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Every night is opening night. But the one that I always use, I never got from anywhere else but performing. Dave Weir, who plays in Miller's Jug-- Dave and I were wrapping or unwrapping wires at Ginger's Coffee House. We were setting it up in the late after? noon or early evening, and we were playing that night. And there's two or three guys drinking beer. It's sup- pertime, so the place isn't full. But there's a couple guys--one guy at each table. And it's hard to explain, but you get very grimy when you wind mi? cophone wires--after awhile you get really grimy. And also we were sweaty. I had to go back upstairs and get my guitars, keyboards, come down, set those up. And now, you know, it's supptime. And you're grimy, and you're sweaty, and you've got to play that night. And maybe you didn't sleep enough or something. And Dave and I look at each other, and we're shaking our heads. Then I turn around. And I see each of these three guys look? ing at us. And I I said, "You know, to be a performer. go, "You would like to be up here tonight, playing." These guys. You know, they're hav? ing a beer. One guy's got a swas? tika on his arm, and the other guy--you know, he's just been released from Detox or something! And I turn to Dave, you know, sweaty, grimy. Dave, it's a privilege You know? 1994: Two weeks before rehearsal, Tara Lynne Touesnard died in an au? tomobile accident. Shawn MacDonald joined the cast. Stephen MacDonald: "And we were so lucky to have had Shawn MacDo? nald make himself available on such short notice, in an awkward, sensi? tive situation. There was, you know, a shadow hanging over rehearsal. And yet, there was also a feeling, i think, that we had to do it, and do it right, for Tara. That we couldn't let the grief overcome the show. That it was as much for Tara as for our audiences and for the continuity of the years of the show and whatever. And it wasn't something that you sat around and analyzed and talked about. It just sort of evolved and hap? pened. And people pulled together, and seemed to do and say the right thing at the right time. Just an intuitive sense of how to make it through a crisis like that. That's true. Because it's a privilege.... It's an honour. It's an honour for me to get a Duncan Wells song. We've been privi? leged to have people like Rita. Heather, Cookie, Natalie. Matt Minglewood. You "And her sister right in the middle of it. Her sister, who made the very difficult decision to stay with the show. And who just was an inspiration to us all. Actually, their whole family is a pretty special group of people." know, Doris, Max. I get a chill to mention it. It's an honour to work with those peo? ple. And I hope, obviously, that it's re? ciprocal. And I think it is. Lots of people would like to be in this show. Well-known performers. And for good reason. A lot of people work very hard, and have worked. And it's evolved. Out of the Follies, into the Revue, with a lot of his? tory, and a big rep to live up to. So that's a very strong motive--apart from even the normal kind of challenges of the theatre and of musid and of recording. We now have to measure up to our own stuff. At least. Real Estate & Insurance "If you're thinking of selling your home, give us a call." Serving Industrial Cape Breton and North Victoria R. Hickey & Co. p. O. Box 96, North Sydney B2A 3M1 Gerald Brennan, Mgr. Residence: 794-4564 "And remember: No sale, no charge." 794-3119 Superior I Propane Inc.



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