

PRODUCER, ONE-ACTS: ANNUAL REPORT, 2004-2005 season

Two sets of one-acts were held during the season and could not have been more different. The first was held at RPAC in late October 2004, with cabaret seating, canteen and cash bar. Two comedies were presented: Black Comedy by Peter Shaffer (directed by Tony Cuyllle) and A Marriage Proposal by Chekov (directed by Colleen Hawkesford). Total attendance over the two evenings was 227 (which includes 10 complementary tickets).

Audience reaction was overwhelmingly positive. Black Comedy then went to the one-act festival in Strasbourg in early November, where Jadon Rempel took the award for best actor.

The next session of one-acts were held at Northview Community Church in late April 2005. This quite different venue was host to quite different plays, serious and intense dramas: Tell Me Another Story, Sing Me Another Song by Jean Lenox Toddie and No Exit by Sartre. Despite a variety of challenges, audience reaction was very positive and I believe our customers quite enjoyed seeing the plays in such an intimate setting. I would particularly like to thank Christine Haider for her assistance. Attendance for the two evenings was 117 persons.

At present, I'm attempting to find plays and directors for the next session that is going to take place Oct. 27th-29th at RPAC. Once again, I hope to be able to offer cabaret seating, food, booze and I have set a personal goal of having at least 300 people attend during the course of the two nights.

I hope to step down from this portfolio after the October program to concentrate on directing the Cemetery Club and to pursue other interests. It has certainly been an interesting two years and I have learned a lot while, at the same time, having raised the profile of our one-act plays.

As this is the annual report, I would like to close with a suggestion, rather than a recommendation. As we now have formal dates for our one-acts booked several years in advance, do we want to pick one-act plays and assign directors to them, such as is done for the main-stage productions. If brand new directors are assigned, this could become part of a formal training process for new directors. I would be interested in hearing what members think of this idea.

I move acceptance of my report

Respectfully submitted,
Warren James