



Langham Court Theatre Society

AGM Staff and Committee Reports

November 14, 2021

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ORAL REPORTS (to be presented at AGM):

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3. Interim Theatre Administrator

WRITTEN REPORTS (Departments)

1. **BOX OFFICE**

Submitted by: Dick Newson, Box Office Manager

This report covers the period from November 2020 to the end of October 2021.

Due to the pandemic and strict Public Health Orders we were unable to mount any plays for the 2020/2021 season. But, I defined six pretend plays anyway in order to facilitate the movement of 440 subscribers to the following season. No season materialized. All theatre activity came to an abrupt halt. Theatre SKAM did mount their Summer program through July and August 2020 and did the same thing in the Summer of 2021 with strict COVID protocols and the rental income from that was welcome.

With a worsening prospect of any return to normal theatre activity, I decided that this would be the opportunity to migrate our legacy reservation system, which we had been using since September 2009, to a commercially available system that has a broader range of users and support. My search for such a system exposed the damage that the pandemic had caused to the arts community. Several reservation systems folded due to lack of revenue. Ticket Rocket, Vendini, and Seat Advisor which were used by several venues on the Island were no longer active. Vendini was taken over by Audience View and there were probably other failures and mergers.

My search took me to several interesting sites and I rejected cheap home-grown systems. I looked at Audience View and thought it was expensive for the functions. I looked at Event Brite (used by St Luke's Players) and revisited Theatre Manager (Belfry and Phoenix). Event Brite does allow reserved seating but, does not support subscribers. Then I found Thunder Tix (TT) and started a free trial. It had most of the things we really need and the price was reasonable. I asked one of their agents if they were going to stay in business and they said that they were expanding due to the demise of other service providers.

I started testing TT in earnest in June of 2021 and was able to extend the free testing for several more weeks. Their reservation protocols were simple and intuitive. They support subscribers with a variety of options including traditional Packages (season tickets) as well as options like Pick4 where the customer can pick shows with different dates. Their ticket pricing structure is flexible with an easy interface for price changes and promotions. They support Gift Cards that the customer can use when ordering as well as Coupons for special groups or promotions. Their ordering system also allows a customer to make a donation (one-time or monthly) when placing an order. I was impressed and discussions on their user forum convinced me that this would be a good fit.

At this time, I thought about revisiting the whole structure of the number of plays each season, the number of performances per play, the price categories, and the promotional offers. With input from Michael Chadwick and others I decided that simpler was better, particularly during our recovery period. We chose four plays per season to allow room for other diverse companies to access our facilities. We chose 15 performances per production, Wednesday through Saturday at 8pm and Sunday at 2pm over a three week period. Monday and Tuesday are dark. There is no Preview night and no discount days. There are no days with two performances. All tickets for all performances are \$25 plus a \$2 service fee.

TT isn't free but, their monthly fee of about \$110 allows for 100 free tickets. After that each ticket is charged about \$1. There was a discounted fee (for non-profits) to define the seating layout for the auditorium. TT also allows other venues with or without reserved seating. Once I had the seat plan in place, I defined all the Packages for each of the 15 performances per production. The Packages were discounted \$2 per ticket as we used to do for subscribers but, Adult and Senior are the same price. We have also dropped the Student ticket rate for all performances. But, there is ample discretion allowed such that groups, students, and walk-ins can be offered reduced rates as required.

The whole Thunder Tix system has links for ticket ordering that can be easily inserted in to our webpage which we have done. They also have a robust payment stem called Stripe that offers competitive charge card rates. I decided to charge the "service fee" of \$2 per ticket to cover the cost of tickets by TT as well as the Credit Card charges. The online (customer) interface as well as the Box Office administrator interface are all Cloud based using web browsers. The Box Office system can be run remotely and by more than one administrator.

To prepare for the transition to Thunder Tix as our agent for reservations and ticketing, I trimmed several thousand customers from our list which had built up over 12 years of usage. I purged all customers that had not placed an order in over five years, unless they had been donors or had an existing Gift Card. This cut the number down from about 13,000 to 10,465. I had to modify some of these customer entries where there was no email address or where there was a duplicate address. The TT database requires that there are no duplicate email addresses.

I attempted to catalog customers that are (or had been) members and customers that were subscribers from the 2019/2020 season, but that turned out to be unproductive in the new system. Our Society Membership will continue to be managed by the existing MS Access database.

Once all the customers were migrated to the TT database, I then defined the Packages (season tickets) structured to use the new production schedule of 15 performances for four season plays. I placed reserved orders for about 400 subscribers matching their prior subscription to the new Package definitions. I then used our existing system and database to send emails to the 370 customers that had an email address. I made phone calls to the 30 customers without an email address. Those customers that migrated directly to the new play schedule were given the performance dates and asked to call to renew. The 46 customers that were previously booked on a Tuesday were asked to call the Box Office to schedule for another day. The 113 customers that previously came to the Saturday matinee performances were sent a date schedule for the new Sunday performances and asked to renew.

Responses for renewals and cancellations began to flow in. As customers renewed, I pointed out that their order confirmation will come from Thunder Tix and that it has a "View Ticket" button that allows them to print their tickets at home. This was warmly received. Each ticket is on a separate sheet of paper and I use a high speed laser printer in the Box Office to print will-call tickets. I extended the deadline to September 30th to allow maximum exposure to the new schedule. In the end, 60 customers had called to cancel and I cancelled 140 that had expired. That left a total of 240 for the 2021/2022 season. These 240 customers occupy about 400 seats. With 50% occupancy COVID restrictions in place at the time that was 400 out of a maximum of 1200. Subscriber revenue is about \$40,000.

By the beginning of October, we were ready to start selling for our new season. I decided to limit sales to just the first play, *Until the Flood*, where I had to block 50% of the seats for each

performance to comply as much as possible with PHO orders. I did not want to do that for the other three plays which are scheduled for the New Year. As it turns out, on October 25th, the 50% restriction was rescinded but, the vaccination and mask wearing remained. With luck the mask wearing may be relaxed by January.

When we cancelled the last two plays of the 2019/2020 season, *Silent Sky* and *Mambo Italiano*, many people donated their unused tickets for a total of \$27,893. A few chose a refund and many others opted for a Gift Card for the ticket value. Of the 168 customers who chose a Gift Card, 96 were subscribers and 72 were regular patrons. The Gift Card total was \$11,519. These Gift Cards for subscribers have been added to the TT database and the other 72 will be added shortly in time for the sale of *Silent Sky* and *Mambo Italiano*. Most subscribers that renewed took advantage of their Gift Card from the prior season.

In spite of the hurdles posed by the health restrictions, I have seen many new customers as well as half-a-dozen new subscribers. Most people are ecstatic to come back to Langham Court for live theatre. By far the most stated reason for cancellations was a lingering uncertainty of the safety in public gatherings, even with vaccination, masks, and some distancing. Considering the demographics of our traditional clientele that is hardly surprising.

There have been no complaints about the increased ticket prices and service fee and the loss of discounts on Preview night and Tuesdays. We have not implemented any Early Bird discounts. The Thunder Tix reservation system has a number of ways that price-sensitive marketing can be employed. We can explore these in the coming months. It's also possible for customers to use their own Gift Cards, to purchase Gift Cards for themselves or others, to make donations, and to make changes to their own reservations. So far we have seen a few donations with orders but, I have not implemented most of the other features. Baby steps.

***Until the Flood* – Summary Sales Report, November 10, 2021**

- This was the first play of the 2021-2022 season.
- There were 15 performances with 12 at 8pm and three at 2pm.
- Total ticket sales were 772 with a gross income of \$16,990.
- This was 274 Adult, 408 Senior and 90 comps.
- There were 238 season ticket orders and 234 others.
- The fees collected (\$2 per 280 regular tickets) were \$560.
- There were seven donations for a total of \$220.
- Revenue through the website was \$7,534.
- Revenue through the Box Office was \$10,236.
- The net revenue will be calculated from the bank deposits from Stripe (Thunder Tix CC processor) and Helcim (Box Office CC processor) plus cash and cheque deposits.
- Expenses will be deducted from the net revenue of all performances and the balance divided between the three theatre companies: Attitude, Bema, and Langham Court.

2. COSTUME LOFT

Submitted by: Linda MacNaughton and Wendy Henderson, Volunteer Costume Loft Managers

In January 2021, Loft manager Colleen Maguire resigned from all duties at Langham.

Volunteers Wendy Henderson and Linda MacNaughton then took over the huge task of cleaning up the Loft's bulging collections and storage areas - sorting, culling and reassigning each item either to the Loft (pre-2000 only), spring sale, other charity and resale opportunities, etc. Welcome assistance in hauling bags and making recycling trips was provided by David Burbank, Julius Maslovat, Bill Haisell and Jackie Early (who also led the spring cleaning).

Through the months of pandemic, while the Loft remained closed to the public, some revenue was received from costume rentals to local film productions. Appointments were required for all visitors, including folks offering generous donations of vintage clothing and accessories.

This year's Costume Loft sale happened on June 19th, in the Langham parking lot, attracting enthusiastic volunteers and buyers. Weather cooperated, and over \$3,100 was raised.

On October 1, 2021, the Loft reopened to public rentals, just in time for a busy Hallowe'en rental season.

Also on October 1st, our new part-time contract Administrator started work in the Loft. Deanna Milligan is an accomplished professional photographer and film actor, with much experience in marketing and design. Deanna has ideas, energy, tech savvy and a winning personality - the Loft is already seeing increased activity and revenue.

3. CUSTODIAN/BUILDING

Submitted by: Chris Clarke

Since I took over in early July, we have had an extraction fan installed in the rehearsal room at the request of the current rental. I believe that the overall cost was approx \$1200. The fan, though small, is industrial grade, whisper quiet (essential) with a weather and pest proof exterior baffle.

We have also had a mandatory backflow pressure check done on the sprinkler system. I believe that this is required every 3 years. Cascade, who did this test, flushed standing water out of the low points and replaced some ball valves as required are now certified to do other fire safety related work. As discussed with Dick Newson and myself we will probably swap that work over to them when it is next scheduled.

Keeping the back patio outside the lounge clear of leaf litter is particularly demanding this time of year; perhaps a power sweeper of some kind might be considered?

4. TECHNICAL DIRECTOR

Submitted by: Jason King

The year, amazingly, seems to have flown by and I've managed to make pretty good use of the downtime before the very welcome return to more normal operations.

We had some very successful renters which included a couple of weekends with Passion and Performance who utilized the entire theatre to shoot a film rather than do a year end show due to the audience restrictions at the time which of course included some dancing on the stage for which we made good use of the LED fixtures we purchased.

Another rental was Arts Calibre Academy who used the theatre for their school awards which we livestreamed using some equipment I supplied and some I borrowed from Ballet Victoria. It went well and was a good “proof of concept” test of our internal network’s ability to handle live streaming, although with the end of COVID hopefully in sight we may now not need to invest in the equipment to do so. Or, if we do, we might look at something a bit simpler but that’s a discussion for another time.

The major project this summer was a tech cleanup of the booth which included identifying and removing many years of old wiring that was no longer needed and running some network lines into the booth just in case we do want to do some live streaming at some point. Perry was instrumental in making that happen.

The second part of the booth project was working with Warren Busby, head of sound for the Mac and the Royal, who donated some time to help me install a Soundweb system which has greatly enhanced our paging and stage monitoring system. Now Stage Management can page the dressing rooms or, in case of an emergency, the entire theatre. The stage program mic volumes can be set downstairs as people desire using the panel in the hallway and we now also can send the program sound to the rehearsal room and the costume room, though these are off by default. Most importantly, if the volumes for this have been turned down announcements will still go through unaffected. That panel can also directly talk to the booth if they need to (one way).

Front of House has their own panel in the kitchen that can be used by default to page into the lounge and also the entire theatre in case of emergency. They also can turn on and off the program sound to the lounge as well as turn on and off the main sound board feed from the booth so that house music for a show will be heard in the lounge as well. Volume levels can be set as well. And, like downstairs, the booth can be talked to (one direction) from the kitchen panel if they need to relay a message.

As part of the upgrade, we wired things so that any crew backstage using the wireless headsets can press the Stage Announce button, SA, and talk directly to the speakers in the dressing rooms.

The final part of the booth upgrade was to be the replacement of our amplifiers but, due to the global electronic parts shortage, the delivery date for the amplifiers we chose was going to be sometime in 2022 so, the decision was made to instead upgrade the sound console which will include a “digital stage box” that can be connected to any of our network dry lines for connecting onstage monitors or speakers and microphones. That is due to arrive any day now. Once it has I will sell our current mixer and use the proceeds to purchase some more sound equipment that we need. We can look at upgrading the amplifiers next year when they are available, certainly we will want to before the weather gets warm again.

The sound computer was also replaced this past year as well and once we have the new sound console, I will bring it online.

Things are looking busy at the theatre over the next while. *Until the Flood* was a great show from the artistic and technical side and we have a couple of rentals and other shows coming in between now and Christmas and I’m looking forward to the rest of the upcoming season. Challenges going forward will be finding enough volunteers to fill all of the roles we need for sound and lighting operators, lighting crew, etc, so I’m hoping we can attract some new people into these roles.

5. HEAD SCENIC CARPENTER

Submitted by: Mike Kuss, Volunteer Scene Shop Manager

Due to the COVID pandemic, the Carpenter Shop hasn't done much since we took down the set for *I and You* in March 2020. Since November 8, 2020, with the exception of building two set boxes and painting some flats for *Until The Flood*, there have been no projects for the shop. Aside from that, we did, during the Spring of 2020, possibly for the first time, do an inventory of our shop tools and supplies (minus consumables such as plywood) and discovered we own about \$18,300 worth of equipment, all of which is in good condition. With regards to future work, the builders met with, in October, Simon Skey and Nigel Banks, to discuss their set design for *Hilda's Yard* and have had preliminary talks with Jason King regarding the "Lawyers on Stage" proposal for their Christmas play.

6. PROPS

Submitted by: Jean de Cartier, Volunteer Props Room Coordinator

There has been a steady trickle of theatre folk, Indie film groups, fundraisers, schools and photographers all contributing to coffers at Langham. A new pricing document addressing prop rentals is in the works, the reason being is with the film industry filming more in the City, we have been approached to rent large amounts of the props. The document will give different levels of charges.

The garage sale on June 5, 2021 was supported by many Langham volunteers who helped setup, price, sort, carry, manage, and breakdown. There was a big turnout of buyers, the grand total \$1419.95

Jackie Early continues to be available to pull furniture props from storage by appointment.

7. ACTIVE PRODUCTION CO-CHAIRS

Submitted by: Jon Scheer, Production Chair 2020/22
and Sylvia Hosie, Assistant Production Chair 2020/22

With this as our second AGM report while serving in Active Production capacity, it is only minimally more positive than the complete sadness of last year's. While our first season was completely cancelled under COVID, we move slowly into this second season. While this season is scaled down to only four shows, it should help signal that we are coming back. Two of the shows are staging the two productions that were lost when we were forced to close in March 2020. The third show is a light comedy which appeared in our planned 2020-21 season, a moment to laugh after the long days of isolation. The fourth show which closed November 7th, is a dramatic piece coming from the headlines of recent years. These two years were not what we envisioned staging when we were elected, however we are more than happy to welcome all who are taking part in this new season to our stage. That we are open again at all gives hope for the next few seasons as we approach our 100th anniversary.

WRITTEN REPORTS (Committees)

1. EDUCATION

Submitted by: Don Keith, Chair

All of the work of the Education Committee has been in response to the Human Rights settlement.

Many options were explored and we are very happy to introduce Paulina Grainger of The Victoria Cultural Alliance who is able to provide help, encouragement and guidance.

We are signed up for an anti-racism training program that will address racial disparities and barriers faced by people of colour in the workplace. Through training and organizational coaching, the program will help us develop long-term equity frameworks and institutional practices that strengthen management and employee competencies at all levels.

To learn more about the program, go to: <https://www.icavictoria.org/community-services/tools-for-equity/>

We held an introductory session in the early Summer. This Zoom event was very well attended, and the response was positive.

Our five sessions will begin in January 2022. All Members of Langham Court Theatre are asked to attend the Zoom sessions. More information soon.

Fingers crossed that in 2022 we can restart workshops in Acting, Directing and design.

2. HUMAN RESOURCES (HR)

Submitted by: Sadie Fox, Chair

Committee members & Co-contributors: Rosemary Jeffery, John Manson and Kenneth Thornicroft

The HR Committee has focused in the following areas in the last year:

- Committee clarity/function: role, bylaws, Board-Committee communication, leadership
- Recommendations and reporting to the Board re: Respectful workplace communications training, Diversity, Equity, & Inclusion training, Online infrastructure/accessibility investment, Community feedback processing, Organizational structure...
- Conflict resolution processes/ombudspersons position structure review
- Amplifying an intersectional approach and working to decolonize our committee work: in discussion, policy, and awareness for voices not present on our Committee
- Creating a safe and supportive space for committee (and other) members to express both challenges and insights related to their involvement in the Langham community

Actions Outline:

- In January, the HR Committee conducted a review of all Voluntary Exit Interviews and/or Surveys collected from when this reporting system was created (April 2020) to after the departure of the Transitional Manager of Operations in January, 2021. A report was submitted in February summarizing this review to the Board, along with recommendations to work towards addressing recurring issues contributing to retention struggles within key positions around the theatre (which included: blatant disrespect from volunteers, lack of

staff support, ambiguous succession planning, organizational structure being unclear, a club mentality, sexism, ageism, racism, ableism, elitism...).

- All committees were asked to review their mandates by the Board: as a result, the HR Committee submitted a report which sought clarification on our role within the organization. It does so by directly interrogating committee bylaws and asking if the bylaws, as written, fully describe HR's role. This report was also submitted in February.
- In February, the HR Chair position transitioned from Rosemary Jeffery to Sadie Fox, with Rosemary continuing as Co-Chair.
- Conflict resolution and Ombudspersons position/procedure documentation produced/revised. Process of filling position paused due to organization's scale of conflict - recently resumed.
 - The HR Committee has several times been placed in an awkward, pseudo-ombuds position which is untenable from a committee perspective and quickly produces areas of conflicted interests and hierarchical challenges.
- HR's role was cast further into question as several quintessential positions within the theatre were revised and refilled with no prior consultation, notification, or involvement of any kind of the HR Committee. In each instance the committee was made aware of these Board decisions after the fact.
- It was decided that labour directed into our committee was being used inefficiently given the questions raised regarding committee bylaws and lack of direction from the Board. In June, the **HR Committee submitted a *Current Position Summary Report* and called a committee recess until the Board had time to address the questions and concerns we have been raising as a committee since February and before. The HR Committee met with the Board to discuss this report on Oct 11, 2021.**

In Closing:

This past year has seen a lot of shifts, if not change, for the Langham Court Theatre Society. Both staff and volunteer leadership has transitioned in all areas of the theatre, including within the HR Committee. The truth of the Langham community is that we're all leaders: that's what brings us together to tell stories, to use our voice. Art has always been a vessel for social and political change, for laughter and tears, and for trial and tribulations. With that in mind, we are in a new era of art; we are in an era where symbolism matters before speech, format is flipped and funding is low, where stakes are high and strong leaders are fleeing spaces where the impact doesn't meet their values.

Langham is in the early days of what is a long process for any organization: to decolonize its policies, infrastructures, and ideologies. **This is the call to action**, it's beginning to echo.

3. MEMBERSHIP AND VOLUNTEERS

Submitted by: Kathy Macovichuk, Chair (to June 2021)

Committee members: Deirdre Tipping, Jan Streader, Fran Patterson, Penny Pitcher

The Member and Volunteer Committee was organized in November, 2020 after a hiatus of several months due to the pandemic. The original thought was to create opportunities for creative outlets for the members.

It was the committee's recommendation to the Board to extend existing and recently expired memberships to over the length of time the theatre has been shut down. The Board agreed and all memberships were extended to October 31, 2021.

Zoom readings of plays were organized over a few months to engage members. There was positive feedback from those who attended. Unfortunately, interest seemed to die out after four or five readings. This may have been because of zoom fatigue. A lot of theatres were offering online readings at the same time.

During the Summer, the committee organized notes to be sent out to volunteers of the theatre, thanking them for all the work they've done in maintaining the building during the pandemic.

Maintenance of membership and volunteer database moving to committee was discussed but wasn't implemented.

Work had been started on reassessing Langham's policies regarding Complaint Process/Code of Conduct and creating a Review and Action Policy in which there would be disciplinary consequences to offenders. The committee contacted other theatre groups re relevant policies documents they have created. The Belfry and The Citadel in Edmonton shared their documents on respectful workplace policies.

Kathy Macovichuk had to step down from the position of Chair in late May due to work overload. There were no volunteers who stepped forward to fill the role and the committee was suspended.

4. ARCHIVES

Submitted by: Marilyn Kuss, Chair

Committee members: Dick Newson, Vinnie Chadwick and Daunine Burbank

Usual Activities

Database maintenance:

- a. Added the program information for the 2020-2021 season; and
- b. The Life Membership Committee needs to meet to discuss adding non-program points for the same season. The Committee will wait until a new Board represented is selected.

The "In Memoria" Life Member book maintenance.

Special Projects

At the last AGM, I reported that Daunine and I had started a new project that would update approximately 15 black & white posters to colour. This project has been completed with 17 new colorized posters, some of which are hung in the hallway.

At the last AGM, I reported that my next project is a book on the decade, 2010 to 2019. Unfortunately, work is progressing slowly without the inspiration of live theatre.

5. SAFETY

Submitted by: Don Keith, Chair

Prior to our full closure, Langham hosted a very successful Safety Workshop.

The Aim of the Workshop was to heighten safety issues that may present themselves during our operations.

As a result of this Workshop we developed a strong connection with ACTSAFE BC.

Their website is: www.actsafe.ca

A Safety Handbook was created and a Safety wall with equipment was established.

A complete Safety Audit of our building was conducted by ACTSAFE and despite some smaller issues we received very high marks.

The staff, members and the Board accept the responsibility for keeping us all safe.

We reinforced the Public Health protocols with all our renters, and we were very diligent with procedures for the last Production.

The Health and Safety of everyone is our responsibility.

6. COMMUNITY OUTREACH

Submitted by: Janine Longy, Chair

Committee members: Zelda Dean and Lisa Karoway

The Community Outreach Committee (COC) was formed in April of 2021. The goals of the committee were to recruit and facilitate the nomination of new members to the Langham Court Theatre Society (LCTS) Board from the wider community, to make recommendations to the Board about how to reach, welcome and include people from a broad and diverse population and to identify/describe all areas of the theatre organization where we can increase diversity.

To recruit new Board members, the COC contacted the membership of Langham Court Theatre Society (LCTS), the Victoria Intercultural Society, advertised on Social Media and in the Times Colonist. The recruitment stated that new members should be committed to opening up the theatre to marginalized and underrepresented voices in the local community, to addressing issues of racism and to building a stronger, more flexible, inclusive and safe space. The committee met with six candidates.

The COC held meetings with each of the chairs of the Board Committees to review present policies and practices. Thank you to Sadie Fox - Human Resources, Don Keith- Education, Mike Chadwick - Finance, Jon Sheer and Sylvia Hosie - Artistic Direction. As a result of these meetings, the COC made recommendations to the LCTS Board.

The COC continues to work on the following:

- To describe/identify diverse groups of people in our community
- To examine the use of the Langham Court facility for potential use by other organizations/people
- To examine the physical space of the theatre as welcoming and respecting diversity
- To identify/describe programs and workshops to invite the community into the theatre

7. READERS' THEATRE

Submitted by: Wendy Merk

As one can imagine, producing Readers' Theatre has been quite different from years past. Thanks to Langham's Zoom account, we were able to continue offering interesting plays, with actors reading from their own homes. The one great advantage of Zoom is that you can cast people from all over the world! We had one actor reading from her home in Vancouver. I deliberately chose plays that were royalty-free, so they were either original scripts or plays from bygone eras.

The one exception was an outdoor reading of my play FANTASY AND REALITY, which took place in the Langham parking lot on October 3, 2020. Technically this date precedes the year that this report covers, but I thought it would be worth mentioning. The readers were David Conway, Kevin Stinson, Penny Pitcher, Gloria Snider, Pippa Catling, and Lisa Gould. We weren't permitted to have group gatherings at that time, so this was not publicized. There were about 6 people in the audience.

This was followed on February 11th by a cold (unrehearsed) reading via Zoom of FANTASY AND REALITY. This was organized by Kathy Macovichuk as a Langham co-production with Theatre Carpe Diem. Actors did not know which role(s) they were performing until shortly before the performance started! Participants were: Hilary Coupland, Pam Miller, Dave Conway, Lorene Cammiade, Mitch Barnes, Maureen Van Wyck, Janine Longy, Ron Skelton, Penny Pitcher, Jan Manchur, and Jane Birkbeck. I'm guesstimating about 40 viewers were in the virtual audience.

On March 6, 2021, EFFIE AND THE VAMPIRE, written and directed by me, was e-broadcast via Zoom. Actors participating were: Jean Topham, Pippa Catling, Ursula Szkolak, Caroline MacKenzie de Korte, Ron Skelton, Blake Handley, and Lorene Cammiade. Approximately 50 participants logged in to watch.

On April 24, 2021, we presented, via Zoom, LADY AUDLEY'S SECRET! A romantic drama full of comedy, suspense, and madness! Directed by me, the cast featured: Suzanne Bell, Kevin Stinson, Vicky Etchells, Gloria Snider, Wendy Cornock, Clayton Jevne, and Ron Skelton.

On June 5, 2021, we performed zoom readings of two one-act comedies: HE SAID AND SHE SAID which shows the far-reaching effects of gossip and hearsay, and FOURTEEN, a glimpse into the social mores of the early 1900's. The playwright, Alice Gerstenberg (2 August 1885 – 28 July 1972), was also an actress, and activist best known for her experimental, feminist drama. This Langham/Theatre Carpe Diem co-production featured: Linda MacLean, Sean Coleman, Eric Grace, Ena Van Zoeren, Deirdre Tipping, Suzanne Moreau, Eric Henwood-Greer, and Philippa Catling. At least 50 audience members tuned in.

Many thanks go to Kathy Macovichuk, who handled all of the technical aspects of hosting us on Zoom. Next up: a LIVE production of Terry Oliver's original play DADDY'S GIRL, scheduled for a performance on Langham's stage on November 28th at 2p.m. Admission is FREE!