

FOOTNOTES

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#26

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The Nutcracker
Alberta Ballet & Victoria Symphony

ROYAL THEATRE

November 28 + 29 • 7:30 pm

November 29 + 30 • 2 pm

Running time (incl. intermission): 2 hours
Curbside (evening): 9:30 pm Curbside (matinee): 4 pm

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A Nutcracker of a Different Kind

A conversation between Edmund Stripe and Stephen White

Choreographer Edmund Stripe is only the latest in a long line of choreographers who have tinkered and teased the original *Nutcracker* story into something wholly different. Since its premiere on December 17, 1892, at the Imperial Theatres in Russia, *Nutcracker* has undergone numerous transformations. It first appeared in North America as extracts in a larger program performed by Diaglev's Les Ballets Russe. The first fully realized production was staged by the San Francisco Ballet in 1944. But the individual credited for establishing *Nutcracker* as a holiday staple and whose choreography is the most copied is George Balanchine.

Balanchine is, of course, the legendary 20th century choreographer, born and trained in St. Petersburg, who defected to the west in 1924. With manager/impresario Lincoln Kirstein, whom he met in London, over the next decade he established the American School of Ballet and the New York City Ballet.

Balanchine's *Nutcracker* (1953) was influenced by his own experience dancing a variety of roles in productions at the State Theatres (previously Imperial Theatres) in St Petersburg. Closer to the original Petipa version, with changes to some of the second act pas de deux, Balanchine's production is both the most emulated today, as well as the only version of the ballet that the New York City Ballet has performed for the past 55 years.

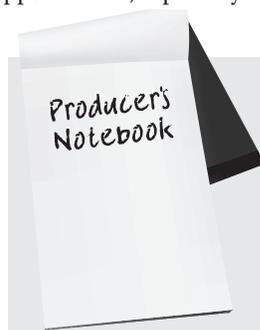
There have been some very odd versions. Mark Morris, the Seattle-born/New York-based choreographer set, *The Hard Nut* in the 1960s and the first act reveals a host of outlandish characters including a transvestite maid, a robot and a life-sized Barbie doll. There has been a tap-dancing Drosselmeyer (Clara's eccentric uncle who creates the Nutcracker), skating snowflakes, and a Harlem *Nutcracker* danced to Duke Ellington's arrangement of Tchaikovsky's original score.

While perhaps not as "far out" as any of these, Alberta Ballet's new version of *The Nutcracker* returns the piece to its original Russian roots. Recently, I had the opportunity to ask choreographer Edmund Stripe why he decided to set his version in Imperial Russia.

Edmund Stripe: The very first question I asked myself when starting out on this project was whether to keep the ballet in its more traditional setting of 1814 Nuremburg, Germany or somewhere else, such as Russia. In my first telephone conversation with Zack Brown, the designer of *The Nutcracker*, I asked him the same question. He replied "Russia" almost before I had finished the sentence. We agreed on basing it in Russia around the turn of the 19th and 20th century where there were many opportunities, especially in Act I, to convey the sense of opulence and grandeur of the period.

Stephen White: How much of the original Petipa choreography can we expect to see in this new version?

ES: This is an interesting question as it is generally regarded that Marius Petipa handed over the choreographic duties for the original *Nutcracker* to his assistant,



Aside from being a traditional seasonal staple, *Nutcracker* is important because it is most often cited as peoples' first experience with dance. Dance Victoria has enjoyed a strong relationship with Alberta Ballet and the Victoria Symphony because the quality of the production is always excellent. This year, the company brings all new sets

and costumes as well as a fresh story-line. There's a little kid in me that always surfaces at the *Nutcracker*. For me it mostly has to do with Tchaikovsky's brilliant music. As I write this, I can feel butterflies in my stomach.

Artists of the Ballet in Alberta Ballet's 2006 production of *The Nutcracker*. Photo: Gregg Eligh.

DANCE VICTORIA

Presenting Excellence in Dance

Dance Victoria is a non-profit charitable organization dedicated to dance presentation and education. Our Mission: To enhance the appreciation of dance in the Capital Region by presenting and developing excellent professional dance and engaging the community.

- Producer** Stephen White
- Development Manager** Tony Cheong
- Administrator** Bill Hamar

Dance Victoria is governed by a **Board of Directors** that includes:

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If you would like to be involved in Dance Victoria, call: 250-595-1829 or email: producer@dancevictoria.com. Address: 2236 Hampshire Tce., Victoria, BC V8S 3G9

Footnotes is written by Stephen White (unless otherwise noted) and proofed by Anne Moon.

ferent Stripe

Lev Ivanov, after becoming ill (or uninterested in the project, according to which account you read). Either way, the closest to anything like the original choreography would be the Grand Pas de Deux for the Sugar Plum Fairy and her Cavalier at the end of the ballet.

SW: Is it intimidating approaching a classic like *Nutcracker* with a new interpretation?

ES: A little, yes, as there are many expectations from the audience and the company alike. Luckily, *The Nutcracker* story is quite flexible and open to interpretation without detracting from its magic and charm.

SW: Tell me about the design process? How important was it to have a solid design before you started working?

ES: The design process started two years ago. Zack and I had several meetings and many, many e-mail conversations (he is based in New York) discussing the sets and costumes. I gave him my initial ideas for particular characters including what they would do in the ballet and, in some cases how I thought they would move. He took these ideas and interpreted them into some of the most breathtaking creations I have ever seen. Once I had these designs I could start working on the actual style of the ballet and the manner of the steps.

SW: Are you a collaborative choreographer—by that I mean, is the choreography developed in the studio with the dancers—or did you come into the process with a fairly firm idea of how you wanted it to look?

ES: I am a very collaborative choreographer. I do come into the process with a fair idea of how I want things to look but those ideas are very flexible. I don't create any of the actual dance steps until I am in the studio with the dancers. There, I feed the dancers information, either in the form of actual dance steps or ideas of how I want a certain step, or sequence of steps to look. Their responses can be very different to my way of thinking. This process and its results are part of the 'magic' for me as a choreographer.

SW: What do you hope people will come away with from Edmund Stripe's new version?

ES: I hope that I and the company will have enriched their festive season and that they will come away from the show enchanted, entertained and excited enough to come back again next year! **FN**

VICTORIA'S CONNECTION

One of the "unsung heroes" each season is the local répétiteur (rehearsal director) who teaches the large contingent of children who participate in *Nutcracker* the steps they must perform on stage. In Victoria, that individual is Gina Sinclair Davis.



Stephen White: Gina, can you describe what it is you do each year for *Nutcracker*?

GINA SINCLAIR DAVIS: In late August/early September, I assist in finding a location for the auditions for local ballet students, and then assist at the auditions. After this is over I teach all the local students their parts in *Nutcracker* so when the ballet company arrives in town we can 'blend' everyone together to give a complete and polished performance. The 'behind the scenes' work I do is to coordinate the entire rehearsal schedule, keep everyone informed by e-mail of all the last minute details (this year there are 60 young dancers in the local cast), give them all the information on costume fittings, additional rehearsals with the choreographer/ballet master, on-stage rehearsals, drop off pick up times during performances (there is not enough room for everyone backstage at one time in the Royal, so we have to do it in shifts.) It takes army-like precision to get it to work smoothly and successfully right down to details of checking everyone's name is spelt correctly for the program, and even what colour eye shadow to wear!

SW: How long have you been doing this?

GSD: Eighteen years, five different ballet companies, nine different versions, about 1,400 local dancers, ages from 6 to 16.

SW: What do you use as a reference in the studio to ensure you teach the proper choreography?

GSD: The choreography for this new version of *Nutcracker* was set on children from the Alberta Ballet School and then put on DVD for me to have as a resource. I am usually given a performance video and some written notes, so this year it is quite different. Although I can't show the students what the finished product will look like, we are so thrilled to be part of the world premiere of this *Nutcracker* that it doesn't seem to matter.

SW: Is there a part of the children's choreography that you like most?

GSD: Remember, I have only seen the children's parts, and it is all fabulous! I love the new choreography, the characterization, it's fresh and it's fun! I can't wait to see what it looks like in costume, with the sets and with all the company. If I have to choose just one part as a favourite, perhaps the battle between the Cossack Rats and Imperial Army, or maybe the Palace Pages in the second act, or dancing with the Grandfather in the first act ... It is impossible to choose a favourite, it's all so very, very good.

SW: What do you hope the children who participate in *Nutcracker* take away with them?

GSD: Hopefully, an amazing experience unlike any they have had before. Something they will remember and treasure forever. I know for many of them working alongside a professional ballet company feeds them artistically, makes them work harder at achieving their own goals to dance professionally some day. For others it builds understanding and appreciation of the discipline and the dedication it takes to put on a production like this. Hopefully they will all come away with an increased passion for dance and the performing arts. **FN**

DANCE SEEN



Photo: Helene Cyr

It was on our last night in Havana in early October, when I was able to finally appreciate the tattered beauty just under the surface of this complicated city. We were racing along the waterfront in a coco cab, the hot wind on our faces, the city's crumbling waterfront buildings, some ancient, some from the 1950s to our left, and the broad ocean-front sidewalk that is the Malecon teeming with thousands of young Cubans out for a Saturday night party on our right.

Very early in the morning after LINES Ballet's final performance, my partner Bill and I flew to Toronto and then Cuba. Our mission was to spend a week scouting a possible dance and cultural tour like the ones we offer to New York or Chicago. We had several meetings with experienced Cubaphiles prior to our departure and a couple of contacts to pursue once we landed on the island. Many of you, I'm sure, have been to Cuba before, but it was a first for us.

The heat in October is stifling. We spent our days walking, visiting museums and neighbourhoods, looking at hotels, testing restaurants and keeping detailed notes of each experience. Late each afternoon, when we felt we couldn't take another step, we'd come back to the air-conditioned comfort of our hotel, wring the sweat out of our clothes and expire for an hour before venturing out into the city again. There was no real rest and relaxation built into this trip, but it was certainly a fascinating change.

Of course the music in Cuba is legendary. In Havana Vieja (the old city), each evening every restaurant, café or bar—some the size of a shoebox—feature groups of musicians playing a variety of music. One evening as we were heading back across a beautifully restored, Spanish colonial square we paused to watch and listen to a 16-piece band playing on the wide arched veranda of a large restaurant. We took a table at some distance in the square, ordered a couple of syrupy mohitos and listened to an absolute killer mix of big band tunes delivered by three or four different vocalists. Each singer had the crowd in his or her hands as they wandered among the tables, microphone in hand. But what made the night for me was the thin, grey-bearded elderly gentleman, about 5'6"—dressed all in red including a red ball cap—who appeared at the edge of the cordoned off area reserved for diners. When the music started, so did he—his hips and shoulders rolling and bumping, his hands high in the air, his feet mapping out a complicated pattern on the cobblestones...He was like a rubber band, his body given over to the music. His eyes sparkling—his mouth cracked open in a mile-wide grin. I thought to myself, if I don't see any other dance in Cuba,

this... his joy, his freedom, his inability to resist dancing when most men his age are on a downhill slide to the grave, is very life affirming.

But of course we did see other dance. We took in the Tropicana floor show—the quintessential glitz and glamour extravaganza performed nightly under the stars. Sixty or seventy of the country's most beautiful long-legged dancers, the women with eyelashes the length of my forearm, huge exotic headdresses and legs up to the sky, lifted and spun by gorgeous young men. We sat at the edge of the stage—a little too close to appreciate the non-stop patterns and symmetry of the dance, but from our vantage point we could see the lifts, the work, the focus and concentration of these hardworking dancers. What an awesome experience and it's only slightly ironic that the most opulent old-style Vegas show plays nightly in Fidel's Cuba.

Down the street from our completely refurbished, 19th century Art Nouveau hotel, was a small dance studio that housed a contemporary dance company called Danza y Teatro Retazos. We stopped in one day, armed with Dance Victoria brochures and house programs, and soon enough were seated in the office of the Artistic Director, Isabel Bustos with tiny espresso coffees. Her English was as strong as my Spanish, so we spoke in French and before our half hour was up, she made arrangements for us to watch a company rehearsal in her small studio a few days later.

We returned that Friday, and were treated like royalty. What we saw was a small work Isabel had created for a Mexican festival the company would perform at in the coming week. Using the tango as a departure point, this work for four dancers included some unique, complicated and beautifully-executed partnering. The skill was apparent, but more importantly, so was the heart. This company and its studio will not only be part of the tour we take to Cuba, but I will begin the process of trying to bring them to Canada in the next few seasons.

Of course, no tour to Cuba is complete unless you attend a performance by the Ballet Nacional de Cuba. As luck would have it, the



Photo: Yvett H.L.

company was performing in Paris while Bill and I were in Cuba, but we decided to meet the administration to discuss our plans. It took some research to finally locate the company's offices, but we made our way across town to an area that at one time was the dominion of the super wealthy with its huge stately mansions (now in a state of advanced decay) on wide avenues (now pock-marked and dangerous). We were directed up the interior staircase of one of these old homes to an office to meet with the Director of International Touring. We stepped into a plain office that was about 15 feet square. The Director's desk occupied the centre. Seated in front of the desk and using a corner of it was a woman sorting through tickets. In the corner behind the desk, three people were at a table against the wall organizing VIP invitations to a gala in late October and against another wall, a young man was studying a floor-plan of the Gran Teatro. The phone was ringing, music was playing and the staff were deep in conversation.

We sat and took in the scene for some time. We had been reassured that the Director would be with us momentarily. Eventually, when it became clear the Director wouldn't be with us soon, we left our house program and business card on his desk and spoke for a few moments with the one person in the room who had a command of English before we took our leave. It is astounding to me that a company with a reputation like Cuba's national ballet manages to organize a bi-annual international ballet festival, an annual home season and a well-regarded school from offices where the staff are all but sitting on each other's shoulders.

Later that day, for two pesos, we were able to convince the guard standing at the huge carved wooden doors at the Gran Teatro in downtown Havana to let us inside. This is the theatre where the ballet performs and where it hosts its international festival. The neo-baroque façade with stone and marble statues is impressive from the street. Through the doors and across the marble lobby, the guard took us into the hall itself and up onto the stage.

The state of the theatre is heartbreaking. As we traveled a corridor to the stage we could hear a waterfall of rushing water behind a closed door. On the stage itself, looking across the auditorium the tattered velvet upholstery on the lopsided seats extended as far as the eye could see. There were a few jerry-rigged lighting instruments in the air overhead, some repaired with tin foil and wire. The floor of the stage creaked underfoot, its surface like the roads in Cuba, damaged from years of traffic and neglect. It felt irreparable, impossible. The building would surely be condemned anywhere else in the world.

And yet this world-renowned, spirited company was preparing VIP tickets to an upcoming Gala to be performed in this very theatre at that rabbit warren across town.

Cuba is hard because of these contradictions. The beauty in the rubble, the irrepressible spirit of the people—from that old man and his elastic dance in the square to the impressive modern dance of Isabel Bustos, to the indomitable spirit of the people there is much to admire and lots to digest. **FN**



LOCAL NUTCRACKER CAST

Sponsored by *Karen Clark*
DANCE STUDIO

Party Girls and Palace Pages (All performances):

Rachel Corwin, Jaime Crozier, Camille Janicki
Julia Rego, Cameron Rice-Gural, Sydney Berman

Party Boys and Palace Pages (All performances):

Samantha Ferguson, Marissa Monette, Justine Ethier
Katie Carter- DesBiens, Justine Nakazawa,
Lauren Lawson

Soldiers (All performances):

Lianna Merz, Sonia Ryall-Ota, Isabella McNamee
Emily Gillespie, Kaila Gysbers, Ashley Gawiuk
Amanda Jones, Britany Matthews, Emily Van Oosten
Sarah Smith, Sarah Glover, Mackenzie Vouriot

Cossack Rats (All performances):

Sayaka Pomeroy, Aimee Jones, Madeleine Corwin
Kristina Fedorov, Hannah Daughtry
Sema-May Hamidi, Alissa Lennox, Christy Moser
Robyn Scheidl, Laura Quinn, Nisa Johnston
Erica Veillette

Mice A (Performing Fri. Nov 28th evening, & Sat. Nov. 29th matinee):

Sarina Kwan, Jenny Yu, Jaelyn Lentz, Daniel Hunwick
Annika Weir, Aliya Conrad, Adriana Thom
Keiran Marrett-Hitch, Caitlyn Shum, Amy Hentschel
Juliana Dellaviola, Chelsea MacEwan

Mice B (Performing Sat. Nov 29th evening, & Sun. Nov. 30th matinee):

Hannah Henry, Emma Skillings-Capet
Samantha Hill, Georgia Sinclair, Crystal Cartwright-
Simpson, Sarah Cartwright-Simpson
Hana Hourston, Annalyn Kind, Mara Radawetz
Jaelyn Lentz, Sylvie Galloway, Chanel Ghesquiere. **FN**

Nutcracker Story Time

45 minutes Prior to Show Time

1:15 pm for Matinees & 6:45 pm for Evening Performances

Dance Victoria has once again engaged the services of professional story-teller Jim Leard. Leard is Artistic Director of the very successful Story Theatre Company. He will tell the story of the Nutcracker prior to each performance, enhancing the kids' appreciation of the ballet when they enter the theatre.

DANCE FUTURES: Dance Victoria's Investment in Community

Dance Futures is Dance Victoria's professional and audience development program, created to encourage a deeper appreciation of dance while providing opportunities for local dancers/choreographers to be challenged professionally.

The LOLA Project

Last summer, Dance Victoria invited local dancer/choreographers who had a short solo they were working on, to submit a proposal to Vancouver-based choreographer Lola MacLaughlin. Eight mature dancers submitted and Lola selected three: Annemarie Cabri, Stacey Horton and Treena Stubel.

Cabri trained at the National Ballet School and danced for several years as an independent in Vancouver's professional dance community and was a dancer in the Dutch National Ballet. Among her many projects, she is best known locally as a creative dance instructor.

Horton holds a BFA in dance and theatre from the School for the Contemporary Arts at Simon Fraser University and performs locally with a variety of dance artists including TriPOD Dance Collective.

Stubel recently completed her training in physical theatre at the LeCoq institute in Paris. While in Europe she had the opportunity to perform in a number of countries. Most recently, with her sisters Camille and Celine, Treena performed in Theatre SKAM's *My Three Sisters*.

MacLaughlin herself is recognized as one of Canada's senior artists with a body of work that has been performed across Canada and internationally since the early 1980s. Her most recent work, entitled *Provincial Essays*, will tour the province and most of Canada in 2009/10.

Lola will come to Victoria three times in the coming year (November 17 through 21, a week in April and again in September 2009) to work with these dancers, helping them shape their works so that they can be presented at a future festival or as part of a mixed evening of work. She's asked all three dancers to come to the studio prepared to show their pieces to each other on the first day. She will then take them through a series of exercises and give them homework during their time together. The objective is to have Cabri, Horton and Stubel experience working with a skilled choreographer while they build stronger pieces.

Supported by  Canada Council for the Arts  Conseil des Arts du Canada  VICTORIA FOUNDATION



Photo of Treena Stubel: Miles Lowry



Photo: Jodie Jim Bos

Pite Residency

We are also actively planning for the time that Crystal Pite and her company, Kidd Pivot, will be in Victoria during January 2009. Many of you will recall that Dance Victoria, the National Arts Centre (Ottawa) and L'Agora de la Danse (Montréal) are co-commissioning a new work from Crystal that will be featured at Ottawa's BC Scene (a month-long showcase of BC arts, culture and food) in April 2009 and then play the 2010 Olympics. When it's completed, it will be presented in Victoria before it is performed during the Cultural Olympiad in Vancouver.

This January, the company of dancers will be in Victoria for two weeks. The first week they will spend in studio developing the work and the second week will be spent in the McPherson Playhouse where Crystal can play with lights and sound as she integrates these aspects into her choreography. We are planning some private and public events around the residency including a private preview for Dance Victoria donors, sponsors and contributors to our Dance Futures program, followed by a catered reception with Crystal and her company. We have invited a group of ten dance presenters from across Canada to come to Victoria for a sneak preview not only of Crystal's work but of new work by Vancouver dancer/choreographer Amber Funk Barton, Wen Wei Dance's latest group piece and new works by Ballet Victoria. Dance Victoria will also host a reception for the local dance community so they can meet our visiting presenters.

This project is supported by Jawl and Bundon Barristers and Solicitors, the Royal and McPherson Theatres Society and the generous support of Roy Nikaido, Jayne and Steve Weatherbe and Susan Snell.

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HAPPY HOLIDAYS

All of us at Dance Victoria want to wish you and your family the best of holidays. In reflecting on the past few years, I have to say that we have been really moved by the support this community has demonstrated for our organization—buying tickets, making donations and even volunteering. It's made us recognize that we are the stewards of a growing community asset—something bigger than any one of us individually. We understand our privilege and responsibility. Thank you.

Need an idea for a Christmas Gift?

Our sponsors support our outreach and educational programs at Dance Victoria. While you are out doing your Christmas shopping, please consider purchasing your gifts at one of our many outstanding sponsors. Some ideas include:

- Stemware from Birks
- Dinner for 2 at Il Terrazzo
- Clothing from one of the many fine fashion merchants at Mayfair Shopping Centre
- Swedish Relaxation Massage from DermaSpa

While you're there, please let our sponsors know you appreciate their support! Don't forget, tickets to any one of our fantastic performances or a donation in someone's name also make great gifts!

New Digs

The best kept secret about Dance Victoria for the past 12 years is that it has been a home-based business. When Doug Durand first started the organization in 1997 it lived on and around a desk in the corner of his studio apartment in Fairfield. When I took on the role of Producer nine years ago, we moved the four or five boxes of files into my basement and it's been there ever since. Very handy, I might say, when you're doing laundry...

Well, we have been bursting at the seams for the past few years. My basement can barely contain the company so we figured it's time to strike out into the real world. As you read this newsletter, we are unpacking boxes and screwing together new furniture at our new office located at the Victoria Dance Connection, 2750 Quadra Street near Hillside.

I must say I'll miss zipping upstairs to grab lunch everyday, and the quick power nap on the sofa each afternoon. I'll also miss the world's shortest commute—down the basement stairs with coffee cup in hand. I have always treasured the flexibility of working at home but for a person with a propensity to work too much it can be dangerous too. The benefits of a more public office on the other hand, are clear. All three of us, Bill, Tony and I, will now be in the same room, working together—our computers networked. We'll have space for a volunteer or two to come help us out when we need them. We'll have access to dance studios to host our residencies, workshops and even special events. And we'll have a public face so we can welcome you when you're in the neighbourhood! Please, stop by, but maybe give us until December 1 to unpack!

Annual Donor Campaign

Chances are you recently received a letter from us asking you to consider making a donation to Dance Victoria. As a federally registered charity, we rely on the support of donors like you to ensure we can continue to deliver our outreach programs. These include our youth programs, commissions of new works, professional development programs for local dancers, and support to a growing dance community in a variety of ways. In an era of cuts to arts funding, we are looking to build the stability of the organization by soliciting support for our Endowment Fund. Our fund is held at the Victoria Foundation.

If you have any questions about making a donation or if you would like to direct your gift, please call Tony Cheong, Development Manager, or Stephen White, Producer, at 250-595-1829.



New York and Chicago: A Tale of Two Cities

Last year, Chicago was one of the most successful tours we ever put together. It includes tickets to the Joffrey Ballet (a company that is dancing extremely well), a day in the Frank Lloyd Wright neighbourhood of Oak Park, six nights at the Mariott Magnificent Mile, a riverboat architectural tour, admissions to the Art Institute, breakfast everyday, two lunches, a cooking class at Chicago's famed The Chopping Block, and plenty of time to explore the city on your own. Writer Robert Moyes joined us last May and he loved it so much he wrote all about it in the September/October edition of *Boulevard Magazine*. Including return airfare the cost for this trip is \$2,695.

And we return to New York each year because you just can't match the experience. This trip includes tickets to the Opening Night Gala of the American Ballet Theater at the Metropolitan Opera House, five nights accommodation steps from Times Square, five breakfasts, two lunches, walking tours, a tour of Alvin Ailey American Dance Theater, tickets to Mark Morris' *Romeo and Juliet*, a half day cruise around Manhattan and much more. This tour is priced at \$2,349.

Why don't you join us this year? We love hosting these tours and we'll make sure you have the time of your life!

If you want more information about either tour, be in contact with Bill Hamar at Blaney's Travel 250-477-3550 or bill@blaneystravel.com. **FN**

Dance Victoria is very pleased to welcome a number of returning sponsors to our 2008/09 season as well as a couple of brand new companies:

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Alberta Ballet + Victoria Symphony *The Nutcracker*

November 28 + 29 • 7:30 pm
November 29 + 30 • 2 pm
Royal Theatre

World premiere performances of a brand-new Nutcracker. The most opulent production in Alberta Ballet's history.

Spring 2009 Season

ProArteDanza

March 10 + 11 • 8 pm
McPherson Playhouse

"dance that sizzles with excitement" - GLOBE & MAIL

Royal Winnipeg Ballet

Peter Pan

March 25 + 26 • 7:30 pm
March 26 • 2 pm
Royal Theatre

"one of the prettiest ballets in the RWB repertoire" - GLOBE & MAIL

Chunky Move

I Want to Dance Better at Parties

April 7 + 8 • 8 pm
McPherson Playhouse

Direct from Australia! "astute, funny and touching" - VILLAGE VOICE

Hubbard Street Dance Chicago

April 29 + 30 • 8 pm
Royal Theatre

"fiendish speed and energy... laugh-out-loud humor and powerhouse grace." - CHICAGO SUN TIMES

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