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2016 - 2017

KEY CITY THEATRE
25
YEARS
1992 - 2017

**BALLETS JAZZ DU
MONTREAL**
October 12

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Greetings from our Managing Director



Welcome to the 2016 – 2017 Key City Theatre Season. This year marks our 25th anniversary!

This special year will see us hosting retrospective celebrations to relive some of the magic from the past, but will also give perspective as we look ahead to what the next 25 years will entail.

This season offers exciting theatre, music and dance, as well as some surprises. This year we are honoured to have Cranbrook's own Mike Delamont open the season with his critically acclaimed one person show *God is a Scottish Drag Queen*, followed by the intense, breathtaking choreography of *Les Ballets du Jazz Montreal*.

A focus this season is on affordable children's and family entertainment with *Captain Future* by Nelsons very own Lucas Myers, a retelling of the Shakespeare classic a *Midsummer Night's Dream* by the Monster Theatre Company, and a celebration of the iconic Sharon and Bram.

Over the past year the board and staff have been hard at work to upgrade the building. This year, thanks to major support from the Columbia Basin Trust and Heritage Canada we will be able make use of (and show off!) our new stage equipment including a new projector and screen. Also, if you haven't had the opportunity to experience our newly renovated and fully outfitted Lobby Stage, come on over and we'll give you a tour! It has been wonderful to prepare an alternative space for our renters.

Our volunteer corps is back stronger than ever, and will include some new recruits this year. We offer them a warm welcome, and look forward to seeing everyone for a memorable 25th season.

Sincerely,
Galen Olstead
Managing Director

Key City Theatre would like to thank these partners for ongoing programming support.



KEY CITY THEATRE

25

YEARS

1992-2017

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Key City Theatre HOUSE NOTES

Welcome to Key City Theatre. We ask that you follow these simple guidelines to ensure a pleasant and memorable experience for all.

In consideration of those in the audience who may have allergies, please refrain from using perfume or scented products when attending a performance.

Cell phones and other electronic devices should be turned off while in the theatre. Photography and recording devices are strictly prohibited in the theatre.

Food and beverages, other than water, are not permitted in the theatre. Please refrain from unwrapping candy during the performance.

Latecomers and re-entries must enter through the upper lobby only and will be seated at a suitable break by the usher. You may be asked to wait in the lobby.

Babes in arms and young children are welcome to family oriented productions. We are unable to accommodate the very young at classical or acoustical performances. Please inquire at the box office prior to purchasing your seats. Each person entering the theatre requires a ticket.

Group bookings may be available for 10 or more for some performances. Please contact the box office for special offerings. **All ticket sales are final.**

The Box Office is open Monday to Friday from 10:00 am to 4:00 pm. Box Office Phone 250-426-7006. We are also open for sales for one hour before a performance for tickets for that performance.

We are located at:
#20 - 14th Avenue North
Cranbrook BC. V1C 6H4

Design: Sioban Staplin



Live! Magazine is published by Key City Theatre. To advertise contact us at 250-426-7006. Email: sioban@keycitytheatre.com

Key City Theatre ACCESSIBILITY

Key City Theatre places a high priority on accessibility to the public. We are constantly striving to meet the needs of our patrons.

Patrons requiring wheelchair or accessible seating arrangements are asked to call the box office at 250-426-7006, email: info@keycitytheatre.com or request in person. Our box office staff will be happy to book accessible seating and answer any questions that you may have regarding accessibility at Key City Theatre.

Accessible features include curb-cuts at front side-walks and a ramp to the entrance to the theatre on 14th Street North.

We have designated row BB and AA seats 1-9 for accessible seating. Entry is through door number 5. Ushers will be able to assist patrons to their seats and stow walkers aside as needed. There are two barrier free washrooms on the main level. Two designated accessible parking spots are available in the Key City Theatre parking lot.

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Performances are subject to cancellation. Dates and times are subject to change. Key City Theatre is not responsible for errors or omissions in this publication. Prices at the Box Office are the most up to date

Visit www.keycitytheatre.com.

Cranbrook's own Mike Delamont

**"IT WOULD BE A SIN
TO MISS THIS SHOW!"**

Winnipeg Free Press

**"I LAUGHED SO HARD
..... I CRIED!"**

Edmonton Journal



GOD IS A SCOTTISH DRAG QUEEN

Saturday September 24 at 7:30 pm
\$35 | *\$25 Big Ticket*
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but it's amazing"
Orlando Sentinel

A LOVE LETTER
TO MUSIC

6 Guitars is a pitch perfect blend of music, comedy, and characters. Chase Padgett delivers a virtuosic performance as he becomes 6 different guitar players each with their own distinct voice, views, and musical style (Blues, Jazz, Rock, Classical, Folk, and Country). During this 85 minute show, each of the characters ranging from a 19 year old rock prodigy to an 87 year old blues man share their journey with music from discovery to mastery through songs and stories that leaves every audience laughing, crying, and falling in love with music all over again.

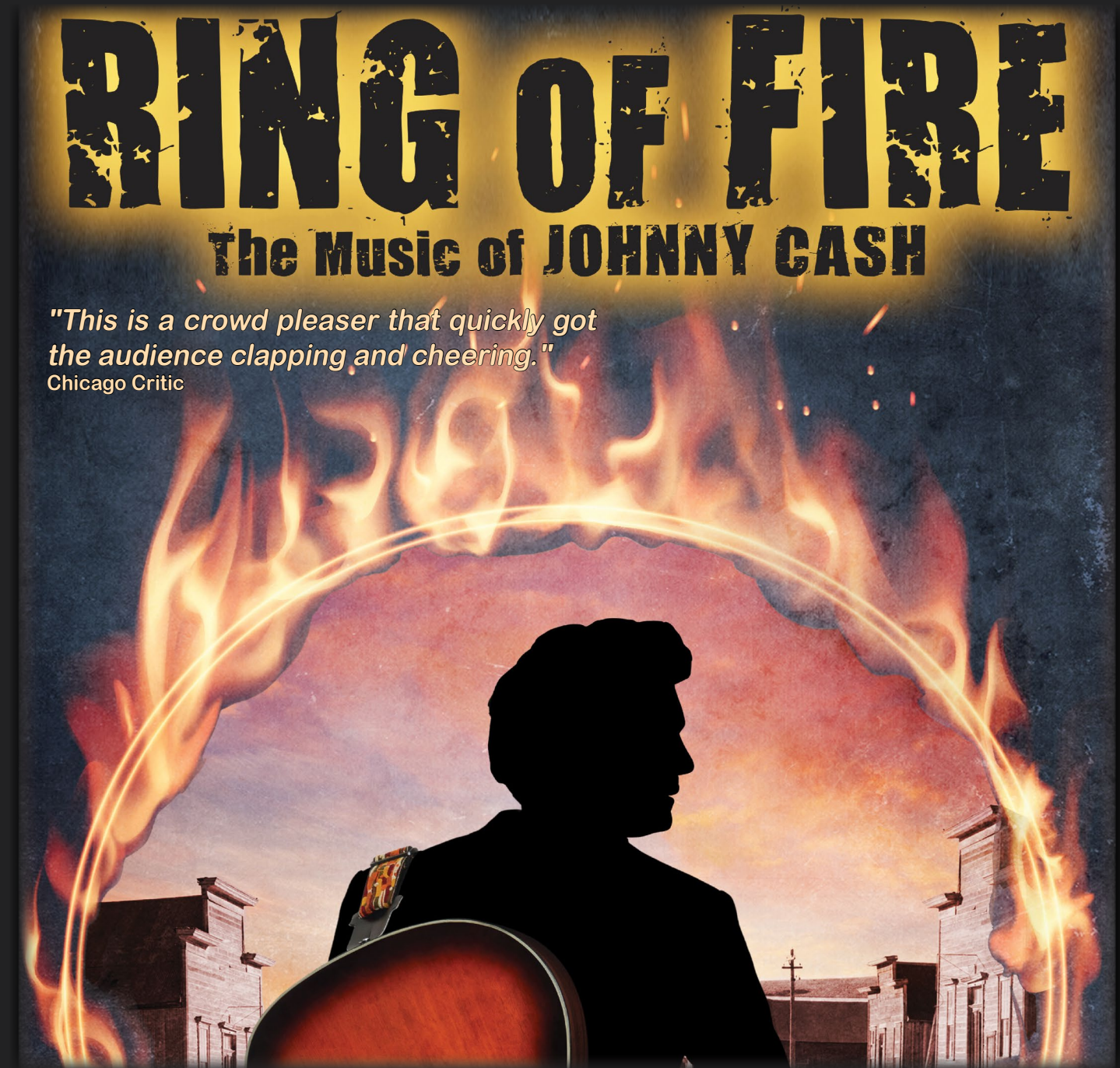
Tuesday November 8 at 7:30 pm
\$35 | \$29 Big Ticket | \$15 Youth



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The ultimate tribute to the iconic Johnny Cash, Ring of Fire tells the story of finding love, success, faith and redemption. Performed by a multi-talented cast, this production includes all of Cash's classic hits, including: "I Walk the Line," and "A Boy Named Sue." A powerful tribute to the Man in Black, an endlessly entertaining journey that will leave you cheering for more!

Wednesday March 8 at 7:30 pm
\$45 | \$39 Big Ticket

Wednesday October 12 at 7:30 pm
\$35 | \$29 Big Ticket | \$15 Youth

bjm

BALLETS JAZZ du MONTREAL High Voltage Vision

by Barry Coulter

For more than 40 years, Les Ballets Jazz de Montreal has been at the forefront of Canadian and international dance. And for more than 20 of those years, since Louis Robitaille became artistic director, BJM has been a dance company renowned for its cutting edge vision and work with the new generation of world choreographers.

"We have, this year, quite an intense tour in Canada and Quebec, which is great," Robitaille said. "It's one of the busiest tours we've had for several years now."

The BJM experience is coming to Cranbrook and Robitaille says to expect a celebration, a lot of energy and emotion.

"When people come to BJM, they forget their problems for the length of the performance. Afterward, they have stars in their eyes, smiles, they're dancing on the air."

BJM continually seeks the balance of both challenging and captivating the audience. "It's always been very important for me to respect the personality of the company," Robitaille said. "People expect to see beautiful, talented, sensual dancers, and to be entertained."

There are enough problems in the world. People expect to have a really nice evening when they come to BJM. It's really important not to forget this. "But people are not stupid. They are very intelligent, they are exposed to all sorts of art, so for us the challenge is always to explore, and push the limits to wherever we can go."

A night with the Ballets Jazz de Montreal is tremendously energetic, Robitaille says — "very high voltage." "We can go from a different kind of proposition, different voices, something that is part of the vocabulary to something more challenging. But we always succeed somehow in making it work. And the audience always enjoys the freshness, the originality, of what we are proposing. "It's being aware of how much can you can push the limit."

In many ways, BJM has always followed an independent, adventurous path over its 40 year trajectory. "Vision, personality is something that's really important for us," Robitaille said. "It makes our company different from many others. When we are touring around the world we need to be aware of different cultures, different mentalities, and it's difficult sometimes, with those aspects."

A large part of what sets BJM apart is its commitment to working with the young cutting edge choreographers. "We decided a long time ago to work with the new generation of really talented choreographers," Robitaille said. "This is really important for us. These are people who are making a statement in the international dance world. They are influencing dance now and probably for a couple of years to come. It brings vision to something that is really actual. Something that's really 'today.'"

The triple bill BJM is presenting in Cranbrook exemplifies this partnership. "Mono Lisa," by Israeli choreographer Itzak Galili, is a bold new take on the standard pas de deux — an edgy look at the predicament of the modern couple, set to industrial music based on the sounds of typewriters. "It's a very physical duet, extremely athletic and difficult, very challenging for the artists with the precision of 'Mono Lisa'," Robitaille said.

"O Balcao de Amor," also by Galili, is based on classic 1950s Cuban mambo music. "Everybody knows that music," Robitaille said. "It brings warmth and humorous characters on stage. It's fun, it's a good time for the whole company, and a fun time to spend with the artists."

"Kosmos," choreographed by the Greek Andonis Foniadakis, is the heavyweight piece of the program; a work of sweeping movements that deals with the frenzy of modern urban life. Alternating between chaos and order, it places great physical demands on the dancers.

Dance has an art form is in a constant state of evolution, and in his tenure as artistic director Robitaille has re-oriented BJM to be at the vanguard of these changes. A renowned dancer in his own right, he has seen these changes first hand. "When I started dancing 45 years ago, there was territory in dance. You were either classical, or modern, or Jazz ... For some time now, all the mixtures of discipline has become what is now normal in dance."

Looking into the future, Robitaille said that the increasing incorporation of other disciplines is where dance is headed. "I believe that disciplines like circus arts, projection, the new technology will take up more space. For our future creation and vision, I'm exploring these possibilities, and working developing those options, and avenues. But it's a paradox. We're a touring dance company, but you want to explore what different disciplines can bring to dance. In reality it can be a problem. You need to be balanced and careful about the ambition of your project."

But finally, it all comes down to dance, to the dancer on stage. "We must not forget our soul. And that I try to remind myself of that all the time. We are and we like to be a dance company. We are not a circus. We dance on stage, we don't act. Sometimes, when we play with new technology, it overshadows the dance."

It's a very busy time for the company at the moment — in rehearsals for an upcoming intense tour of the country.

"We are looking forward to leaving on tour. It's a very special season where we'll meet our community in Quebec and in Canada. This is very important for us."



CAMPGROUND
A MURDER MYSTERY IN THE WOODS (WITH MUSIC)

Saturday January 14 at 7:30 pm
\$25 | \$19 Big Ticket

CAMPGROUND - For Grownups

When asked about the deeper themes *Campground*, Meyers replied, "I hope the audience walks away thinking about what it is that causes us to make the decisions we make in life. All of the characters that I play in this show have a realization about what they are doing, whether its helping them or hindering them, all inspired by meeting this young man who has gone missing.

But honestly, if you want a reason to go see the show, can you think of a better thing to do mid-January than go to a show and laugh your *** off at a gormless detective wannabe and a bunch of totally incompatible characters mashed up against each other in the faux community hotbed of attitudes and antagonisms that is the CAMPGROUND? With live, original music? And its cheaper than going to Mexico!"

LUCAS MYERS RETURNS !

CAPTAIN FUTURE - For Kids !

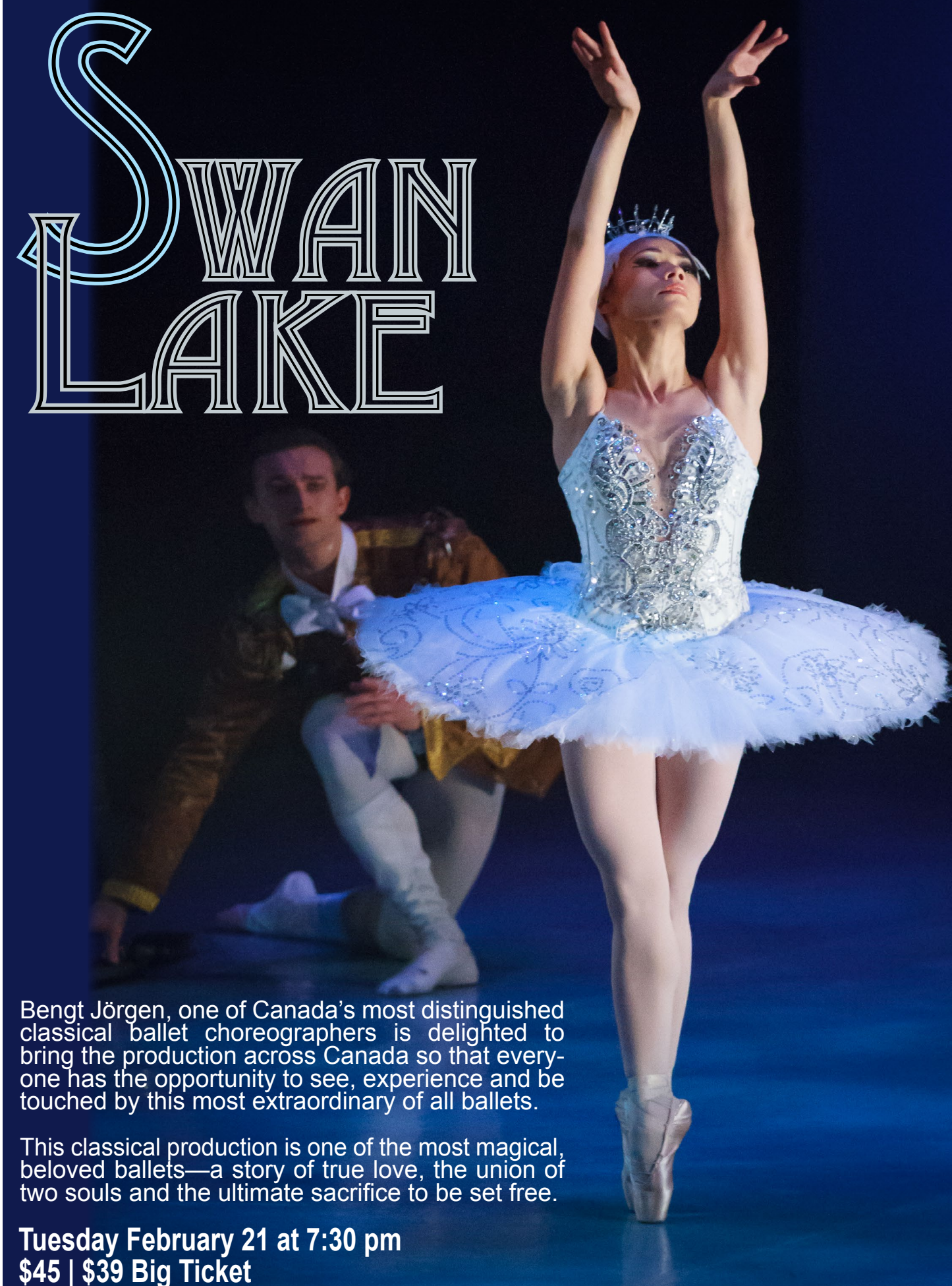
What happens when the imaginations of the future are threatened by the brain numbing, highly addictive, social networking apps of the evil Dr. SAMGOOGAPPLESOFT-SUNG-MART? Captain Future Happens! With his trusty ukulele, Myron, and his slightly less trustworthy time machine, the Timeswozzler 8000, Captain Future will take audiences back through time to bring the history of our imaginations vibrantly alive, using songs, raps, puppets, and interactive performance. Will his hijinks succeed? Find out in CAPTAIN FUTURE SAVES THE WORLD!

Sunday January 15 at 3:00 pm

All Tickets \$10



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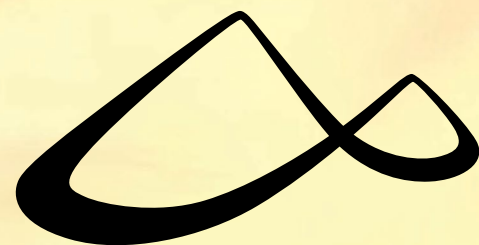
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Tuesday February 21 at 7:30 pm
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**BOBBY
BAZINI**

When the time came to craft his second album, Bobby Bazini took the trip of a lifetime when he grabbed his guitar, packed up his car and left a small Montreal suburb for the Golden State to record with legendary producer Larry Klein. Five days later, he was in Los Angeles having breakfast with the iconic producer and jumping right into the recording process at the renowned Village Recorder that has hosted some of Bazini's heroes – Bob Dylan, Marvin Gaye and Johnny Cash. Where I Belong was recorded with a studio filled with some of Bazini's favourite musicians including, Booker T (organ), Jack Ashford (percussion) and Jay Bellerose (drums). What resulted is a collection of live-sounding Folk/Country and Soul songs.

Like its predecessor, *Better in Time*, *Where I Belong* was a resounding success, selling upwards of 125 000 copies in less than 12 months, which made it the best selling Canadian album of 2014. Concerts started selling out, and fast. By the end of his tour, Bobby had played to sold out audiences and reached over 25 000 fans, not counting the 60 000 or so that attended his free concert at the Montreal Jazz Festival, in June 2014.

"I don't know how to explain it; I'm still amazed by the whole thing," says Bazini. "I mean we kind of expected to do well in the first week, because the previous album had a lot of success. But this went way beyond our expectations!"

A lot of artists would ride that wave for as long as possible, but Bobby's love of music is already pushing him towards the next project. He's been working with singer songwriter Brendan Benson (The Raconteurs) in Nashville, and even went across the Pond to London, where he started collaborating with Jake Gosling (Ed Sheeran), and Martin Terefe (Jason Mraz, James Blunt).

According to Bobby, the next album might be a hybrid, "The accessibility of the first album, mixed with the depth of the second album". Or it might be something entirely different. "Who knows where this will take me... Everyday, I remind myself how lucky I am to be doing something I love, something that allows me to travel and meet amazing people. How great is that?" Pretty great, we assume.

Wednesday March 22 at 7:30 pm
\$35 | \$29 Big Ticket

Big Ticket Members go to the Front of the Line!



PHARIS & JASON ROMERO

*Through the fire
and back on the
road*

Story by Barry Coulter

It's been a momentous 2016 for Pharis and Jason Romero, and that's for a year that they decided to take off. It was in early June that a fire wiped out the studio of the renowned Traditional folk duo, all their instruments, and Jason Romero's banjo-building shop — including those banjos finished and ready to be delivered to clients. But three months later, Pharis Romero says they're not only putting their professional lives back together, but they're eager to hit the road on their first tour back from that original one-year hiatus.

"You can hear construction in the background" Pharis said, on the phone from Horsefly, B.C., where she and Jason live with their two young children. "The shop is up, the walls are up, the roof is on. We're putting the metal on next week, and we're moving forward. I'm hoping we're going to be in the shop by October.

Jason's probably more realistic, he's saying November. "We're doing okay, it's chaos and a crazy learning curve with insurance. But we've had the most incredible support from all the people around us that we could have ever asked for.

"The things we lost — the tools, the collections of wood we've been accruing, all the handmade jigs, for neck angles and shapes, all these little specialty things made by hand that you can't buy anywhere. Jason's wrapping his mind around how to build all that stuff."

"It won't be terribly painful, but the great thing about him doing everything by hand is that he knows what a neck should feel like, so he'll be able to get back into the swing of things fairly quickly." As traumatic as the experience of the fire was, and the efforts of the rebuilding process, the Romeros are already looking forward to hitting the road again.

"We've talking to quite a few folks in Cranbrook," Pharis said. "We want to come play the Key City Theatre, we're excited about being in that part of the world. We've been in towns nearby, but we've never played in Cranbrook. A lot of people in that area have written us, saying please come and play here.

"This will be our first tour back on the road since the fire. We'd taken 2016 off on purpose, because we knew we were building a house, and having a baby. Our last gig was in February. We thought we'd just stop so we could enjoy our first year with our second kid, enjoy building our house, and get caught up on banjos. Ironically, that was one of the reasons we took the year off. We have about a four year waiting period for banjos right now, we have so many orders."

Pharis and Jason Romero were just coming off a break-out moment in their recording and performing career as singer-songwriters in the folk music tradition, with stellar notices in national press, and rave reviews in the U.K and U.S. Their most recent album, "A Wanderer I'll Stay," won the Juno Award for best traditional album.

"It's quite hilarious that the year we took off was the year we won the Juno Award," Pharis said. "We never made that conscious decision — 'okay, everybody's noticed us, now we can take a break.' But we also didn't feel like 'Oh God, we have to stay on the road to keep ourselves in the public eye!' We don't think like that. We play music because we love playing it."

The Romeros' music reflects their deep immersion in folk, music, bluegrass, Blues and early 20th century American. Their original songs capture the spirit of these traditions, with a capital T, while their covers and interpretations give new electricity to old forms. And yet, their music becomes something that is uniquely themselves. Their vocal harmonies, for example, are matchless.

"We really lucked out when we met," Pharis said. "We just started singing together, and some voices have a familial quality to them. You might not be related, but somehow or another you've got some similar tone or a way of approaching singing, or thinking about it, a way of making the sounds come out of your mouth that matches well with another human — a way of

intuitively going where someone you're singing with is going. We're both lucky that way.

Both Pharis and Jason adhere to the credo that you have to listen as much as you play, if not more. "Just to get it into your blood, whatever the music is," Pharis says. "You want it to feel that it's so much a part of you that you're not trying to push it to create something new, it's just what naturally is going to happen. But you're also just not regurgitating what someone else has done. "Because we've both listened to so much traditional music, I think we both have a similar way of approaching the songs that we write, and the old music we interpret as well."

The touring life the Romeros are about to resume can be pretty intense, especially with two young children. But travelling the world, playing traditional music, is all part of the richness of life. "I think it's great for us to be out in the world and get the pulse of the rest of the world, and come home to the quiet life we have here," Pharis said. "We both love cities, we just don't want to live in them all the time. But I want my kids to be out experiencing that too. Our daughter came on our first tour when she was three months old." And so finish rebuilding the banjo shop, take a breath, and hit the road again. Pharis says the Cranbrook concert is going to reflect the joy of having come through such a tumultuous 2016.

"We're going to be so happy to be back out on the road. We're going to be doing stuff from our whole catalogue, including the album we won the Juno for, and we're going to be doing a whole bunch of new material as well. I'm writing a lot."

Wednesday April 5 at 7:30 pm
Royal Alexandra Hall
\$35 | \$29 Big Ticket



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*Classics to a
Tea*



As autumn draws to a close and the days are shorter, make plans to join good friends and family at a special classical music matinee. The Alcan String Quartet will perform a light hearted program from their varied repertoire that is sure to please. Beethoven will certainly be on the menu as the group has recently completed a recording of Beethoven's sixteen pieces for string quartet.

Since its formation in 1989, the Alcan Quartet has forged a reputation for excellence across Canada and abroad and this will be their premiere performance at Key City Theatre.

The concert will be followed by a presentation of teas and cakes in our beautiful newly renovated lobby area. All of course included in your matinee concert ticket.

Laura Andriani, violin I Nathalie Camus, violin II
Luc Beauchemin, viola David Ellis, cello

Saturday November 5 at 11:00 am
\$31 | \$25 Big Ticket

MG3 Montreal Guitar Trio

If you haven't seen a favourite artist perform live before, there is a delight in discovering they are everything you had expected them to be. In the case of MG3, or Montreal Guitar Trio, I knew they could bring even more to a live environment.

From their first selection, a mash-up of Ennio Morricone's *Once Upon A Time In America* and a traditional song, any prior expectation was a grossly lacking underestimation. Three classically trained acoustic guitarists, an entire world of musical influences, and strings flying faster than an Acme Chicken Plucker run amok. Without exaggeration, simply stunning artistry with a flair for determining songs that play out well on a variety of levels in a live concert.

Like their cover of Rush's *Tom Sawyer* for example, an all-instrumental workout taking that familiar Canadian track on to another level, freshened and given a new perspective.

Their original compositions all brought along suitcases, inspired by parts of the world their careers have taken them to — India, France Germany, and North America. Melding styles (like classical, traditional, Gypsy, tangos, sambas) with popular music and movie soundtracks, these three gentlemen (Marc Morin, Sébastien Dufour and Glenn Lévesque) showcased 17+ years of skills that have clearly grown consistently as has their sense of humour, showcased between songs.

Samba Pipoca, Raggy Town, along with the *Gently Weeps Overture* leading into their incredible take on George Harrison's *While My Guitar Gently Weeps*. It was no surprise the audience almost went directly backstage to drag them back out for more after their tentative closer *Garam Masala*. The gentlemen of MG3 are virtuosos with no apparent limitations to what they can summon from their instruments.



Thursday November 17 at 7:30 pm
Royal Alexandra Hall
\$35 | \$29 Big Ticket



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"The Canadian Guitar Quartet made one of the greatest New York City debuts of any artistic ensemble in decades - STUNNING!"
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Canadian Guitar Quartet



Since debuting in 1999, the CGQ has been touring heavily worldwide and are continually well received by audiences, garnering standing ovations worldwide, and earning themselves the reputation of being one of the most highly revered concert hall guitar ensembles in the world.

The quartet consists of members Julien Bisailon, Renaud Côté-Giguère, Bruno Roussel, and Louis Trépanier. Each of the quartet's members has an extensive history in music, providing them the experience needed to rule the guitar quartet world.

The quartet has recorded three studio albums, each of which have garnered high praise from critics. They have also racked up a number of radio and television credits both nationally and globally, including their own feature TV performance.

The CGQ performed their first concert in New York as part of the *Art of the Guitar* series, and was met by rave reviews applauding their artistry. Many critics have praised the CGQ with having one of the greatest debuts of any concert hall group in the past 10 years.

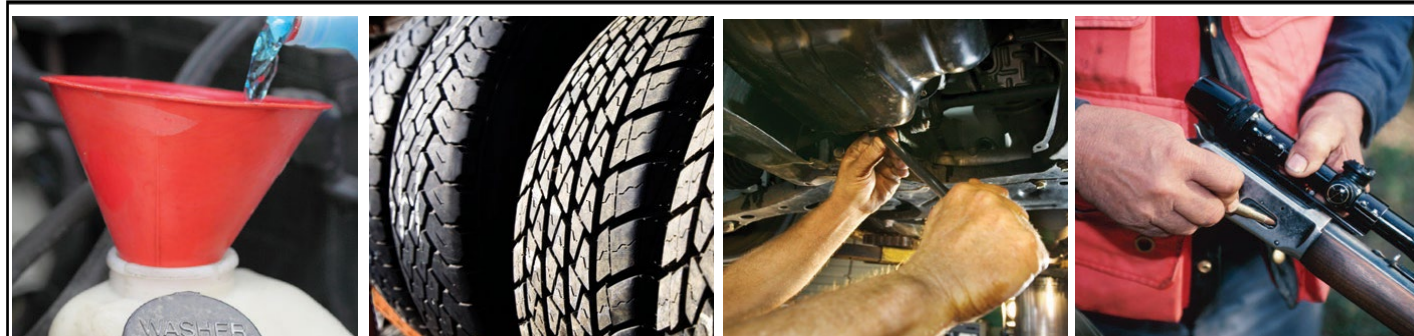
In addition to the impressive reception the CGQ has received, they have also been privileged to perform in some of the most famous venues in Canada.

The mix of dynamic original music and classical masterpieces make a CGQ concert an exciting and memorable experience.

Monday February 6 at 7:30 pm
Royal Alexandra Hall
\$35 | \$29 Big Ticket



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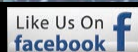
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JOËLLE RABU
in concert

"Joëlle's passion - filled voice is spine-tingling and her stage presence electric."

JOELLE RABU IN CONCERT promises an intimate evening of musicality and theatricality. The concert features songs performed in English, French and Spanish and present a special tribute to a cornucopia of torch song era greats in addition to some moments spiced with laughter. Piaf fans won't be disappointed! As one critic summed it up so well: "Rabu is Edith Piaf, Bette Midler and Carole Burnett all rolled into one extraordinary performer."

Her passion-filled voice is spine-tingling and her stage presence electric." A theatre patron's observation of Nico Rhodes' musical ability: "Breathtakingly fresh sounds and style radiate from this young musician whose hands effortlessly fly across a keyboard leaving us in utter amazement and jumping to our feet at the end of a solo!" Well-known for her ability to delve into several musical styles, Joëlle's interpretation of classic European cabaret-style tunes, jazz melodies, and heart wrenching torch songs has left audiences spellbound. What makes her current stage show even more unique and entertaining is the connection she has with her accompanist pianist, Nico Rhodes.

Nico is Joëlle's 24-year old son who is making his own headlines on both the western Canadian jazz and musical theatre scenes. An exceptionally talented music director, arranger and musician, Nico's star is rising quickly with music direction credits that include 'A Closer Walk with Patsy Cline', 'Some Enchanted Evening', 'All Shook Up', 'Frankie & Johnny in the Claire de Lune', 'It's a Wonderful Life' to name a few. His most exciting project premiered in February 2014 when his orchestral arrangements of the songs of Rick Scott were performed by the Vancouver Island Symphony orchestra. Nico was raised on tour with his singer mom and lighting designer dad and a trio of musicians who nurtured his musical upbringing 'by osmosis'. By the time Nico was 16 he had already won several classical piano and jazz saxophone competitions. At 17, he was introduced to musical theatre playing sax, flute, bass and piano in a Cole Porter show. His mom played one of the leads. The rest as they say, is history...

Monday February 6 at 7:30 pm
\$35 | \$29 Big Ticket



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REMI BOLDUC

Jazz Ensemble

Tribute to Dave Brubeck



The Brubeck project came from an introspection on my path at playing odd meters. I studied with Steve Coleman in New York in the 1990s and played in Andy Milne's group. Then, more recently I explored the world of odd meter through my project, the Random Masters. Thinking back, Brubeck's group was the group many people were mentioning when talking about odd meters. I decided to go to one of the main sources of odd meter in jazz. My most vivid memory of hearing Dave Brubeck's group was when I heard him play with Jerry Bergonzi. Or when Bergonzi played with Brubeck to be more accurate. It is while listening to the album *Tritonis* that I discovered Brubeck.

Doing this project, I got deeper in Brubeck's music and his compositions. I think that audiences seem to be more attracted to go hear tributes. I love those concerts. They are fun. I think that the audience can see how much we love what we do and how sincere we are about playing our music. I like to have a balance between playing my projects of original music and projects that feature other composers' music. Doing the Brubeck project, I learned a lot about his music. I transcribed many compositions and it inspired me to write new music.

Thursday May 18 at 7:30 pm
\$35 | \$29 Big Ticket

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Making it Happen

Michelle has been a realtor for over 10 years and moved to Kimberley in 2002 to attend the College of the Rockies. She worked in the retail industry for many years before finding her true passion in real estate. Michelle has been employed with Royal LePage East Kootenay Realty since May of 2006. She worked as a fully licensed assistant to one of the top producing Realtors in the area for many years before starting out on her own in 2014. With hard work and dedication, business has been increasing over the past few years resulting in a Master Sales Award in 2015. Michelle's real estate career, Michelle has been successful in her career which means very hard working Sellers prepare to list their homes and help them prepare their workspaces. Michelle's passion for her job is evident in her smiling, helpful, and participating in the many other recreational opportunities and hobbies she has. Michelle's positive attitude, honest customer service and dedication to her clients help make her a happy and successful realtor.

ROYAL LEPAGE
East Kootenay Realty

Michelle Rybachuk

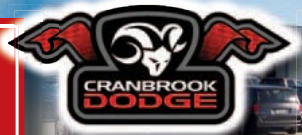
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