoming season. We had no idea how many dancers we could afford to keep after the fire, or how many of them would want to stay in Winnipeg. That was probably our darkest day, knowing that some of them would leave. It was inevitable.

-Bob Kipp, local businessman and former RWB board member

*The Great Fire*¹⁵

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¹⁵ Statistics from Wyman's *RWB: First Forty Years* 92.

Arnold Spohr:

The fire was an unbelievably dramatic event in the life of the Ballet. We had just come off a rather disappointing U.S. tour and were \$13,000 in debt just from the tour alone. By the end of the season we were down almost \$26,000.¹⁶ We couldn't keep artistic directors- they came and went, sometimes more than one in a year. It was quite a turbulent time for all of us, and for the company especially. (*Pauses*) We were at a crossroads. Could we afford to continue on? Could we afford not to? Mrs. Richardson suggested a year off but Betty Farrally would hear none of that. And she was right- if we took a year off we would lose our dancers and have to start over from scratch. If that wasn't a step backward, what was? Still others thought we should reduce the size of the company. Betty was firmly opposed to that too, so when Lady Tupper suggested we go public with a fundraising drive, Betty was all in favour. But, unfortunately, nobody ever did end up volunteering to spearhead the drive, and the next thing we knew, we had the fire to contend with. Funny the way things happen, isn't it? (*pauses, reflecting*) So in the end, we were forced to fundraise whether we liked it or not. We had nothing- we were in debt and had lost everything, even scores and all of Gweneth's original choreography. It was a desperate time.

At least people recognized our need. The city actually held a "ballet day" and had collection boxes in shops. It only raised a little over \$400, but something is better than nothing in my books. (*Smiling*) I remember getting a donation from a child who wanted his money spent on new costumes- all \$1.54 of it! Everyone started to get in on the action. We even got \$30 from the Canadian Embassy in

Brussels. It was good to know that people were pulling for us, even though our circumstances were dire.

Thank God Faye McKenzie stepped in. He was the father of one of our dancers and he was the one who really kick-started our fundraising campaign. He targeted a goal of \$50, 000, a princely sum which would get us up and back on our feet in terms of dancers, costumes, sets and music. The province kicked in about \$5, 000 and dear Kathleen even got the Junior League to sponsor a new ballet for us. *(Pause)* Thank God we met our fundraising goal.

A year after the fire, Betty had been appointed artistic director for the upcoming season, and things were back on track again. The ballet was still being snippy with me about my outside jobs and wouldn't look at my application for ballet master, but they did ask me back as a guest artist for a revival of *The Wise Virgins*. That season, Frank Morriss of the *Winnipeg Free Press* wrote, "all the sacrifice has been justified. After its ordeal by fire, the company has emerged better than it was before." For our first Winnipeg performance that season, Lady Eaton brought a retinue of admirers and deemed the company a "phoenix" that had "risen from the ashes."¹⁷ That season certainly was our trial by fire- but we came through it in the end.

¹⁶ Based on debt totals in Wyman's *RWB: First Forty Years* 93.

¹⁷ Wyman *RWB: First Forty Years* 94.

4

The Spohr Era

During my first year as a student of the Royal Winnipeg Ballet's professional division school, my twin sister paid me a visit. It was Elly's first exposure to the ballet world, and to Arnold Spohr. One day, while watching him rehearse the company, no sooner had we edged closer to the window of Studio One than a soloist gusted out of the room, in a torrent of tears. I didn't flinch. This was a commonplace occurrence. My sister, however, was horrified and perplexed. If this "Mr. Spohr" was such a tyrant, why did the dancers not only recover, but also come back for more?

-Evelyn Hart (*An Instinct for Success: Arnold Spohr and the Royal Winnipeg Ballet*)¹⁸

At a board meeting a few months into my first year as president, and three weeks before the season's final set of performances in Winnipeg, the director ended his report by submitting his resignation, effective immediately. He left the room and the city. With him went his incomplete choreography for the forthcoming performances as well as the music director and the principal male dancer.

Disaster and ignominy seemed inevitable until Bob Kipp, a past president said: "There is only one person who might possibly be able to do the job we need: Arnold Spohr, I'll call him."

-Kathleen Richardson (*An Instinct for Success*)¹⁹

If I think about it, I could not have given her a rational answer then. Now, almost thirty years later, the answer is as enigmatic as that moment. From the outside looking in it seems a puzzle, but once you enter the world and mind of Arnold Spohr the answer is obvious. You worked for Arnold out of trust, love, hope and respect.

-Evelyn Hart (*An Instinct for Success*)²⁰

Arnold inherited the following from his Lutheran father, a minister: the ability to inspire and to harass, in equal measure. He also inherited a heavy dose of religious guilt that tended to weigh him down if he let it. He always needed to

¹⁸ Michael Crabb, *An Instinct for Success: Arnold Spohr and the Royal Winnipeg Ballet* (Toronto: Dance Collection Danse Press/es, 2002) 7.

¹⁹ Crabb 9.

²⁰ Crabb 7.

prove to people how essentially good he was, even though it was hard for him to live up to that idea of essential goodness. That was his constant struggle.

-John Hirsch, MTC founder and friend of Mr. Spohr

You don't run away from adversity. You finish what you start.

-Arnold Spohr (*An Instinct for Success*)²¹

I remember being frustrated because the board was so divided on hiring Arnold to be Director. Kathleen and I felt he had worked himself from the ground up and deserved a chance. His naysayers passed him off as a bumbling local boy without the experience or training to be a director, just a dancer. But we finally convinced them, thank God.

-Bob Kipp, past president, RWB Board of Directors

When they called, I turned them down at first, saying I was just a local boy who didn't have the training to be the director of a ballet company. But they persevered, I folded, and, as they say, the rest is history.

-Arnold Spohr

I remember one evening Arnold stormed up to my apartment. "How am I supposed to open this?" he demanded, thrusting a can of soup into my hands. "With a can opener, of course," I replied. "But mine's broken," replied the crestfallen Arnold, randomly hitting the lid with a perfectly good opener. It was at this point I realized, here is this man, this genius who composes full-length ballets, and he can't even open a tin of soup. From that moment on I tried to invite him over for dinner as often as I could. I was afraid he would starve left to his own devices.

-Duncan Spencer, former neighbour and friend

One cannot stand alone- a company reflects its people who work together. There has been many committed to our growth and they have been a constant support

²¹ Crabb 30.

through thick and thin, through catastrophies and triumphs. At the very heart of it all are the dancers. What can a company truly become without the dancers, the total instrument, the devoted, disciplined, trained, sensitive artists. They, and the artistic staff, are the company's backbone. My care, love and respect always goes out to them.

-Arnold Spohr (*Ballet-hoo*, Fall 1987)

Everything has its time and place. Good fortune does have to do with talent, but you have to be in the right place at the right time. I guess I was in the right place, for the choice of my becoming the director of the RWB gave me my life's work.

-Arnold Spohr (*An Instinct for Success*)²²

He is a man who lives beyond himself.

-Evelyn Hart (*An Instinct for Success*)²³

²² Crabb 70.

London, England

May 28, 1959

My dear Kathleen,

Well, dear heart, here I am in Merry Olde England- thank goodness for the Canada Council and their big fat wallets! It has been absolutely divine to be in on the rehearsals of the Royal Ballet. They are consummate performers, after all. Peter has been an absolute dear and I am enjoying my private classes immensely. I could never have done this without your faith and guidance. Peter Wright²⁴ is so up and coming- it is deliriously exciting and energizing just to be here in the presence of such great artists.

As to the matter of our young Miss Taverner, I want you to know that I expressly informed her I could do no better than same-line joint billing with Marilyn. After all, Marilyn is the senior dancer and will not stand to be one-upped by our Sonia just yet. Sonia agreed to this quite readily, and I left for England believing the deal was sealed. And now, to find out, halfway across the world, that she has demanded top billing, "or nothing!" What cheek! The nerve of her going behind my back to the board- just what I need right now. I will barely be able to concentrate on my classes knowing what she has done. I can tell you I certainly feel betrayed and as if our verbal contract meant nothing to her. How is the board responding to this demand? I suppose I shall have to deal with this upon my return, whether I want to or not.

²³ Crabb 8.

²⁴ Spohr spent the summer of 1959 studying in London with Peter Wright, the English teacher and choreographer (Wyman *RWB: First Forty Years* 109).

Enough bad news for one day. I do need to tell you about a coup I pulled off here just yesterday! As you know, I have been getting to know a young man by the name of David Shields, a first-rate principal dancer from the company. He and I have talked quite at length about our little ballet company and the charming prairie gem of the West, our Winnipeg. And, to my utter delight, I have convinced the young master Shields to take his chances and to go west, young man. That is right, dear heart, I have snatched him away from the clutches of the Royal Ballet, and he is to accompany me to Winnipeg upon my return.²⁵

As you know, Kathleen, it is my dream to see our little Winnipeg Ballet shine as the ballet company in Western Canada. Our school can become more than a dream, and will be able to share links with those in Vancouver and Edmonton. The Great Canadian West will be ours to explore, plumb and dazzle with our special brand of magic. The National has had its own way for too long. Its reign is over and ours has just begun. Even if I have to move Gibraltar, I'm going to try to make us the world's best so everybody will want to give us grants. More than the nasty National, whose resident diva Miss Franca is here, in London, with Mr. Grant State, resident choreographer, and two of the dancers, I hear on the National Ballet's expense account. We will not be outdone.

And on that note dearest, I am off, off to rehearsal with the divine Mr. Peter Wright, to late afternoon lunch *apres ca* with Mr. David Shields. Do think about my suggestion to expand our little company to twenty dancers. This is requisite I believe in the achievement of our artistic goals. Also, there is the

²² Wyman *First Forty Years* 109.

matter of Mr. Zolan to consider. Miro would make an excellent ballet master for our aspiring little company. He is highly recommended by Mr. Peter Williams, the editor of *Dance and Dancers* magazine here in London. If we were to consider hiring Mr. Zolan I would be willing to forgo expansion of the company for now. It is a sacrifice I am ready and willing to endure. I feel as a safeguard that he knows that I will officially be director for a long time. I feel that I have given my life to the RWB and have constantly worked for its aim, as I am doing now and always will be. Money isn't the object, only a great RWB with the best people surrounding us.

Ever yours,

Arnold

Arnold Spohr:

I came to ballet relatively late. I remember my sister Erica had tickets to see the visiting Ballet Russe de Monte Carlo.²⁶ That was January of 1942 I think. I wasn't the least bit interested in going, but my mother made me. I was an eighteen-year old from the North end, athletic as all get out, and here I was going to watch a bunch of sissies dancing around in tights (*laughs*).

I only went to keep Erica from throwing a temper tantrum, but once we got there I was entranced. Here were all these great personas, these dancers whose whole bodies communicated on a higher level with the audience: Tamara Toumanova, Frederick Franklin, Leonide Massine, Tatiana Riabouchinska.²⁷ The spectacle was overwhelming: it was art, theatre, dance and athleticism all wrapped up into one breathless moment. I thought I'd just entered the Magic Kingdom (*chuckles*).

And by the end of it, I was more sold on it than Erica. . . . But, alas, I wasn't headed in the direction of ballet until much later. My father wanted me to become a minister, like he was, but when I showed no interest, he signed me up to become a schoolteacher. Dreadful, dreadful, dreadful. It was a one-year program and I earned a certificate in music and physical education. After the first week in the classroom, I knew teaching wasn't for me. You were so restricted as to what you could actually *do* in the classroom and students' needs were not met or even considered then. There was absolutely no room for flexibility or creativity. I felt

²⁶ Wyman *RWB: First Forty Years* 39.

²⁷ Wyman *RWB: First Forty Years* 40.

like I was stifled. I couldn't be idealistic; reality hit me square between the eyes, and I didn't like it very much.

So, I concentrated on my piano studies. I had begun lessons when I was twelve, and I continued, hoping to earn an Associateship of the Royal Academy of Music at Toronto. I studied with John Melnyk²⁸ who thought I could have a career performing. He even gave me free lessons when I couldn't afford extra ones. I loved playing, but I fell to pieces the minute I got in front of an audience. *(Pause)* What an irony, that.

But my training did come in handy at the Winnipeg Ballet at least. When I needed to, during a class, I could sit down and rattle off a phrase or two. And I'll never forget John Melnyk. He was a much beloved piano teacher in the city, and I was lucky enough to study with him. I think it was my early piano experiences that helped my choreography so much, what gave me a sense of music, its movement, its flow. It's also what helped me as a dancer. If not for that training, I would have been an absolute disaster on stage, an absolute disaster.

You have to remember it wasn't a natural thing for a North End boy to go and sign up for dance classes. It took a lot of doing, I can tell you. I did love ballet, but it was the encouragement of my little sister Erica and my brother Richard that finally convinced me to go down to the Canadian School of Ballet and sign up.²⁹ At first I went just to learn how to be able to dance socially, but then something else emerged from it. The Winnipeg Ballet had branched off from the Canadian School of Ballet some five years earlier and I knew that in signing

²⁸ Crabb 36.

²⁹ Crabb 37.

up for lessons I could potentially land a spot in the company. And that's what spurred me on, I think. Ultimately that and my growing enthusiasm for dance as an art form, a pure art form all its own.

Selected Works in the Company Repertoire³⁰
 Arranged Alphabetically by Choreographer
 1962-63 Season

GEORGE BALANCHINE

Pas de Deux Music by ALEXANDER GLAZOUNOV

RUTHANNA BORIS

Le Jazz Hot Music arr. By PAUL KUETER
 Pasticcio Music by VITTORIO RIETI
 The Comedians Music by KABALEVSKY
 Roundelay Music by CZERNY AND HEILER

JIM CLOUSER

The Little Emperor Music by LEO DELIBES
 Danse Boheme Music by GEORGES BIZET
 Recurrence Music by JIM CLOUSER

MICHAEL CONTE

Variations for a Lonely Theme Music by JOHANNES BRAHMS
 Un et un font deux Music by MICHAEL CONTE

AGNES DE MILLE

The Bitter Weird Music by FREDERICK LOEWE AND TRUDE RITTMAN

DON GILLIES

Ballet Three Music by JOHANN SEBASTIAN BACH

GWENETH LLOYD

Romance Music by ALEXANDER GLAZOUNOV
 Finishing School Music by JOHANN STRAUSS
 Concerto Music by SERGEI RAHMANINOFF

BRIAN MACDONALD

The Darkling Music by BENJAMIN BRITTEN
 Les Whoops-de-Doo Music by DON GILLIS
 Prothamlamion Music by FREDERICK DELIUS
 A Court Occasion Music by JOHANN SEBASTIAN BACH

ROBERT MOULTON

Grasslands Music by VIRGIL THOMPSON
 Brave Song Orchestration by JAMES ALIFERIS

ARNOLD SPOHR

Ballet Premier Music by FELIX MENDELSSOHN
 E Minor Music by FREDERIC CHOPIN
 Hansel and Gretel Music by HUMPERDINCK
 Intermede Music by CIMAROSA

SWAN LAKE ACT II, EXCERPTS FROM THE NUTCRACKER, SLEEPING BEAUTY AND
 DON QUIXOTE

³⁰ Actual document: "Programme Repertoire." *RWB 1962-63: 23rd Season Programme*, n.p., 1962.

A Brief Speech from *Arnold, Prince of Dance*, with Apologies to Will

Enter Arnold and three of the Dancers.

Arnold Dance the dance, I pray you, as I performed it to you, trippingly on the toes. But if you stomp it, as many of our dancers do, I had as lief a breakdancer dance my part. Nor do saw the air too much with your legs, thus, but use all gracefully; for in the very torrent, tempest, and, as I may say, *grand jété* of your passion, you must acquire and beget a temperate line that may give it smoothness. O, it offends me to the soul to see a flailing trout-toed ballerina tear a *temps de poisson*³¹ to tatters, to very rags, to offend the eyes of the patrons, who for the most part are capable of nothing but inexplicable pantomimes and grotesqueries. I would have such a ballerina whipped for o'erdoing Odile. It out-Giseles Gisele. Pray you, avoid it.

First Dancer I warrant your honour.

Arnold Be not too tame neither, but let your own movements be your balletmistress. Suit the movement to the step, the step to the movement, with this special observance, that you o'erleap not the modesty of nature. For anything so o'erdone is from the purpose of dancing, whose end, both at the first and now, was and is to hold as 'twere the mirror up to nature and to show virtue her feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone or poorly executed, though it makes the unskillful laugh, cannot but make the balletomane grieve, the censure of the which one must in your allowance o'erweigh a whole Concert Hall of others. O, there be dancers that I have seen dance, and heard others praise, and that highly, not to speak it profanely, that, neither having th' accent of the Royal Winnipeg Ballet nor the gait of the Royal Winnipeg Ballet, National Ballet, nor breakdancer, have so strutted and thumped like elephants that I have thought some of nature's amateur Canadian Idol judges had made ballerinas and not made them well, they imitated dancers so abominably.

³¹ *Temps de Poisson*: A move which requires a dancer to flail about and attempt to imitate, goodness knows why, a leaping fish. The term used to justify any fishlike movements perpetrated by a dancer onstage.

-taken from an October 1964 RWB programme

RWB Triumphs at Renowned Jacob's Pillow Dance Festival

The company is pleased to return home to Winnipeg after an exhilarating summer of dance under the tutelage of world-renowned dance impresario Ted Shawn. The RWB was invited to the prestigious festival for two weeks at Shawn's request after seeing only one Winnipeg performance³² and being impressed by the company's "joie de vivre."³³

Our humble company received top billing and Shawn proclaimed them "the glittering crown jewel of the 1964 season."³⁴ Walter Terry, dance critic with New York's *Herald Tribune* dubbed the company "one of the most engaging ballet groups functioning this side of the Atlantic"³⁵ and *Time* magazine recently reported the company "has a personality all its own: Winnipeg is a ballet company notable for youth, boldness and exuberance, for a *corps de ballet* of unusual wit, dramatic sense and precision."³⁶ Dancers were thrilled with the accolades and also noted they were praised for their strong male *corps*.³⁷

In a telephone interview from the festival in Lee, Massachusetts RWB Artistic Director Arnold Spohr emphasized, "That's why every year I have got to bring forth ballets that are alive and meaningful and of the spirit of our country. This is a lifetime job- to keep the art alive, to train dancers who can pass it on to

³² Wyman *RWB: First Forty Years* 120.

³³ Shawn in Crabb 103.

³⁴ Wyman *RWB: First Forty Years* 121.

³⁵ Wyman *RWB: First Forty Years* 121.

³⁶ Wyman *RWB: First Forty Years* 121.

³⁷ Crabb 106.

the next generation. I never want our company to get too big so the dancers will feel like numbers. Everyone is important and everyone belongs.

The newest member of the company should feel he is essential to the company- and he is. With this sense of belonging and achieving, you get results, you build a tradition.”³⁸

Spohr was not the only member of the company pleased with his performance at Jacob’s Pillow. Choreographer Brian MacDonald commented, “It is obvious the dancers enjoy what they do and they project their love of ballet to the audience.” MacDonald was especially pleased with the warm reception given his ballet *Aimez-vous Bach?* and enthused, “Shawn said he positively loved it!”

³⁸ Crabb 107.

How to Build a Ballet Company

Step 1: Grow up in the North End. Play basketball. Be a tough. Scoff at male dancers.

Step 2: Take piano lessons. Be drawn to classical music. Get your Associateship of the Royal Conservatory of Music at Toronto.³⁹ Accompany ballet classes for extra money.

Step 3: Go into teaching.⁴⁰ Despise the restrictions of the classroom. Quit.

Step 4: Be drawn to ballet because it combines your two great loves, sports and music.

Step 5: Rise quickly through the ranks, partially due to a lack of men in the profession.

Step 6: Start choreographing for the company. Be the first native Canadian to create a full-length ballet.⁴¹ Watch its premiere from Cloud Nine.

Step 7: Partner Alicia Markova. Make an impression on her. Have her appear with the RWB as a guest ballerina.

Step 8: Get company through final season performance after artistic director quits. Get rave reviews. Feed off the energy you've created.

Step 9: Grudgingly be appointed artistic director.

Step 10: Push for a ballet school which will produce dancers for your company.

Step 11: Get wealthy arts patron on your side; consult with her on decisions in regards to the company.

³⁹ Crabb 36.

⁴⁰ Crabb 36.

⁴¹ Crabb 46.

Step 12: Go on study trips abroad in the summers. Visit the European capitals and study different techniques and schools of ballet.

Step 13: Invite guest artists to Winnipeg. Mark company's 21st birthday celebrations with two guest artists from the Kirov Ballet in Leningrad.⁴²

Step 14: Learn more about technical aspects of staging productions. Take copious notes you will never again refer to, thus driving RWB production staff crazy.⁴³

Step 15: Get Agnes de Mille to come to Winnipeg. Have her teach company her ballet *The Bitter Weird* in order to stage production in Winnipeg.⁴⁴

Step 16: Establish ballet school to feed talent into RWB.

Step 17: Take company to Jacob's Pillow Dance Festival. Return home in triumph.

Step 18: Eat sleep and breathe ballet. Be histrionic at times. Be susceptible to bouts of self-doubt but be roused by dancers and production staff in the end.

Step 19: With company inaugurate new Manitoba Centennial Concert Hall.⁴⁵
Embrace it as your new home.

Step 20: Take Paris by storm. Be judged the best of all companies participating in an international dance festival. Be "flabbergasted."⁴⁶

Step 21: Be appointed to the Order of Canada.

Step 22: Continue to project a hip, Canadian image nationally and abroad.

⁴² Crabb 84.

⁴³ Crabb 85.

⁴⁴ Crabb 91.

⁴⁵ Crabb 119.

⁴⁶ Crabb 125.

Step 23: Become a living legend among dancers. Berate them, amuse them, cow them and inspire them. Don't ever let them off easy, and keep them guessing as to what you will do next.

Step 24: Get Mikhail Baryshnikov as a guest artist for the 35th anniversary of the RWB.⁴⁷

Step 25: Promote promising young dancer by the name of Evelyn Hart to principal rank.⁴⁸

Step 26: Take David Peregrine, Evelyn Hart and Earl Stafford to Varna, Bulgaria. Beam as they win gold medal in dance competition.

Step 27: Provide vehicles for your talented young prima ballerina. Have her star in *Giselle* and, five years later, *Swan Lake*.⁴⁹ Be tolerant of her diva behaviour.

Step 28: Win \$100, 000 national award for Canadian Achievement. Feel your work is not yet done.

Step 29: Step aside as Artistic Director, but continue to nurture and act as advisor for the company you have built.

Step 30: Help to establish RWB Alumni Association.⁵⁰ Marvel at how many years have passed and how young you still feel.

Step 31: Feel as if your contribution to the dance world is not yet finished. Keep appearing at performances and nurturing young talent. Remember yourself at their age. Continue to feed off the vitality and youth you see in the company around you. Promise yourself to never retire.

⁴⁷ Crabb 168.

⁴⁸ Crabb 210.

⁴⁹ Crabb 210.

⁵⁰ Crabb 263.

5

Evelyn

The first time I noticed Evelyn Hart's dancing was in November 1977. She was in her second season with the Royal Winnipeg Ballet as a member of the corps de ballet. Promotion to soloist rank was a season ahead; her first, gold-medal successes in international competition were almost three years away.

The company was in Vancouver for a week of *Nutcracker* performances, and this skinny, nervous girl had been chosen to dance the role of Louise, the big sister to the ballerina-child who has all the adventures in John Neumeier's radical reworking of the classic Christmas entertainment.

Evelyn Hart stole the opening night show.

In *The Vancouver Sun* the following day, I led off my review with lengthy praise- for her seemingly instinctive musicality, for her natural, relaxed phrasing, for the poetry and warmth of character that tinged her graceful line, for the cleanliness of her bearing. She was, I suggested, someone to watch.

-Max Wyman (*Evelyn Hart: An Intimate Portrait*)⁵¹

Evelyn Hart is one of the most extraordinary ballerinas dancing today, one of the most complete. She has everything that you would wish for and more, esthetically and visually, and then there's such an outpouring of emotion- she uses this extraordinary and pleasing body as an emotional tool. Most other dancers, it balances either way, and they learn to compensate on either one side or the other, but Evelyn is one of those rare, rare creatures who have both in abundance. Her spirit infuses her body.

-Veronica Tennant (*Evelyn Hart: An Intimate Portrait*)⁵²

I remember she was this skinny little thing with no confidence. When she first started taking classes I thought she'd never make it. But she started blossoming, just blossoming. And after that, Mr. Moroni wasn't too interested in the rest of us, just wasn't interested at all. Yes, we were in the class, but there was no one else in the room, if you know what I mean- just David Moroni and Evelyn. The rest of us just faded into the background.

-Tanis Morrisette, former RWB Professional Division dancer

⁵¹ Max Wyman, *Evelyn Hart: An Intimate Portrait* (Toronto: McClelland & Stewart, 1991) 9.

⁵² Wyman *Intimate Portrait* 15.

Miss Hart is a gem. Her body and its placement are perfect, and she moves with a sort of grave self-absorption as if she was simply the instrument of dance... she has the ineffable image of greatness about her.

-Clive Barnes, *New York Post*⁵³

Sometimes a critic gets lucky. The world has been watching her ever since.

-Max Wyman (*Evelyn Hart: An Intimate Portrait*)⁵⁴

She has an extraordinary, God-given instrument, but she hasn't stopped at accepting that, she has bent it to the will of man in her way. And then there is so much in her soul and her spirit that she wants to express. There's a bountifulness about it, it seems to replenish all the time, and it emanates from every part of the body. Whenever I watch her dance I'm absolutely transported. It's the realization of everyone's dream of what they might hope, and beyond.

-Veronica Tenant (*Evelyn Hart: An Intimate Portrait*)⁵⁵

She's like a Stradivarius. She's such a delicate instrument that to be in any way rough or strong will break it. I would like to think that I have a very sensitive side but it pulled out of me everything I could find of sensitivity in order to cope with the person.

-former dance partner Richard Cragun of the Stuttgart Ballet
(*Evelyn Hart: An Intimate Portrait*)⁵⁶

She is this perfect creature, this perfectly divine being. When she dances, I hold my breath. If I don't, it might break the spell.

-A Winnipeg dance fan after a performance of *Giselle*

⁵³ Wyman *Intimate Portrait* 84.

⁵⁴ Wyman *Intimate Portrait* 9.

⁵⁵ Wyman *Intimate Portrait* 16.

⁵⁶ Wyman *Intimate Portrait* 19.

I don't see anyone in the world like her- she's alone.

-Galina Yordanova (*Evelyn Hart: An Intimate Portrait*)⁵⁷

Evelyn has given up everything for dance. I mean, she has given everything *to* dance. Everything she is, everything she was, everything she ever will be. Dance has literally consumed her, and she has given herself up to it gladly, even willingly.

-childhood friend Joyce Meadoway

I think what people don't realize about her is that she is basically a person who has been so alone, personally and professionally. She has rarely found anyone who quite understands her dedication to dance. I think the person who most understood her was Henny Jurriens. She felt he instinctively knew her, knew who she was and what she was about. She was also very close to her former partner David Peregrine. But now he's gone. Well, both of them are gone. You've got to feel sorry for her.

-Svea Eklof, former RWB dancer

Evelyn has always danced with a sense of loss. It's with her wherever she goes, it's around her, inside her. Did you know Evy danced her first solo with the RWB the night her father died? October 1976. The night he died and she couldn't be with him. I don't think she's ever forgotten that, or forgiven herself for not being there with him.

Evelyn only had eyes for her father. Me, John and the girls, she never really had time for us, but her father, now that's another story. She felt his loss strongly, still feels it to this day. That's what she dances with every day of her life, the loss of her father.

-Maxine Hart, Evelyn's mother

Evelyn has told me that probably the person who understood her most in the world was Henny Jurriens. Staying on with the RWB was probably not the wisest

⁵⁷ Wyman *Intimate Portrait* 16.

decision she ever made, but I know working with Henny really enriched her. They were more than just friends, just partners, somehow Henny understood her. And Evelyn knew that. When they were on tour, they were always together. On the tour bus they were always sitting together, talking about everything under the sun. I know she misses him. She misses him a lot.

-Max Wyman, Evelyn Hart's biographer

I'm sad for Evelyn. I'm sad she never married, was never in a relationship that met her needs emotionally. She gave that up for her career. And some would say she has made the right decision. But I can see beyond that. I can see beyond her career, and I have hopes for her. I know what she is missing. And I think she knows too.

-Elly Hart, Evelyn's twin sister

Evelyn has told me she has these recurring dreams about her father. Only sometimes, it's Henny, or David, but they're still her father. She says sometimes she dreams they're falling, falling away from her, but then, all of a sudden, they start flying upward, up to heaven. And that's a good night, she says, those are the nights she can sleep.

-Elizabeth Olds, former RWB dancer and tour roommate

That's the thing about Evelyn. She never really knew how to accept herself, how to love herself. She could only really see herself through somebody else's eyes. Now isn't that a shame? Isn't that just so sad?

-Elly Hart, Evelyn's twin sister

It's the first male relationship that has made me grow, because of his understanding of who I am. I wanted to let him know I was part of his vision. I would have given anything for the company and his dream to succeed. That was the closest I came to being married- I was married to his dream.

-Evelyn Hart, speaking about former dance partner Henny Jurriens
(*Evelyn Hart: An Intimate Portrait*)⁵⁸

⁵⁸ Wyman *Intimate Portrait* 20.

evelyn

preacher's daughter
disengaged twin
insecure adolescent
with the lines of a dancer

reluctant adult
at war with a body
that refuses to bleed
no matter the punishment

three ghost-men
encircling her
like smoke
:father
:partner
:mentor
never lovers
never others

her diamond core
shaped
isolated
hardened
over time

self-
deny
her
self-
punish
her
self-
destroy
her

for the
dream
to be
fluid
bone
less
evy

Odette/Odile

cold stone eye
pebble heart
a burgeoning
a blackness
hissingspitting
lifeforce
a drawing away

down nape
pale whisperings
whose blood
speaks of
quickenings
quivers of
beautiful deaths

Giselle in 30 Seconds
A Synopsis

ACT I

Count Albrecht disguised as peasant falls in love with Giselle.

Giselle's mother orders her to marry Hilarion, a forester with a rather unfortunate name.

Giselle sneaks off to love nest during wine festival with disguised Albrecht.

Hilarion discovers true identity of Albrecht.

Giselle crowned Queen of Vintage.

Grumpy Hilarion reveals Albrecht's identity.

Plot thickens as Albrecht's royal fiancé arrives.

Giselle dies of shock (not to mention self-inflicted stab wound).

ACT II

Wilis, ghosts of young girls who die after being jilted before marriage, appear (yawn).

Giselle called from grave, initiated as Wili.

Hilarion driven from Giselle's grave by Wilis, danced to death in stroke of poetic justice.

Albrecht brings flowers to Giselle's grave.

Giselle directed by feminist Wili Queen Myrtha to dance him to his death.

Albrecht pooped from dancing all night.

Albrecht ready to pack it in when dawn breaks.

Dawn destroys Wilis. Myrtha off to breakfast with Gloria Steinhem.

Giselle melts away into shadows.

Albrecht goes home to castle, looks in bathroom mirror, discovers he has pierced both nipples and has a rather large tattoo of Giselle on his back.

Evelyn's Feet Talk Back

Both feet: Cakewalk a mile in our shoes.

Both feet, *en pointe*: *Pirouette* a mile in our shoes.

Both feet, in Vienna: Waltz a mile in our shoes.

Both feet, in Vienna, to Lou Reed: Take a waltz on the wild side.

To grandchildren: When we were your age, we had to walk a mile to school, uphill, barefoot, *en pointe*.

ABBA style: Dancing Queen/ young and sweet, only seventeen . . .

Procol Harem style: We skipped the light fandango/ turned cartwheels `cross the floor/ the room was humming louder/ the crowd called out for more . . .

ZZ Top style: We've got legs; we know how to use them.

Circa 1930: Five foot two/ eyes of blue/ but oh, what those five feet can do . . .

Circa 1970: You make us feel like dancing/ gonna dance the night away . . .

To Mother Goose: "Little piggy" references are beneath us.

To Mother Goose, less polite form: Can it with the "little piggy" digs.

Enough already.

To Prince Charming: We could have danced all night . . .

To Cinderella: Honey, if the shoes fit. . .

To Paul Simon, on Cinderella's behalf: We'd like to invest in some diamonds on the soles of our shoes.

In Oz: Bunyons and callouses and scars- oh my!

In Oz, to the Wicked Witch of the West: Get your *own* ruby slippers, hagbag.

In Oz, to Glenda: Why don't *you* click your heels three times?

In *The Wiz*: Dorothy, we ain't in Kansas anymore.

In *The Wiz*, Brandon production: Evelyn, we ain't in Winnipeg anymore.

To Elton John, after striking *Wiz* set: Goodbye yellow brick road.

6

Ever After

*PRESS RELEASE
FOR IMMEDIATE RELEASE*

May 27, 1987

Canada's Royal Winnipeg Ballet

289 Portage Avenue

Winnipeg, Manitoba

R3B 2B4

**RWB's Spohr and Lloyd Win \$100,000 Royal Bank Award
for Canadian Achievement**

This year's co-winners of the Royal Bank Award for Canadian Achievement are RWB Artistic Director Dr. Arnold Spohr and company co-founder Gweneth Lloyd. They mark the first-ever winners of the prestigious award from the field of dance.

Summary Facts

- Award honours Canadians with outstanding accomplishments who contribute to human welfare and the common good
- Award Committee has seven distinguished Canadians, is independent of the Royal Bank and is chaired by Dr. Roger Gaudry, former Rector of the University of Montreal
- Award consists of \$100,000 and a gold medal
- Award recipients cover a broad range of disciplines: the arts and humanities; the natural and social sciences, business and industry.
- The Royal Bank Award has been presented annually since 1967, Canada's centennial

- Former Royal Bank Award Winners: Dr. Northrop Frye, literary scholar; Morley Callaghan, novelist; Hugh McLennan, novelist; Dr. R. Gordon Bell, physician; Dr. David T. Suzuki, geneticist, science educator and broadcaster.
- Black Tie Award Dinner September 17, 1987, Westin Hotel, Winnipeg
- Awards dinner to be hosted by Mr. A.R. Taylor, Chairman and CEO of the Royal Bank of Canada
- Award last presented in Winnipeg in 1975 to agricultural scientists Drs. Keith Downey and Baldur Stefansson
- Dr. Spohr is a recent recipient of his third honorary doctorate, this one from the University of Victoria
- On September 15, 1987 Dr. Lloyd will celebrate her 87th birthday
- RWB dancers will pay tribute to recipients with a performance to include *Le Jazz Hot*, *Belong*, and the *White Swan Pas de Deux*, to be danced by Evelyn Hart and Henny Jurriens, accompanied by WSO Concert Master Gwen Hoebig and cellist Bryan Epperson with RWB Music Director Earl Stafford on piano

Summary Quotations

- “The accomplishments of Dr. Llyod and Dr. Spohr in respectively founding and developing the Royal Winnipeg Ballet have been not only national but international in scope. What Gweneth Lloyd started in 1938 as a dance school with six students, is today, as the Financial Times of London once put it, the ‘standard-bearer of Canadian dance’ around the world. As one of Canada’s major business institutions, the Royal Bank has traditionally felt it important to recognize and encourage those individuals or groups who are dedicated in some way to enhancing the lives of others. We do this by making donations to causes we feel are important to the country, and the arts are no exception. As the Royal Winnipeg Ballet has proven, Canadian excellence in the arts can stand on its own anywhere.”
-Mr. A.R. Taylor, Chairman and CEO, The Royal Bank of Canada⁵⁹
- “From the time he joined the ballet, Dr. Spohr has brought his city, his province and his country accolades and achievements that will long be remembered.”
-Award Selection Committee⁶⁰
- “I have always had the will to achieve the highest standards possible and the intelligence to know that very hard work, openness, flexibility, a positive attitude

⁵⁹ “Royal Bank Award.” *Ballet-hoo* (81) Fall 1987.

⁶⁰ “Royal Bank Award.”

and desire for personal growth and knowledge must be constant until my dying day. If I wish to fulfil my motto, I must always have much to give. So, I constantly replenish, be it knowledge, physical or mental well-being. And, my true rewards come from the achievements of the dancers, choreographers, staff and board who are establishing and contributing to dance for our country.”

-Dr. Arnold Spohr⁶¹

- “Even if I could speak six languages it wouldn’t be enough to say thank you appropriately.”

-Dr. Gweneth Lloyd⁶²

⁶¹ “Royal Bank Award.”

⁶² “Royal Bank Award.”

THE ROYAL BANK AWARD
PRESENTATION DINNER

September 17, 1987

THE WESTIN HOTEL
WINNIPEG

*Le Menu*⁶³

Laforet Maçon Villages

Le Consommé madrilène

*La Salade d'épinards et
de cresson aux tomates cerises
Vinaigrette aux graines de sésame et au miel*

Beaujolais

*Le puclet "Cornish" fânci au riz sauvage
et glacé à l'orange*

*le chou-fleur hollandaise
Les haricots verts aux amandes*

Brut Oenve Clicquot

Ponsardin

*La coupe de chocolat
à la mousse de framboises
Garnie de fruits frais*

Le café

⁶³ Actual document: "Royal Bank Award," n.d, n.p.

-excerpt from Fall 1987 *Ballet-hoo*⁶⁴

Encore!
R.W.B. Women's Committee
Presents \$15, 000

It gives us great pleasure in this, our 38th year of supporting the RWB, for the Women's Committee through our volunteer efforts to present a contribution of \$15, 000. We have also donated \$400 to the Scholarship Fund of The Royal Winnipeg Ballet School and have personally individually supported The New Building Fund.

Through our volunteer involvement to raise funds in support of our beloved RWB, hundreds of Winnipeg women have participated in various fund-raising activities, special events and promotions over the years. Since 1967 our major ongoing project has been THINGS, an Antiques and Gift Shop at 920 Grosvenor at the corner of Stafford and Grosvenor. THINGS is operated by a dedicated group of knowledgeable volunteers and one paid employee who assist with buying, appraising and consigning articles in the shop which include silver, glass, jewellery, lamps, pictures, frames, small ornaments and contemporary ballet-themed gift items. THINGS is open Monday to Saturday from 10:00 a.m. until 4:00 p.m. Drop by and let one of our friendly volunteers help you find a treasure!

THINGS is operated primarily as a consignment store, but we do also carry items obtained from other sources- estate sales, donations, house sales, and

⁶⁴ Based on actual document "Encore! R.W.B. Women's Committee Presents \$15, 000.00." *Ballet-hoo* (81) Fall, 1987.

suppliers. We gratefully accept donations for either the shop or our yearly Garage Sale in June during regular business hours.

The following activities have been scheduled for the Women's Committee for the fall:

- *A Craft and Gift Sale, Unicity Charities Bazaar.* Unicity Mall, Friday and Saturday, October 9 and 10, 1987.
- *Annual Christmas Bazaar and Sale of Arts, Crafts and Homebaking.* St. George's Anglican Church Hall, Saturday, November 7, 1987. 10:00 a.m.- 2:00 p.m.
- Do drop by and say hello!

Anyone interested in becoming a member of the Women's Committee may inquire at our table in the main lobby during any performance or by contacting the shop at 284-7331 or the R.W.B. Development Office, 289 Portage Avenue, Winnipeg, Manitoba, R3B 2B4. New members are always welcome and need not be knowledgeable about antiques. We are always looking for new volunteers to staff our shop on a weekly or monthly basis.

Board of Directors
1986-87 Women's Committee of the Royal Winnipeg Ballet⁶⁵

Past President: Mrs. B.A. Deakin

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Vice President: Mrs. D. Koga

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⁶⁵ Committee members taken from "Encore! R.W.B. Women's Committee Presents \$15, 000.00."

The Ecstasy of Rita Joe

January 17, 1969

Dear Mr. Ryga: Perhaps you heard the story about an Indian named Rita Joe? She was found dead in the yard of a home on the Chase Reserve. She was mixed up with a white man, I understand, and there was a party one night. She was badly beaten, the local Indians told me in a whisper. This happened quietly some time last fall.

. . . perhaps you will write a play about the skid row which exists within reach of all that is familiar and dear to the Indian people? Because this is what makes the city skid row the magnet when the bright lights call. It is just like home, only more so.

Maisie Fish⁶⁶

why'd ya do it rita joe
rita joe and noplac to go
backwardsforwards
an'allaroun'
backwardsforwards
all over tha' town

rita joe and noplac to go
rita joe and noplac to go

she went inta town i heard
'ya she did she left the reserve
she don' kno the langwage
she never been schooled
she left the reserve
she was a fool

rita joe and noplac to go
rita joe and noplac to go

she couldn' make money
she couldn' get hired
never made any money
'cept from mens desires
never hated the whiteman
was drawn inta tha' fire

⁶⁶ "The Ecstasy of Rita Joe: A Ballet That Makes Us Feel." *Ballet-hoo* (81) Fall 1987.

rita joe and noplac to go
rita joe and noplac to go

an' she an' jamie paul they lived
down on tha' strip wuz where they hid
and rita joe she does the town
and rita joe then she falls down
aroun'aroun'aroun'an'aroun'
aroun' aroun'an' all over town

rita joe an noplac to go
rita joe an noplac to go

rita joe she cries some nights
rita joe where is yr delight
remember ya useta stretch in the sun
and now ya feel like yr life is run
rita joe yr goin' down
rita joe all over tha town

rita joe an noplac ta go
rita joe an noplac ta go

an' then they brot her in they took her down
all over an' over an' over tha town
ya they took her in they brot her down
all the way to the magistrates crown
he looks at her and tells her straight
rita joe why all this hate

ritajoe `n'noplaceta go
rita joe `n'noplaceta go

youv hookd youv trickd yr in a mess
why cant you look at me and just confess
yr weak yr sore yr all beaten up
when is all this selfloathing gonna stop
yr pretty yr strong yve come a long way
why not change yr life you c'n change it today

ritajoeannoplaceta go
ritajoeannoplaceta go

hey rita `member when ya useta stretch in the sun
hey rita remember when yr day was done
hey rita i hear theyr callin ya' home

hey rita r u comin' i wanna go home
hey rita c`mere jes' take my han'
c'mon little rita lets make us a plan

ritajoennoplacetao
ritajoennoplacetao

rita rita i'm callin' yr name
rita rita ya cant complain
rita rita come away home
omigod omigod shes cold as stone
rita rita what have ya done
rita rita ya werent tha' only one

ritajoennoplacetao

ritajoe

an

noplace

to

And when it ended, when the dancers of the Royal Winnipeg Ballet had stepped their last steps, there was silence. The applause eventually came, and with it some bravos. But first there was only quiet.

-William Littler, *Toronto Star*⁶⁷

But it is more than a story of a girl, more even than the bitter testimony to what white man does to Indian- it is a strong indictment of man's indifference (an even calculated callousness) to his fellows. This is a message that no one who sees the ballet can fail to feel . . .

-Max Wyman, *Vancouver Sun*⁶⁸

It was a very emotional time for me, because I loved Rita Joe so much. I really thought of myself as Rita. I believe the Singer is the soul of Rita. As when she says: I tried, I tried, I tried/ I'm telling you now as I told it to them/ Do I have to say it again-I tried. That's exactly what she means. These things I can only relate to myself as a woman. To me, Rita, before she is black or white, is a woman. A woman trapped between two cultures. She's a tragic woman, but she could be black or any other minority. She has something special about her that she can't relate to anyone.

-Anne Mortifee, Singer in *The Ecstasy of Rita Joe*⁶⁹

No other response would have seemed quite right. For here was something different in Canadian ballet, a work that dares to do more than divert or even stimulate. The Ecstasy of Rita Joe points a finger and makes us feel.

-William Littler, *Toronto Star*⁷⁰

The jobs that are not available when an Indian accent is in evidence. The fact that Rita Joe's going to the city is an inevitability . . . as much a certainty for most Indian girls of her type as what happens to her as a result of the city. The fact that Rita Joe's problem is so much a part of her position- not truly living in an easily definable world . . . she can't be Indian and she can't be white. She might be

⁶⁷ In "Ecstasy."

⁶⁸ In "Ecstasy."

⁶⁹ "Ecstasy."

⁷⁰ In "Ecstasy."

called the supreme idealist . . . she doesn't see her position until it slaps her in the face.

-Norbert Vesak, choreographer, *The Ecstasy of Rita Joe*, in a letter to the RWB's General Manager during the creation of the ballet⁷¹

The dance gives the message with a gentleness: it penetrates with the subtle unexpectedness of poetry, and with the same permanence . . .

-Max Wyman, *Vancouver Sun*⁷²

Rita Joe is an Indian. Not all Indians. Not even most Indians. But enough to make her story familiar to anyone who has ever sat through a morning in police court or bent an elbow in a skid row beer parlour. She is a female child washed into a stream by forces not of her making, a girl swept downstream in currents she could neither understand nor recognize, a woman washed up on the sandbank of the whiteman's law to have what's left of her dignity and humanity pecked away by white seagulls in black robes who confuse their own middle-class blindness with the blindness of justice. It is beautiful, sad, haunting.

-Georgia Straight, *Vancouver*⁷³

The play carries a message all Canada should hear. It is a message Canada needs to hear. Rita Joe helps [people] to listen with their hearts- and when their hearts are open their ears can hear.

-Chief Dan George⁷⁴

⁷¹ "Ecstasy."

⁷² In "Ecstasy."

⁷³ In "Ecstasy."

⁷⁴ In "Ecstasy."

Jean Giguere

Royal Winnipeg Ballet Board Chair

380 Graham Avenue

Winnipeg, Manitoba

R3C 4K2

October, 2001

Dear Friend:⁷⁵

It is with the greatest sense of urgency that I am appealing to past and present friends and colleagues of Dr. Arnold Spohr. As you may already be aware, our beloved Arnold suffered a heart attack while teaching in the United States and underwent bi-pass surgery there. He is recuperating at his home, but with mounting medical bills and declining health, we are acting on Arnold's behalf to raise funds for his ongoing care in order to prevent his financial ruin.

As first a dancer, then choreographer, then Artistic Director, Arnold has shaped the Royal Winnipeg Ballet for well over sixty years, launching many careers in dance not only in Canada, but around the world. We feel it is our duty and obligation to nurture him in his time of need as he so lovingly nurtured our Company.

But we need your help. We have established a fund in Arnold's name to help offset the costs associated with his recovery. An anonymous Winnipeg donor is matching donations received, so anything you can give would be most

⁷⁵ Based on actual correspondence *Dire Accident Now Causing Emergency*.

appreciated. Secondly, we are requesting messages of encouragement to forward to Arnold which we will present to him as a scroll.

We rarely have an opportunity to truly thank those who have shaped our lives for the better. This is one such opportunity. Please give from your heart, as Arnold so generously did to Winnipeg and the world of dance.

Sincerely,

Jean Giguere, RWB Board Chair

Kathleen Richardson, Honourary Chairman RWB

Margaret Piasecki, Alumni President

Joan Wheeler, President, Women's Committee President

Richard Rutherford, former company member

Marilyn and Grant Marshall, former company member and costume designer

This poem was inspired by four RWB dancers who created a ballet at the Banff Festival of Fine Arts to commemorate the victims of the World Trade Center terrorist attacks.

requiem 9/11

requiem
for a dream

a dream
undreamed

a dream
un dream

a dream
undermined

a dream
under mine

a dream
mined under

mine under
a dream

no dream
a dread

News Release For Immediate Release

March 10, 2003

Contact: Gwen Smith

Tel: (204) 957-3457

e-mail: gsmith@rwb.org

RWB: Dancing Through Time

An Evening With Canada's Royal Winnipeg Ballet⁷⁶

Please join us in celebrating thirty years of extraordinary dance that helped bring international acclaim to Canada's Royal Winnipeg Ballet. This will be a special fundraising evening to honour the groundbreaking ballets presented under the directorship of Mr. Arnold Spohr, Artistic Director 1958-1988 and to support Canada's Royal Winnipeg Ballet.

Summary Facts:

- Saturday, April 26, 2003
- Delta Winnipeg, 350 St. Mary Avenue
- Welcoming Reception: 6:30 p.m.
- Dinner and a special performance: 7:30 p.m.
- Dinner by award-winning chef Craig Guenther of the newly renovated Delta Winnipeg
- \$150 per person
- \$1000 per table of eight
- Black Tie optional
- A donation to Canada's Royal Winnipeg Ballet in lieu of a ticket purchase will be gratefully accepted
- A tax receipt will be issued for a portion of the ticket
- RSVP by April 17, 2003

Summary Quotations:

⁷⁶ Based on actual document *RWB: Dancing Through Time An Evening With Canada's Royal Winnipeg Ballet*, n.p., n.d.

- “I was continually looking and learning, seeking new knowledge. That’s how you stay with it, you have to be open to new ideas.” -Arnold Spohr
- “The glittering jewel of the 1964 season.” -Ted Shawn, Jacob’s Pillow Dance Festival
- “One of the most engaging ballet groups this side of the Atlantic.” -Walter Terry, *New York Herald Tribune*
- “There is nothing derivatively European or effete about the Royal Winnipeg, it has a personality all its own: Winnipeg is a ballet company notable for youth, boldness and exuberance.” -*Time* magazine

Committee information:

Canada’s Royal Winnipeg Ballet
André Lewis, Artistic Director

Committee
Marie Riley, Committee Chair

Ari Driver	Cheryl Elliot	Jane Emslie	
Kay Gardiner	Jean Giguere	Susan Glass	Maria den Oudsten
Margaret Piasecki	Janet Sartore	Lisa Shore	

Rheo Clementson, Development Manager Debbie Wakeham, Project Coordinator

For further information contact:

Gwen Smith
Tel: (204) 957-3457
e-mail: gsmith@rwb.org

Appendices

Appendix A

A Timeline of Canada's Royal Winnipeg Ballet⁷⁷

1938

Winnipeg Ballet Club founded by Gweneth Lloyd and Betty Farrally

1939

First Public Performance

1940

Theme and Variations

1941

Triple Alliance

1942

The Wise Virgins; Betty Farrally dances the role of one of the Virgins while she is several months pregnant

1943

American in Paris

1944

Chinese Benefit

1945

Dionysos

1946

Pleasure Cruise

1947

Chapter 13

First Canadian Ballet Festival Organized

1948

Allegory

1949

Visages

Women's Committee of the Ballet founded

1950

Shooting of Dan McGrew

1951

Royal Command Performance

1952

Shadow on the Prairie (Company's 1st all-Canadian ballet choreographed by Gweneth Lloyd)

⁷⁷ Compiled from research and readings.

1953

Her Majesty bestows title "Royal"

1st U.S. tour (Minnesota) for a Canadian ballet company

1954

June 7- fire at 333 Portage Ave. destroys everything; \$3 million damage

Tour of U.S.A. (28 cities)

Alicia Markova first appears with Company

1955

Rebuilding Campaign

1956

Reorganization

1957

First Grant from Canada Council

1958

Arnold Spohr appointed Director

Ballet presented in mining towns

1959

Royal Tour Performance

1960

Twenty-first Anniversary

1961

Guest Artists from Bolshoi Ballet

1962

School of the Royal Winnipeg Ballet Founded

Agnes de Mille travels to Winnipeg to mount her ballet *The Bitter Weird*

1963

First Appearance outside Canada and the United States:

Goodwill tour to Jamaica to celebrate Independence

1966

RWB 1st company to present a full-length work (*Rose Latulippe*) at the Stratford Festival

1967

Arnold Spohr awarded the Centennial Medal

Things Antiques and Gifts (Stafford and Grosvenor) founded by The Women's Committee to fund

RWB

1968

Company leaves Pantages Playhouse stage to move into Centennial Concert Hall

1970

University of Manitoba confers upon Arnold Spohr the degree of Doctor of Law *honoris causa*

David Moroni founds RWB school Professional Division

1973

Evelyn Hart joins the RWB School Professional Division

1974

Federal funding approved for RWB school by Canada Council

1975

South America Tour

1976

David Moroni appointed Associate Artistic Director under Arnold Spohr

1978

Evelyn Hart promoted to Soloist

1979

Evelyn Hart promoted to Principal

1980

Evelyn Hart and David Peregrine each awarded a Bronze medal at the World Ballet Concours in Japan

Evelyn Hart awarded the sole female Gold Medal and Certificate of Exceptional Achievement at the International Ballet Competition in Varna, Bulgaria

David Peregrine awarded a Bronze Medal at the International Ballet Competition in Varna, Bulgaria

Earl Stafford receives Gold achievement award for best accompanist in competition at Varna, Bulgaria

1981

Evelyn Hart and David Peregrine return to Japan as guest dancers with Homura Tomoi Ballet, Tokyo

1982

Arnold Spohr receives Annual *Dancemagazine* Award

Arnold Spohr's 25th season as Artistic Director

RWB 1st Canadian company of any kind to perform at prestigious Athens Festival

Henny Jurriens first partners Evelyn Hart at the Dutch National Ballet

Professor Kally Kennedy develops a Creative Movement course for the RWB school

1983

Arnold Spohr awarded the Canadian Conference of the Arts Diplome d'Honneur

Evelyn Hart made an officer in the Order of Canada

Evelyn Hart dances *Gisele* with Frank Augustyn for National Ballet of Canada

1984

Arnold Spohr the subject of documentary: *Concertante, Arnold Spohr and the Royal Winnipeg Ballet*

RWB Encore Tour of Athens, Corfu, Cairo, Alexandria

Evelyn Hart dances *Gisele* with Sadler's Wells Royal Ballet

1985

Evelyn Hart wins ACTRA Award for Best Variety Performer in *Romeo and Juliet*

1986

Henny Jurriens joins Company as Principal, moves to Winnipeg with wife Judy and infant daughter Isa

Arnold Spohr presented The Canada Dance Award

David Peregrine receives The Order of Canada in Ottawa
 RWB dancers test a variety of floors for new building on Graham Avenue
 Evelyn Hart dances in a gala in aid of the Vancouver Symphony Orchestra accompanied by Yehudi Menuhin
 Evelyn Hart dances in Moscow

1987

Company's first production of full-length *Swan Lake*
 Opening of new building at 380 Graham Avenue

1988

Public Open House of new ballet building at 380 Graham Avenue
 Far East Tour: Taiwan, Thailand, Singapore, Malaysia (January and February)
 50th anniversary of the founding of the Canadian School of Ballet; gala to honour Mrs. Betty Farrally, O.C.
 and Dr. Gweneth Lloyd, O.C.
 Arnold Spohr retires as RWB Artistic Director; Henny Jurriens takes his place.
 Henny Jurriens establishes *Fast Forward*, a yearly choreographic workshop for his dancers
 Evelyn Hart invited to be part of the World Ballet Festival in Japan
 Evelyn Hart dances main role in film version of *Swan Lake* filmed in Denmark

1989

Henny Jurriens, RWB Artistic Director and wife Judy killed in car accident April 9; daughter Isa uninjured, Henny and Judy Jurriens Choreographic Fellowship established.
 Andre Lewis appointed Interim Artistic Director
 Founder Betty Farrally dies coincidentally on April 9 after a lengthy illness
 Evelyn Hart's longtime dance partner David Peregrine killed in his own light aircraft in Alaska
 The Women's Committee of the RWB presented the Mayor's Volunteer Service Award for Arts and Humanities for 1988 by William Norrie
 Mark Godden awarded the Clifford E. Lee Choreographic Award for his ballet *Forms of Distinction*

1990

Professional Division celebrates its 20th Anniversary
 Prince Edward Scholarship Award established to assist gifted Professional Division Students
 John Meehan appointed RWB Artistic Director
 Laura Graham wins Silver Medal at International Ballet Competition in Varna, Bulgaria, the highest medal to be awarded in the senior women's category
 Mark Godden wins second prize for new choreography at Varna
 Eastern Europe Tour
 David Moroni, founder of RWB Professional Division appointed to Order of Canada
 Evelyn Hart divides her time between RWB and Munich
 Norbert Vesak, choreographer, dies suddenly on October 2

1991

Dancing Through Time: The First Fifty Years of Canada's Royal Winnipeg Ballet by Christopher Dafoe published.
 RWB Latin America Tour
 David Moroni awarded Order of the Buffalo Hunt by the Province of Manitoba for significant contribution to the lives of Manitobans
 Andre Lewis appointed Artistic Director after Meehan's departure

1992

RWB sends representatives to Toronto's 5th Dancers for Life AIDS Benefit

1995

Attached 60 bed residence added to RWB School for Professional Division

1998

World Premiere of Mark Godden's *Dracula*; all 8 shows sold out

1999

Choreographer David Nixon adapts his version of *Beauty and the Beast* for the Company

2000

Company does U.S. Tour of *Dracula*

2001

Winnipeg filmmaker Guy Maddin and choreographer Mark Godden collaborate on 75 minute *Dracula* film shot on Sargent Avenue for a Feb. 2002 airing on CBC's *Opening Night Series*
\$3 million Asia Tour

2002

Arnold Spohr: An Instinct for Success by Michael Crabb published

2003

Arnold Spohr: A 25 Year Retrospective produced as the final show in the season

Appendix B

Dancers of the RWB, Past and Present⁷⁸

A

Adams, David
Adams, Marilyn
Ahonen, Leo
Aiello, Salvatore
Alberts, Aida
Alexander, Jennifer
Alis, Jill
Amyot, Luc
Anderson, Brian
Anderson, Cavell
Anderson, Darren
Anderson, Joan
Andre, Frank
Andrews, Josephine
Andrews, Marie
Andreychuk, Rod
Anthony, Fred
Arthur, Roy
Askwith, Joan
Ayotte, Maurice

B

Bacall, Teresa
Bain, Joseph
Ball, Betty Jo
Barker, Wendy
Barkley, Beverly
Bartscher, Laurence
Beaton, Jack
Beckett, Orrill
Begg, Sandra
Beguín, Pierre
Bell, Dianne
Bellingham, Sheena
Bender, Brian
Bennet, Susan

⁷⁸ Compiled from research and readings.

Benton, Jessica
Berts, Nicola
Bialuski, Henry
Binnie, Shirley
Bird, Kay
Birtwhistle, Tara
Bjerknes, Michael
Blakey, Paul
Bloss, Randall
Boris, Ruthanna
Bostok, Evelyne
Botterill, Judy
Bouchard, Madeleine
Boulding, Bill
Bourke, Walter
Boux, René
Boyle, Vincent
Branstetter, Baxter
Brierton, Ross
Bristol, Robert
Broda, Carrie
Brogan, Amy
Brown, Clare
Brown, Michael
Browne, Rachel
Browne, Richard
Buck, Diane
Burns, Kenneth
Busday, Viola

C

Caldwell, John
Camden, Joy
Campbell, Gloria
Campbell, Sylvester
Cantor, Lilian
Caplette, Patti
Carroll, Gordon
Carson, Betty
Carter Carlu
Carter, Casimir
Carter, Leslie
Carter, Janet
Cassidy, Margaret
Chang, Johnny

Charron, Alain
Chasney, Joan
Christiansen, Eva
Clark, Dale
Clark, Joyce
Clouser, Jim
Collingwood, Katherine
Collins, Brendan
Contreras, Gloria
Cook, Sheri
Cooper, Linda
Coover, Donna Jean
Copping, Kit
Corrales, Jesus
Cordua, Beatrice
Corey, Winthrop
Crommett, Patrick
Crowe, Gladys
Czarny, Charles

D

Dabin, Joel
Dagenais, Richard
Daigle, Paul
Damarell, Caroline
Darby, Viola
Davey, Mardyne
Davis, Dalton
De Gorriz, Ana Maria
De Strooper, Paul
Dewell, Arlene
Di Marco, Gino
Dick, Earl
Dixon, Hazel
Dixon, Linda
Douglas, Pattianne
Dovgoselets, Dmitri
Doyle, Erik
Dresser, Carey
Duffy, Kathleen
Duke, Diana
Duert, Victor
Dyck, Dana

E

Eavenson, Jim
Eck, David
Edmond, Shirley
Eglevsky, Marina
Eklof, Svea
Ellerbeck, Annamarie
Ellyn, Ruth
Esau, Kay
Espaillat, Pilar
Eyden, Nancy

F

Fagan, Jonathon
Faigaux, Michel
Farrally, Betty Hey
Ferguson, Janet
Ferrill, Lou
Ficzere, Attila
Fields, Leslie
Filkow, Lorelei
Finch, Stephanie
Finlay, Barbara
Fisher, Barbara
Fisher, Margaret
Fisher, Nora
Fisher, Roger
Fisher, Sheila
Foose, Richard
Ford, Valerie
Forrester, Gladys
Fort, Audrey
Frances, Donna
Frank, Carol
Freeman, Gil
Freeman, Greta Lois
Fry, Lynette

G

Gamayunov, Aleksandr
Garland, John
Garoutte, Frank

Garrick, Peter
Gaudry, Adrian
Gayowsky, Nestor
Geeves, Anthony
George, Toby
Gibbs, Richard
Godden, Mark
Goodbody, Graham
Goulding, Bill
Goulet, Raymond
Gradus, Lawrence
Graham, Laura
Grant, Margaret
Graver, Veronica
Graves, Kimberly
Gray, Laura
Greenberg, Phyllis
Grizzell, Emily
Gruber, Caroline
Guerard, Leo

H

Haider, Lawrence
Hample, Margaret
Hanf, Mary
Hardy, Michele
Hart, Evelyn
Hawe, Reg
Haws, Ann
Hays, Marguerite
Heap, Fred
Heath, Eileen
Heaton, Diana
Hechter, Eileen
Heidrich, Eckhart
Henderson, Sheilagh
Hennessy, Christine
Herr, Sharon
Herriott, David
Hershfield, Shelagh
Hey, Betty
Hill, Gordon
Hilton, Peggy
Hiscock, Gina
Hobi, Frank

Hodges, Michael
Hoffmann, Tamara
Holmes, David
Hopkins, Rosanne
Hoppmann, Detlef
Horenstein, Eric
Horsburgh, Colin
Hough, David
Hounsell, Shawn
Hrushowy, Michael
Hudson, Lee
Huhn, Hiller
Hulbert, Tony
Hume, Patricia
Hutzulak, Christene
Hyde, Stephen
Hyman, Eileen
Hyrst, Eric

I

Iles, Valerie
Ivings, Beverley

J

Jackson, Norah
Jamieson, Edith
Jeal, Audrey
Johnson, Matthew
Johnson, Terry
Jones, Anita
Jones, Robert Lee
Joy, Sheila
Jurriens, Henny 1987-88

K

Kalda, Linda
Kaminski, John
Karemanis, Aris
Katronis, Marina
Kaufman, Karl
Kerr, Barbara
Kerr, Georgia

Kilivniouk, Tatiana
Killough, Sheila
Kimura, Naomi
King, Nana
Kingsbury, Florence
Kirkbride, Donna
Knight, Keir
Knill, Hans-Rudolph
Kobrinsky, Gloria
Kobrinski, Shirley
Koga, Tracy
Konrad, Frederic
Kusniakowska, Liliana

L

Labbee, Roger
Lack, Michelle
La Fosse, Edmund
Lang, Maria
Lanham, Mark
Lark, Bill
Lawson, Vanessa
Leach, Joan
Leathers, Pat
Lemus, Ivonne
Léonard, Stéphane
Lewis, André
Lewis, Lillian
Lewis, Marilyn
Liepa, Alfa
Lindal, Betty
Lindner, Ronald
Lindsay, Chelsey
Litchfield, Patricia
Longdon, Dorothy
Luebke, Dana
Lucas, David
Lucci, Michele

M

Mackinnon, Sheila
Maheras, Theodore Jude
Mahler, Erica
Malenfant, Lloyd

Manning, Michael
Marshall, Ted
Martin-Viscount, Bill
Mau, Sara
McClarty, Eileen
McCollum, Cynthia
McFetridge, Grace
McGrath, Bill
McIntyre, Paddy
McKenzie, Jean
McKergow, Helen
McKibbin, Patricia
McKiee, Jackson
McQueen, Jennifer
Meacham, Madge
Menon, Nina
Mercer, James
Metcalf, Barbara
Meyer, Frederick
Mezincescu, Alexa
Miller, Petal
Millward, Gordon
Mino, Yosuke
Mitchell, Joan
Monk, Bruce
Monteith, Elaine
Morales, Taina
Moroni, David
Morris, Jordan
Moulden, Joyce
Mulcahy, Sally Ann
Munro, Leslie
Murphy-Dyson, Sarah

N

Nadal, Alexandra
Nakamura, Kaori
Narbutas, Peter
Naughton, Louise
Neill, Mary
Nelson, Daniel
Nelson, Valerie
New, Shirley
Nicolay, Dana
Norman, Gary

Norman, Peggy Rae
Nunns, Louise

O

Olds, Elizabeth
Oved, Yamaiel
Owens, Jacqueline
Owens, Jane
O'Gorman, Michael
O'Grady, Sheila

P

Palesch, Deborah
Pannell, Anthony
Parkes, Norma
Parvanova, Radostina
Patterson, Ted
Peacock, Edwina
Pelt, Joost
Peregrine, David
Phibbs, Monica
Plourde, Gisele
Popp, Gwen
Popp, Marilyn
Preston, Daiva
Pulkkinen, Victoria

Q

Quigley, Eddie

R

Ratmanski, Alexei
Reid, Mary Gwen
Reyes, Reyneris
Richards, Robyn
Ripley, Ken
Roberts, Joan
Robertson, Andrew
Robertson, Helen
Robson, Nancy
Ross, Patti

Rubinstein, Vernie
Rubio, Suzanne (1986-
Russell, Colin
Rutherford, Richard

S

Sanders, Janet
Sartore, Janet
Schergen, Janek
Schlaepfer, Martin
Schultz, Bill
Scott, Edwina
Shaen, Florence
Shapiro, Shelly
Shearer, Shelley
Shields, David
Shim, Roger
Sholl, Jennifer
Sholom, Bella
Shubin, Donna
Siegal, Marjorie
Sigurdson, Bert
Simmons, Daniel
Slavin, Eugene
Slipper, Sarah
Slota, Margaret
Small, CindyMarie
Smith, Muriel
Souster, Kerrie
Sowson, Pat
Sparks, Patricia
Spinner, Barbara Lee
Spoerli, Heinz
Spohr, Arnold
Stanley-Harris, Daphne
Starrett, William
Stefanek, Gail
Sterling, Craig
Stirling, Joan
Stock, Gailene
Stone, Paddy
Stoneham, Jean
Strobel, Frederic
Strome, Mary
Sturney, June

Surcouf, Dorothy
Sutherland, Paul
Swales, Shirley
Swain, Doris
Swartz, Toby

T

Tanner, Peggy
Taverner, Sonia
Taylor, Catherine
Thelen, Jane
Theoret, Gerard
Thomas, Terry
Thurston, James
Tice, Romn
Toth, Kalman
Trasowski, Edward
Tueller, Jacqueline
Turner, Jane
Turner, Louis

V

Vandervlis, Sylvia
Vargas, Arionel P.
Von Gencsy, Eva

W

Wade, Judy
Wakelyn, Virginia
Waks, John
Wales, Gordon
Walker, George
Walters, Joyce
Wardall, Marsha
Washington, Donna Day
Watt, Barry
Wei-Qiang, Zhang
Weinberg, Shiffy
Welsman, Jennifer
Wevers, Olivier
White, Catherine
White, Phillip

Whittaker, Julie
Wiesenthal, Matt
Williams, Anthony
Williams, Harry
Williams, Marilee
Willis, Joy
Wilson, Joyce
Wilson, Laurie
Wilson, Patricia
Winchiu, Shirley
Winsor, Cindy
Wiseman, Morley
Wolfram, Eric
Wright, Charlotte
Wright, Gordon
Wright, Johnny
Wullen, Elizabeth
Wyatt, Olivia
Wyckoff, Bonnie

Y

Ying, Runsheng
York, Vivian
Yoshida, Dale
Young, Marilyn

Z

Zeavin, Bernard
Zolan, Miro
Zorgo, Elyse

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