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TIMELINES:

A COMPARATIVE SUMMARY AND ANALYSIS OF SELECTED PRACTICES OF THEATRE ONE, THEATRE NORTH WEST, AND WESTERN CANADA THEATRE

INTRODUCTION

This article provides visual comparators of the three companies. Included are the stated mandates of each company (with updates, if applicable), pie graphs outlining each company's sources of revenue, timelines indicating both artistic directors and attendance figures taken every five years from 1980 to 2010, and documentation of each company's history of production of local and Canadian plays.

These visual aids illustrate the historical growth and development of each company; the diversity of revenue sources, from ticket sales to bingos, on which contemporary theatre companies depend for their continuing existence; programming practice; and the relative size and influence of the three companies. I have included them to augment the other articles in this edition: to provide at-a-glance summaries of selective historical data relevant to each individual company and quick comparisons among the three.

MANDATES

Starting with the oldest company, Western Canada Theatre, note a strong emphasis on serving the region throughout its history. It is noteworthy that the mandate to nurture new Canadian plays was dropped in its 1992 revision (perhaps as a reflection of increasing financial pressures). However, Canadian (although seldom new) plays continue to inform the company's identity to the present, and, increasingly, those productions of more established Canadian plays are co-productions with other theatres. The 1992 revision also eliminated the playwright-in-residence program, as well as touring, again, likely as a result of financial exigencies. Commissioned plays have been infrequent of late, as well; that may be due in part to the unfortunate circumstance of the terminal illnesses of two recent artistic directors. Several of these revisions make the mandate's claim to serving the region less strong than it otherwise would be. Although we are aware that the company makes strong efforts with, for example, Aboriginal plays to facilitate attendance of groups throughout the region, little has been done to bring the performances to the regions. An emphasis on fiscal integrity has been consistent, and, we believe, well maintained.

As this and other visuals indicate, TheatreOne has experienced the greatest change of the three companies. Although it has been consistently mandated to serve Nanaimo and vicinity, the company has undergone three name changes, and two significant changes in mandate and season. It would appear that this company has experienced the most challenges in terms of establishing and maintaining a strong and

consistent identity in its community.

In its mandate and in other ways, Theatre North West has been the most unchanging. While it has the strongest emphasis on fiscal management and legality, it is otherwise the most generally, even vaguely, mandated of the three. While it stipulates an obligation to be “beneficial to the community” and provide education “in the arts of the theatre” no definitions or parameters of community are included.

ARTISTIC DIRECTORS

Again, at a glance, there are stability and consistency in the Prince George and Kamloops companies that appear absent in the Nanaimo company. In forty-one years, Western Canada Theatre has had only six directors (two leaving due to illness) not a high figure in the fairly transient world that is Canadian theatre. In twenty-six years, TheatreOne, by contrast, has had ten directors, several of whom had very short stays of one or two years. By contrast, in a sixteen-year history, Theatre North West had only one director (who will soon retire). The onlooker at the Theatre One situation might be forgiven for wondering if the company’s unstable situation precipitated premature resignations, and/or if the resignations precipitated the instability. The onlooker might also wonder, at the other end of the scale, if regular renewal is advisable and healthy for small-city professional theatre.

SOURCES OF REVENUE

Once again, Western Canada Theatre and Theatre North West would seem to follow similar models. In both cases, the pie is more complex than it is in the case of TheatreOne. Perhaps it is necessary for contemporary professional theatre companies to cast their nets widely in terms of variety of revenue generation. For example, grants and donations total over one third of the revenue for both the Kamloops and Prince George companies; that portion of the pie is considerably smaller for TheatreOne. This may account, in part, for the financial issues TheatreOne has experienced. On the other hand, the Nanaimo company relies on Bingo revenues for over a quarter of its annual income; while Bingo provides revenue for all three companies, as a percentage of revenue it figures much less significantly for the other two companies.

Special events represent a small source of revenue for each company; perhaps the benefits of these events are more qualitative than quantitative, and they may help ensure repeat subscriptions, for example. WCT reveals sound fiscal management, in terms of savings, which account for more than one third of the company’s revenue. While this is a small sampling from which to extract quantitative generalizations, perhaps we may conclude that diversification is necessary for the professional theatre company in uncertain economic times and when arts organizations are particularly susceptible to government funding vagaries, as has been especially evident at the provincial level in recent years.

ATTENDANCE FIGURES

This visual allows comparison of subscription rates and attendance patterns within a company, as well as comparison among companies. Perhaps the variable of the age of each company should be taken into consideration, as building an audience is, obviously, an incremental endeavour.

Starting with the oldest company, we see Western Canada Theatre experiencing steady growth in overall attendance until 2000, which is perhaps unsurprising in a young company in a relatively financially healthy, growing city. The same pattern holds true for subscriptions. From 2000 on, a dip is evident (although there is a healthy recovery in totals by 2009, the decline in subscriptions is consistent). One

might speculate that this decline can be attributed to a growth in the number of competing live artistic and cultural activities as well as increasing movie theatre, television, and other electronic media options. Once again, Theatre North West is notable for consistency. After experiencing remarkable growth in the space of its first five years (with attendance more than doubling) its growth subsequently has been slight, but still, perhaps, impressive given the greater range of options in the technological age. Also impressive is the steady growth in subscriptions. Although we were unable to obtain all comparative figures for TheatreOne, those we have included illustrate a much smaller attendance than in the other two cities, which have similar populations, and suggest a very dramatic downward trend in recent years.

LOCAL AND CANADIAN PLAYS

While all three companies seem to have developed a tradition of incorporating a substantial proportion of Canadian plays into their seasons, the timelines indicate less focus on plays with local inflection and new and commissioned work.

For about twenty years, Western Canada Theatre produced several important plays with local connections. Under the artistic directorship of Michael Dobbin, the company produced Campbell Smith's *Timestep* in 1983; this work is based on extensive interviews with children and seniors in Kamloops and Vancouver. In 1985, David Ross, then artistic director, developed *Boris Karloff Slept Here*, a collective creation musical that critically and humorously examines Kamloops history from 1840-1915. There followed, in 1992 and 1996, two plays by former Kamloopsian Ian Weir (who has close ties to the early history of the company) that reflect Kamloops: *Flyin' Phil*, based on the life of BC politician and former Kamloops mayor Phil Gaglardi, and (also with Judi Bryson) *The McLean Boys*, based on the 1879 shooting spree of a quartet of young mixed race (Shuswap and European) men who were subsequently executed. Finally, the company commissioned the 2004 production *Ernestine Shuswap Gets Her Trout*, by Tomson Highway, which features four fictional female Aboriginal characters preparing a feast for the arrival, in 1910, of Prime Minister Wilfrid Laurier to receive the locally historically significant Laurier Memorial, a petition from Aboriginal chiefs in the region.

Subsequently, the company's focus has been on repeat productions of audience-proven popular works by, for example, Norm Foster; the few premiers have been created by Weir and lacking in any significant local connections. However, there are a few noteworthy endeavours by the company on this front: the 2009 co-production with the National Arts Centre of George Ryga's classic *The Ecstasy of Rita Joe* was apparently the first professional production with an Aboriginal director (Métis Yvette Nolan) and the 2010 production of Cayman Duncan's *Audible*, while not a premiere, was a second production by a local playwright (and member of the troupe Saucy Fops) that benefitted from development under the directorship of Jeremy Tow.

Theatre North West, similarly, showcases repeat Canadian productions by such well-known playwrights as Foster, Joan MacLeod, and Sharon Pollock. Artistic Director Ted Price has stated that second productions have become the company's forte. Perhaps the company could also be said to have a small-city focus in its play selection, which has included works like *Ivor Johnson's Neighbours*, *Leading Ladies*, and *Powers and Glory*; however, it has had no commissions and no works with actual local inflection. Theatre North West's major nod to the diversity of its community would appear to be its 2007 production of Tomson Highway's *The Rez Sisters*.


Remembering that the popularity of the Dunsmuir plays precipitated TheatreOne's significant mandate shift, it is not surprising that they were followed up by such locally set works as, in 1996, Nicole Cavendish's *It's Snowing on Saltspring*, nor that, in 2006, the company commissioned *Being Frank* by Kim Blank, which was based on a colourful former Nanaimo mayor, Frank Ney. This company, too, seems to

have drawn on the popularity of such playwrights as Norm Foster; however, it also seems to have placed greater emphasis on acknowledging the ethnic diversity of the Canadian population through productions by Drew Hayden Taylor, Denise Chong, and Betty Quan, for example.

CONCLUSIONS

In summary, these illustrations encapsulate both selected histories of each company and important similarities and differences among the three companies. As all three are small-r regional theatres operating in theatres of similar size in the same province, perhaps their similarities are not particularly surprising, especially in light of founding Theatre North West artistic director Ted Price's acknowledgment of Western Canada Theatre as a major model for his company. More noteworthy for the purposes of this book, perhaps, are the differences – especially as reflected in the comparatively cautious, stay-the-course approach of Theatre North West and the relatively unstable history, reflected in attendance figures, artistic directors, and other illustrations, of TheatreOne.

Theatre Objectives and Mandates Evolution 1975-2010

 Western Canada Theatre

 Theatre North West

 TheatreOne

Western Canada Theatre

1975 – 1992

The company is "first and foremost, a broad-based regional theatre company with a commitment to the production of widely diversified plays from the national and international repertoire....The Company is also dedicated to the development and nurturing of new Canadian plays, whenever possible. Joint productions, script development, playwrights in residence, commissions and workshops have been a part of the Company's commitment to the Canadian repertoire....Whenever possible, W.C.T.C. should strive to serve the region known as the Central Interior of B.C. This service might include touring, marketing, educational resources, etc. The touring component is one which, should be at the fore, whenever finances allow. The region includes, at least, the Cariboo/Thompson-Nicola/Okanagan areas.

Revision

1992 – 2010

To provide the Kamloops regional community with challenging professional live theatre. The Company will entertain, educate, enrich, and interact with the cultural mosaic of its community. Western Canada Theatre will promote and assist the performing arts through the management and operation of facilities. All of this will be accomplished with fiscal integrity.

ShakespearePlus

1983 – 1988

The company focuses on bringing professional theatre to the people of Nanaimo and the surrounding area in the form of the works of Shakespeare.

The Nanaimo Festival Heritage Theatre Society

1988 – 1993

Engendered by the success of The Dunsmuirs by Nanaimo playwright Rod Langley, the company shifts its focus to developing and producing works that promote the history and heritage of the Canadian West Coast. ShakespearePlus becomes The Nanaimo Festival Heritage Theatre Society, with a mandate to present an annual theatre festival.

Revision

1993 – 1995

...play productions will present and promote contemporary works as well as the legacy of West Coast plays.

TheatreOne

1995 – 2010

To better serve the residents of Central Vancouver Island who are really the mainstay of support, the company restructures its seasonal schedule, moving from a summer festival arrangement to an autumn season. To reflect the status of being the premier professional theatre company in the region, the company is renamed "TheatreOne."

Theatre North West

1993 – 2010

The purposes of the Society are: (A) to fund, facilitate, promote and carry on the creating and staging of theatrical productions which are beneficial to the community; and (B) to promote interest, appreciation, and skill in the arts of the theatre; and (C) to receive bequests, trusts, funds and property, and to hold, invest, administer and distribute funds and property for the purposes of the Society as presently set out and for such other organizations as are "qualified donees" under the provisions of the Income Tax Act and for such other purposes and activities which are authorized for registered charities under the provisions of the Income Tax Act; and to do all such other things as are incidental and ancillary to the attainment of the purposes and the exercise of the powers of the Society.

Artistic Directors

1969-1975

TOMKERR

Western Canada Youth Theatre

1975-1980

FRANK GLASSEN D. MICHAEL DOBBIN

Western Canada Theatre Incorporated

1980-1982

1982-2009

DAVIDROSS JEREMY TOW

**LEON JANET FRED BINDON
POWVAI WRIGHT HIRNBERKIN GHORN**

1984-1986 1986-1987 1987-1988 1988-1989 1989-1992

**DUNCAN CATHERINE
FRASER PATIVES**

1992-1993 1993-2000

**MICHAEL
MCLAUGHLIN**

2000-2004

**DAVID GARREY
ERASER BAVEY**

2004-2005

**BURTON
LANGASTER**

2005-2010

Theatre North West

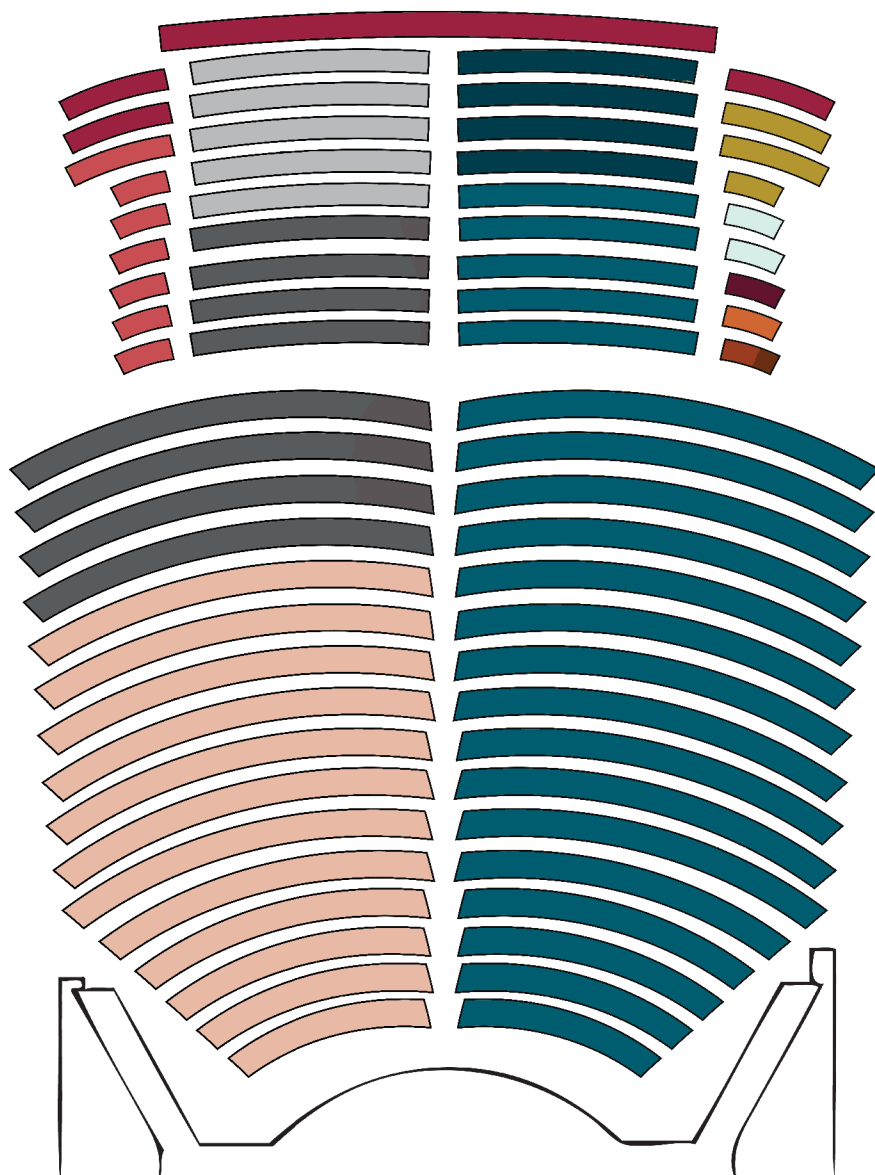
1994-2010














TENDRICE

Theatre North West

Western Canada Theatre

sources of revenue

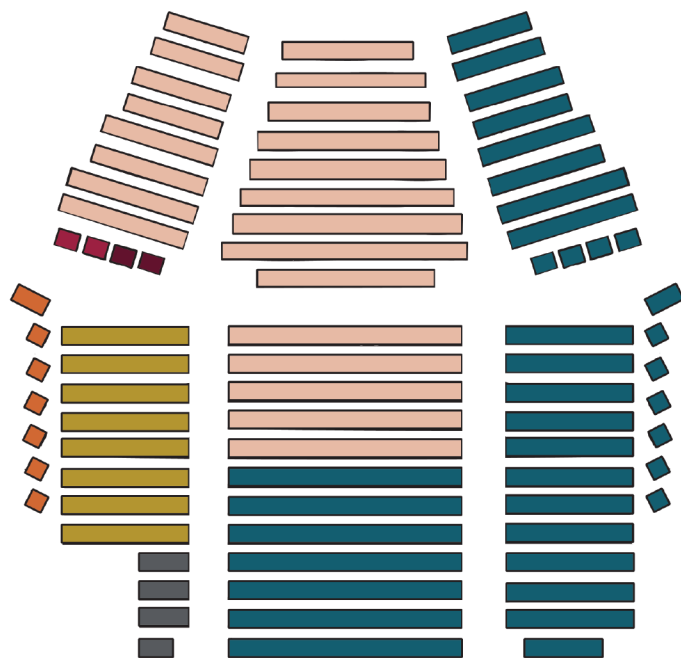


- | | |
|--|--|
|  38.70% Grants & Donations |  1.82% Program & Grasslands Advertising |
|  24.25% Ticket Sales |  1.26% Special Events |
|  13.09% Sagebrush Management Fee |  1.00% Miscellaneous |
|  7.28% Kamloops Live! Box Office Mgmt |  0.93% Pavilion Bar, Concession, and Rentals |
|  4.68% Goods & Services in kind |  0.77% StageOne Theatre School |
|  2.81% Bingo |  0.49% Amortization of deferred contributions |
|  2.11% BC Gaming Direct Access | |

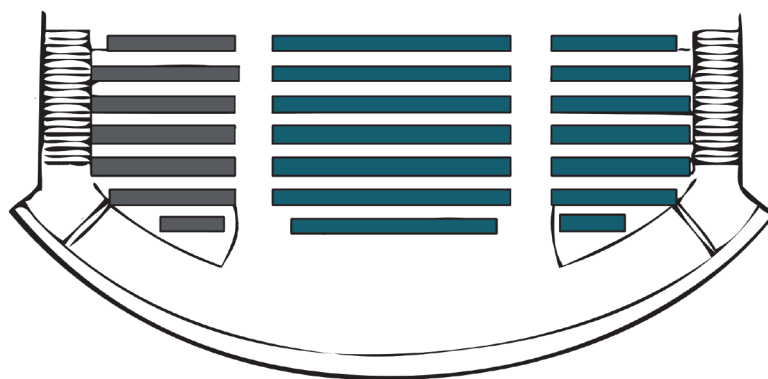
Figures based on 2010 financial statement.

TheatreOne








sources of revenue



MAIN FLOOR



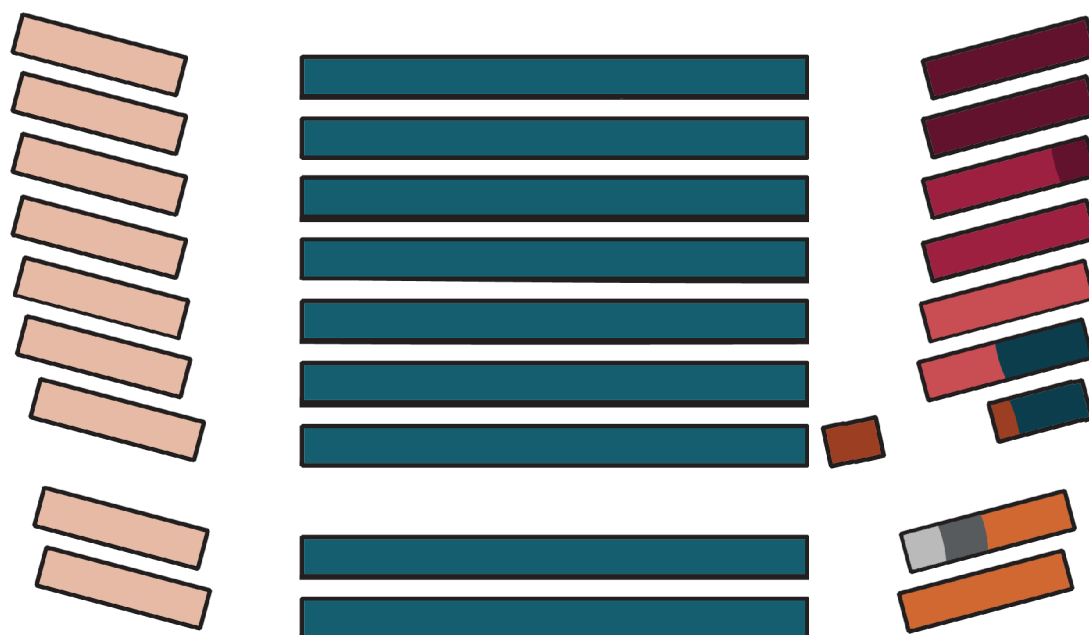
BALCONY






-  43.63% Ticket Sales
-  28.84% Bingo
-  13.21% Bite of Nanaimo
-  10.78% City of Nanaimo
-  2.73% Donations
-  0.39% The Hamburg Foundation
-  0.42% Board Fundraisers






Figures based on 2010 financial statement.

Theatre North West

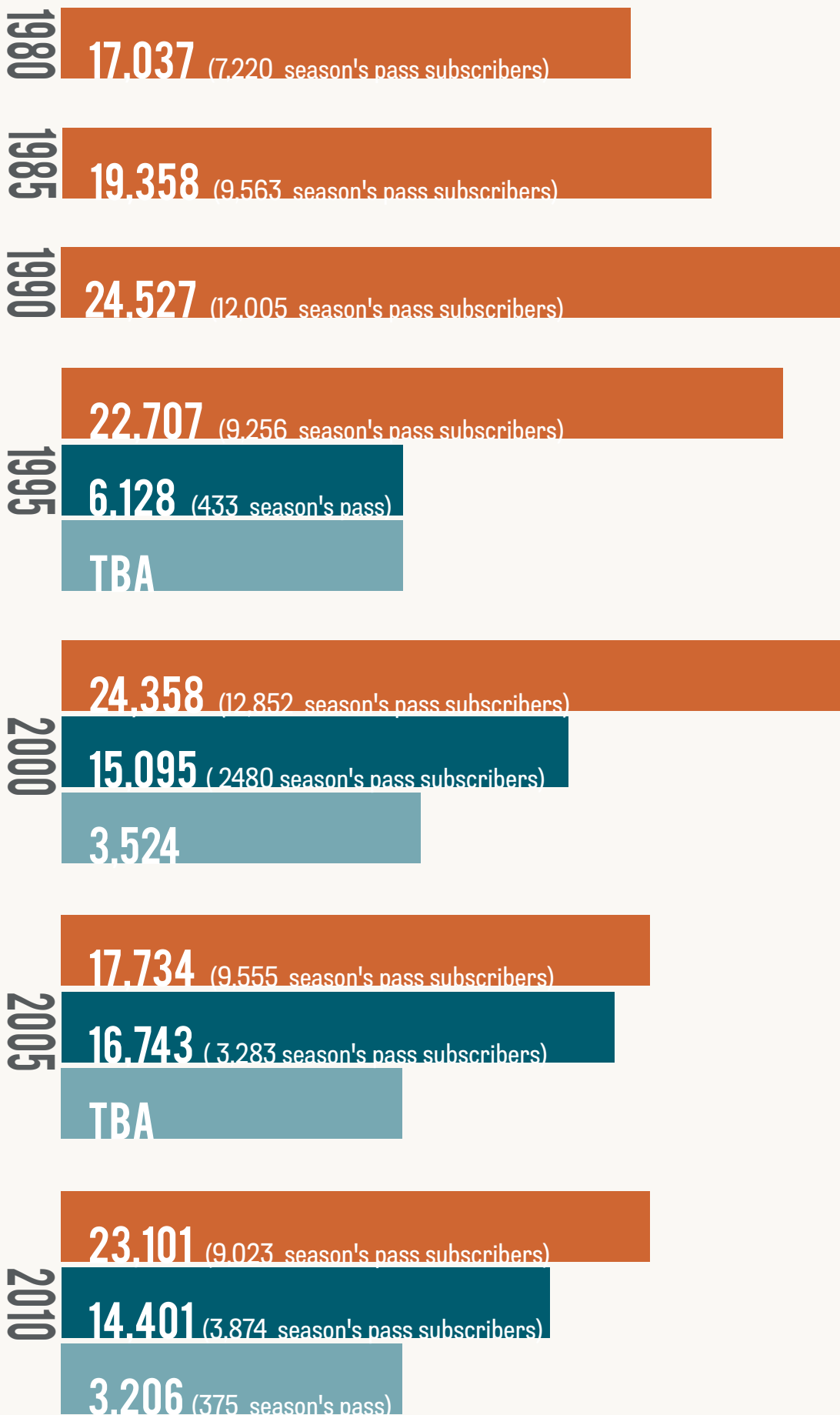
sources of revenue



-  45.48% Box Office
-  27.74% Grants
-  6.85% Donations
-  5.64% Sponsorship
-  4.12% Special Events

-  4.12% Bingo
-  2.68% BC Access Gaming
-  1.71% Concession Sales
-  0.88% Miscellaneous
-  0.77% Raffles

Figures based on 2010 financial statement.



Attendance Figures 1980-2010



Western Canada Theatre Canadian and Local Plays 1972-2012

- 1972/73** RENEGADE (K. SMEDLEY); JUMP (M. MURCHISON) | **1973/74** THE ECSTASY OF RITA JOE (G. RYGA) | **1975/76** SEASONS (T. KERR & S. WRIGHT); ANNE OF GREEN GABLES (ADAPT. D. HARRON); THE LEGEND OF THE GOLDEN ARROW (J. WEIR); DON'T CALL US (MUSIC BY R. FOX; LYRICS BY S. WRIGHT & T. KERR) | **1976/77** THE KOMAGATA MARU INCIDENT (S. POLLOCK) | **1977/78** A COMPULSORY OPTION (S. POLLOCK) | **1979/80** BILL Y BISHOP GOES TO WAR (J. GRAY & E. PETERSON); FREE AT LAST (E. NICOL) | **1980/81** MAI (E. NICOL); I'LL BE BACK BEFORE MIDNIGHT (P. COLLEY) | **1981/82** SCROOGE (W. GRAVES); NURSE JANE GOES TO HAWAII (A. STRATTON) | **1982/83** REXYI (A. STRATTON); TIMESTEP (G. SMITH); THE BLACK BONSPIEL (W.O. MITCHELL); MEMOIR (J. MURRELL); HEADS, YOU LOSE! (P. COLLEY) | **1983/84** COUNTRY CHORALE (R. STOREY & J. ROBY); THE KITE (W.O. MITCHELL) | **1984/85** BORIS KARLOFF SLEPT HERE (COLLECTIVE CREATION BY WESTERN CANADA THEATRE); THE OTHER SIDE OF THE POLE (M. HEATLEY) | **1985/86** FILTHY RICH (G. F. WALKER); JITTERS (D. FRENCH); THE MELVILLE BOYS (N. FOSTER); VILLAGE OF IDIOTS (J. LAZARUS) | **1986/87** GARAGE SALE (D. KING); FIRE (P. LEDOUX & D. YOUNG) | **1987/88** THE IDLER (I. WEIR); PRAGUE (J. KRIZANG); LOVE IS STRANGE (P. LEDOUX & D. YOUNG) | **1988/89** THE DELPHIC ORIOLES (I. WEIR); TORONTO, MISSISSIPPI (J. MACLEOD); BORDERTOWN CAFE (K. REBAR); ZAYDOK (D. FOON) | **1989/90** MIDNIGHT MADNESS (D. CARLEY); HARBOUR HOUSE (D. KIN); BLOOD RELATIONS (S. POLLOCK); IT'S SNOWING ON SALT SPRING (N. CAVENDISH); SALT WATER MOON (D. FRENCH); OVERBOARD (FREEFALL IMPROV) | **1990/91** BLOODY BUSINESS (I. WEIR); SEVEN STORIES (M. PANYGH); AMIGO'S BLUE GUITAR (J. MCLEOD) | **1991/92** THE NATIVITY (P. ANDERSON); FLYIN' PHIL (I. WEIR & J. BRYSON) | **1992/93** ODDFISH (P. BOYD); HUNTER OF PEACE (S. STEARNS); ELVIS AND MAVIS (J. PITCHER) | **1993/94** ST. GEORGE (I. WEIR); CORNFLOWER BLUE (K. REBAR); THE HONOURABLE MEMBER (J. PITCHER) | **1994/95** THE ORPHAN MUSES (M.M. BOUGHARD); THE TRIALS OF EDDY HA YMOUR (J. LAZARUS) | **1995/96** THE BLACK BONSPIEL (W.O. MITCHELL); THE MCLEAN BOYS (I. WEIR & J. WEIR) | **1996/97** A CLOSER WALK WITH JEAN CHRETIE (J. LALONDE & R. WAY); ED & ED (J. PITCHER); HEAT WAVE (M.M. BOUGHARD); SAFE HAVEN (M.G. CHISHOLM) | **1997/98** ATLANTIS (M. HUNTER); KEEPER OF THE LIGHT (J. PITCHER) | **1998/99** SPRING PLANTING (K. BRENNAN); THE RETREAT (J. SHERMAN) | **1999/2000** TWO SHIPS PASSING (D. CARLEY); ALL GROWN UP (L. MILDNER); SCAREDY CATS IN LOVE (A. ST. JAMES); YOU'LL GET USED TO IT (P. COLLEY); ETHAN GLAYMORE (N. FOSTER); THE NUMBER 14 (AXIS THEATRE COMPANY) | **2000/01** COMEDY NETWORK 2 (R. BOZI & T. J. DAVE); MOM, DAD, I'M LIVING WITH A WHITE GIRL (M. CHAN); IF WE ARE WOMEN (J.M. GLASS); ANNE (ADAPT. BY P. LEDOUX); WHEN THE REAPER CALLS (P. COLLEY)

Western Canada Theatre Canadian and Local Plays 1972-2012 (cont'd)

2001/02 TWO WITH T.J. (T.J. DAWE); YESTERYEAR (J.M. GLASS); WILDCAT (S. JOHNSTON); RESPECTABLE (R. CHAMBERS) | **2002/03** VIGIL (M. PANYCH); UNITY (K. KERR); SCROOGE MEETS THE MUMMERS (J. MICHAEL); LARGER THAN LIFE (S.G. LEE AND V. LEBOURDAIS) | **2003/04** KISS THE MOON, KISS THE SUN (N. FOSTER); ERNESTINE SHUSWAP GETS HER TROUT (T. HIGHWAY); MERLIN (P. LEDOUX) | **2004/05** KING O' FUN (A. JONES); ELISA'S SKIN (G. FRECHETTE); THE ATTIC, THE PEARLS & THREE FINE GIRLS (J. BREWIN ET AL.); SCANDAL (J. PITCHER); DEAR SANTA (N. FOSTER); THE DRAWER BOY (M. HEALEY); QUARRY (M. BOCK) | **2005/06** TRYING (J.M. GLASS); HOT FLASHES (P. LEDOUX & J. ROBY); THE DREAMER'S QUEST (I. GSCHWIND & V. LEBOURDAIS); HOCKEY MOM, HOCKEY DAD (M. MELSKI) | **2006/07** THE SHOWDOWN OF THE WHISKEY GIRLS (G. DOBBIE & A. SAGAL); HAVING HOPE AT HOME (D. CRAIG); MOLL Y'S VEIL (S. BAJER); MARY'S WEDDING (S. MASSICOTTE); OUTLAW (N. FOSTER) | **2007/08** THE ISLAND OF BLISS (I. WEIR); THE SATCHMO' SUITE (H. BOGGILD & D. INNIS); STILL DESIRE YOU (P. LEDOUX & D. YOUNG) | **2008/09** THE ECSTASY OF RITA JOE (G. RYGA); THE MAN WHO SHOT CHANGE DELANEY (I. WEIR); MESA (D. CURTIS); GOD'S MIDDLE NAME (J. OVERTON); JAKE'S GIFT (J. MAGKEY) | **2009/10** SKYDIVE (K. KERR); SAUCY FOP'S AUDIBLE (G. DUNCAN); THE FOURSOME (N. FOSTER); SEXY LAUNDRY (M. RIML) | **2010/11** THUNDERSTICK (K. T. WILLIAMS); SEXY LAUNDRY (M. RIML); BILLY BISHOP GOES TO WAR (J. GRAY AND E. PETERSON) | **2011/12** LETTERS FROM WINGFIELD FARM (D. NEEDLES); FOR THE PLEASURE OF SEEING HER AGAIN (M. TREMBLAY); UBUNTU (THE CAPE TOWN PROJECT) (THEATRE FRONT)

TheatreOne Canadian and Local Plays 1984-2012

1984/85 GOODNIGHT DISGRACE (M. MERGER) | **1986** JITTERS (D. FRENCH) | **1987** THE MELVILLE BOYS (N. FOSTER) | **1988** THE DUNSMUIRS, PART 1 (R. LANGLEY); BILLY BISHOP GOES TO WAR (J. GRAY AND E. PETERSON); TRAFFORD TANZI (G. LUCKHAM) | **1989** THE DUNSMUIRS, PART 1 (R. LANGLEY); THE DUNSMUIRS, PART 2 (R. LANGLEY); EVERLOVING (M. HOLLINGSWORTH) | **1990** SPIT DELANEY'S ISLAND (G. TIDLER); THE DUNSMUIRS, PART 1 (R. LANGLEY); ALMA VICTORIA (M. HOLLINGSWORTH); BLACK APPLES (K. ROBERTS) | **1991** BROTHER XII (F. MOHER); THE OCCUPATION OF HEATHER ROSE (W. LILL); MIDNIGHT MADNESS (D. GARLEY) | **1992** LIFE SKILLS (D. KING); SALT-WATER MOON (D. FRENCH); BLACK APPLES (K. ROBERTS) | **1993** ALL GROWN UP (J. MUNSLIL); WRONG FOR EACH OTHER (N. FOSTER); THE ANGER IN ERNEST AND ERNESTINE (L. CHERNIAK) | **1994** SOME ASSEMBLY REQUIRED (E. STICKLAND); MIRACLE MOTHER (D. KIMMETT) | **1995** ALL I EVER WANTED (F. MOHER); A CHRISTMAS CAROL (J. PITCHER) | **1996/97** IT'S SNOWING ON SALT SPRING (N. CAVENDISH) | **1997/98** THE NUMBER 14 (AXIS); OPENING DAY (K. ROBERTS); ONLY DRUNKS & CHILDREN TELL THE TRUTH (D. HAYDEN-TAYLOR) | **1999/2000** THE NUMBER 14 (AXIS); ETHAN CLAYMORE (N. FOSTER) | **2000/01** NUCKLEHEAD FEVER (J. LALONDE); ANNE (L.M. MONTGOMERY); MOM, DAD, I'M LIVING WITH A WHITE GIRL (M. CHAN) | **2001/02** THE SHAPE OF A GIRL (J. MCLEOD); HOT FLASHES (P. LEDOUX & J. ROBY) | **2002/03** BEST LEFT BURIED (M. CHAN) | **2003/04** THE CONCUBINE'S CHILDREN (D. CHONG) | **2004/05** THE DRAWER BOY (M. HEALEY) | **2005/06** MARY'S WEDDING (S. MASSICOTTE); IF WE ARE WOMEN (J. MCGLELLAND GLASS) | **2006/07** IVANKA CHEWS THE FAT (J. WAYTOWICH); BEING FRANK (G. K. BLANK) | **2007/08** VIGIL (M. PANYCH); MARION BRIDGE (D. MAGIVOR) | **2008/09** NEW CANADIAN KID (D. FOON); WIRED (B. QUAN) | **2009/10** JAKE'S GIFT (J. MACKAY); WRONG FOR EACH OTHER (N. FOSTER) | **2010/11** SUMMER OF MY AMAZING LUCK (C. GRADDOCK); THE BIG SNEEZE (AXIS THEATRE CO.); OLD THOMAS & THE LITTLE FAIRY (BOUGE DE LA); BEN AND JESS (R. FROMSTEIN); THE SOUL MENDERS (P. FLATHER); MY PURPLE WIG (J. ANDERSON) | **2011/12** TAMARACK (E. KUHN); DEATH BY VOLUME (R. GARFAT); THE GINGER GOODWIN PLAY (M. STEPHEN); GOOD HOUSEKEEPING (N. NATTRASS).

Theatre North West Canadian and Local Plays 1994-2012

1994/95 THE OCCUPATION OF HEATHER ROSE (W. LILL) | **1995/96** TORONTO MISSISSIPPI (J. MCLEOD); THE WILD GUYS (A. WREGGITT & R. SHAW)
1996/97 AMIGO'S BLUE GUITAR (J. MCLEOD); THE MELVILLE BOYS (N. FOSTER) | **1997/98** THE DIVINERS (J. LEONARD); THE GARAGE SALE (D. KING); IF
WE ARE WOMEN (J. MCCELLAND GLASS) | **1998/99** I HAD A JOB I LIKED. ONCE. (G. VANGERHAEGHE); THE DELPHIC ORIOLES (I. WEIR) | **1999/2000**
WESTERN EDITION (F. MOHER); FOURSOME (N. FOSTER); THE WILD GUYS (A. WREGGITT & R. SHAW) | **2000/01** TEN LOST YEARS (J. WINTER & C. SMITH); THE
DRAWER BOY (M. HEALEY); A GUIDE TO MOURNING (E. STICKLAND) | **2001/02** ETHAN CLAYMORE (N. FOSTER); DANGCOCK'S DANCE (G. VANDERHAEGHE)
2002/03 BRINDLEY TOWN (L. WOOLAVER); 1949 (D. FRENCH) | **2003/04** VINCI (M. HUNTER); CORKER (W. LILL) | **2004/05** GENERATIONS (S.
POLLOCK); THE KITE (W. O. MITCHELL); HERE ON THE FLIGHT PATH (N. FOSTER) | **2005/06** PORTIA WHITE (L. WOOLAVER); INVISIBILITY OF EILEEN (K. BREN-
NAN); DOGBARKED (J. O'SHEA) | **2006/07** POWERS AND GLORIA (K. ROULSTON); THE LOVELIST (N. FOSTER) | **2007/08** THE SLIP-KNOT (T. J. DAVE);
THEREZ SISTERS (T. HIGHWAY); HOCKEY MOM, HOCKEY DAD (M. MELSKI); THE KITCHEN WITCHES (G. SMITH) | **2008/09** THE NUMBER 14 (AXIS THEATRE CO);
HOW IT WORKS (D. MACIVOR); SEXY LAUNDRY (M. RIML) | **2009/10** MESA (D. CURTIS); THY NEIGHBOUR'S WIFE (T. BEAGAN) | **2010/11** I, CLAUDIA (K.
THOMSON); IVOR JOHNSON'S NEIGHBOURS (G. RHINDRESS); KISS THE MOON, KISS THE SUN (N. FOSTER) | **2011/12** HOME ICE (J. O'SHEA); THE CLOCKMAKER
(S. MASSICOTTE)