



CANADA'S ROYAL
WINNIPEG BALLET

ANDRÉ LEWIS
ARTISTIC DIRECTOR

PETER PAN



STUDY GUIDE

ABOUT

Canada's Royal Winnipeg Ballet



Company Dancers Photo: Réjean Brandt Photography

T-B Gweneth Lloyd, Betty Farrally, Her Majesty Princess Elizabeth's visit to Winnipeg includes a command performance which introduces her to The Winnipeg Ballet (1951)



Gweneth Lloyd and Betty Farrally founded Canada's Royal Winnipeg Ballet School nearly 75 years ago. The two women met when Lloyd was running a dance school in Leeds, England and Farrally was her student. They both immigrated to Canada in 1938, and settled in Winnipeg. There they offered dance classes to the community – starting out with only six students in their first year. Word quickly spread, however, and by year two their enrolment had grown and they were able to establish the "Winnipeg Ballet Club."

By 1943, The Winnipeg Ballet was formed with all of its dancers coming from the Club. Six years later, the Company officially became a not-for-profit cultural institution. In 1951, the Company was invited to perform for then Princess Elizabeth during her visit to Winnipeg, just prior to her becoming Queen of England. Following her coronation in 1953, she bestowed The Winnipeg Ballet's "Royal" designation.

Between the Royal Winnipeg Ballet (RWB) School's two divisions of study, there is a place for virtually every type of dance student: from preschoolers to adults, those new to dance and those aspiring to become professional dancers.

PREPARING To see the ballet

This booklet is designed to enhance the student's experience at Canada's Royal Winnipeg Ballet's performance of *Peter Pan*. The activities and information included are organized to help students prepare, understand, enjoy, and respond to their experience watching the performance.

DURING THE PERFORMANCE:

Enjoy the ballet! As part of the audience, your attendance is as essential to the ballet performance as the dancers themselves. Prior to arriving at the theatre, discuss proper audience etiquette using the keywords below. These steps will help students handle their feelings and enthusiasm appropriately. It is also very important to arrive on time or even early for the performance in order to allow enough time to settle in and focus on the performance.

CONCENTRATION: Always sit still and watch in a quiet, concentrated way. This supports the dancers so that they can do their best work on stage.

QUIET: Auditoriums are designed to carry sound so that the performers can be heard, which also means that any sound in the audience (whispering, laughing, rustling papers or speaking) can be heard by dancers and other audience members. Your movement or checking your phone and texting disrupts the performance for everyone, so always ensure that phones and other electronic devices are turned off during the entire performance.

RESPECT: By watching quietly and attentively you show respect for the dancers. The dancers show respect for you (the audience) and for the art of dance by doing their very best work.






APPRECIATION: Do clap at the end of a dance (when there is a pause in the music) if you feel like showing your appreciation.

AFTER THE PERFORMANCE:

Process and respond to the performance by engaging in class discussions or writing a letter to the RWB. We love to get feedback from our student groups.

WRITE TO:

Canada's Royal Winnipeg Ballet
380 Graham Avenue
Winnipeg, MB, R3C 4K2

-  groupsales@rwb.org
-  facebook.com/RWBallet
-  twitter.com/RWBallet
-  instagram.com/RWBallet
-  pinterest.com/RWBallet



RWB Company Dancers photo: Samantha Katz

At Canada's Royal Winnipeg Ballet, our mandate is:

"To enrich the human experience by teaching, creating and performing outstanding dance."

Whether touring the world's stages, visiting schools, offering rigorous dance classes for all experience levels, or performing at Ballet in the Park each summer, the RWB consistently delivers world class dance and instruction to the citizens of Winnipeg and far beyond.



Find out more about us at rwb.org.

The First Ballet

In 16th century France and Italy, royalty competed to have the most splendid court. Monarchs would search for and employ the best poets, musicians and artists. At this time, dancing became increasingly theatrical. This form of entertainment, also called the ballet de court (court ballet), featured elaborate scenery and lavish costumes, plus a series of processions, poetic speeches, music and dancing. The first known ballet, *Le Ballet comique de la Reine*, was performed at court in 1581 by the Queen of France (and her ladies) at her sister's wedding.

The Sun King

In the 17th century, the popularity and development of ballet could be attributed to **King Louis XIV** of France. He took dancing very seriously and trained daily with his dance master, Pierre Beauchamp. One of the King's famous roles was the Rising Sun which led him to become known as the "Sun King." King Louis also set up the Academie Royale de Danse (Royal Academy of Dance) in 1661, where, for the first time, steps were structurally codified and recorded by Beauchamp. These are the same steps

that have been handed down through centuries, and which now form the basis of today's classical ballet style.

The First Professional Dancers

At first, ballets were performed at the Royal Court, but in 1669 King Louis opened the first opera house in Paris. Ballet was first viewed publicly in the theatre as part of the opera. The first opera featuring ballet, entitled *Pomone*, included dances created by Beauchamp. Women participated in ballets at court, but were not seen in the theatre until 1681. Soon, as the number of performances increased, courtiers who danced for a hobby gave way to professional dancers who trained longer and harder. The physical movement of the first professional dancers was severely hindered by their lavish and weighty costumes and headpieces. They also wore dancing shoes with tiny heels, which made it rather difficult to dance with pointed toes.

Revealing Feet and Ankles

Early in the 18th century in Paris, the ballerina, **Marie Camargo**, shocked audiences by shortening her skirts to just above the ankle. She did this to be freer in her movements

and allow the audience to see her intricate footwork and complex jumps, which often rivaled those of the men. Ballet companies were now being set up all over France to train dancers for the opera. The first official ballet company (a collection of dancers who train professionally) was based at the Paris Opera and opened in 1713.

The Pointe Shoe

By 1830, ballet as a theatrical art form truly came into its own. Influenced by the Romantic Movement, which was sweeping the world of art, music, literature and philosophy, ballet took on a whole new look. The ballerina ruled supreme. Female dancers now wore calf-length, white, bell-shaped tulle skirts. To enhance the image of the ballerina as light and ethereal, the pointe shoe was introduced, enabling women to dance on the tips of their toes.

Classical Ballet

Although the term "classical" is often used to refer to traditional ballet, this term really describes a group of story ballets first seen in Russia at the end of the 19th century. At this time, the centre of ballet moved from France to Russia. In Russia, the French choreographer Marius Petipa collaborated

with the Russian composer Pyotr Tchaikovsky to create the lavish story ballet spectacles such as *Swan Lake*, *The Sleeping Beauty* and *The Nutcracker*. Today, these ballets still form the basis of the classical ballet repertoire of companies all over the world.

One Act Ballets

In 1909, the Russian impresario Serge Diaghilev brought together a group of dancers, choreographers, composers, artists and designers into his company, the Ballets Russes. This company took Paris by storm as it introduced, instead of long story ballets in the classical tradition, short one act ballets such as, *Schéhérazade*, *Les Sylphides*, *The Rite of Spring*, *Firebird* and *Petrouchka*. Some of the worlds greatest dancers, including Anna Pavlova (1881-1931), Vasslav Nijinsky (1889-1950) and choreographers Mikhail Fokine (1880-1942) and George Balanchine (1904-1983) were part of Diaghilev's company.

Marie Camargo, with her ankles exposed



DID YOU KNOW ... ?

Dancing ballet puts a lot of wear on a dancer's shoes. Some dancers need to get new shoes every week!



SEE FOR YOURSELF!

Do a search for images of ballet dancers throughout the ages. Can you notice the differences in costumes over time? What do most dancers wear today?



THE LIFE OF A DANCER

The career of a dancer is relatively short and it is not unusual to spend more years training than dancing professionally. As in Olympic-level sport, the movements demanded of the human body in ballet are very specific and require great precision and care. For that reason, the physique must be prepared for a professional ballet career at a young age.

The professional training period usually consists of at least seven years of intensive, precise work. Ideally, girls and boys should begin their professional training by age ten. Training is a very progressive process. The young professional student begins with daily classes, practicing the basic ballet positions and movements, learning body placement and how to move through the space with balance and artistry. As the student progresses, time spent in classes each week increases, as do the difficulty and extensiveness of the skills taught. In addition to daily class in classical technique, students also receive instruction in variation (solo) work, pointe (dancing on the toes), pas de deux (a dance for two), character (ethnic), jazz and modern dance.

Prior to the introduction of pointe work, a number of criteria must be considered. These include the amount of previous training, a dancer's strength and ability, as well as age as it relates to the bone development in the dancer's feet. Pas de deux and repertoire (the collection of different ballets a dance company performs) are introduced only when the student has adequate strength, ability and training.

Students who graduate to a professional ballet company usually begin dancing as a member of the corps de ballet (ensemble). After a few years, corps de ballet members whose artistry, technical ability, musicality and ability to communicate with the audience set them apart may be promoted to first or second soloist. Finally, the highest achievement in the company, the position of principal dancer, is attainable by only a few select dancers.

ESTABLISHING DANCE IN NORTH AMERICA

Almost all contemporary ballet companies and dancers are influenced by Diaghilev's Ballet Russes. The first visit by this company to North America in 1916-1917 stimulated great interest in ballet. Dancers from the Ballets Russes were instrumental in furthering this new interest in ballet. For example, dancer George Balanchine went to the United States and founded the New York City Ballet (originally called the American Ballet). He became renowned for perfecting the abstract ballet and for establishing neo-classicism through his choreographic masterpieces such as *Serenade*, *Agon* and *Concerto Barocco*. Ninette de Valois and Marie Rambert also went on to found, respectively, England's Royal Ballet and the Rambert Dance Company. It is from these English roots that two English Women, Gweneth Lloyd and Betty Farally, founded the Royal Winnipeg Ballet in 1939 (the oldest ballet company in Canada). Celia Franca also came to Canada and in 1951, she founded The National Ballet of Canada in Toronto. Some of the world's greatest dancers, including Anna Pavlova (1881-1931), Vasslav Nijinsky (1889-1950) and choreographers Mikhail Fokine (1880-1942) and George Balanchine (1904-1983) were part of Diaghilev's company.

THE POINTE SHOE

Proper footwear is the most important piece of attire for ballet dancers. There are many different kinds of dance shoes, including ballet slippers, character shoes/boots and jazz shoes. Perhaps the most well-known shoe is the pointe shoe (the shoes for dancing on the toes) of the female dancer. Making pointe shoes is a difficult and precise art. For each size of pointe shoe, there is a basic form called the last, upon which the shoe is molded. Sizes generally range from 1 1/2 to 5 1/2. To build the shoe, the shoemaker uses several layers of fabric, starting with a cotton lining and a flannel-type fabric to form the slipper. In the toe section, seven fabrics of varying thickness are bonded together into a block form with special glue. Finally, the shoe is covered with satin, glued together, dried and stitched for strength.

Each individual dancer has specific requirements for her shoes. For example, the width of the block required may vary from dancer to dancer. The vamp (length of the shoe covering the toe), the width and height of the heel and the stiffness of the leather sole may also be tailored to fit an individual dancer's needs. (It is interesting to note that there is no designated left or right shoe in the pair.) The shoemaker will put his mark on each completed shoe, along with the size and brand name. Dancers come to rely on a specific maker and are usually hesitant to have anyone else make their shoes. Most pointe shoes are a basic pink colour and can be painted or dyed to match a particular costume.

Dancers also make further adjustments to a completed pointe shoe. Some dancers prefer the sole to be more flexible and the box to be much softer than those in a brand new shoe. A number of methods, such as beating the shoe on the floor, slamming the pointe in a doorframe or even pounding it with a hammer will achieve the softening desired! Dancers sew their own ribbons on the shoes, and in some cases, sew on elastics to help hold the shoe securely to the foot. Dancers keep their shoes clean using a special cleaning fluid. All of this care is taken for shoes that will probably last for only a few performances, and often, if a particular role calls for a great deal of pointe work, for only one performance. A dancer rehearsing a role calling for a lot of pointe work could go through four to six pairs a week, with each pair costing approximately \$75.

Amanda Green PHOTO: Aleli Estrada

SLIPPERS, BOOTS AND SHOES

Male dancers wear a soft ballet slipper, a tightly fitting shoe made of fabric or leather. The slipper has a pleated toe rather than the hard fabric block of the pointe shoe, and a pair will usually last from one to three weeks. Women also dance in the soft ballet slippers in roles where no pointe work is required.

A character or jazz shoe is worn in many modern ballets. The female character shoe is very much like a street shoe and comes in similar sizes. It has a low heel and a strap or tie to secure it to the foot. The men's shoe also resembles a street shoe but has a soft sole like that of a ballet slipper. The jazz shoe worn by both male and female dancers resembles a flat street shoe, but is actually a specialized dancing shoe. Some ballets also require dancers to wear soft leather designed boots.



OTHER FORMS OF DANCE

Other forms of dance include modern, jazz, character and folk dance. Each of these forms has unique historical characteristics and artistic ideology. While classicism still plays a major role in most North American ballets, many choreographers incorporate these other techniques to introduce variation into their work.

Modern or contemporary dance originated in the United States and Europe in the 19th century in opposition to the classic-academic dance (or *danse d'école*) as set up by Beauchamp in the French court of Louis XIV. The first pioneers of modern dance were interested in breaking away from the rigid forms of classical ballet. Isadora Duncan (1877–1927) for example, was inspired by Greek dances of antiquity; she danced barefoot and wore revealing costumes. Ruth St. Denis (1879–1968) was inspired by eastern art. With modern dance, movement became freer. For example, in modern dance the torso can move without restriction whereas in ballet, the back is almost always held straight. In modern dance, movements also became more “earth-bound”, as opposed to ballet where movements are light and “air-bound”.

Jazz dancing, like jazz music, evolved from African tribal dances and rhythms. African-Americans adapted the African dance technique of isolating individual moving parts of the body to the needs of their new social surroundings. The name “jazz” first surfaced in 1917.

During the 1920s North Americans introduced jazz into various forms of vaudeville show business, eagerly adopting this style.

Character dance is a general term for all kinds of dance that reside outside the bounds of the classic-academic dance, which derive from traditional and national sources. Character dance is usually done as a form of entertainment for an audience. Examples include the Italian Tarantella, Hungarian Czardas and the Polish Mazurka.

Folk dance has developed within the traditional environment of ethnic peoples. Coined in the 18th century, “folk dance” is a term that differentiates “dances of the people” from the more regulated dance of higher social classes. Folk dance occurs primarily for its own inherent enjoyment or for an attached social significance, rather than for an audience. American Square dancing and English Morris dancing are two typical examples of folk dance.

As you can see, the world of dance is an interconnected whole with a rich history of tradition which has been passed down from generation to generation. Within the dance world there are no boundaries of nationality or race, making the art of dance a truly global experience.



RWB Professional Division Students PHOTO: Leif Norman

CHOREOGRAPHY: **Jorden Morris**
 MUSIC: **Sir Benjamin Britten, Eric Coates, Sir Edward Elgar, Ron Goodwin, Montague Phillips**
 COSTUME DESIGN: **Anne Armit**
 SCENIC DESIGN: **Don Rutley and Andrew Beck**

LIGHTING DESIGN: **Bill Williams**
 ASSOCIATE LIGHTING DESIGN: **Robert Mravnik**
 FIGHT DIRECTOR: **Daniel Ford Beavis**
 FLYING SEQUENCES: **Flying by Foy**

CHARACTERS

PETER Peter Pan is the little boy who refuses to grow up. He has a unique connection to Neverland

WENDY The eldest Darling child, Peter invites Wendy to Neverland to be mother to the Lost Boys

JOHN The Darling's middle child

MICHAEL The Darling's youngest child

NANA The Darling family's dog

MR. & MRS. DARLING Their parents

TINKERBELL Peter's faithful fairy friend, she is devoted to Peter and jealous of Wendy

CAPTAIN HOOK Captain Hook is Peter Pan's arch nemesis. He is determined to seek revenge on Peter for cutting off his hand and feeding it to Crocodile.

SMEE Captain Hook's crewman

THE LOST BOYS Boy children who were lost by their parents and now reside in Neverland

TIGER LILY Daughter of the chief of the of the Piccaninny tribe of Neverland

CROCODILE Captain Hook's other nemesis and the only thing he fears

ACT I

At the Darling family home in London, young Wendy dances in her bedroom with Nana, the faithful family dog. Her brothers John and Michael arrive and join in the fun. Mrs. Darling and Liza the maid enter to ready the children for bed. Mr. Darling arrives and is worried about being late for a dinner party. After the boys pretend to be pirates and kidnap Father, the playful children foil all of Mother's attempts to get

them into bed and convince their parents to tell them a story. Finally peace is achieved and with the children drifting off to sleep, Mother and Father leave for the dinner party.

When the coast is clear, Tinker Bell enters the nursery in search of Peter's shadow, which he lost while listening at the window to Wendy telling stories to the boys. After madly searching the room she finally finds it in the washstand. Peter enters and tries frantically to catch his shadow. Unable to do so, he slumps down beside Wendy's bed and begins to cry.

Wendy awakens to see Peter crying and offers to sew his shadow back on. She is quite taken with Peter and seems to have a vague recollection of him. She offers him a kiss and when he doesn't know what that is, gives him a thimble. Peter invites Wendy to Neverland where she can be the mother and tell stories to the Lost Boys. Meanwhile Tinker Bell is very jealous and upset at Peter's attention to Wendy. After accepting Peter's invitation, Wendy wakens John and Michael who are overjoyed to see Peter and Tinker Bell in the nursery. All three children have a quick flying lesson and with the help of Tinker Bell's fairy dust take off through the nursery window. After flying over London they are off to adventures in Neverland – second to the right and then straight on till morning!

In Neverland, Tiger Lily, the Fairies and the Crocodile are in the lagoon when they hear the pirates coming and quickly hide. Smee tells Captain Hook that Peter has returned to the island with new treasures when suddenly the Crocodile appears and tries to get another taste of Hook. Peter brings the children to the Fairy forest where all of the sprites dance in celebration. The Lost Boys arrive and everyone is happy that Peter has returned to Neverland. But the merriment does not last long when the Pirates challenge Peter and the boys to a fight. Dueling with Hook, Peter is almost defeated, when just in the nick of time the Crocodile chases Hook away.

ACT II

In London, Mr. Darling and Liza try to console Mrs. Darling who is heartbroken over the disappearance of the children. Meanwhile in Neverland Wendy has settled into the role of Mother to the Lost Boys. When Peter goes to check on the island, Wendy and Tinker Bell give the boys their medicine and tuck everyone into bed for the night unaware of the adventure just ahead. The Pirates enter the underground home and capture all the children. Only Tinker Bell escapes! Captain Hook, disappointed in not finding Peter, poisons the medicine bottle in hopes that he will drink from it when he returns.

Later as Peter gathers his sword and his courage before heading out to save the children, he remembers to take his medicine. But before he can, Tinker Bell drinks it herself to save Peter's life. Tinker Bell begins to fade despite Peter's attempt to revive her. She slips away. Only the Fairies, having sensed Tinker Bell weakening, are able to revive her by dancing until she is magically resurrected. On the pirate ship the new "recruits" are put to work. Peter flies to the ship and after a fierce battle defeats Captain Hook and the pirates.

After celebrating their victory, Peter begrudgingly agrees to take Wendy, John and Michael home. Wendy is worried that her brothers are forgetting their real parents. The Fairies fly the ship home, where the children surprise Mrs. Darling in the nursery. Mr. Darling, Nana & Liza hear the commotion and rush in where they are introduced to the Lost Boys who have decided it is time to grow up.

After the others leave the nursery, Wendy returns, having sensed that Peter is still nearby. He has been waiting outside the window. After a tender moment, with Peter promising to return, Wendy watches him fly off into the stars. And on to another adventure!



DID YOU KNOW ... ?

September 19th is International Talk like a Pirate Day! Aaarrrrr...



DID YOU KNOW ... ?

The name Wendy was almost unknown before *Peter Pan*.



HOW PETER TOOK FLIGHT

The most engaging stories on paper are often the ones that begin aloud in the open air. The art of telling a story encourages a virtual dialogue, with the storyteller trusting to the listener's enthusiasm to know when to expand or reduce the detail, when to modulate a character and, most thrilling of all, when to depart from the intended script altogether to follow some fascinating diversion. Imagine, then, the audiences that took place in Black Lake Cottage, near Surrey, England, in the summer of 1900. In the timeless and carefree air of a summer holiday, the small and serious J.M. Barrie doubtless grew as wide-eyed and animated as he wove a story of pirates, warriors, fairies, crocodiles and a mischievous boy who never grew up.

Such was the affectionate beginning of *Peter Pan*. In the century since then, Barrie's story has attracted as many psychological readings as artistic interpretations. Yet the spirit of Barrie's original ageless boy prevails, and so does his magic for any child - for anyone - who ever knew the wildest wish to fly.

A talent for invention came early to James Matthew Barrie. He was born in 1860, the ninth of 10 children in his family, in the Scottish weaving town of Kirriemuir. Life could be stern, but reading was honoured, and so was imagination. Young Jamie, thrilled by the adventure tales told by his mother, and also shared stories of his own. A friend had a toy theatre stage, and the boys progressed quickly to presenting their own shows in a building across the street from the Barrie home. Teenage friendships at Dumfries Academy spurred his creativity. His new best friend, Wellwood Anderson, shared his passion for the local theatre and they formed the Dumfries Amateur Dramatic Club.

Informed and opinionated theatre criticism helped Barrie get his start as a freelance writer, and tireless perseverance allowed him to build a successful journalism career in London. In 1888 he made his debut as a novelist with *Auld Licht Idylls*, a not entirely reverential recollection of his early surroundings. Three years later he had more success with *The Little Minister*, a novel that was adapted for no less than three movies. Writing for the theatre was more fulfilling, and by that Barrie did extremely well, producing hits such as *Quality Street* and *The Admirable Crichton* and enjoying transatlantic success.

The development of *Peter Pan* was a more capricious business, and one that refers inevitably to the eccentricities of his personal life. In particular, there

was his deep friendship with Sylvia Llewelyn-Davies and her children. He was married to an actress, Mary Ansell, and after three years the union had produced no children. Nonetheless, by many accounts he fell in love with Llewelyn-Davies, much to her husband's dismay, and also warmed to her children as if they were his own. Indeed, after the parents died, Barrie became their unofficial guardian.

During those long summer days at Black Lake, Barrie entertained the three eldest boys (Peter, George and Jack) with tales of *Peter Pan* and his adventures. As the boys began to act scenes from the stories, Barrie photographed them with plans for a picture book, *The Boy Castaways*. The ageless character first appeared in print in 1902 in Barrie's novel, *The Little White Bird*, where a wealthy bachelor and gadabout regales a young boy with fanciful stories. The first stage performance (entitled *Peter Pan, or The Boy Who Wouldn't Grow Up*) took place on December 27, 1904 at the Duke of York's Theatre, London, and the play's success was echoed quickly in America. It was not until 1911, however, that Barrie finally produced a proper book, known originally as *Peter and Wendy*. Barrie died in 1937, but his creation continues to inspire fresh generations of children, and in more than one way. In his later years, Barrie lent his support to Great Ormond Street Hospital, a children's hospital in London.

When the hospital contacted him in 1929 for his help in steering a fundraising campaign, Barrie replied by granting the hospital the copyright and other intellectual rights to *Peter Pan*, with the annual amount to be kept secret. A secret it remains, but the gift has been a generous one. Since 1924 there have been four movie versions (including the famous Disney animation and Steven Spielberg's *Hook*), and countless stage and ballet interpretations. In August 2004, the Special Trustees of Great Ormond Street Hospital marked the centenary of *Peter Pan* by launching an international call for a writer to craft a sequel. English author Geraldine McCaughrean was chosen from nearly 200 entries. Her book, *Peter Pan in Scarlet*, was released October 5, 2006.



DID YOU KNOW ... ?

Originally Peter Pan and the Lost Boys could fly unaided. After several reports of children injuring themselves while attempting to fly from their own beds, J. M. Barrie added fairy dust as a necessary ingredient for flying.

YOU'RE GOING TO LIFT ME HOW HIGH?

STAGE FLYING IN PETER PAN

Flying in *Peter Pan*, whether in the ballet or in a Broadway production, is magical. Foy Invention (also known as Flying by Foy), the company that creates the flying sequences in this ballet, owes its existence to *Peter Pan*. Always interested in theater, Peter Foy was acting in a stage production of *Where the Rainbow Ends* in 1941. When the stage manager became ill, Peter took over the flying sequences. By 1950, as an employee of Kirby's Flying Ballets, he supervised the flying in the Broadway production of *Peter Pan* with Jean Arthur and Boris Karloff; and in 1954 Jerome Robbins selected him to create the magic of flight for his Broadway musical with Mary Martin.

The company is now known the world over and has created the flying techniques and systems used in hundreds of movies, concerts, commercials, television shows, and theatrical productions. Foy has flown numerous stars, including "Peter Pans" Martin, Sandy Duncan and Cathy Rigby, as well as

celebrities such as Lady Gaga, Jack Benny, Robin Williams, Sandy Duncan, Lucille Ball, Beyonce, David Letterman, Taylor Swift and Gene Kelly.

Flying by Foy worked with choreographer Jordan Morris to create the flight sequences for the original production of *Peter Pan* for Royal Winnipeg Ballet. For RWB's production, Foy will send a Flying Director to oversee the flight set-up and choreography. The Flying Director supervises installation of the flying equipment in the theater, conducts an "Introduction to Flying" class for RWB dancers, fits harnesses on dancers, and solidifies the choreography with Morris.

For *Peter Pan*, Foy uses 2 track systems and 2 pendulums, requiring six operators (Benedum Center stage hands). The track systems allow for vertical and horizontal travel, while the pendulums can only create vertical travel, though with an illusion of horizontal flight. Though the systems Foy uses are highly complex and utilize state-of-the-art technology, the company never loses sight of the intent of founder Peter Foy: to create magic in the theater.



DID YOU KNOW ... ?

After the original play *Peter Pan* premiered, Barrie wrote an additional scene entitled *When Wendy Grew Up. An Afterthought* where Wendy had grown up and had a daughter of her own.



DID YOU KNOW ... ?

Peter Pan didn't always wear green. In the original stage production Peter was said to be dressed in auburns, tans and browns. Disney invented the well know green costume.



Battens at their highest position in the fly tower at the Frances Briesler Comstock Theatre on the campus of Concordia College in Moorhead, Minnesota, United States by J.W. Green

THE HISTORY OF PETER PAN

PETER PAN ON STAGE AND SCREEN

Peter Pan began as a vignette within a novel by author and playwright James Matthew Barrie. A play and novel followed—and a world-wide phenomenon was born. The story continues to capture the imagination of both children and adults and has remained in the forefront of the entertainment arts for more than a century. A few highlights from *Peter Pan*'s production history:



Peter Pan appeared as a story in the novel <i>The Little White Bird</i> , written for adults.	1902
Barrie befriended Arthur and Sylvia Llewelyn-Davies and their five sons after meeting them in Kensington Gardens in London. His play, <i>Peter Pan</i> or <i>The Boy Who Wouldn't Grow Up</i> , emerged from those relationships. The play took England and the United States by storm in 1905.	1904
The section of <i>The Little White Bird</i> that originated the story of <i>Peter Pan</i> was published separately as <i>Peter Pan in Kensington Gardens</i> .	1906
Barrie rewrote his enormously successful 1904 play as the novel <i>Peter and Wendy</i> . The names of the Llewelyn-Davies children were used for characters in the story: George (Mr. Darling), John, Michael, Nicholas, and Peter.	1911
Barrie gave the copyright for <i>Peter Pan</i> to the Great Ormond Street Children's Hospital in London. Since then the Hospital has received considerable income from the licensing of <i>Peter Pan</i> productions and products. Also in this year the first film version of <i>Peter Pan</i> , a silent movie, was released.	1924
<i>Peter Pan</i> was produced on Broadway, with music by Leonard Bernstein. Jean Arthur starred as Peter and Boris Karloff was Captain Hook/Mr. Darling.	1950
Walt Disney released his animated feature film, <i>Peter Pan</i> . 15-year old actor Bobby Driscoll, who voiced Peter, was the first male actor to play the role in a major production. Tinker Bell became one of Disney's most important icons—the character is still featured in the opening credits of all Disney films.	1953
The stage production of <i>Peter Pan</i> , directed by Jerome Robbins and starring Mary Martin, opened on Broadway. Martin said that in the role she could feel "the freedom of spirit that was Peter Pan." Sandy Duncan and Cathy Rigby played Peter in subsequent revivals.	1954
The 1954 Broadway show was broadcast as an historic, live, color-television event.	1955
Hallmark Hall of Fame produced <i>Peter Pan</i> for television starring Mia Farrow as Peter and Danny Kaye as Hook.	1976
Steven Spielberg's film <i>Hook</i> starred Robin Williams as a grown-up Peter, Julia Roberts as Tinker Bell, and Dustin Hoffman as Hook.	1991
Disney released <i>Return to Neverland</i> , a sequel to their 1953 film.	2002
The live action film <i>Peter Pan</i> was the first authorized film adaptation of J. M. Barrie's play in half a century	2003

THE HISTORY OF PETER PAN

Cont'd

<i>Finding Neverland</i> , a semi-biographical film about Barrie was released, starring Johnny Depp.	2004
<i>Peter Pan in Scarlet</i> by Geraldine McCaughrean, the only authorized sequel to <i>Peter Pan</i> , was published.	2006
Jorden Morris created the ballet <i>Peter Pan</i> for Canada's Royal Winnipeg Ballet.	2008
<i>Peter Pan</i> returned to Winnipeg with the added character, Nana, the Darling's beloved dog.	2009
RWB's <i>Peter Pan</i> tours across Canada and the United States.	2011
The TV miniseries <i>Neverland</i> set Peter and his band of lost boys as orphans surviving on the streets in turn of the century London.	2014
NBC presented <i>Peter Pan Live!</i> a live broadcast of the classic Broadway musical version.	2014
<i>Pan</i> is a new film starring Levi Miller as Peter and Hugh Jackman as Captain Hook	2015
<i>Peter Pan</i> returns to the RWB stage and you are our very first audience!	2016



James Matthew Barrie (1860-1937) | Francis Donkin Bedford (1864-1954) - Illustration from "Peter and Wendy" by James Matthew Barrie, Published 1911 by C. Scribner's Sons, New York





Neverland is different for every child. Use your imagination to invent and draw a map or your very own Neverland. Who lives there? How does it look, feel, and smell?

Create a travel brochure for Neverland.

The concept of 'childhood' underwent a dramatic shift in Britain during the Victoria Era. Research the history and social factors that influenced this shift and discuss how they influenced *Peter Pan*.

In the end, the Lost Boys decide to grow up and leave Neverland. Why do you think they do this? What do you think happens next?

Define these terms and discuss how they relate to the ballet:

- Capricious
- Rite of passage
- Responsibility
- Hero/heroine
- Coming of age
- Surrogate

Mr. and Mrs. Darling are devastated to lose their children. What journey do you think they go through while their children are off on their adventure? Write a poem, draw a picture, or find another way to express their side of the story.

GO DEEPER

Delve into these other stories of great childhood adventure in rich, imaginary worlds.

Luka and the Fire of Life Salman Rushdie (novel)

The NeverEnding Story (film)

The Bridge to Terabithia, Thomas Crowell (novel, with film adaptation)

The Odyssey (television)

Alice in Wonderland (2010 film)

The novel *Peter Pan (Peter and Wendy)* by J. M. Barrie is available for free online through the Gutenberg Project: <http://www.gutenberg.org/ebooks/16>



Jessie Wilcox Smith's illustration of Alice surrounded by the characters of Wonderland (1907)



LIKE ALL LIVE PRODUCTIONS, EACH BALLET PERFORMANCE ONLY HAPPENS ONCE.

It is a combination of the performers on stage and the audiences in front of them that make each performance unique.

For this reason, it is in the audience's best interest to be visibly and audibly attentive and appreciative – the better the audience, the better the performance on stage will be.



LET US KNOW WHAT YOU THINK!

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