



Newsletter

fall 2005

Welcome to FASS 2006!

Our Chief Script Writer Craig Sloss and his amazing team of writers were busy over the summer and had the first draft of the script done in August. For the rest of the fall term, they'll be busy polishing the script so it's ready for its debut at readthrough. Meetings are Monday and Tuesday nights. We have a special treat for you: a two-page excerpt that previews the script, iambic pentameter and all!

On October 18 we'll have our Fall Organizational Meeting. You'll be able to find out more about applications for Stage Manager which are now officially open, you'll hear the latest updates about preparations for next year, and we'll be showing the DVD of *FASS 2005: The FASSstatics*.

In January it all kicks off with auditions from January 4 to 6. More information will be sent to the FASSmod mailing list and posted on the website as auditions approach. The curtain goes up on FASS 2006 on February 2, 2006, whether the world is ready for FASS or not!

Douglas Stebila, President

Important Dates

Now through December, 2005

- Mondays, 7:00pm – Script Writing Meetings (Grad House Board Room)
- Tuesdays, 7:00pm – Song Writing Meetings (HH 373)

October, 2005

- Tuesday October 18, 6:00pm – Fall Organizational Meeting (SLC Multipurpose Room)
- Friday October 21 – Battle of the Bards (Button Factory, 25 Regina St. S.)
- Thursday October 27 – FASS Trip to Theatre on the Edge (Button Factory, 25 Regina St. S.)
- Monday October 31 – Applications for Stage Manager due

January, 2006

- Wednesday January 4 to Friday January 6 – Auditions (check website for locations)

February, 2006

- Thursday February 2, 8:00pm – FASS 2006 Opening Night
- Friday February 3, 7:00pm – FASS 2006 Performance
- Friday February 3, 10:00pm – FASS 2006 Performance (Friday night late!)
- Saturday February 4, 8:00pm – FASS 2006 Closing Night

Ode to the Office

This summer, FASS suffered a great loss: The Office. Some of you may not have been aware that the FASS Office even existed. Of course, the term “office” is used in a very broad sense, but it was a place of mystery and wonder, hidden deep within the bowels of the PAS building. In all honesty, it was more of a dumping ground for relics, old paperwork, props and miscellaneous stuff, but it was a captivating mess! At one point, I’m told, the FASS executives were actually able to sit at the desk and do work and we had established office hours for visitors. I’ve even heard rumours that the chief scriptwriter used the space for writing and small meetings. This was many, many years ago.

My first foray into The Office was around 2002, and it had long since fallen into disrepair and looked like several earthquakes and avalanches had passed through. The shelves were jammed with boxes, the floor was piled high with boxes and you could barely even see the back wall, nevermind actually get there. To enter the room you had to shove the door to move the pile of junk leaning against it, slip around the door and quickly shut it so you could stand in the small space that had just been cleared. I found it fascinating.

In 2003 I got my own office key because I was the producer and decided to make that room into my pet project. I spent several days wading through piles and boxes with the help of Dave O’Grady, reorganizing and throwing away a lot of garbage. I found a tonne of old posters, programs and pictures, and although didn’t have time to sort through them, they were at least tucked safely back on the shelves for the next person. When I had to return my key, several people could stand in The Office at once and it was possible to walk to - and touch - the back wall.

This spring we were told that the university needed the space for grad students and that FASS would have to move out. Since we didn’t use it for more than a glorified closet anyways, we weren’t really in a position to argue. So, once again we had to wade through The Office (which, once again, was overflowing with piles of stuff) and made decisions on what was to be kept and what could be given away. We even sorted through the Costume Cavern in Hagey Hall (which also had not been done in years) to clear some space for the things moving out of the office. The pictures, posters and programs all followed me home and are now sitting in my living room waiting to be sorted, organized and properly stored. Everything else was trundled over to Hagey Hall where it has found at least a temporary home. Special thanks to Nadia Ursacki, Angela Yeates, Peter Carette, and everyone else who came out to help us move. And don’t despair, FASSies: The Office is gone, but its spirit is alive and well and, with any luck, we’ll manage to find a new remote corner to claim and fill with our clutter.

Heather MacDonald, Representative and Brave Office Cleaner

Thanks to Heather MacDonald, Nadia Ursacki, and Angela Yeates who organized the office and moved the stuff out with Peter Carette’s help.

FASS is very grateful to Peter Carette who has made room for all of FASS’ myriad and peculiar archives in the storage areas of the Humanities Theatre. Thanks, Peter!

WANTED! Stage Manager

Applications are now open for the last remaining Committee position to be filled for FASS 2006: stage manager. Applications are due October 31 and can be submitted to prez@fass.uwaterloo.ca.

As SM, you're responsible for bringing together the artistic and technical sides of the production and seeing those visions through the production. You and your assistant stage managers work with the director in auditions, casting, and rehearsals, and work with the director and technical director to put together the technical side of the show. Then, starting tech weekend, you integrate the two and move the cast and crew through the dress rehearsals. When the show opens, you make it happen: from the dimming of house lights to the final curtain call, you run the show.

Sure, it's a lot of work, but it's rewarding: by the end of the show, you could read all the lines, call all the lighting cues, and dance every number in a special one-person performance (don't try this at home). But you also know everyone in the cast and crew and have an intimacy with the show that few others do. You may not have slept in 142 hours, but you'll never forget being stage manager, no matter how much therapy you have. If you don't believe me, then read what past stage managers have to say:

- "I'm sorry, but Ms. Moffat cannot speak with you right now. Visiting hours at the Waterloo Sanatorium are from 10am to 3pm Monday to Thursday." – *Erin Moffat (2001, 2005)*
- "I don't know what you're talking about. I've never heard of this 'FASS' thing and even if I had I certainly wouldn't have been stage manager. Nope. Uh-unh. No way." – *Jim Peltier (2004)*
- "My therapist says I shouldn't talk about that time in my life." – *Steve Sangster (2003)*
- "After being stage manager for FASS, lots of exciting leadership opportunities opened up for me, like the job of FASS President." – *Douglas Stebila (2002)*

If you'd like some more detailed information about the job of Stage Manager, take a look at the FASS constitution online at <http://www.fass.uwaterloo.ca/about/constitution.doc>. If you have any questions about the position, please feel free to email Erin Moffat, the FASS 2005 Stage Manager, at sm@fass.uwaterloo.ca.

To apply for the job of Stage Manager, send an email to prez@fass.uwaterloo.ca by October 31 with the following information: name, contact information, and past FASS and other relevant theatre experience.

Bored and Burlesque

Think you've ever had a bad night? Wait til you've met Nick. His roommate is nuts, his essay's a mess and he still can't work up the nerve to talk to Julia. She's not Juliet, he's not Romeo; he's just Fortune's Fool.

What we'd like to do with this production is to not only make fun of Shakespeare in the tradition of Bored and Burlesque, but to also show that the themes of his plays are universal. You don't have to be studying Shakespeare to read about lovers fighting, businessmen at each other's throats (literally) or random jerks who have the answer to all of life's problems – but only while they're high.

Come join us – December 2nd in the SLC Multi Purpose Room – for the party that will make the Bomber patrons wish they were there.

Tickets are \$4 for FASSies – and everyone else as well, but we like you guys best.

For more info about the show or getting involved contact Ashley at Boredandburlesque@gmail.com.

Ashley Bissonnette, Director of Bored and Burlesque

FASS 2006 Committee

<i>President:</i>	Douglas Stebila
<i>Vice-President:</i>	Eric Logan
<i>Producers:</i>	Diana Chisholm, Leander Quiring, Lisa Rubini
<i>Treasurer:</i>	Will Russell
<i>Secretary:</i>	Steve Hanov
<i>Chief Script Writer:</i>	Craig Sloss
<i>Director:</i>	Josh Hoey
<i>Technical Director:</i>	Chris Rovers
<i>Stage Manager:</i>	Erin Moffat (<i>this could soon be you – see above!</i>)
<i>Representatives:</i>	Khary Alexander, Lisa Hagen, Heather MacDonald, Erin Rogozinski
<i>Past President:</i>	Russ Wong
<i>Past Producer:</i>	Alice Pfeifer
<i>Past Director:</i>	Rick Fazekas
<i>Past Technical Director:</i>	Stephanie Ingraldi
<i>Past Chief Script Writer:</i>	Carrie Nixon

Script Update

The writing of the FASS 2006 script is well underway. We now have a working first draft, and will be spending the remainder of the Fall term revising it, editing it, and generally increasing its awesomeness. The theme of this year's script is "Shakespeare," and you can read a brief excerpt in this newsletter. For those who want a more detailed view of the script, check out the writing website at <http://theorem.ca/~csloss/fass>. (Of course, the website is full of "spoilers," so don't go there if you want to be surprised by the script!)

We are currently in need of volunteers to help revise the script by providing feedback and by helping rewrite some parts of the script. We have two meetings a week – you can attend both, one or neither depending on your availability and level of interest. On Monday nights we meet at 7 to 9 p.m. in the Grad House board room to discuss the spoken dialogue of the script. On Tuesday nights we meet from 7 to 9 p.m. in HH 373 to discuss the songs.

If you are interested in joining the writing team, send an e-mail to the Chief Script Writer at csloss@math.uwaterloo.ca. The writing team receives e-mails at least once a week about tasks that need to be done to help finish the script. If you can't make the meetings, you can still be involved as long as you keep in close touch with the Chief Script Writer via e-mail. (Indeed, part of the script is being worked on by someone in Thunder Bay!)

I hope you enjoy the sample of the script provided. The writing team is very enthusiastic about the script and we look forward to bringing you the final product in January.

Craig Sloss, Chief Script Writer

Script Writing Team

Here are the FASSies who've been people who've been writing dialogue, songs, or helping out with the marathon revision sessions for the FASS 2006 script. If you see any of these people, give them a pat on the back for their awesome work.

Dialogue writers

Ashley Bissonnette
Niel de Beaudrap
Chris Deck
Ian W. MacKinnon
Lana Sheridan
Ryan Slade
Jackson Stone
Henry Truong
Leonard Zgrablic

Song writers

Ashley Bissonnette
Lana Sheridan
Henry Truong
Alexander Lunde

Revisers

Graeme Baer
Ashley Bissonnette
Niel de Beaudrap
Josh Hoey
Eric Logan
Lana Sheridan
Anabel Ueckermann
Leonard Zgrablic

Script Preview

The following is a preliminary excerpt from the Shakespeare-themed FASS 2006 play. The play revolves around two rival student acting companies who are performing two of the newly-found “lost plays” at a Shakespeare festival. Here, we see part of the first rehearsal of the company performing Hamlet II: The Revenge, during which they discover that their final scene is missing a page.

Characters:

Francis G. M. Coppola

Director of Hamlet II: The Revenge

Anita Brake

Stage manager of Hamlet II

Ivana B. Astar

An actress, playing Ophelia

Reid N. daLynes

An actor, playing Horatio

Les du Lunche

A writer with silver-screen aspirations

Neve R. Scene

A challenge-seeking techie

Anita – The actors are ready and waiting for you, sir. Time for our first rehearsal.

Francis – *<stands on chair, making grand gestures, while actors read their scripts and ignore him>*
Let me now inspire you all with an excerpt from one of Shakespeare’s lost plays, “The Last Temptation of a Playwright”:

Dear troupe, gather around, so that I may
Inspire you to new heights o’ thesp’ian grace;
For soon our souls will open wide for all
To look’st upon our secret inner place.
What more could a player want than-

Ivana – -another page?

Francis – What is this? Who dares to me upstage?

Ivana – Apol’gies, sir, I mean incite no rage,
But from our scene we are missing a page.
<holds up script of Hamlet II: The Revenge>

Reid – *<unsure>* Have we started rehearsing yet? Because the second-last page really is missing.
<puzzled> And I didn’t realize the director was in this scene.

Francis – *<frantically flips through script>* It’s not here! The most critical part of the denouement is missing! The rising action will never fall... the audience will be stuck in a frenzied state of climax. They’ll kill us all!

Anita – Well, we do have a writer on staff. He’s sorta been out of a job ever since we opted to use this Shakespearean stuff.

Script Preview (cont'd)

Francis – Yes, yes. Get the writer in here! *<Enter Les>*

Les – This better be important. Quentin will be calling me any minute – I'm sure he'll want to talk about my latest masterpiece.

Francis – Your services are required, my good man, to, with utmost skill and restraint, repair this great work.

Les – You want me to write? Well it took long enough. *<looks at script>* Geez, I could write better lines with my eyes closed.

Francis – *<rolls eyes>* Please don't.

Anita – Just fill in the second last page. Nothing fancy, just make sure it fits.

Francis – *<desperate>* Wait! Perhaps if we showed you how the stage will look just before the missing page, it would help you... keep the spirit of the play?

Les – Sure thing. Fire away.

Anita – Everyone! If we could have you in position just before the missing page.

<Actors quickly flip through scripts and set up the still-life scene with good guys besting the bad guys.>

Les – *<quick examination of scene>* And what happens after?

<Actors flip page, then slap foreheads. All actors drop dead, making dying noises, except for Reid (Horatio), who is standing in the middle of the stage, examining his fingernails and looking nonchalant.>

Francis – *<intensely satisfied>* Ah, Shakespeare!

Anita – Can you patch that up?

Neve – Say, while you're at it, could you throw in a good challenge for the tech department? These Shakespearean plays never have any cutting edge effects.

Les – Couldn't be simpler. But I warn you, my page will be soooo good that the first load of pages will seem like a crappy lead-up, and the last page will be a terrible let-down, all sandwiching one letter-sized piece of greatness. Hollywood, here I come!

Find out how it ends – see FASS 2006!

Photos from FASS 2005



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