

## What the heck is he talking about?

*Terms, definitions, jokes and other miscellany from the world of live performance*

**Shakespeare's Curse:** Hang around theatre long enough and sooner or later you'll come across the "curse" associated with Shakespeare's "Scottish Play," *Macbeth*. A lot of mysterious, often gruesome "accidents" and more than a few disastrous moments onstage have been attributed to this curse. When the name is mistakenly uttered there are (supposedly) several ways of shaking the curse off (going outside, turning around three times and spitting seems to be the most common). Eerily, though, it often seems that the worst things tend to happen to the people who don't believe in the curse, and utter the king's name in jest. Retribution is usually swift, and often in the very next performance the offender will miss several lines, fall while making an entrance or go into muscle spasms (all of which I have personally seen or heard of happening).

**Shakespeare's Better Curse**  
*(his epitaph, which he wrote himself):*

**Good friend, for Jesus' sake  
forbeare  
To dig the dust enclosed here.  
Blessed be the man thyt spares  
these stones  
And cursed be he thyt moves my  
bones.**

## Notes from the Director's Chair

June has been a very hectic month for me, with a host of personal issues cropping up and taking a lot of my time. Hence the shorter newsletter.

As you know, we have a very ambitious season lined up for the fall, with seven shows planned from September to June. Yikes! It would really put the producer half of my personality to ease if we had a little start-up cash. The way we do that is, primarily, through season ticket sales.

"Subscription" sales are a way for producing theatre companies to get some up-front money to get their shows rolling. If all the funds are not frivolously spent on the first production they can provide a comfortable "nest egg" for the rest of the season, which is a huge relief to whomever is responsible for paying the bills (that would be me).

Over the month of July we will launch a substantial season ticket sales effort. My goal is to sell 200 pairs of seasons' tickets by the end of the summer. I think this is an optimistic, challenging goal, but not out of reach. It would put us safely in the black for the entire 06-07 season.

I will not be able to do this without your help. I have been around this business long enough to know that putting up a few posters and running a story in the paper won't generate the kind of sales we need, so I have decided to go directly to the people, and my goal is to put a season brochure in every mailbox or front step in Fergus, Elora and the surrounding areas. I will deliver as many myself as I humanly can, but with rehearsals and production duties I doubt I'll be able to get around to every district on my list without entirely giving up sleep. So if you're free at all this summer, or looking for something to do with the kids, and don't mind walking (or driving, for the rural areas) please let me know and I will give you some brochures and an area to cover, as well as my deepest thanks.

In theatre we're always quick to praise the contributions of technical people, the ones who "make it happen," but really, when you think about it, the people who are out there selling the tickets maybe deserve a little praise too, maybe even before anyone else. On this field of dreams, if you build it, they won't come. You have to sell it to them first.

Thanks again, everyone, for all your encouragement and support.

Eric

*Thank you to everyone for the many kind words and encouragement I have received over this newsletter. It has truly been a joy to work on! (Though I must say that hopefully quite soon I'll have someone else taking over this duty – more on that to follow)*

### **Member Profile**

No takers this month! This is your place to brag about you! All I need is a picture and some info, it's a totally painless process.

Your Picture  
Here

### **Coming Soon: Acting 101**

Starting in September Grinder Productions will launch a monthly series of courses and workshops in all aspects of theatre, both onstage and off. Check out the August newsletter for more information about the first of these courses, Acting 101.

### **Our Contact Info**

#### **Mail**

Grinder Productions  
6132 Jones Baseline RR 2  
Elora, ON  
N0B 1S0

#### **Telephone (Admin):**

(519) 843-5999

#### **Telephone (Box Office):**

(519) 787-1981

#### **E-mail:**

[grinder@grinderproductions.org](mailto:grinder@grinderproductions.org)

#### **Website:**

[www.grinderproductions.org](http://www.grinderproductions.org)

#### **Rehearsal Hall**

6188 Second Line, West Garafraxa  
**Directions:** Take Belsyde Avenue out of Fergus towards Orangeville. Turn right at the second line, which is the second road out of town. We are the last farm on the right, and we are rehearsing in the renovated portion of the large barn, upstairs.

## **Progress Report: The Owl and the Pussycat**

We're open! Season two of our involvement with the Ennotville Library is now underway. We opened on Friday, June 15<sup>th</sup>, after a dress rehearsal for a small house the night before. Cast and crew are greatly relieved to get the run under way, and the show continues to gain, rather than lose, its lustre as the shows continue. There's only one thing this show still needs – more people! Please tell all your friends, or better yet get them together, make a group event out of it and come and see this wonderful little show. While it's steeped in the 60's in its language and sensibility the humour cuts through to today's audiences with ease. Just call the Fergus Grand's box office (519-787-1981) to order tickets, just like any other show.

## **Progress Report: Bordertown Café**

Rehearsals are now underway for our second production of the season, Kelly Rebar's Can-Am spoof Bordertown Café. This is a wonderful piece of theatre, and it's the first Canadian play we've ever done at the Ennotville Library. It's a play that offers us some different challenges than previous library shows (not the least of which is the change in location from Act 1 to Act 2!) but it also offers a different kind of humour than the plays we've done so far. I think audiences will respond well to this. When you come to see this show (because you are coming, right?) you might think about bringing someone who's never been to a play before, or went once and didn't enjoy it. I think this is the kind of show that will appeal to a lot of non-traditional theatre-goers. Opening night is July 28<sup>th</sup>, and we're running Fridays and Saturdays until September 2<sup>nd</sup>.

## **Fergus Grand Season Casting Update**

Here are my second-round casting offers for next season. Just because you're getting an offer for a role now it doesn't mean you're any less suited for the part than my first choice, it just means I had a different original mix of cast members in mind. The list is still colour-coded, but I have omitted the roles that have already been cast so as to avoid as long a list as last time. Orange means I have made you an offer, but have not heard back from you yet (or I have and you are still deciding). Blue means I am making you an offer at this time. Offers for Picasso at the Lapin Agile will be coming in August (I have to be absolutely sure about the rights first).

Please read over this list and get back to me as soon as you can. (A simple Yes or No will suffice – I won't take rejection personally) As a general rule, rehearsals will be Sunday, Tuesday and Thursday evenings from 7pm – 10pm and will begin the day AFTER the previous show closes, so please check your calendars carefully.

I'm still in desperate need of stage managers and assistant stage managers! The job isn't that tough, once you know what you're doing (I provide ample training) so if you're looking to try something a bit different please, please let me know.

## Casting Offers – Updated as of July 1<sup>st</sup>

Absurd Person Singular	Cailey Koornstra	Jane
	Brad Rooke	Geoffrey
	Brenda Caughell-Wasyluk	Eva
	Chris Mawdsley	Ronald
	Kim Duncanson	Marion
	YOUR NAME HERE	Stage Manager
	YOUR NAME HERE	Assistant Stage Manager
Wuthering Heights	Stan Jensen	Hindley
	YOUR NAME HERE	Stage Manager
	Emily McIntyre	Assistant Stage Manager
Everyman	Fatima Ahmed	Everyman/Everywoman
	Stacie Osborne	Knowledge
	Jessica Buchanan	Chorus
	Caitlin Alexander	Chorus
	Agnes Kovacs	Chorus
	Judy Faires	Stage Manager
	YOUR NAME HERE	Assistant Stage Manager
All My Sins Remembered	John Bigelow	Male #1
	Brittani Sellers	Teen
	Sara De Jong	Stage Manager
	YOUR NAME HERE	Assistant Stage Manager
Black Coffee	Paul Faires	Tredwell
	Lisa Sellers	Lucia Amory
	Kevin Kroetsch	Richard Amory
	Simon Leibovitz	Edward Raymor
	Gord Gibson	Sir Claud Amory
	Glenn Purchase	Hercule Poirot
	Don Antosh	Dr. Graham
	Judy Faires	Stage Manager
	YOUR NAME HERE	Assistant Stage Manager
Dirty Work at the X-roads	Madison Walsh	Nellie Lovelace
	Mathew Sega	Adam Oakhart
	Chris Mawdsley	Munro Murgatroyd
	Georgie Landry	Ida Rhinegold
	Erik Mortensen	Mookie Maguggins
	Shannon Miller	Mrs. Upson Asterbilt
	Cailey Koornstra	Leonie Asterbilt
	Caitlin Alexander	Fleurette
	Stephanie Sellers	Little Nell
	YOUR NAME HERE	Stage Manager
	YOUR NAME HERE	Assistant Stage Manager