

Theatre By Committee Press History

Best Kept Secrets

“Having been lucky enough to be guests at the grand opening party, we were treated to an experience that simultaneously honored the building's colorful past and showed off the stunning fruits of the year-long renovation which saw The Anndore House come to life. The theatrical Best-Kept Secrets production was a guise for a hotel tour and quite an experience in which to get our first glimpse of some of the hotel's 113 rooms.”

- Ellie Abraham, VIVA Lifestyle & Travel Magazine

Thom Pain (based on nothing)

“This Theatre By Committee solo show staged at Hub 14 is the best piece of theatre I’ve seen in a very long time...It’s solo performer Owen Fawcett who really makes this tragically short-lived production the emotion monster that it is. Deftly navigating an insane roller coaster of topics and tones, Fawcett gives a performance so captivating I’ve yet to come down from its high nearly 12 hours later. The sheer range of dynamics in the piece is incredible and Fawcett flies through them all with stunning ease, so centered in the material you’d think it was autobiographical. He had me cackling with laughter then fighting back tears then he’d look me straight in the eye with such seer-eyed directness that I wanted to laugh and cry at the same time. Thom Pain is an absurd all-over-the-place play about everything and nothing but every single second of it rings achingly, alarmingly, beautifully true.”

- Kelly Bedard, MyEntertainmentWorld

Omnium Gatherum

“This production’s greatest strength is its cast, which is solid across the board. Jonathan Walls appears to be having the most fun in his turn as the elitist and increasingly inebriated Terrence, while Audreya Thompson brings heart to the show as upwardly mobile Julia, the lone African-American guest. The standout performances of the night for me were Basel Daoud (Khalid) and Shalyn McFaul (Suzie). Daoud plays the Middle Eastern studies scholar as so quiet-spoken and amiable that when tempers flare and he argues passionately for what he believes in, it’s all the more powerful to watch...McFaul strikes a delicate balance between the comedy of Suzie’s chipper drive to keep the evening on track and ensuring that she remains a sympathetic individual.”

- Chelsea Dinsmore, MyEntertainmentWorld

The Food Project

“The show feels like an eco-themed Sesame Street segment for adults, with a cow-costumed actor and singing-dancing vegetable puppets feeding the audience dire statistics and facts. But they do share a lot of important information in entertaining ways, and some of the performers tell honest, personal stories about their struggles to make better food choices and cut down waste.”

- Debbie Fein-Goldbach, Now Magazine

“The actors, deliver their lecture with a wink, obviously aware that a show on this topic can never quite lose the aspect of well-meaning lecture. There are a lot of hard truths to digest here, but they’re sure portrayed as entertainingly as possible...Everyone involved in the show is genuine and bright.”

- Ilana Lucas, Mooney on Theatre

“The entire cast is charming from the preshow right until they are handing out gazpacho (one of the delicious bonuses of this show)...The show is both well-researched and charming,

complete with cow costumes and musical numbers. The situation is disheartening, but the show is worth it.”

- Lisa McKeown, My Entertainment World

Faith

“It doesn't take long for audiences to see that there's more to [Faith] than what meets the eye...Faith is visceral and raw, employing shock value through vulgar and uncomfortable language. If you prefer theatre that's politically correct and you don't want to run the risk of being called out by Middleton's "horny and rude" character, this likely isn't the play for you. However, if you're looking for an exuberant two-person show that's tense in just the right places, Faith's combination of physical comedy and wit will be for you.”

- Jessica Rose, Raise the Hammer

“I feel that this is what the theatre does best, showing us intimacy in a simple, immediate and direct manner...it is the “emotional nudity” – the bearing of one’s soul – which is what is so memorable about this production...It was an intense experience I can tell you.”

- Brian Morton, Arts Ally

“The script is funny, acerbic, and heartbreaking, but it is Middleton’s performance that brings it to life. Faith is the kind of play where you root for objectively bad things to happen, because characters you have fallen in love with want those things to happen...I for one will not regret the experience.”

- Rachel More, View Magazine

Tournament of Lies

“This site specific show had me feeling the perfect amount of uncomfortable from the moment I walked in the door. Once inside the ‘Quiet Room’, I felt a buzz of nervous energy from the crowd. I certainly had no idea what to expect and neither did the others...it was the perfect intimate setting for the show.”

- Nick May, Gay Theatre Toronto

“A success beyond it’s simple premise and a must experience for anyone who loves immersive, emotional, honest and funny theatre...I want to single out one stand-out performance, but I truly cannot do that here. It is their individual strength, that leads to the success of the performance as a whole.”

- Jeff Kerr, Mooney on Theatre

Lion in the Streets

“[TBC] created an eerie atmosphere right off the bat that prefaced the immersive feeling of the show itself...Many elements of this production, from the acting to the direction to the design, made me excited to see what they will put on next. I would highly recommend seeing Lion in the Streets to get a glimpse of what I think could be an expanding theatre company in the city.”

- Maighdlin Mahoney, Mooney on Theatre

‘Dentity Crisis

“[‘Dentity Crisis] goes off like a glittering rocket in Bald Monkey Theatre’s brilliant production...This play is a chance to laugh uncomfortably and get your theatrical head spinning.”

- Elissa Barnard, The Chronicle Herald