



October to
December
2021

Volume **84**
Number **1**

TIS THE SEASON...

...to be jolly, fa la la la la, la la la last month Regina Little Theatre celebrated Halloween with the return of our One-Act Cabaret, the month before that we got our mainstage season off to a fine start, and now we're getting into the Christmas spirit!

Our 96th season was launched (a year late – thanks, Covid!) on September 29 with a five-show run of *Writers' Runaround* that was attended by small but enthusiastic audiences. A total of 440 people attended the run.

“We truly didn't know what to expect in terms of turnout,” said RLT president John Chaput, “but we're not at all disappointed. Attendance was about half of what we customarily drew in the past, but keep in mind that this was shortly after the provincial government announced more stringent pandemic regulations and Covid case numbers were still pretty high.

“The Regina Symphony Orchestra played a concert around the same time that drew only half of its usual turnout, and Mosaic Stadium was no more than one-third full for the Saskatchewan Roughriders' home game. A lot of people were still reluctant to attend a public gathering. That's perfectly understandable and there will probably be a gradual return to normalcy.”

Opening Night was enhanced by the presence of Lt.-Gov. Russ Mirasty, an Honourary Patron of RLT, and his wife Donna Mirasty. Their Honours, like all in the audience, abided



facebook.com/ReginalLittleTheatre



Twitter: @ReginaTheatre



reginalittletheatre.com



email: rlt@sasktel.net



(306) 352-5535

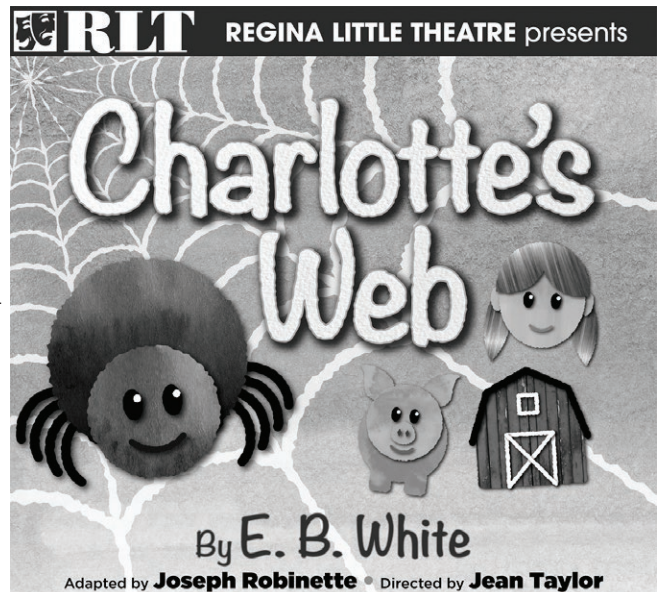
Masks and Faces is the official publication of Regina Little Theatre Society, Inc. and is published four times per year.

Help RLT to be both environmentally friendly AND fiscally responsible. Let us know if we can send your newsletter electronically! Leave your email address at the box office or contact us at 306-352-5535 or rlt@sasktel.net.

by the mandatory masking and proof of vaccination that remains in effect for all RLT productions until further notice. (More on that below...)

The One-Act Cabaret staged October 29-30 drew a total of 200 spectators over the two nights, only a slight drop from typical cabaret audiences of the past, despite the suspension of the usual dinner and bar service. There were laughs aplenty for the performances of *The Death of Me*, *15-Minute Hamlet*, and *Deck Chairs*.

Next up on the schedule is Joseph Robinette's adaptation of *Charlotte's Web*, the children's classic by E.B. White, that will be presented December 1-4 for four evenings (7:30 p.m.) and a Saturday matinee (1:30 p.m.).



RLT is also excited to repeat our podcast presentation of Charles Dickens' *A Christmas Carol*, adapted by Devin Melnyk and initially presented a year ago. (See inside for details.)

SPEAKING OF COVID...

It was most encouraging to hear the feedback from people attending *Writers' Runaround* and the One-Act Cabaret. Co-operation with, and support for, the mandatory proof of vaccination and wearing of masks was virtually unanimous.

For *Charlotte's Web*, the same conditions will be in effect but we anticipate a healthy (in every sense) turnout of children for this show.

First and foremost, parents or grandparents considering bringing their young ones to the show can rest assured that RLT has taken thorough precautions against the pandemic. Proof of vaccination has been mandatory not just for audience but for all cast, crew, and front-of-house volunteers.

Any audience member aged 12 or over must show proof of vaccination and wear a mask to be admitted to *Charlotte's Web*. Children aged 11 or younger are not required to show proof of vaccination but must wear a mask.

This production of *Charlotte's Web* is estimated to run a little less than 90 minutes. There will be no intermission. No refreshments other than bottled water and pop will be available.

Charlotte's Web director Jean Taylor reflects on the challenges and pleasures of directing this adaptation of the classic story.

Your directing experience with RLT goes back some 30 years. Can you tell us about your background and what keeps you coming back to directing?

I have been directing and acting and building costumes for Regina Little Theatre and Regina Summer Stage for, as you say, over 30 years. My husband and I came to Regina in 1988 and I was dragged (not screaming) into RLT by Margaret Woodward, whom I am sure many of you will remember. My husband and I came to Canada in 1967 with two boys aged 2 1/2 and a newborn. My first stint on stage was in England, when I was about 10 years old, and I was hooked. I loved choosing plays, casting them and working with all the volunteer actors who always have such great suggestions for their characters. I have worked with several wonderful directors over a lot of years who taught me to be patient, to make sure my actors have a say in their characters and not rely on the director to tell them what their character is like what moves to make. If they believe in what they are doing, the audience will believe it also. Of course I let them know if I don't like what they are doing.



You have quite a lot of holiday- or children-themed shows to your credit. Five years ago you directed *The Life and Adventures of Santa Claus*, which went over big with children and families. How does *Charlotte's Web* compare to it?

Both fit the genre of children's stories but have mature themes. Each has its moments of fear, joy, self-sacrifice, love, friendship and disappointment. Santa was written in 1902 and tells the story of Santa growing up against all odds deciding to make toys for all the children in the world, spreading joy and cheer all year long, giving without asking for credit. *Charlotte's Web* was written in 1952 with very much the same message of self-sacrifice and friendship, Charlotte the spider being a good friend to Wilbur and making sure he is not killed because he is a runt, giving of herself without asking for credit. 50 years apart, same message!

The story of *Charlotte's Web* is compelling and entertaining in itself, but you've augmented it with some interesting visual and musical touches, haven't you?

Yes we have. Amanda Schenstead, a music therapist, is following along with the story inserting flute music throughout. Our animals are not dressed in full animal suits; Annetta Kuntz, our costume person, and her assistant Linda Weir have developed some charming alternatives but the characters will still be recognized as the animals they are. Stage manager Cheryl Scherle has designed the wonderful set with help from Carri Lelliott, who is also one of our cast members. The changes from the Arable farm to the Zuckerman farm to the fairgrounds are a pleasure to watch.



Rehearsal: Laurel Schell as Charlotte and Joseph McLellan as Wilbur

our masks. It is quite hard for the actors to project when masked but once we get on to the stage, which is larger than our rehearsal space, we can remove our masks, spread out a little more and be somewhat more socially distanced.

As we hope we are emerging from the grip of Covid, who do you think is more eager to re-engage in the live theatre experience, the participants or the audience?

I think both, I see the actors greeting each other as long-lost friends. The same goes for the audience; they are eager to get out and see some theatre in a safe environment. The Regina Performing Arts Centre has all safety precautions in place. Our objective is to let the audience escape their world and enter ours, if only for a little while.

How have you found preparing a play under the current pandemic conditions to be? Have there been any major adjustments?

Oh yes. This is a play with several excellent parts for children, and I love working with children, but Cheryl and I decided that we couldn't put children in any situation where they might contact Covid. When auditions were held there were no immunized children, so we only took ages 17 and up. So, instead of a play with children we have a play for children. We hope lots of young ones will come and see this famous story.

We can only do shorter plays at present, so Charlotte's Web will be presented with no intermission.

We rehearse four times a week, always with masks on, and it is quite hard for the actors to project their voices like that. Once we get on to the stage and remove

In case you missed it, heavy winds and steady snowfall wreaked havoc on Regina on Tuesday, November 16, shutting down much of the city's activities for several days.

One good thing that came from the storm was the postponement of auditions for the play ***Sylvia***, which RLT will present February 16-19, 2022, which allows us to further promote those auditions right here in Masks & Faces.

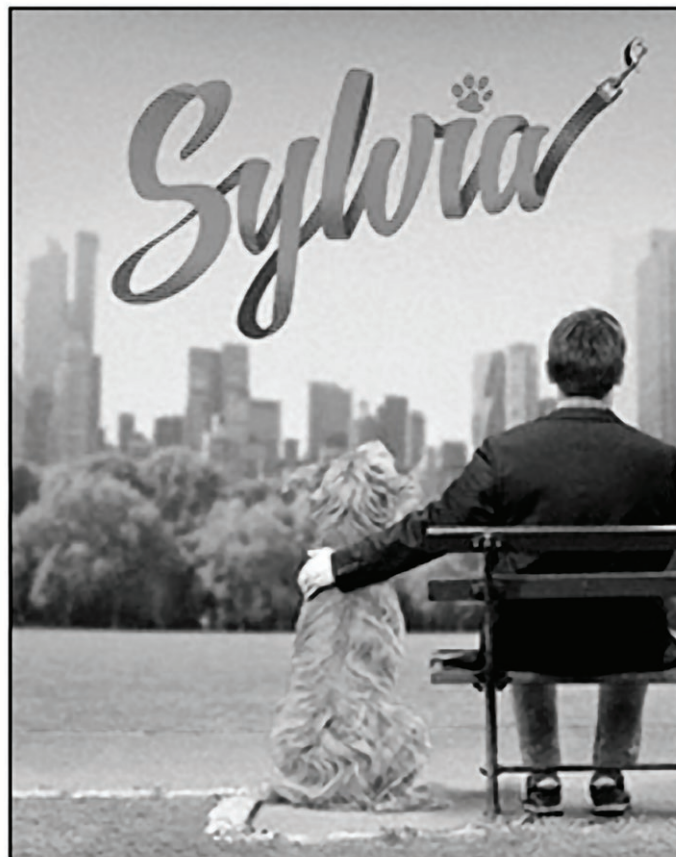
So, now hear this:

Auditions for ***Sylvia***, directed by Nora Berg, will be held Wednesday, November 24 and Thursday, November 25 starting at 7:30 p.m. each night in the RPAC basement.

Audition sides can be downloaded off of our Website at **<http://www.reginalittletheatre.com/audition-sides.html>**

The cast calls for two male and two female adult performers.

Please note that, in order to be a part of this play, all cast and crew must be fully vaccinated against Covid and show proof of that vaccination.



Regina Little Theatre's 2021 Annual General Meeting, held September 14 in the Regina Performing Arts Centre's auditorium, was very well attended, with 34 members in attendance and 11 connected on Zoom.



Perhaps the most pleasant and surprising aspects of the evening came during the summation of board members' reports when Treasurer Arlene Janzen provided the numbers for the fiscal year that ended the previous June 30. Last autumn, when it was becoming apparent that the pandemic would cause a severe disruption, it was feared that RLT would incur a deficit that would run into the tens of thousands of dollars.

As it turned out, thanks to grant and subsidy application efforts that were spearheaded by Janzen herself, the support from government, business and private sources resulted in a surplus of just over \$32,000. (Subsidies having been cut back or discontinued, there may well be a deficit in 2021-22, but over the long haul, RLT will emerge from the pandemic financially sound.)

In recognition of her long history of dedicated effort, Janzen was acknowledged as this year's recipient of the Freddy Award named after Fred Gallagher. Janzen and Cathy Moberly also had their Honourary Lifetime Memberships approved along with new Honourary Lifetime Members Pat MacKay and Keith Foster.

The Sampson J. Goodfellow Award ("The Sammy") was presented to Amanda Schenstead, one of RLT's most prominent performers, who was honoured for her devoted service to the community as a music therapist, especially in the throes of the pandemic when she provided comfort to ailing and isolated seniors. Her empathy and courage in the midst of the Covid crisis were a wonderful reflection on RLT and the entire theatre community.

Elections resulted in the reappointment by acclamation of President John Chaput, Vice-President Moberly and Treasurer Janzen. Former president Faye Daborn was acclaimed a Secretary. As for Members at Large, Derek Klaassen, Brad McDougall, Cheryl Scherle and Jon Schneider were elected to two-year terms, while Janaya Hanley and Scott Krieser were voted in for one-year terms. (Nora Berg and Bonnie Senger, who round out the board, will have their two-year terms expire in September 2022.)

The outgoing members of the board were Christine Byerley, Dan Carr, David Hopkinson and Bryce Schlamp; RLT gratefully acknowledges their service.

The next AGM is tentatively scheduled for Tuesday, September 13, 2022.



Regina Little Theatre's podcast presentation of *A Christmas Carol* is available again.

Devin Melnyk's adaptation of Charles Dickens' classic tale debuted a year ago as RLT persevered to make theatre available at the height of the pandemic.

The podcast consists of five segments that are accessible through Apple podcasts, Spotify, Google podcasts, Stitcher and Amazon music. Commercials are included, but there is a link available through Patreon that will allow "ad-free" reception for a small charge.

Featured in the cast are **Kevin Rispler** as Scrooge, **Rob Huber** as Marley and **David Hopkinson** as Bob Cratchit.

RLT's production of *A Christmas Carol* was made possible by donations from **Kim Oberthier** and the **G. Murray and Edna Forbes Foundation**.

Tickets and Memberships

Season Tickets Main Stage Plays

If you were a member last season, your membership remains in effect through September 21 of 2021. For anyone who doesn't have a membership, they can acquire RLT membership for \$25; that's the same price we had in the past for anyone who wanted membership without a subscription.

Single-Admission Tickets Main Stage Plays

Adults (19-54 years)	\$25⁰⁰
Seniors (55+ years)	
Students (Adult with current student ID)	\$22⁰⁰
Youth (18 years and under)	

Box Office

Regina Performing Arts Centre
1077 Angus Street
Regina

Monday-Thursday:

12 Noon - 8:00 pm

Friday:

12 Noon - 4:00 pm

Performances:

Open **2 hours prior**
to performances

On Site:

**Visa, MasterCard, Debit,
Cheques, and Cash**

Phone:

306-779-2277

Visa and MasterCard only

Buy Tickets Online at:

reginapac.com/buy-tickets.html

Thank you
to all our
supporters!
We couldn't do it without you!



Government
of Canada

Gouvernement
du Canada



Farm Credit Canada
Advancing the business of agriculture



G. Murray and Edna Forbes Foundation Fund



Ritenburg Family Foundation



FUNDING PROVIDED BY
Saskatchewan LOTTERIES



City of Regina



Darin Brailean
Financial Advisor



**Regina Little Theatre
Society, Inc.**

1077 Angus Street
Regina, SK S4T 1Y4

Box Office.....306-779-2277

RLT Office306-352-5535

Email.....rlt@sasktel.net

2021-2022 Board Members

PRESIDENT

TSI Representative, Masks & Faces

John Chaput

VICE-PRESIDENT

Policies and Procedures, Front of
House, Raffles, Volunteer Coordinator

Cathy Moberly

TREASURER

Finances, Grant Applications

Arlene Janzen

SECRETARY

Grant Applications,
Memberships, Box Office

Faye Daborn

Archives, Greenroom,
One-Acts Catering

Nora Berg

Costumes, Props

Jon Schneider

Posters, Programs,
One-Acts Producer

Scott Kreiser

Mainstage Producer,
Publicity, Marketing

Derek Klaassen

Mentoring, Workshops,
Diversity, Safety

Brad McDougall

Play Selection Committee,
Scholarships and Awards

Bonnie Senger

Social Media

Janaya Hanley

Shop Liason,
Hair and Makeup

Cheryl Scherle