



23|24 SEASON SPONSOR: BMO 

A PORTIA CHRYPTYCH

A BLACK OPERA FOR PORTIA WHITE

RESOURCE GUIDE

COMPOSER **SEAN MAYES WITH HAU!**

DIRECTOR & LIBRETTIST **HAU!**

CONDUCTOR **SEAN MAYES**

DRAMATURG **NEEMA BICKERSTETH**



LAND ACKNOWLEDGEMENT

Before diving into *Aportia Chryptych: A Black Opera for Portia White*, we encourage members of our community to experience our land acknowledgment installation **where the water meets the land** by watching [this video](#) pre-performance.

This artwork was created by Rebecca Cuddy and Julie McIsaac, as part of the COC's **Land Acknowledgement Commissioning Program**.

Visit coc.ca/land-acknowledgement for more information.

Above: detail from the artwork on the next page by Rebecca Cuddy and Julie McIsaac, photos: COC

TABLE OF CONTENTS

Land Acknowledgement	2
Welcome!	4
What is Opera?	4
Cast and Creative Team.....	5
Synopsis.....	6
Members of the Creative Team.....	8
Portia: Body, Mind, Spirit.....	14
The Lacunae and Diasporic Identity: <i>The Door before the Diaspora</i>	
The Genre Wheel	
Discover Your Poetic Voice	17
Black Creatives Resource List.....	18



where the water meets the land

WELCOME!

Welcome to the Canadian Opera Company's production of *Aportia Chryptych: A Black Opera for Portia White*.

Whether this is your first time learning about opera or if you're a seasoned opera-goer, you are bound to experience a night full of passionate and memorable melodies, compelling storytelling, and incredible performances by cast members of this world premiere. Our Interactive Resource Guide invites you to dig deep into the making of this production, where you will find a wealth of topics to further explore the opera and discover many of the overlooked stories of the diaspora through the life of contralto Portia White. This Interactive Resource is designed to guide you through discussions that explore opera creation through the history and music of this project and will also provide you with the opportunity to interact and experience multiple pathways of connecting with and obtaining access to opera from a personal, human-centered perspective.

Whether you are joining us at the Toronto Reference Library or in-person at the Canadian Opera Company Theatre, we hope you enjoy your experience!

Aportia Chryptych: A Black Opera for Portia White performances will be sung in English, Jòal and Creole with Closed Captions.

WHAT IS OPERA?

The term "opera" comes from the Italian word for "work" or "piece." Opera is a form of storytelling which incorporates music, drama and design.

Though its origins date back to ancient Greece, the form of opera we are familiar with today started in the late 16th century in Florence, Italy. Many individuals explored trends in the arts, focusing on music and drama in particular. They were unified in their belief that the arts had become over-embellished and that returning to the transparency of the music of the ancient Greeks, which incorporated both speech and song, and a chorus to further the plot and provide commentary on the action, would present a more pure, natural and powerful way to tell stories and express emotions.

Operas have been written on a wide variety of topics, serious and light-hearted, such as mythology, cultural clashes, comedic farce, the celebration of Canadian heroes, and children's stories, just to name a few. *Aportia Chryptych: A Black Opera for Portia White* is a brand new opera produced by the COC. This means that the company will oversee all aspects of mounting an operatic production, which will have its world premiere here in Toronto. We are so glad you can be a part of it!

What are the differences between operas, musicals, and plays?

Traditionally operas are through-sung, meaning they are sung from beginning to end with no dialogue in between. Singers must have powerful voices in order to be heard over the orchestra (the ensemble of instrumental musicians that accompanies the dramatic action on stage during an opera), or in the case of ***Aportia Chryptych: A Black Opera for Portia White***, both orchestra and piano. One noteworthy point to mention is that amplification will be used in this opera, which is not typical within this genre of music.

Musicals are a combination of dialogue and sung pieces and often include choreographed numbers. The singers often use microphones and are accompanied by a pit band which includes more modern instruments like a drum kit, guitar and electronic instruments.

Plays are primarily spoken works of theatre with minimal singing or music.

There are always exceptions to the rule: though *Les Misérables* is through-sung it is still classified as a piece of musical theatre because of its style of music.

CAST AND CREATIVE TEAM

Portia Body Neema Bickersteth (*soprano*)
Portia Spirit Adrienne Danrich (*soprano*)
Portia Soul SATE (*mezzo-soprano*)

Composers Sean Mayes with HAUI
Director and Librettist HAUI
Dramaturg Neema Bickersteth
Assistant Director Sheree Spencer
Conductor Sean Mayes
Set & Projection Design Laura Warren
Costume Design Diséiye Thompson
Lighting Design Bonnie Beecher
Sound Design Wayne Hawthorne
Stage Manager Kat Chin
Fight and Intimacy Coordinator Siobhan Richardson
Associate Producer Sheree Spencer

PRESENTING SPONSOR OF EQUITY, DIVERSITY, AND INCLUSION INITIATIVES



**TD READY
COMMITMENT**

SYNOPSIS

The ancestors enter to offer a **LAND ACKNOWLEDGEMENT**, recognizing the history of genocide and slavery shared upon these lands and waterways.

It is February 13th, 1968. Portia White is on her deathbed, tended by her mother and sister at her vigil. Her family sings her favourite song **I DON'T CARE WHAT YOU USED TO BE**. Suddenly, Portia is visited by the apparition of a young boy. Portia passes over into the **BARDO**, the crossroads between life and death where she is no longer Portia White but the black women inside of her: Portia's Spirit, Portia Body, and Portia Soul (**The Portia Triptych**). The young boy returns and gifts Portia the will to relive her life once more.

Portia **WONDERS AS SHE WANDERS** into her first memory in Truro, Nova Scotia, while her father, Andrew White, is overseas wiring the lines on the western fronts of World War One. Then, as massacre consumes him in Europe, the murmurs of the Halifax explosion erupt. Grief befalls the White family when Portia's youngest brother Romney falls off the back of a wagon, breaking his neck (**CASSE LUI LE COU**) and scarring her mother for life. The family moves to Halifax and fills their lives with music at Church to dull the pain of losing Romney. Portia spreads bitter tears (**SPARGI D'AMARO PIANTO**), grasping the extent and weight of grief her mother had to endure in losing her son.

Portia's sorrows beget a pivotal decision where she is forced to choose between a life of music versus motherhood at the age of 24. Like the Coucou bird (**LE COUCOU**), Portia must leave her son Gerald/Jimmie to fend for himself. The figure of the boy returns, who Portia now understands is the lost soul of her son. In her defense, she imparts knowledge **MOTHER TO SON**, justifying that life is not easy and that her child must keep on climbin'. Thinking she has made amends, Portia sends her son on his way to fend for himself, enduring the secrets of his past and never to say a **MUMBALIN' WORD**.

Portia is thrust into the memory of her father, which culminates in his sound words, advice, and untimely death. Grief once again overtakes when Portia must encounter the memory of her sister Evelyn. Portia curses her fatal gift (**O DON FATALE**) and her sister's unjust death. A blur of memories, including her first encounters with Ernesto Vincil and Edith Read, guide Portia to her premiere night, where she sings for all of

Toronto at the Eaton Auditorium. However, this time, Portia decides to explain what truly transpired that night, **BACKSTAGE** reclaiming her own history and autonomy over her voice.

Portia finds herself once again at the crossroads between life and death, where she encounters her "rival," **MARIAN ANDERSON**. Portia must wrestle with understanding the history and future of racial barriers, the heartaches of a promised land uncharted, and a rebirth for black equality while contending with her overwhelming desire to find inner cohesion in her fractured state. She can finally **BREAK BREAD** with Marian; however, she is once again faced with the form of her son.

ACT II

Amidst the Bardo, Portia Spirit and Portia Body urge Portia Soul to **RIDE ON** and continue through the intermediate realm to deal with her unfinished business. Portia encounters the echoes of World War Two and the effects on women in the workforce. These memories parallel her recollection and climb to international success as she prepares for her **NEW YORK PREMIERE** amidst the growing racism from the American South.

Portia becomes a cosmopolitan lady moving to New York. Purchasing her first coat of fur stirs a maelstrom of controversy around the history of animal skin and black-skinned people's fight against racism. Yousuf Karsh famously photographs Portia, adorned in fur as they recollect their shared history of Halifax. As Portia finds newfound strength, her inner **WILD CHILD** embarks on an existential exploration of self, expounding her beliefs and ideology.

"The courage to be is the courage to accept oneself as accepted in spite of being unacceptable."

Portia finds herself with Viola Desmond, her dearest comrade, and they discuss the legacy of blackness. They find strength together through their sisterhood and feminine power, unknowingly conjuring the spirit of a lost lover. Portia must once again **THINK ON** Murray Bonneycastle, who tragically took his own life. Now touring the world, Portia must appease a rift with her accompanist Gordon Kushner. At the same time, she also contends with her battles with her surgery and the secrets of her illness.

Portia decides to flex new creative muscles, giving a shot at ACTING. Playing Tituba in Arthur Miller's *The Crucible*, she works alongside and forms an attachment to Canadian actor Douglas Rain. Portia wonders if this string of male adorers might have been the answer to feeling less alone, TIRED & WEARY.

Portia is faced with the pressures of her performing for Queen Elizabeth I of England. Yet, unbeknownst to those around her, she continues to battle the pains of her illness. Portia wonders if royalty is all it is cracked up to be. Rather than conforming to history's pressures, Portia bends time to redefine what might have

happened had she been able to step into her fullest blackness as "the Daughter of Destiny."

As she shakes time, her father reappears to her. She spends one last moment with THE WHOLE WORLD IN HIS HANDS. Portia realizes her past actions do not define who she was; instead, it is how we live that truly matters. Portia atones on her relationship between SON TO MOTHER, bequeathing that he carry her memory forward. Portia leaves a meditative PENCEROSA for her son to live by and espouse. Portia Body, Portia Soul, and Portia Spirit can finally find cohesion, closure, and clarity to move on. Portia's closing wish is for her son to remember who she is (THINK ON ME).



*Set maquette (model) for Aportia Chryptych:
A Black Opera for Portia White*

MEMBERS OF THE CREATIVE TEAM

HAUI *Librettist*



HAUI is an award-winning mixed-media artist who defies categorization. Haui's work explores themes of race, gender, and orientation, shedding light on stories often relegated to the peripheries of history while blurring lines between theatrical mediums. To date, Haui has worked as a director, designer, and deviser of new work for theatre, film, opera, and visual arts working for Canada's leading arts organizations, including the Canadian Opera Company, Stratford Festival, National Arts Centre, Shaw Festival, Canadian Stage, Luminato Festival, Black Theatre Workshop, and more.

Recently, Haui was associate director on the Toronto production of *Choir Boy* by Tarell Alvin McCraney. In 2023, Haui will direct *Private Flowers*, an exploration of queer history produced by Toronto History Museums, supported by the National Ballet of Canada's open residency program and the Ontario Arts Council. Later this year, Playwright's Canada Press will also publish his writing/poetry as part of an anthology of works exploring black history.

Previously Haui was assistant director to Estelle Shook for the NAC sesquicentennial production of Harry Somer's opera *Louis Riel*. In addition, Haui has directed in the Stratford Festival Meighen Forum and Stratford Lab and was invited by the late Martha Henry to participate in the inaugural bud's program as part of the Michael Langham Directors program for classical theatre. Haui was also a recipient of Theatre Ontario's Professional Theatre Training program. Haui directed and composed his award-winning film *C'est Moi*, an acclaimed film that explores the history of slavery in 18th-century New France and has since screened globally. In addition, Haui was the assistant producer to Métis/Déne filmmaker Marie Clements on her feature film debut, *Red Snow*, produced by CBC, Telefilm, and APTN.

LIBRETTIST: A person who writes the words for a vocal musical composition is called a librettist. The word librettist comes from the Italian word *libro*, which means 'book'. The libretto is the complete story written down on the page but without the music.

SEAN MAYES

Composer



COMPOSER: A person who writes music is called a composer. In the case of opera, the composer helps tell the story through music by bringing the librettist's words to musical life.

Born in Toronto and based out of New York City, **Sean Mayes** enjoys an active and varied career internationally as a conductor, music director, orchestrator, arranger, composer, author, and educator across North America and Europe, with his work spanning numerous musical styles and performed in some of the world's largest theatres and concert halls, moving between Broadway, theatre, opera, classical and pops.

In New York, Mayes shares his time as conductor for two Tony Award-winning Broadway productions, the new *MJ: The Musical* and *Hadestown*. At home in Canada, Mayes was Music Director and Conductor of the all-Canadian premiere of *The Color Purple* in 2019, for which he was awarded the Merritt Award for Outstanding Musical Direction.

Internationally, he served as Musical Supervisor of the Finnish premiere of *Come From Away* last year. This past fall, Mayes served as Music Director and Conductor of the new musical *Mandela*, inspired by the life of Nelson Mandela and co-produced by the Mandela family for production at the Young Vic Theatre in London, UK.

As an orchestrator and arranger, Mayes' work has been performed by ensembles ranging in style from pops to classical to opera across North America and Europe. Mayes was Music Director, Orchestrator and Arranger for *An Evening With André De Shields* with the Baltimore Symphony Orchestra in 2021.

Outside of musical theatre, Mayes is currently Composer & Musical Supervisor of *Fall On Your Knees*, the stage adaptation of the best-selling Canadian novel, currently touring Canada's largest theatres through Canadian Stage (Toronto), Neptune Theatre (Halifax), National Arts Centre (Ottawa), and the Grand Theatre (London). He is also Composer for the Stratford Festival's mainstage production of *King Lear* during their 2022/2023 season, and Music Supervisor of *Black HERSTORY*; an all immersive two-day joint event with AFROPUNK at Lincoln Center featuring an immense line of Black musical talent including India Arie, Umi, Celisse, and many others.

Mayes holds degrees in music, education, and music direction from McGill University and the University of Surrey.

NEEMA BICKERSTETH

Dramaturg



Canadian soprano **Neema Bickersteth** was born and raised in Alberta to parents from Sierra Leone. She is known for her skills as a singer, an actor and a maker of cross-disciplinary performance.

She has performed operatic roles in both Canada and Europe—ranging from Mozart to Lehar to Weill. In recent years, she has specialized in contemporary projects in opera, theatre and music. These include: the title role in Scott Joplin's *Treemonisha - A Musical Reimagining*, produced by Volcano at the Luminato Festival; the lead role in *The Ritual of Breath is the Rite to Resist* (Hopkins Center/Stanford Live), an opera in seven movements by librettist Vievee Francis and composer Jonathan Berger, responding to the murder of Eric Garner; international tours with globally acclaimed Spanish conductor and musician Jordi Savall; and *Century Song* for Volcano Theatre and her own collective, Moveable Beast.

Century Song is a work she co-created and which has had multiple tours in Canada, Europe, and East Africa to critical acclaim. For *Aportia Chryptych: A Black Opera for Portia White*, Neema is so honoured to share art and stories inspired by Portia White.

DRAMATURG: A person who supports the librettist and composer as they are creating the opera, asks questions and offers reflections that help them to clarify their vision, and strengthen the overall impact of the story and music. The dramaturg serves as a liaison between the creators of the opera and the opera company

The BOOK of AMERICAN
NEGRO SPIRITUALS



DISÉIYE THOMPSON

Costume Designer



Born and raised in Nigeria, **Diséiye** from an early age was drawn to the craftsmanship of tailoring, learning from her mother's tailor to repurpose scraps of fabrics into garments for their siblings. Moving to Toronto at 15, Diséiye studied Contemporary Arts at Ryerson University and classically trained in design at The Toronto Academy of Design, graduating in 2016 showcasing her graduate collection at Toronto Fashion Week as well as Fly Beyond Cancer Benefit raising funds for survivors.

Drawing inspiration from her Nigerian heritage; Diséiye's design aesthetic highlights the exuberance and vibrancy of her culture in her use of colours and silhouettes. Diséiye also draws inspiration from the ballroom community which she has been a part of since 2016, it has been an avenue for expressing herself through dance as well as a platform to explore and showcase her creativity.

Diséiye has honed her design skills and techniques from their apprenticeship with Greta Constantine to her time designing at Lea-ann Belter Bridal, she also created her own line that was showcased at Fashion Art Toronto and Brosche Bridal. Diséiye now specialises in custom clothing; prioritising made to order as a way to offset the fashion industry's impact on our climate. Diséiye is also known for her celebrity styling, styling on music videos and live performances for artists like Aiza, SATE, Ceréna and DVSN.

COSTUME DESIGNER: The costume designer is in charge of all of the costumes for a production. They are the creative vision behind the overall aesthetic of a production which includes costume fittings and overseeing costume alterations and repairs. The costume designer also works in tandem with the set design team to ensure a smooth, cohesive aesthetic of a production.



Right: Costume design for Portia by Diséiye Thompson

SHEREE SPENCER

Associate Producer



Sheree Spencer finds creative balance as a producer, performing artist, and director with a strong passion for interdisciplinary art expression. Born in Toronto and of Barbadian heritage, Spencer graduated from McGill University in 2012 with a major in music and double minor in drama performance and environmental science, and a Master of Arts in Cultural Diplomacy & International Events from the University of the West of Scotland & Institute of Cultural Diplomacy in Berlin.

Spencer was selected as the 2016 TD Emerging Producer for the Toronto Fringe Theatre Festival and has worked with the Luminato Festival Toronto as the Associate Producer of the Artist in Residency Program, as well as with Volcano Theatre as the company producer on *The Book of Life* Tour (Edinburgh International Festival 2022) and *Scott Joplin's Treemonisha* world premiere. She is currently working in the hybrid role of Associate Producer/Assistant Director for *Aportia Chryptych: A Black Opera for Portia White* with the Canadian Opera Company, and will be directing *Sanctuary & Storm* with re:Naissance Opera & the Vancouver Symphony this month.

PRODUCER: A producer is in charge and oversees all aspects of an operatic production. They are also the person responsible for the financial, strategic and managerial aspects of staging a production.

Interested in learning more about different career paths in the performing arts? Check out the Community Partnerships & Programs upcoming initiatives through our Opera Lab sessions and explore various aspects and elements of opera with mainstage artists working in tandem with our COC Opera Teaching Artists. All sessions include a ticket to the main stage dress rehearsal at the Four Seasons Centre for the Performing Arts.



OPERA LAB

Interested in learning more about opera and the performing arts? Join mainstage creatives and COC Teaching Artists for COC's Opera Lab, a series of interactive workshops presented throughout the year, in conjunction with select dress rehearsals.

Each lab, participants aged 16 to 28 have the opportunity to explore various aspects and elements of opera through engaging activities, in-depth discussions and spectacular performances!

2023/2024 SEASON DATES:

LA BOHÈME October 4, 2023 (5 to 6:30 p.m.)
DON GIOVANNI January 31, 2024 (5 to 6:30 p.m.)
DON PASQUALE April 22, 2024 (5 to 6:30 p.m.)

REGISTRATION IS \$15. REGISTER TODAY AT:
coc.ca/OperaLab

Over: Luca Micheletti as Don Giovanni in *Don Giovanni*, The Royal Opera ©2022 Marc Brenner

PORTIA: BODY, MIND, SPIRIT

In this piece, There were several entries and themes surrounding the essence of our being, particularly in the context of the divine feminine trinity of body, soul, and spirit, as well as ancestral connections to blackness, spiritual connectedness, and the innate connections between the Black Church and Opera.



BODY, SOUL, AND SPIRIT

I was prompted by the reflection on how we, as human beings, might react when confronted with moments of spiritual significance. Ironically we all find common ground in two shared experiences: birth and death yet despite their universality, these two phenomena remain among the most enigmatic and profound rites of passage. It is within this realm of retrospection and introspection, of embodiment and dissociation, that Portia gains a unique vantage point, facilitating her journey to shed earthly bonds in pursuit of inner cohesion.

“Now may the God of peace Himself sanctify you completely, and may your entire spirit, soul, and body be kept blameless at the coming of our Lord Jesus Christ” *Thessalonian 5:23*

AUTHENTICITY AND THE CROSSROADS OF IDENTITY

The fractured quality resonates with many in the LGBTQ+ community, who often conceal their true selves to conform to societal norms. As we journey into adulthood, regardless of our sexual orientation, we confront the challenge of discerning our genuine authenticity. This experience parallels not only my own life but also resonates with moments in the opera, providing Portia with an opportunity to grapple with her true self and her capacity to shed aspects that are no longer essential or beneficial.

Actor/Activist and my adopted grandfather, Walter Borden, fittingly coins this realm-this vacant space between identities as ‘The Crossroads’ amongst many names. This deeply resonates with my personal journey as a queer individual of mixed heritage, navigating the realm of spirituality through the intersections of my various cultures. It also links Portia to the crossroads of

her past, her family, her journey through Nova Scotia, and her international footprint, serving as the anchors and benchmarks of her memories.

“I’m not Portia White anymore....I am, I am, I am...the black women inside of her”

Aportia Chryptych: A Black Opera for Portia White

THE LACUNAE AND DIASPORIC IDENTITY: DIONNE BRAND

It was Dionne Brand’s work that introduced me to the concept of the ‘Door of No Return,’ and her musing of the Lacunae. In the opera we are calling this space the Bardo—where past memories converge encapsulating the diasporic experience’s yearning to recover lost origins (The door ‘before’ the diaspora) and allow Portia views into the past and the possibilities of the future.

While Dionne’s profound impact is undeniable, her work has inspired various theorists, including Paul Barrett,

as seen in his book *Blackening Canada: Diaspora, Race, Multiculturalism* (University of Toronto Press, 2015).

**“Before I was coloured, I was a negro.
Before we were negroes we were free”**

from Aportia Chryptych: Black Opera for Portia White

THE GENRE WHEEL AND PORTIA WHITE

I was introduced to the Genre Wheel by Northrop Frye via my husband Peter Hinton-Davis also a wealth of knowledge and insight. With this work I’ve contemplated the myth of Portia White—a story that reveals a greater truth. This lens of myth and genre prompts questions about how we can frame Black stories, including moments of tragedy and levity, through the lens of joy and romance. This also prompts questions of who was Portia the myth, the legend versus who was Portia White the real person? This blur between fiction and reality is where my work thrives. Unique Pressures

Below: The creative team in a 2023 workshop.



Black individuals often confront unique pressures in their creative endeavours, including the weight of societal expectations, the need to navigate stereotypes and biases, economic challenges, and the delicate balance between authenticity and commercial success. Moreover, while celebrating Black individuals who break barriers as “the first” in their respective fields is essential, it’s equally crucial not to erase the invaluable contributions of those who came before them. We cannot forget artists who have paved ways for us to be here today. This theme parallels Portia White’s experience, where the creation of a new work, such as this opera, with so many firsts underscores the significance of acknowledging historical achievements as enduring legacies rather than fleeting moments. Portia muses in the opera “being first means nothing

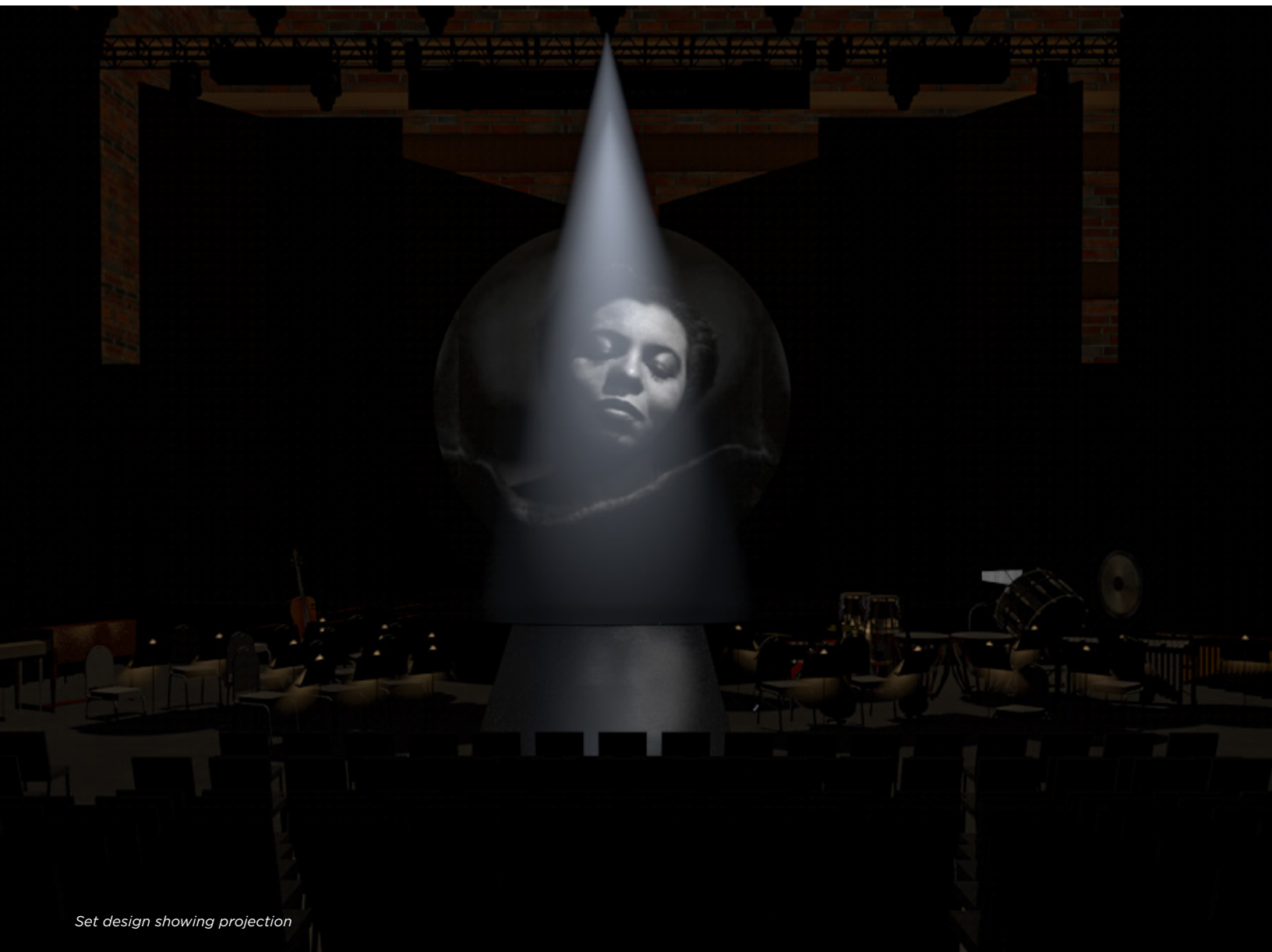
if the door doesn’t remain open” serves as a poignant reminder that recognition and opportunities for Black artists should be based on the merit of their talents and contributions, independent of comparisons with their white counterparts.

“Being first is good if the doors remain open”

from Aportia Chryptych: Black Opera for Portia White

I hope these musings provide a starting point for further discussion and content development. I look forward to hearing your thoughts and insights.

HAUI



Set design showing projection

DISCOVER YOUR POETIC VOICE

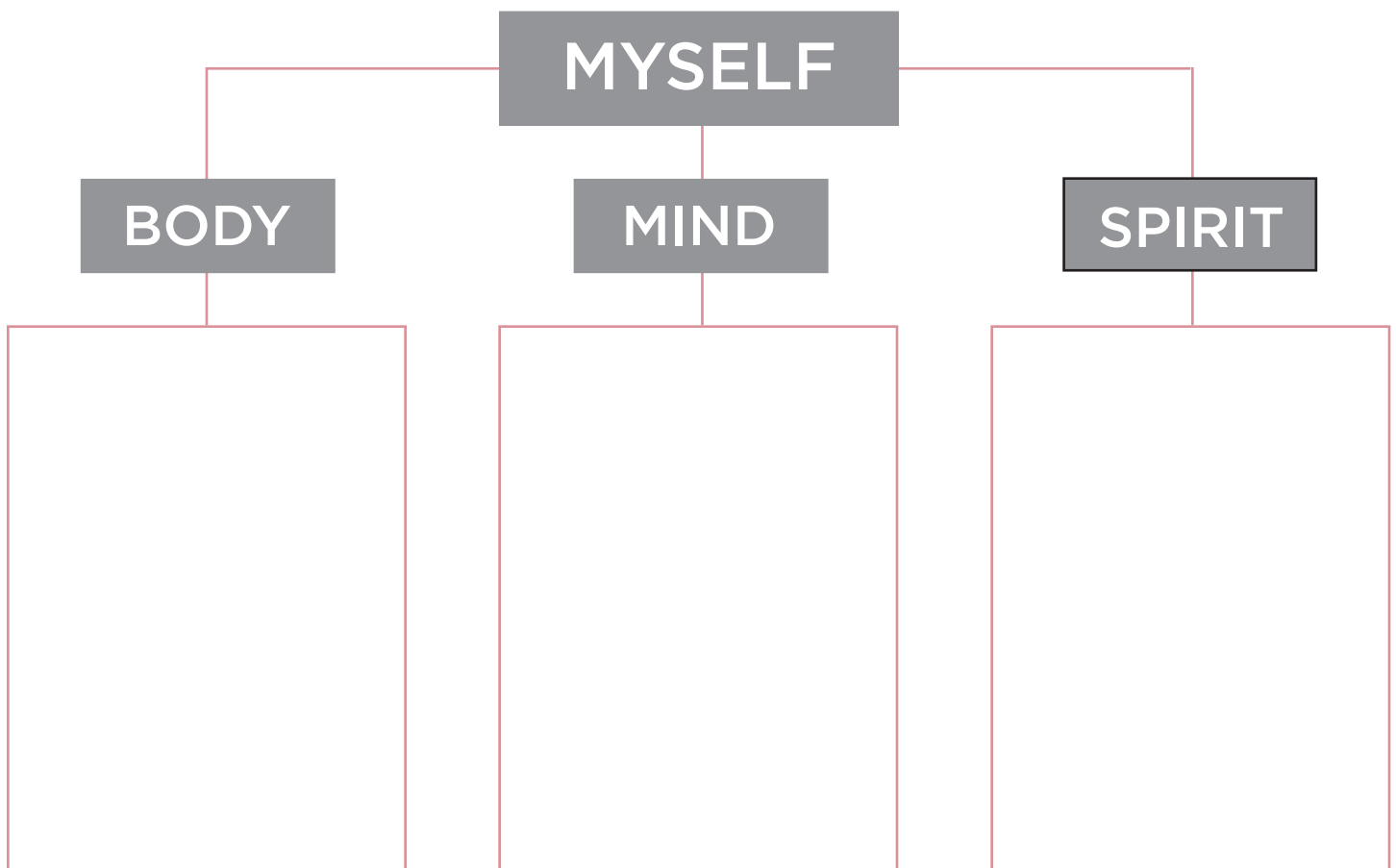
ACTIVITY DESCRIPTION

We hope that you've enjoyed learning about the story of Portia White. Please read through the Synopsis and the Portia: Body, Mind, Spirit portions of this guide. Take a moment to reflect on the following questions for your own self-discovery and exploration of self identity.

1. Poetry has long since been a source of healing for many people. Based on the information provided in Portia: Body, Mind, Spirit, how would you use the idea of a poem to help to tell your personal story? What elements would you use to communicate your thoughts and specific emotions? Attached is a graphic organizer to help generate descriptors for each holistic portion of your self identity. Use those descriptive words to help to create your poem.
2. What were some of the most interesting discoveries you've made while moving through the Interactive Resource Guide? Did you discover anything about yourself while reviewing the Guide and learning about Portia White?
3. What do you think is your greatest strength? When looking inward, what is in greatest need of improvement?
4. Re-read HAU's following quote below and ponder or write your reflection in whatever way makes sense to you.

“I’m not Portia White anymore... I am, I am, I am... the black women inside of her”

from Aportia Chryptych: A Black Opera for Portia White



BLACK CREATIVES RESOURCE LIST

The Literary Figures are provided by The Toronto Public Library 

LITERARY FIGURES

Amelia E Johnson	Cheryl Thompson
Amanda Carvery-Taylor	Dan Hill
George Eliott Clarke	Cy McLean
Chelene Knight	Eleanor Collins
Malcolm Gladwell	Charlie Biddle
David Chariandy	Oliver Jones
Rinaldo Walcott	Esi Edugyan
Andre Alexis	Randell Adjei
Antonio Michael Downing	Dionne Brand
Mary Ann Shadd	Bertram Bikersteth
Anna Minerva Henderson	Daisy Peterson Sweeney
Oliver Jones	Celina Caesar-Chavannes
Joe Sealy	Salome Bey

FINE ARTS FIGURES: FILM, OPERA, MUSIC, DANCE, FASHION & ART

Oscar Peterson	Garth Prince
Debby Friday	Jonelle Sills
Spencer Badu	Frédéricka Petit-Homme
Charlotte Siegel	Kwaku Adu-Poku
Justice & Nia Faith Betty	Mayillah
Deborah Cox	Akosua Amo-Adem
Siphesihle November	Kit Lang
Cameron Bailey	Darren Hamilton
Jully Black	Déjah Dixon-Green
Maestro Fresh Wes	Joella Crichton
Donté Colley	Rachel Forbes
Keshia Chanté	Cadence Weapon
Queen Hezumuryango	Isi Bhakhomen
Tamia	Christopher Dennis
Sabryn Rock	Drake
Weyni Mengesha	Michèle Pearson Clarke
Measha Brueggergosman	Kardinal Offishall