

# The Grinder Standard

*The monthly newsletter for the Members, Sponsors, Media Partners, Cultural Allies, Patrons and Friends of Grinder Productions and its affiliated companies*

**May 2010**



*It's amazing the things you find on Facebook! I've never uploaded a single picture except my profile picture, but apparently I'm tagged in 24 other people's pictures, and yes, here I am in this one (that's me in the Sudbury Dinner Jacket). Other cast members from the May 2007 production of Steve Martin's Picasso at the Lapin Agile are, from left to right, back to front: Andy Johnston, Lisa Branton, Eric Regimbald, Brad Rooke, Stacey Ingham, Mike Regimbald, Geoff Vanderkooy, Julie Kennedy, Helen Dykstra, RD Branton and Jennifer Gordon.*

## **Actors! I want some more actors!**

By this time next month our summer season will be in full swing! I'm very excited about what is coming up, but I know that getting all of our shows cast in a timely manner is crucial to our success. Please pass the word on to everyone you know – we have roles available on stage for people this summer, no experience necessary. And if you want to be in a show, please get in touch with me – I'd love to work with you again!

## **Roles still available**

*As of May 4<sup>th</sup> there are still some shows with a few roles still open, as shows listed below – please let me know if you're interested in any of the following:*

### **Full-length plays:**

Roughing It  
Wild Angels  
The River Rats  
Cymbeline  
Mrs. Warren's Profession  
The 18 Carat Boob

### **Lunch Series**

Hitchin' at the Junction  
Love Notes  
Laughing out Loud  
The Girls of Grinder  
Legends of Elysium  
Philemon and Baucis  
The Duke of Gordon  
Corn Don't Grow  
Steppin' Up

### **After Hours**

Muzzle Blast  
Hangin' in the Balance  
Lost and Found  
Living

### **Children's Series**

Open auditions for boys and girls ages 8 to 12 are coming up this month! See page 3 for all the information.

Call 519-780-7593 or email [grinder@grinderproductions.org](mailto:grinder@grinderproductions.org) for more information or to get involved in these shows!

*Let's try this again...*

## **Summer Job Posting: Director of Children's Programming**

Grinder Productions is Centre Wellington's most diverse live theatre company. We are seeking an energetic, positive, out-going person to assist us with our Children and Youth programs this summer. Most of the work involved in this position will be conducted at our signature summer venue, the Ennotville Historical Library, a 19<sup>th</sup> century community hall located in the tiny Hamlet of Ennotville, Ontario, between the town of Fergus and the city of Guelph.

### **This position will have two areas of responsibility.**

1. Cast, direct, design, produce and assist with the promotion of our Children's Series, 10 one-act Children's plays, one each Saturday from June 26<sup>th</sup> – August 28<sup>th</sup>.
2. Conduct two drama camps for kids ages 8-12, one in July and one in August. Each camp will be four weeks long, and cover the basics of theatre/performance. May conclude with a small show.

### **The Ideal candidate for this position will have:**

- An exceptionally positive attitude
- The ability to keep track of a large number of projects at one time
- Previous experience in Children's theatre
- Previous experience in theatre production
- Previous directing experience
- A Police check (PRC) may also be required (*we're looking into this*)

**Start Date:** The week of May 23<sup>rd</sup>

**End Date:** The week of August 22<sup>nd</sup>

**Remuneration:** This position will pay \$200 per week.

You will need to attend auditions on Saturday, May 29<sup>th</sup> in order to cast the shows. One or more meetings will also be required for production planning and curriculum development.

*Please e-mail your resume and/or portfolio no later than May 10<sup>th</sup> to:*

Eric and Julie Goudie  
Creative and Executive Co-Directors  
Grinder Productions

**Telephone:** 519-780-7593

**E-mail:** [grinder@grinderproductions.org](mailto:grinder@grinderproductions.org)

## Season Ticket Information

Wondering how to get tickets to the shows this summer? Head to [www.grinderproductions.org](http://www.grinderproductions.org) and click on the Tickets page. The entire season will be available by May 15<sup>th</sup>!

But if you're going to be coming to a lot of shows this summer (and who isn't!) you might want to consider The Grinder Card.

The Grinder Card works just like a season ticket, but instead of being tied to a specific venue or series of shows it is tied only to you. Your \$100 card is good for ten admissions to any Grinder show, in any venue, at any time. You only come to the shows you want, when you want, where you want. Come alone and use one admission, or bring a date and use two, it's up to you.

The Grinder Card. It's fast, easy and makes a great gift. Get yours by calling 519-780-7593, send us an e-mail or just see me after rehearsals!

## Young Actors Wanted!

We had a great response to our open auditions this past March. Unfortunately, there was one group that was woefully under-represented - the kids!

We have almost unlimited opportunities for young people to strut their stuff onstage. Between our shows and our Summer Camps almost half of our performances will be by and for kids ages 8 - 12.

So Kids, we need you!

Interested in performing in our Children's Series?

Open Auditions for kids between the ages of 8 and 12 will be held on Saturday, May 29<sup>th</sup>, from 10am - 1pm, location TBA. Call 519-780-7593 or email [grinder@grinderproductions.org](mailto:grinder@grinderproductions.org) to reserve a space. No preparation or experience necessary!

Interested in our summer camps?

Camps will be offered in July and August, Monday to Friday, from 9am to 4pm. They are open to kids ages 8 to 12. The camp dates are:

- July 5<sup>th</sup>—July 30<sup>th</sup>
- August 2<sup>nd</sup>—August 27<sup>th</sup>

Call 519-780-7593 or e-mail

[grinder@grinderproductions.org](mailto:grinder@grinderproductions.org) to book a space for your child. The fee for each course is \$200 per child.

And yes, if you want you can do both!

**Moms and Dads:** Don't forget to tell your friends about us too, and feel free to pass this along to any kids/parents who might be interested. And as you may have noticed elsewhere in this newsletter, we're looking for a new staff member for our Children's programs, (we had someone lined up and they became unavailable). We foresee no trouble filling this position given the talent available, but staffing issues it will not adversely affect the availability of the shows or camps.

## Standby, Mackenzie – Chapter 5

Day two of rehearsals was much like the afternoon of Day 1 – long and boring. The monotony of running the same parts of the play over and over and over again made it hard to stay awake, and Mackenzie found herself caught asleep on her feet a couple of times, forgetting to reset the props, having the scene start, and then the actors having to mime their actions, with Frank glaring her down.

Bret had been right about the costumes. At lunch Mackenzie raided the costume shop for a cloth tape measure and a couple of old measurement sheets that some costumer had left long ago, and she managed to fake her way through some of the rudimentary measurements required.

Bret's props were bang on as well, and Mackenzie wasn't sure how she felt about taking credit for something that she'd only partially done, but Frank and the actors barely seemed to give the props a second look. Instead they just picked them up and started working with them like they'd always been there.

Now sound? How was Mackenzie supposed to know that by the start of rehearsals tomorrow that Frank wanted the sound track finished and ready to go? Mackenzie knew a very little bit about costuming from her community theatre shows, and she had learnt a lot on the last show about props, but she didn't know the first thing about the sound system. She had called sound cues before, and she'd heard Marvin calling sound cues, but beyond that she didn't even know how to turn the sound board off and on!

When Day 2 mercifully came to an end all Mackenzie wanted to do was hit the bar with Frank and the actors, or better yet without them, but she knew that was a luxury she couldn't afford, so she reset the props for the morning, pulled costumes for the fitting, wrote up a schedule and posted it for the day and had just finished sweeping up the stage when Bret strolled in.

“Are you ready to do some sound, Macky?”

“I'm starving.”

“Then let's get started over at Sammy's. Bring your prompt book and a notepad.”

Sammy's was the greasy spoon next to the theatre that was run by a Polish Immigrant family. It was always open late, and it was about the only place in town where you could order a banquet burger and large poutine at 11pm and nobody would judge you for it. While they were waiting for their food Bret and Mackenzie went through the script, making a list of all the sound effects.

“You're also going to need scene change music for in between each scene, and for the tops and tails of each act,” said Bret.

“How do you know—“

“Let's just keep our eyes on the ball here, Macky. You see that line there, where Dan says ‘Hear that one old girl mooing away last night?’ That means Frank will probably want the sound of cow mooing to start long before he says that line, like right from the half when the

house opens.”

After supper they went back to the theatre, up to the booth and sat down at the computer, where the two of them searched the internet for the sound effects, and the theatre’s library of music for scene change and other material.

“Did Frank say anything about underscores anywhere?”

“Frank hasn’t said anything to me about sound. How do you know this is even what he wants?”

“Well, actually, I don’t know what he wants. In fact even he probably doesn’t know what he wants for the show yet. But what he needs right now is a CD that you can use in rehearsal so the actors can hear the sound effects and music and get used to them. Later on he’ll probably want to change a bunch of stuff, which is why I’ve put it all into a neat little folder on the desktop of this computer so that next week Juan can quickly find it and be half done instead of starting all over from scratch.”

After a few hours of cutting and pasting they had a CD burned and labeled and ready to go for the next day’s rehearsal.

“I wonder how the set is coming,” Mackenzie asked. “It’s almost eleven o’clock. Do you think we should go over and check on the guys in the shop before we go home?”

“No,” said Bret. “The guys won’t still be working this late. You should get some sleep, because tomorrow Frank is going to hit the roof when he finds out how much work is still left to be done on the set, and then you will be putting in one very late night in the shop.”