

CALLBOARD

July 20 and 21, 2019

Acting, Directing and Propping to be addressed at Summer Master Classes

The format of the traditional Summer Master Classes is being changed this year a bit to try and make it more affordable and easier for people to attend. The session will be one jam-packed day, starting at 10:00 a.m. on Saturday, July 20. With breaks for lunch and dinner, Saturday will conclude at 7:00 p.m.

Please see sidebar below for accommodations, if needed.

The registration fee is \$90 for individual CTAM members and \$100 for non-individual members. Go to the [CTAM website](#) to register online.

The Art of Propping for the Theater

This class, led by **Michael Wilson**, will cover the steps of propping a show, including Building your prop list; rehearsal vs. show props; communication and perishable/faux items. Participants will have the opportunity to build a couple of simple prop projects. What we do will depend on size of class but will most likely include a faux food or two.



Michael will have a number of prop items that he has constructed in the past and would *encourage the participants to bring a couple of items* that they have made and are proud of.

We will also cover prop storage and discuss what is worth keeping and what is best to not

keep. We will talk about the difficulties of real food and liquids on stage. We will explore some of the newer products on the market that work well for prop design and building.

A Master Class for Actors and Directors

will be led by the talented **Susan Craves** of the Purple Rose Theatre Company in Chelsea. She is asking everyone --

- *To come prepared with a memorized one-minute comedic monologue.*
- To wear comfortable clothing and be prepared to move.
- To bring a towel or mat for floor work.

Students will focus on monologues, scene work, vocal prep, acting exercises and directing "tools." The class will explore techniques that can be used by both actor and director.



Where to stay for Master Classes

If you want to stay over for the Master Class, the Quality Inn University in East Lansing is holding a block of rooms for \$99 a night. It is a 10-minute drive from the theatre and includes breakfast and free parking. Use code 'CTAM' when registering to get the discounted rate.



2018-19 BOARD OF DIRECTORS

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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.

Proud Member of

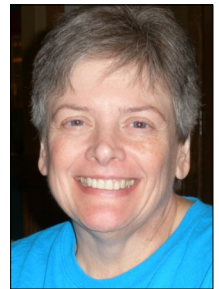
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AMERICAN ASSOCIATION
OF COMMUNITY THEATRE

CTAM
Community Theatre
Association of Michigan



Scholarships available for Master Classes

Scholarships are available for the Master Classes coming up July 20th and 21st in Lansing. All that needs to be done is to fill out the application found on our website: <http://ctam.online/>. If you do not have access to a computer, please feel free to contact Christy Frick at cfrick9898@charter.net. Scholarships are available for members of affiliate groups and we award two per theatre group and will cover the cost of registration only.



Christy Frick

Please apply for the scholarship before you register. Once your application has been approved, you will receive an email stating that our scholarship application has been approved and will be given a code to enter while registering. This way your account will not be charged the full amount of registration and we won't have to issue you a check for the amount of the scholarship.

CTAM Calendar of Events

June 16-22, 2019 Gettysburg, PA	AACTfest nationals at the Majestic Theater
July 20, 2019 Lansing	Master Class
July 21, 2019 Lansing	CTAM Board meeting
October 11, 12,13, 2019 Location TBD	CTAM Annual Fall Conference
October 13, 2019 Location TBD	Board of Directors Organizational Meeting



The prez Sez...

by Betsy Willis

We know that community theatre cannot happen anywhere in the state without the dedication of all the volunteers. That is why CTAM created two annual awards that are presented as a result of nominations made by their peers. Now is your chance to make sure these awards go to the volunteers you value.

It's the time of the year when you and CTAM get to acknowledge the amazing things people around the state of Michigan and what they do for community theatre. At the Fall Conference every year we present awards to theatre volunteers nominated by you. The **Dorothy Arnett Volunteer Service Award** recognizes people who contribute extraordinary service over a number of years to his/her home theatre. The **Robert A. McKenna Award** broadens the scope to activity in a home group and at the state level as well. Your chance to make sure we know who to recognize expires July 1, so get ready to send us your choices. Details on how to submit are given below.

ROBERT A MCKENNA AWARD

CTAM's most prestigious award was established in 1987 to honor Robert A McKenna – a longtime CTAM friend, supporter and actor in Michigan – who epitomized the spirit of community theatre. The McKenna is given annually at our fall convention to a living person who exhibits, through action, commitment and dedication, his or her support of community theatre on the state and local level. A nomination may be submitted for the Board's consideration by any current CTAM affiliate group member or current CTAM associate member. The award cannot be given to a person currently serving on the CTAM Board.

When submitting your nomination, it is very important that you address and/or include the following:

- List of the nominee's work and contribu-



tions on the state level. It is important that the nominee has been active in both.

- A narrative in which you present your most compelling arguments in support of your nominee. Do not merely repeat his or her contributions. Rather, address how the nominee, like Robert A McKenna, "epitomizes the spirit of community theatre" in Michigan.

THE DOROTHY ARNETT VOLUNTEER SERVICE AWARD

This award offers an opportunity for your group to have CTAM recognize a volunteer in your group for their long-term service. The Dorothy Arnett Volunteer Service Award is presented by CTAM to those individuals [as recommended by you] who have given valuable, long-term service to your theatre organization. Each year any CTAM member group is allowed to recommend an individual or couple who has given valuable and significant service to their local group for at least ten years. CTAM will consider all valid nominations and is allowed to grant up to six such awards per year. A member of your local affiliate may be nominated by your organization's president, Board of Directors or by current members of your organization.

The Dorothy Arnett Awards will be announced at the Fall Conference and can be presented then or later at the awardee's home theatre.



The application for both awards can be found on [our website](#) on the Awards page.

As a reminder, the deadline for submitting either nomination is July 1st. Nominations postmarked after July 1st cannot be considered. The CTAM Board will consider the nominations and choose one McKenna winner and up to six Arnett awardees.

Make sure everyone in the state knows about the valuable volunteers in your organization by nominating them for one of these awards.

CTAM working for our members

In Mid-April, CTAM Board member Jamie Peterson was contacted by Bark River High School located in Harris MI for assistance with producing their first theatrical production in more than a decade. The school has no formal theatre and was using their gymnasium to present their production of *A Lighter Shade of Noir* written by Patrick Derksen. A significant hurdle for the production to overcome was the absence of any form of lighting suitable for a performance. Even the gymnasium's florescent lighting was arranged in such a way to make it unusable.

Now, less than 72 hours after Bark River reached out for assistance, Scott Bradford from Twin City Players also reached out to CTAM. Instead of looking for assistance from CTAM, Scott and the Twin City Players were looking to make a donation. The theatre was looking to re-home some lighting instruments they were no longer using to a group or a theatre in need. In addition to Scott, JR Bornemann from Central Auditorium in Midland MI also had lighting instruments to contribute to a theatre in need. Coincidence, I think not!

A few phone calls and several emails later, Jamie was able to find four different theatres that could benefit from Twin City and Central Auditorium's donation. More than 1,000 miles driven, 32 lighting instruments donated and four very happy theatre groups later, it is a perfect example of how theatres can help theatres!



#3. Bark River School in Harris, received some of the donated lights.



#4. Bay College in Escanaba also received donated lights.

#5. Bailey Manninen from Mackinac Island Mission Point Theatre was also thrilled to receive some of the instruments.



#1. Scott Bradford from Twin City Players donated extra lights.



#2. JR Bornemann from Central Auditorium also had some lights.



#6. The Vista Theatre in Negaunee benefited from the donated lights.



Reflections and Respect

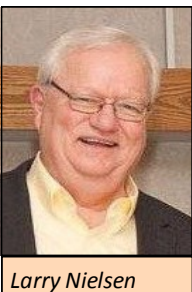
“Things have changed over the past three decades, yet much has stayed the same. One of the things that I love about theater is that we have our traditions, our seasons, a shared way of working; yet we adapt and change over time. As technologies are created to improve our lives, much of what we do in theater is still created in similar manners and methods, just with better tools and processes.

“When a creative team works together to create a new work, they all mesh their talents and skills together to create the world of a production. A technical team takes that shared vision and makes it a reality on stage by working together. What usually shines through on a successful production is the respect and care for that creative idea, for each other, and for the work itself.”

Written by Michael S. Eddy, Editor, Stage Directions magazine and excerpted from the October 2018 issue.

Are you planning on having an adjudication for next season?

Everyone is busy wrapping up the 2018-19 season and getting into 2019-20. Remember that CTAM has trained adjudicators ready and eager to visit your group and adjudicate one of your shows. As a benefit of your CTAM annual affiliate dues, each member group gets one free adjudication per membership year. After that, your group pays a modest fee for additional adjudications.



Larry Nielsen

Adjudicators are an independent second pair of eyes, looking at your production and seeing things you may not have noticed. Adjudications are not ‘re-directing’ or a pass/fail situation, but rather a starting spot for improvement in future shows. Contact [Adjudication Chair Larry Nielsen](#) to make arrangements.



Consider hosting Spring Conference in 2020, and make money doing it!

It’s never too early to start planning for the 2020 Spring Conference, and your theatre group could benefit from hosting this great event. If your theatre is interested in hosting one of CTAM’s Spring Conference locations, please don’t delay and contact us today for more details. CTAM returns all profits from the event to the hosting theatre, and can help plan, organize and market your Spring Conference. Spring Conferences are held in even-numbered years, alternating with AACTfest.

Photo above, CTAM Treasurer Jamie Peterson presented a check for \$1,800 to Players de Noc of Escanaba Board of Directors for hosting their first Spring Conference in more than two decades.



“I like the ephemeral thing about theatre, every performance is like a ghost -- it is there and then it is gone.”

Maggie Smith, interview in The Guardian. November 19, 2004



Jonesville, June 28-29

The Sauk invites you to a staged reading of AACT-winning play

The Sauk, Hillsdale County's community theatre, was recently selected as one of six community theatres in the country to be a producing theatre for the American Association of Community Theatre NewPlayFest in 2020.

Each summer, The Sauk hosts a "Plays-in-Development" program which brings directors, actors and playwrights together for a week-long workshop of unpublished, unproduced plays. The week ends with staged-readings where the audience receives an opportunity to respond to the plays. Playwrights leave the process with feedback from directors, actors and audience. A nationwide search is held each year. In 2018, The Sauk received approximately 400 scripts for consideration. Because of the generosity of sponsors in the community, playwrights are flown to Jonesville to participate in the workshops. Each year, a local playwright is featured as well.

"This idea started when two of our volunteers had scripts that they wanted to receive feedback on," said Sauk Executive Director Trinity Bird. "We decided to do a staged reading of the two plays. The program has just grown and grown from there."

This summer, The Sauk will use this week-long workshop to work on *On Pine Knoll Street* by Mark Cornell, the play they will produce in February 2020 as part of NewPlayFest. The playwright as well as Kathy Pingel, a dramaturg provided by AACT, will be on-site in Jonesville for four days working on the piece. Public readings will be held at 7:30 p.m. on Friday, June 28 and Saturday, June 29 at The Sauk Theatre, 240 E. Chicago in Jonesville. The readings are free to the public. Donations will be taken at the door. More information is available at www.thesauk.org.

"We would love to have members of our CTAM and AACT families come to the readings and be



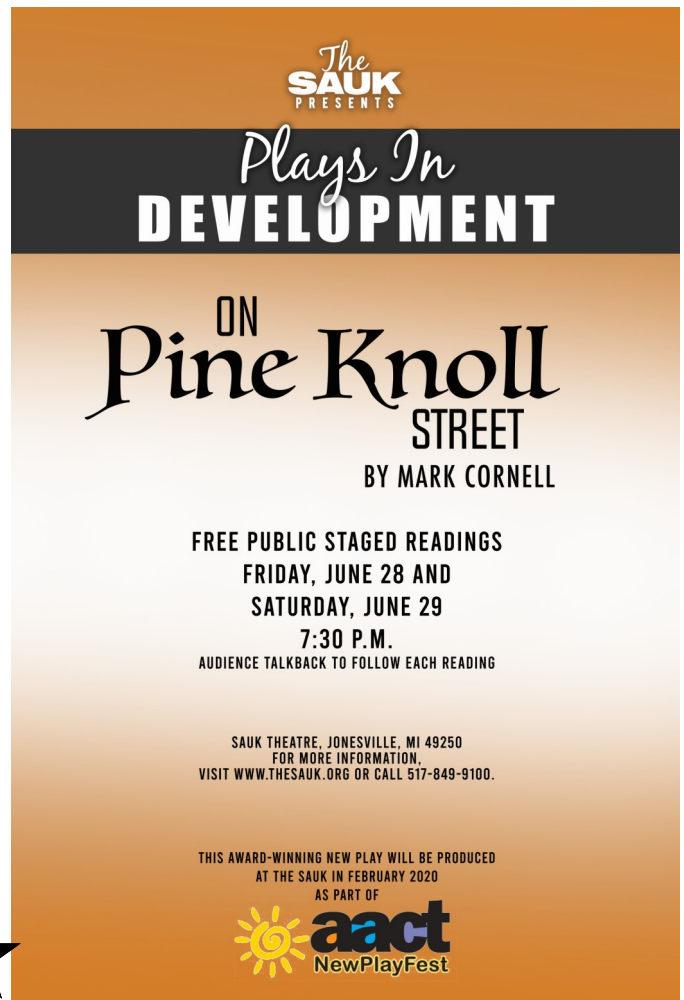
Mark Cornell

a part of the discussion as we work to make *On Pine Knoll Street* the best script possible," said Bird who will also direct the production. "We want Mark to leave Jonesville having a positive experience that includes constructive criticism from theatre lovers locally and all over the state."

About *On Pine Knoll Street*:

Thelma is a colorful and quick-witted 87-year old woman struggling with her memory. Her devoted daughter Marilyn, with whom she now lives, is trying to make the best of the situation. When Marilyn asks her neighbor Curtis, a struggling writer and stay-at-home father of a special-needs child, to care for her mother and her beloved cats while she is at the beach, it sets in motion a friendship that tethers two families. Funny and heartbreaking, *On Pine Knoll Street* is an intimate look at the joy and fragility of life, the meaning of home, and the things we do for love.

For more information: contact Trinity Bird at 517-812-4035 (cell) or 517-849-9100 (theatre).



The SAUK PRESENTS

Plays In DEVELOPMENT


ON Pine Knoll STREET

BY MARK CORNELL

FREE PUBLIC STAGED READINGS
FRIDAY, JUNE 28 AND
SATURDAY, JUNE 29
7:30 P.M.
AUDIENCE TALKBACK TO FOLLOW EACH READING

SAUK THEATRE, JONESVILLE, MI 49250
FOR MORE INFORMATION,
VISIT WWW.THESAUK.ORG OR CALL 517-849-9100.

THIS AWARD-WINNING NEW PLAY WILL BE PRODUCED
AT THE SAUK IN FEBRUARY 2020
AS PART OF

 aact
NewPlayFest

The end of another season!

Avon Players, Rochester	<i>Company</i>	May 17-June 1, 2019
Community Theatre of Howell	<i>13, The Musical</i>	May 17-19, 2019
Kalamazoo Civic Theatre	<i>Pippi Longstocking *</i>	May 17-25, 2019
Stagecrafters, Royal Oak	<i>Oklahoma!</i>	May 17-June 9, 2019
Old Town Playhouse, Traverse City	<i>Mothers & Sons</i>	May 24-June 8, 2019
Downeaster Theatre, Lansing	<i>Charlotte's Web*</i>	May 30-June 9, 2019
Flint Community Players	<i>Voices from the Shore</i>	May 30-June 1, 2019
Clarkston Village Players	<i>Grounded **</i>	May 31-June 1, 2019
Grand Rapids Civic	<i>Disney's Newsies</i>	May 31-June 23, 2019
Master Arts Theatre, Grand Rapids	<i>Around the World in 80 Days</i>	June 6-22, 2019
The Sauk, Jonesville	<i>Disney's Beauty and the Beast</i>	June 6-16, 2019
Heart of the Hills Players, Warren	<i>Chicago, the Musical</i>	June 6-9, 2019
Cadillac Footliters	<i>Company</i>	June 7-15, 2019
Twin City Players, St. Joseph	<i>The Addams Family</i>	June 7-30, 2019
Grosse Pointe Theatre	<i>Annie</i>	June 16-29, 2019
Village Players, Birmingham	<i>Mary Poppins, Jr.*</i>	June 20-23, 2019
Pit & Balcony, Saginaw	<i>The Cockfight Play</i>	June 20-22, 2019
Clio Cast and Crew	<i>Swamp Opera</i>	June 21-30, 2019
The Sauk, Jonesville	<i>Plays-in-Development**</i>	June 28-29, 2019
Tawas Bay Players	<i>40 Years in Song</i>	July 12-21, 2019
Master Arts Theatre, Grand Rapids	<i>Stuart Little*</i>	July 19-27, 2019
STAGE-M Big Rapids	<i>Little Shop of Horrors</i>	July 25-28, 2019
Grand Rapids Civic	<i>All Shook Up</i>	July 26-Aug 4, 2019
Grand Rapids Civic	<i>Alice's Adventures in Wonderland</i>	July 27-Aug 3, 2019
The Sauk, Jonesville	<i>Mamma Mia!</i>	Aug 8-18, 2019
The Sauk, Jonesville	<i>The 39 Steps**</i>	Sep 5-8, 2019
The Sauk, Jonesville	<i>Lord of the Flies</i>	Oct 10-20, 2019
Pinckney Players	<i>Mamma Mia!</i>	Oct 11-20, 2019
The Sauk, Jonesville	<i>A Christmas Carol</i>	Dec 5-15, 2019

** 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.



The Scoop on Scripts

By Tara Western



This month I have “scooped” two shows I saw at AACTfest in Owosso. What a wonderful time! I met up with old friends and found new ones from all over the state. Speaking of the joys of networking, these two plays are a result of reaching out to others i.e. not being shy! This I learned from our wise editor, Mary Lou Britton, who said “when you go to AACTfest, talk to people, especially the people involved in the shows. They’ll love it and it will enrich your experience.”

Turbulence by Tony Targan ©2018 is a one-act comedy with a cast of two men, one woman, two voice-only (male and female) and six extras. The set is the interior of a jet, with at least three rows of seats (nine empty seats), and an exit to a restroom. Georgia Graham*, is an attractive businesswoman in her 20s. Justin Triggs is an attractive athletic man in his 20s. Douglas Bender, 40s, is a heavy set, gregarious, John Candy-type. Voiceovers are from the captain and a flight attendant, and six extras sit in the “plane” with no lines. Georgia and Justin are flirting, playing the “what do you hate most” game. When the oversized Douglas sits between them, the mutual disgust solidifies the young couple’s relationship. A cool twist at the ending makes this short, but sweet one act a winner.



**The female lead’s name has an interesting backstory. A friend of the playwright asked him if he would auction off the naming rights to a character in a play. The highest bidder, Mary Zatina, used her sister-in-law’s name, Georgia Graham, who was at the time terminally ill. Georgia lived her short life to the fullest, Tony loved the name,*

incorporating it into his script in many ways, and is honored to keep Georgia’s memory alive.

Contact Tony at atargan@comcast.net for more information.

Red -- Lucky attendees at Owosso’s AACTfest saw a one-hour cutting of Dramatic Publishing Company’s *Red* by John Logan ©2010. *Red* is a drama about master abstract expressionist painter, Mark Rothko. The cast consists of Rothko, 55, and his young (20s) assistant, Ken. Brilliant, angry Rothko is working on the biggest commission in art history: four huge murals for the Four Seasons restaurant. Set in the ’50s, the play covers two years. As Ken gains confidence, he challenges Mark’s ideas about art— an intense and thought-provoking experience. Beyond this contentious relationship, audiences learn why Rothko’s art was so loved, but at the same time passion for art swirls about the set and dialogue. Many challenges for the production crew and the budget: a huge canvas that the men paint completely every night, 4- or 5-inch painter’s brushes, powdered pigment, buckets that look like metal, and a 1950s phone. The Kalamazoo entry added the music of Mozart and Schubert played on a phonograph to great effect. This play has five scenes and no intermission.

A huge director’s challenge is the talkiness of Rothko. Pam Harbaugh*, my consultant on this Scoop, who has directed this show at the Hene-gar Center in Melbourne, Florida, kept Ken very busy during all the speeches. With only two characters, costume changes must be quick. Pam had her actors wear the same pants and shoes throughout, thus cutting the show to an intense 90 minutes.

**I found Pam in the AACTSpotlight. She lives in Indiatlantic, Florida, about a mile from where I was vacationing. Her play, Casserole, was an AACT New PlayFest 2020 winner. We started emailing and when I found out she was directing *Red*; I picked her brain!*

So, network! When you visit another theatre, reach out to the group. It enriches your love of theatre, you might make a new friend or two, and most likely the host groups will welcome you with open arms!