



27/07/07

The Committee of ARC would like to explain the reasons behind our decision in June to cancel ARC's production of CABARET.

In May, our Musical Director left the production citing personal reasons, although we were allowed to continue to use his orchestrations. It took us some time to find another Musical Director and unfortunately not long after we sourced one, his availability became severely limited, due to him being hospitalized.

The day after we found out about the limited availability of our new Musical Director, our Choreographer resigned, citing difficulties with the Committee yet to be explained and stated that she was "taking [her] dances with [her]".

We now faced a situation where we were three and half weeks away from Opening Night and our Musical Director would rarely be available, our Choreographer had resigned and did not want us to use the dances that had been created for the show. On top of this, despite feedback from both the cast and the Assistant Director, no artistic progress had been made on the show for some time.

To add to all of the artistic problems, we were also aware that Publicity for the show was very behind schedule due to delays in producing the poster. This was due to the Graphic Designer taking on too many responsibilities and had an adverse affect on ticket sales.

The Committee discussed the current options:

1. Explain the situation to the cast, ask them to work even harder than they already were, somehow come up with new choreography for the main numbers, cut or drastically alter some of the smaller numbers and hope that there was enough morale and faith in the production to make reasonable ticket sales.
2. Explain the situation to the cast and use the choreography against the Choreographer's wishes – which the Choreographer threatened would result in further action. Ask the cast to do the best they could with the singing and hope that there was enough morale and faith in the production to make reasonable ticket sales.
3. Cancel the show as soon as possible, before the time of the biggest expenditure, so that the Company's losses would be minimal, and so that ARC would not produce a show that – through no fault or lack of effort from the cast or the Production Team – would be of a low quality, such as the shows in options one and two would inevitably have been.

We discussed these potential outcomes with the Director, who said that there was no way the show could be re-choreographed, that the show wasn't worth staging without choreography and that he would not agree to use the choreography against the Choreographer's wishes. He also showed little remorse or sympathy, as he could "see both sides of the argument".



As the Choreographer was not communicating with anyone on the Committee or the Production Team Manager (aside from a text message stating that her decision was final and not to contact her), we asked the Director to initiate communication with the Choreographer for the sake of the cast. The Choreographer offered permission to use the choreography, and to attend one more rehearsal on the condition that the Committee and the Assistant Director did not attend that rehearsal. The Committee found that this would not be enough to produce a show of high enough quality that it would guarantee not to significantly damage the financial position and artistic reputation of the Company. As a result of the increasing artistic and production team issues, the budget would have to be stretched much beyond the recommended ticket sales limit in order to simply put the show onstage. Based on these facts, our decision at the time – as we could see no other workable option – was to cancel the show.

The President announced this decision to the cast and – with the Committee – discussed it with them. They asked us to reconsider our decision and to at least give them a chance to prove that staging the show would damage the Company no more than canceling it. The Committee listened to the Company's members, re-convened and decided to ask that the outcome be matched financially to the current situation for the show to go on, essentially still making a loss. It was also decided, after consultation with the cast, to continue the arrangement with the existing Artistic Team members.

The Committee were told by cast members a few days later that the Choreographer was willing to return to continue working with the cast and were asked that she be accepted back. After discussing terms with the Choreographer, for the sake of the cast and the production, the Committee agreed.

The Committee remains transparent on the above issues to anyone who asks via the appropriate channels. We would like to offer our most sincere thanks and praise to our extraordinary cast and Production Team Members for making the show the amazing success it was.

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