

CALLBOARD

Spring Conference in Escanaba; Fall gathering in Flint/Grand Blanc

Despite the crazy weather it is spring, and it is time for Spring Conference! Following a spectacular weekend Conference, hosted by Fenton Village Players, Players de Noc in Escanaba is ready to host our wonderful members at their theatre over the weekend of May 4 and 5. If you have not registered to attend in Escanaba, you still have time -- if you act right away! They are expecting about 60 people to attend in Escanaba from 20 different communities spanning both Lower, Upper Peninsula and Northern Wisconsin.

It is important that you register in advance! We did not have enough people registered for the Kalamazoo conference, so we had to cancel it -- only to find out that some people planned on popping in the day of conference. Go to <http://ctam.online/>. You can also read about the workshops, the presenters, the schedule of events and accommodations.

Arranging a conference is a lot of fun but also a lot of work!!! We are looking for an assistant conference chair for our 2018 Fall Conference. If you are interested in assisting, please contact Suzan at info@witzend.co (not com). You may not be interested in helping with the entire event but what if your group planned the Meet and Greet, or the entertainment, or the happy hour, recruiting sponsors, networking events, or ... the list goes on and on. The theme

this fall is "It's All Greek to me!"

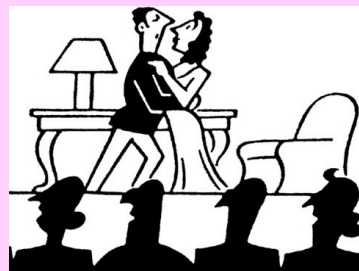
How can your group help make this year a success? We are looking for new creative ideas and would love to hear from your group. Get involved, it's what we do!!!

As a reminder, we will be at the Holiday Inn Gateway Center in Flint/Grand Blanc. At the 'vee' where I-75 and US-23 meet, it is a much more convenient location for many and the facility is dynamite! Remember to include your youth program participants in our Fall Conference, too. We will have classes for them and we will also be having the Theatre Leadership Conference (TLC) at the same time for your executives, either paid or volunteer.

And.... The date has been moved into October, hoping more people will be out of their opening show and able to attend. October 12 to 14!

Learn and participate in CTAM!

Playwriting Deadline -May 15



Check out the website at <http://ctam.online/> for all the details. Don't hesitate; just do it!

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Callboard

Editor..... Mary Lou Britton

This is the official newsletter of the Community Theatre Association of Michigan, issued monthly to all group affiliates and individual members with e-mail addresses on record. Distribution is by e-mail with a link to the newsletter on the association website. Back issues are available on the association website. Correspondence to the **Callboard** should be sent to the Editor at mellbee@earthlink.net.

- Productions and dates should be sent to the Editor.
- Short informational articles are accepted and will be used on a space-available basis.
- Show photos should be carefully selected and sent to the Editor, along with identifying caption and permission from photographer for us to publish.

Updated e-mail and postal addresses are maintained by the Executive Secretary Nancy Peska and should be sent to her at peska@cmsinter.net.



NOMINATION DEADLINE FOR BOARD POSITIONS AND CTAM AWARDS SET FOR JULY 1

If you are interested in becoming involved with the Board of CTAM -- or if you want to nominate someone else you think would be a good Board member, please contact Nominating Chair Mary Jo Denolf.

Likewise, July 1 is the deadline for nominations for our McKenna Award (for overall, long-time commitment to theater in Michigan) and for the Dorothy Arnett Awards to recognize individual volunteers in your home group for their long service. This award is presented by individual Board members in your home location. Check out the website for criteria and process to nominate someone.

CTAM Calendar of Events

May 4 and 5, 2018 Players de Noc, Escanaba	Spring Conference - U.P.
June 27-July 1, 2018 New York City	CTAM trip to Broadway
July 13-15, 2018 Higgins Lake	Master Classes MacMullan Center
October 12-14, 2018 Flint/Grand Blanc area	2018 Fall Conference Holiday Inn-Gateway Ctr.
(to be announced), 2019 Owosso, Michigan	2019 Michigan AACTfest
April 11-14, 2019 Kokomo, IN	AACTfest Region III Festival
June 16-22, 2019 Gettysburg, PA	AACTfest nationals at the Majestic Theater

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I thought it was Spring – what happened? As I write this, I am hearing sleet hit my windows and the wind is blowing. It has been a while since I have seen snow this late in April. Let's hope this is the last of it and Spring is around the corner!

Also around the corner is the New York trip which is June 27th to July 1st. I hope that everyone going will have a great time and will submit their experiences (with photos) to Mary Lou Britton for printing in future Newsletters!

Our Summer Master Classes are scheduled for July 13 through 15 at the MacMullan Center in Roscommon/Higgins Lake. It will be here before you know it so make your reservations. We have two classes to choose from: "Actor and Director Working Together" by Penny Notter

and "So You Agreed to Design Costumes" by Joy Butler. Both presenters are excellent in their field. You will be asked to read a few plays before the weekend and will be sent a list of plays once you have registered.

April was Volunteer Month, what did you do to recognize your volunteers? Submit an article to Mary Lou Britton on what you did to recognize your volunteers!

Playwriting Contest deadline is May 15th. Make sure you have your play submitted to the chairs: Leo and Pat Paveglio by then. Also contact them if you have any questions.

Fall conference is October 12th thru the 15th at the Holiday Inn – Gateway Center in Flint/Grand Blanc. See the article on the front page for more information on this annual event.

Continue to watch our website, newsletters and Facebook posting for continued happenings. By the way, we have a new, easier website: <http://ctam.online>.

Christy Frick

Kudos to Fenton Village Players for hosting very successful (East) Spring Conference 2018



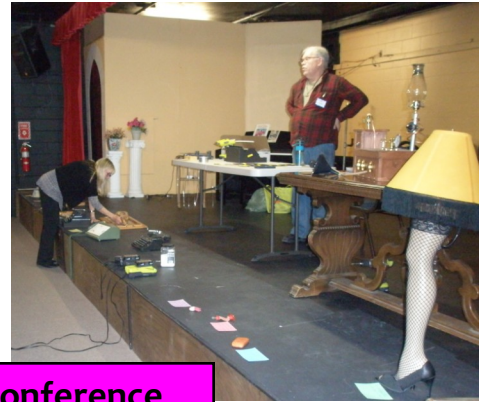
As weary travelers straggled in to the Fenton Village Play House early in the morning Saturday, April 21, the hot coffee and snacks were very much welcomed. It was the start of a wonderful day of theatre for everyone!

Workshops on grantwriting, comedy, lighting, props and marketing filled the day with excitement and laughs. A roundtable discussion in the afternoon, per the photo left, finished up the daytime activities. Immediate past CTAM president Betsy Willis led the discussion. In the photo, Fenton chairman Dan Ragan observes, ready to jump in with comment!

After dinner on our own, attendees were entertained with the Fenton performance of *Calendar Girls*, a playful romp with six brave women assembling a charity calendar for their organization.

Everyone attending the "north" version of this conference in Escanaba -- same workshops with the same leaders -- will likewise have a wonderful time. The workshops are splendid and meeting others from your neighboring groups is worth the price. Make your Escanaba [arrangements on line](#) for May 4 and 5! Thanks, Fenton ... it was a wonderful and successful day!





**Scenes from (East) Spring Conference
April 21, 2018
Hosted by Fenton Village Players**



Scholarship funds available for CTAM educational opportunities

This issue of the Callboard is filled with many opportunities for you to learn and grow in your craft. Along with support from your home group, CTAM scholarship funds are available to help cover the cost of registration.

This would apply to the Master Classes this summer at Higgins Lake, and the Fall Conference where wonderful workshops will be available. Our scholarship funds will be available for the youth participants, as well as the leaders attending the TLC conference. Although there is no real reason to be embarrassed, all transactions are handled on the down-low. Not to worry!

Please check out the website for more information or contact [Christy Frick](#), President and chair of the Scholarship Committee for more info.



Christy Frick

Cinderella and the Baker's Wife fight over the slipper in Into the Woods, produced by Farmington Players. (Photo: Jan Cartwright)



Akeelah & The Bee, produced by Grand Rapids Civic in April. (Photo: Studio3Twenty)



In My Opinion: An Editorial

By Mary Lou Britton, Editor

A recent Sunday, as I was grumbling about having to get up and go to the theatre for the matinee *again*, I'm saying the following:

- I can't wait until this show is over,
- I'm too old to do this anymore,
- It's still snowing...in April, and
- I'm never saying "yes" again!

But the further I drove along the scenic, lakeside route to the theatre, I saw some daffodils and tulips peeking up through the winter rubble. The sun was bright and it was then that I realized that somewhere not too far from where I was, there probably was an elderly couple, getting up with excitement because this was the day to see 'the show.' Maybe they hummed one of the tunes and did their version of a Shuffle-off-to-Buffalo on the way to the kitchen, in anticipation of what they would be seeing in an hour or so at the theater.

Our Sunday matinees are well attended by the seniors and we make a special effort to accommodate wheelchairs and walkers. Our ushers try to be very patient with the walking-speed of some of them! I suspect that this social interaction in the theatre may be the only opportunity for some of the audience to meet and greet old friends; it's possibly their only 'event' of the week.

Mentally, I could see a map of the Detroit area with little moving red dots representing all the people who would be converging on the theatre to see our show. Right at that moment, the dots were well scattered...but I knew that soon they would all be moving toward that spot where the magic happens. The theater!

Isn't it great to be part of bringing happiness to all those people? I love it and that's probably why I'll say "yes" the next time I'm asked!

July 13 to 15, 2018 at Higgins Lake

Recharge and Refuel: Take a Master Class this Summer

Whether you're an old hand or a newbie, summer is the perfect time to recharge your theatre batteries and renew and improve your skills. Taking a CTAM master class is a great way to do this.

We are offering two outstanding classes this summer: "Actors and Directors: Working Together" and "So You've Agreed to Design Costumes. Now What?" The April edition of Callboard includes descriptions of the courses, background information on the instructors, and the fees (registration, food, and lodging).

In the acting and directing class, **Penny Notter** will deal with the relationship between actors and directors and the preparation required by both. She will reveal what a successful career as an actor, director and theatre educator has taught her the collaboration needed to produce a successful show. Penny has been a popular workshop leader for both CTAM and AACT and was the director of Grand Rapids Civic Theatre School.



The costume course will explore the steps required for successful costume design. You will learn how to build working relationships with directors and cast and crew members. **Joy Butler** worked in both professional and academic theatre for many years and recently has become involved in community theatre. She will help you explore how to work as part of an ensemble that produces a successful show. What is the director's vision for the show? How do you work with the lighting designer, set designer, and the makeup artist? How do you care for the costumes? These questions and many more will be explored.



Concerned about the cost of a master class? CTAM has a scholarship fund designed to help you afford its educational programs. Two

people per member group are eligible for scholarships that will cover the registration fee. You and/or your group pay for meals and lodging.

Group presidents and board members: Think about helping people in your group take a class. After all, your group benefits when one of your members takes a class.

The class sessions will begin early Friday evening, July 13, and continue through Sunday morning, July 15. You will be done by noon!

The class registration fee is \$85 for individual CTAM members and \$95 for non-members. The fee for two nights' lodging and four meals is \$167 for a shared room (two people) and \$187 for one person in a room. The registration deadline is June 29 and there will be no refunds for the MacMullan lodging and meals fee after that date. Check the website for an online registration form — which will be available soon. Or you can contact Nancy Peska, Executive Secretary, directly and register with her.



Who's doing what this Spring!

Bay City Players	<i>Annie</i>	Apr 26-May 6, 2018
Farmington Players	<i>Into the Woods</i>	Apr 27-May 19, 2018
Players de Noc, Escanaba	<i>Dinner with Friends</i>	April 27-May 5, 2018
Port Austin Community Theatre	<i>Dixie Swim Club</i>	Apr 27-May 6, 2018
Rosedale Community Players	<i>Kiss the Moon, Kiss the Sun</i>	Apr 27-May 12, 2018
Muskegon Civic Theatre	<i>Spamalot</i>	May 3-6, 2018
The Sauk, Jonesville	<i>Sauk Shorts**</i>	May 3-6, 2018
Clarkston Village Players	<i>Leading Ladies</i>	May 4-19, 2018
Kalamazoo Civic Theatre	<i>Billy Elliott, The Musical</i>	May 4-20, 2018
Lapeer Community Theatre	<i>You're a Good Man, Charlie Brown</i>	May 4-12, 2018
Old Town Playhouse, Traverse City	<i>Young Frankenstein</i>	May 4-26, 2018
Players Guild of Dearborn	<i>Sweet Charity</i>	May 4-27, 2018
Rogers City Community Theatre	<i>Beer for Breakfast</i>	May 4-13, 2018
Village Players, Birmingham	<i>She Loves Me</i>	May 4-20, 2018
Center Stage Theatre, Midland	<i>Peter and the Starcatcher</i>	May 5-19, 2018
Holland Civic Theatre	<i>Calendar Girls</i>	May 5-19, 2018
Alpena Civic Theatre	<i>Rosencrantz and Guildenstern Are Dead</i>	May 10-20, 2018
Flint Community Players	<i>Victor/Victoria</i>	May 10-20, 2018
Riverwalk Theatre, Lansing	<i>Scotland Road**</i>	May 10-20, 2018
Pit and Balcony Theatre, Saginaw	<i>Green Day's American Idiot</i>	May 11-20, 2018
Pontiac Theatre IV	<i>Seussical the Musical, Jr.*</i>	May 11-19, 2018
Stagecrafters, Royal Oak	<i>Annie</i>	May 11-June 3, 2018
Tawas Bay Players	<i>And There Were None</i>	May 11-20, 2018
Hartland Players	<i>Annie</i>	May 12-20, 2018
Grosse Pointe Theatre	<i>42nd Street</i>	June 17-30, 2018
Avon Players, Rochester	<i>The Bridges of Madison County</i>	May 18-June 2, 2018
Downeaster Theatre, Lansing	<i>Rabbit Hole</i>	May 18-27, 2018
Kalamazoo Civic Theatre	<i>Harriet the Spy*</i>	May 18-26, 2018
Holland Civic Theatre	<i>Stuart Little*</i>	May 19-22, 2018
Clarkston Village Players	<i>Odyssey and Performer</i>	June 1-2, 2018
Grand Rapids Civic Theatre	<i>Shrek the Musical, Jr.*</i>	June 1-17, 2018
Old Town Playhouse, Traverse City	<i>Dirty Blonde**</i>	June 1-16, 2018
St. Dunstan's Theatre Guild, Birmingham	<i>Oliver!</i>	June 1-16, 2018
Master Arts Theatre, Grand Rapids	<i>Copenhagen</i>	Jun 7-23, 2018
Riverwalk Theatre, Lansing	<i>Spamalot</i>	June 7-17, 2018
The Sauk, Jonesville	<i>Annie</i>	June 7-17, 2018
Twin City Players, St. Joseph	<i>25th Annual Putnam Cty Spelling Bee</i>	June 8-July 1, 2018
Cadillac Footliters	<i>The Producers</i>	June 15-23, 2018

* indicates youth productions; ** indicates second stage productions, if submitted.

Please be sure to fill out your Dues Renewal Form completely, as that is the source for this information on shows! If your information is incorrect or missing, please send the correct information to The Editor to be corrected or included in the next issue. A more complete list is available on the CTAM website.



From the AACT Knowledge Base

Videotaping: An Inconvenient Truth

By Stephen Peithman

Here's how to make good choices that protect your company. Is it legal to videotape a performance of a play or musical protected under copyright? In almost all cases, the answer is no.

Just check your contract—most include language that prohibits taping. And even if the contract does not state this explicitly, publisher/agents generally will not grant permission for videotaping a production or any part of it. In fact, they generally are forbidden to do so—and it makes no difference whether you plan to sell the tape, give it away, store it as an archival copy, or submit it as part of a grant application.

That's because the only authority that authors generally give publisher/agents is to license performance rights. (In the case of musicals these are known as “grand rights,” because they include book, music, and lyrics.)

However, separate from performance rights are “mechanical,” rights, which deal with capturing a production on tape, video, film, or any digital format. Authors often retain mechanical rights for themselves, or assign them to a different representative for each format. Thus, the cast recording might be controlled by a recording company, the print rights by a publisher, and the motion picture rights by a film company.

When assigned, the mechanical rights are exclusively those of that particular representative, and are not available to a publisher/agent like Samuel French, Dramatists Play Service, or Music Theatre International. And, since a publisher/agent cannot grant you permission to videotape, most performance contracts specifically prohibit copying, recording, reproducing, televising, videotaping, or broadcasting the production either in whole or in part. *This re-*

striction applies to archival copies, cast member copies, educational copies and copies for foundations, competitions, or grants.

Since a publisher/agent controls only the rights to live stage performances, all other inquiries, such as videotaping, film, or audio taping, must be directed to the author's agent, who is typically listed on the copyright page of the script. Some of these agents may sympathize with your reasons for taping—particularly if for archival or grant use.

Dramatists Play Service notes that “the agents we deal with are increasingly open to this kind of request, but as usual you must get their permission first.” However, such approval is still unusual. It is true that a few, smaller, publishers make different arrangements with their authors. An example is I.E. Clark, who specializes in plays for the children's, educational and community theatre market, and who does grant its customers the right to tape a show for archival

purposes, and to tape scenes during rehearsals as an aid to directing the play. However, Clark does not permit a public showing of the tape without its specific permission and the payment of a royalty fee to compensate the playwright.

If you need to submit a videotape for purposes of a grant application, we suggest that you send

a copy of a performance of a play whose performing edition is in the public domain—such as Shakespeare, Moliere, Ibsen, Wilde, or Gilbert & Sullivan.

Ultimately, the reason for the restrictions on recording a performance is simply one of control. Playwrights are protective of their work, and do not want a production that does not reflect their intent available for viewing by the public. Not only would this diminish the author's work, but the sheer volume of at-large copies



could represent an enormous roadblock to any future use the authors might plan for their work.

There are other reasons, too. Publishers cite cases where a videotape—supposedly made so a grandmother who lives hundreds of miles away can see her only granddaughter perform—is reproduced and sold in the theatre lobby. Cable or public access television stations have aired videotapes of local productions without even an attempt to clear rights. And at a community theatre festival, an order form was circulated offering a videotape of all the plays being performed there. (The illegal offer was discovered early and festival management destroyed all copies of the form.)

Civil penalties for copyright infringement can range from an order to stop using the material to monetary damages, including attorney's fees and court costs. The legal basis for such action is the 1976 Copyright Act, along with its amendments, court rulings and ties to international treaties. The Copyright Office of the Library of Congress administers copyright law, and its website [lcweb.loc.gov/copyright] is an authoritative source of copyright information.

Of course, we all know that illegal videotaping does occur—sometimes in intentional violation, sometimes in ignorance of the law. Most of us also believe that some changes in that law are warranted, such as taping for grant or archival purposes. However, the current law is the law.

So we end with this simple rule of thumb: Except in the unlikely event that you are granted permission, do not create a video of any copyrighted play that is licensed for performance.

[This article first appeared in the AACT publication, Spotlight]

(Ed. Note: We hear that some royalty houses are offering one-time taping rights for an extra fee; be sure that you have written proof of your permission to tape each individual production in your files, in case it is needed.)



What do you have to add? **Unmessupable** **Show List**

Shar Douglas (Stagecrafters in Royal Oak) had some fun with this Facebook thread and forwarded it to us, thinking others might be interested in adding to the list! The “mess” in “Unmessupable” is a substitute for her original selection, also four letters long!

One of the standards by which Shar and her husband, Ken Hebenstreit, evaluate stage shows is: Is it unmessupable? “There are some shows that are so well-constructed, with clear relationships and, in the case of musicals, songs that are intelligent and advance the plot, that, with a reasonably talented cast, no director could ruin. We saw *Finding Neverland* today and, while we generally liked it, we felt it had a fragile plot but succeeded based on excellent choreography, a few timely and magical special effects and Broadway-calibre performances. In other words, messupable. Other shows on our unmessupable list include *Urinetown*, *The Music Man*, *The Odd Couple*, and *Hello, Dolly!* Theater friends: What's your list?”

Steve: *Next to Normal*, *Fiddler on the Roof*.

Shar: I'm not sure I agree with Steve on *Next to Normal* but *Fiddler* for sure.

John L: “*Guys and Dolls*. Bulletproof book, top-notch score. That show is my go-to illustration when my hatred for the French musical of misery comes up in conversation. *Guys and Dolls* is joke after joke, followed by a very tuneful, memorable song. Rinse, lather, repeat.

John H: My wife hates that show for its banality and cartoonish characters. Great songs, however. “More I Cannot Wish You” is one of my favorite songs. To me it is a fun romp.

Shar's late add: *Annie!*

Editor: Do you have any other winning shows to add to the list? Send them to me.

The Scoop on Scripts

By Tara Western



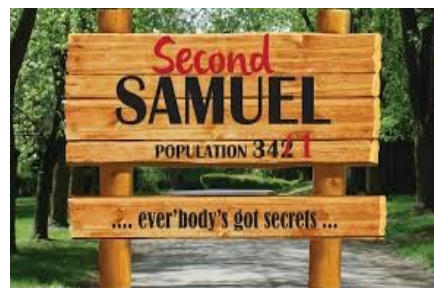
Ah, the merry month of May..... Are you finishing your season? Gearing up for a summer show? Choosing next season? No rest for the theatrically minded! I was hoping to present a balance of genres in my columns, but not this month. Here are three of my all-time favorites, introduced to Tawas Bay Players by Vincent Weiler (former CTAM president, board member, founder of theatre groups, and all around good guy). All three have that magical chemistry of comedy and drama.....a “dramedy” if you will. This one’s for you, Vincent!

Over the Tavern by Tom Dudzik, published by Playscripts ©2006, is set in a cramped Buffalo apartment in 1959. Set requirements: a kitchen with table for five, living room and a separate bedroom area. A desk and lighting can represent the nun’s classroom. Cast: a very old Sister Clarissa (70+, although ours was played brilliantly by a woman not yet forty!), a husband and wife (30+), four siblings: Annie, 17, Eddie, 15, Georgie, 13, (mentally challenged), and lead role, Rudy, 12. Each child has his or her issues, but the plot revolves around Rudy who is questioning the tenets of Catholicism and family values. Dudzik’s dialogue is touching, clever, and guffaw worthy, especially when Rudy matches wits with Sister Clarissa and practices his Ed Sullivan impression. Audiences will be moved, and may contemplate their own relationship to religion, besides enjoying the gentle humor and struggles of this loving family.

Ethan Claymore ©1998 is by Norm Foster and published by Playwrights Canada Press. The simple set is the interior of Ethan’s house including a kitchen and living room. It’s a week before Christmas in rural Canada, where reclusive widower Ethan (mid 30’s+) a struggling egg farmer and aspiring artist, is visited by a local schoolteacher Teresa (30+) and his recently

deceased older brother, Martin (40+). Ethan’s curmudgeonly neighbor, Douglas (50-60) has set him up with Teresa trying to bring some joy into his life. The ghost of Martin is assuaging his own guilt over his mistreatment and resentment of Ethan, with the brothers as teens as (12, 14) appearing in a dream sequence. Martin’s restless spirit is seeking peace for himself, and consequently, Ethan learns to fully love and live again. This is a timeless story of first, but mature, love, and sibling rivalry. It is full of good cheer and a quiet dignity.

Pulitzer-prize nominated **Second Samuel** by Pamela Parker ©2011 is from Dramatic Publishing and takes place in a small town in southern Georgia in the late 1940s. The three-part set consists of the interiors of the Change Your Life, Hair and Beauty Emporium, the Bait and Brew Saloon and Bait Shop, and the exterior of piano teacher Miss Gertrude’s charming house. When the beloved Miss G dies unexpectedly, deep dark secrets are revealed that shock the community and expose prejudices -- causing people to question their beliefs. The story is told with a poignant sincerity by mentally challenged B-Flat (16-20), truly a one-of-a-kind role for a young man. Four women are needed who are in their 30s, each with a strong personality. Two men who play 30+, two are 40+ and one African American man (30+) are needed. All of the characters are multi-dimensional and juicy! At times, heart-



breaking and quietly humorous, this play is about acceptance; the ending alone will make you cry and cheer at the same time.

COMMERCIAL BREAK: If you’ve never been to a CTAM Summer Master Class, think about going this year! I’ve attended twice and not only is it a lot of fun, but so much networking and learning takes place in a really cool venue – out in the middle of the woods! Seldom do we busy thespians take time for a deep dive into theatre knowledge! At Higgins Lake, you can! Check out the information on page 6.