



February 2020

CALLBOARD

Traveling Spring Conferences scheduled again this year

After a successful travelling dog-and-pony show in 2018, CTAM is again taking the Spring Conference to the members! Each of the three sessions will have the same workshop pre-senters and the same content, just in East and West Lower, and in the Upper!

Mark your calendar for the weekend that best suits you and the gang from your theatre -- and plan now to join with your fellow CTAMers for a great weekend of theatre!

More information will be available in the next issue of the Callboard. Until then, contact Conferences and Festivals Chair, Vice President Patrick Hubbard at theatrepat511@gmail.com if you have any questions or comments. _____



On the Road
CTAM
Community Theatre Association of Michigan

Pit & Balcony, Saginaw -- March 21
Old Town Playhouse, TC -- April 25
Players de Noc, Escanaba -- May 8 & 9



HELPING COMMUNITY THEATRE *THRIVE* IN MICHIGAN SINCE 1961!



**Community Theatre
Association of Michigan**

2019-20 BOARD OF DIRECTORS

President - **Betsy Willis**
Old Town Playhouse, Traverse City
ryonwillis915@hotmail.com

Vice President - **Patrick Hubbard**
Clio Cast and Crew
theatrepat511@gmail.com

Secretary - **Trinity Bird**
The Sauk, Jonesville
trinitybird@gmail.com

Treasurer - **Jamie Peterson**
Players de Noc, Escanaba
Mr.jamiepeterson@gmail.com

At-Large Members of the Board

Chad William Bakerchadwilliambaker@gmail.com
Pit & Balcony, Saginaw

JR Bornemann.....jbormemann229@gmail.com
Center Stage, Midland

Michael Wilsonmichaelwilsonprops@yahoo.com
Grand Rapids Civic

Michael Wisniewski.....wjmjw@aol.com
Bay City Players

Ben Zylman.....benkal@chartermi.net
Kalamazoo Civic Theatre

CTAM Administrator

Sara Hartley.....ctamthrives@gmail.com
P. O. Box 693; Traverse City MI 49685_
ctamthrives@gmail.com <http://ctam.online/>
ctamich@gmail.com Instagram: @ctamich

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. Updated e-mail and postal addresses are maintained by the Administrator and should be sent to ctamthrives@gmail.com



**Calling all Michigan
playwrights**

Remember the deadline for the 2020 CTAM Playwriting Contest is May 15. If you have a full-length play at the ready, it is time to begin thinking about submitting it. If you know of a playwright in your group, let them know about the contest.

The plays (without author identification) are read by at least three judges and scores are averaged to determine the winning plays. Judges' thoughts and comments are returned to the authors. Winning plays are offered, royalty-free, to CTAM affiliates for two years.

The cash prize is \$500 for 1st place, \$250 for 2nd place. Information can be found on the CTAM website <http://ctam.online/>. Questions? Contact contest chair Pat Paveglio at ctamplaywriting@gmail.com.

We are currently tweaking the judging criteria, so keep your eye on the playwriting webpage.



CTAM Calendar of Events

March 21, 2020 Saginaw	CTAM On The Road Hosted by Pit & Balcony
April 25, 2020 Traverse City	CTAM On The Road Old Town Playhouse
May 8 & 9, 2020 Escanaba	CTAM On The Road Players de Noc
July 18-19, 2020	Board Strategic Planning Re- treat, location TBD
October 9-11, 2020	Fall Conference and Annual Meeting Location Treetops Resort, Gaylord



Celebrate your volunteers again this year -- National Volunteer Week coming up in April 19 to 25

National Volunteer Week during the third week in April is an opportunity to thank all the many volunteers who keep your group running. We often don't think of our members as volunteers. "We're not volunteers...we're actors!" With stretched budgets all around, think of creative ways to say 'thanks' to your volunteers:

- ★ Give them a candy bar on a specified Saturday when they come in to work.
- ★ Reserve your premium parking spot for a selected volunteer for a week. And give 'em a sign with their name on it!
- ★ Send everyone a private, hand-written and hand-signed letter of thanks.

Northern Lites Readers Theatre set to open

One of our newest CTAM affiliates, Northern Lites Readers Theatre, Cadillac, is primed and ready to go with one of their first public performances.

They will be presenting *The Long, Hot September* on February 14 (dinner theatre) and 15 (a Saturday matinee with snacks). Quite an ambitious undertaking for a brand new group!

Contact [Pat Paveglio](#) by email or phone at 231-779-6116 for location and ticket information. Pat has been instrumental in nudging them along and getting a group of interested souls to rehearse, find a property to do, and to locate a venue that would be appropriate.

Best of luck, Northern Lites. Welcome to the fold and we hope you enjoy your maiden voyage!

Are you planning on having an adjudication this year?

Everyone is busy getting into their 2019-20 season. 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 point for improvement in future shows. Contact [Adjudication Chair Larry Nielsen](#) to make arrangements.

It seems to me...

By Dexter Brigham



Thoughts on Diversity on MLK Day

As I sit here writing my monthly column on Martin Luther King, Jr. Day, my thoughts turn to diversity, equity and inclusion. In our theatre world, in our communities, we pride ourselves on our inclusivity. But have we done the hard work of becoming a truly welcoming place? It's worth spending a little time each year reflecting on how far we've come and how far we have still to go.

I attended a theatre conference for managing directors recently which held a session on DEI. To be honest, it was one of the more disappointing moments of the weekend, and a great opportunity to learn. Of the 100 or so people in the room, less than a handful were people of color, and none of them were invited to lead the discussion. It drove home the point that the world of community theatre is a white space. I'm sure there are community theatres in the country that have high participation rates for minorities, but by and large that is the exception. In fact, I can't even name one.

I'm certainly not the only theatre producer who programs a production of *Ragtime*, *Clybourne Park*, or *The Full Monty*, and then actively recruits actors of color to audition for the black roles, only to see those actors drift away until the next time I program a play that has specific racial requirements. This is called tokenism, and all it really provides is something for white directors and producers to point to as proof that we are trying to engage with artists of color. It is not a mean-

ingful connection with these communities, and it doesn't help to identify and remove the barriers that are keeping actors of color from feeling ownership of community theatre.

There has been progress though. During the 20th century, the community theatre movement was one of the worst culprits of yellowface and brownface productions of *The King and I*, *West Side Story*, *South Pacific*, *Peter Pan*, *Annie Get Your Gun*, and other shows depicting minority characters. But thankfully, some of these plays are no longer being programmed as we begin to understand the harm that these productions cause. One day, hopefully, when our stages are filled with the full spectrum of humanity, we will be able to pull those masterpieces off the shelf, but until then we need to limit our enjoyment to revivals, tours, and theatres who can meet the casting needs of the show.

The obvious next question is "how?" What can we do to engage in an authentic way with communities of color? How do we remove these barriers we have unintentionally put in place? What are the barriers? How do we go about identifying them?

I don't have the answers, but I know where we can find them. We can go into these communities and ask the people directly. We can ask them what they want from their artistic institutions. We can ask them what we are doing to push them away. We can ask them what is important and relevant in their lives, and we can put that on our stage. Or better yet, we can give them the stage and let them fill it with stories that are meaningful and powerful to them.

Dexter Brigham is Director of Theatre Programs for the Midland Center for the Performing Arts. In addition to producing the community theatre season, he programs the Center's monthly comedy series, film series and summer Matrix Festival.



Trip to NYC: Sept 16-20 **The ball dropped! Did you see it?**

If you watched the ball drop in Times Square as you celebrated the new year and the launching of a new decade, you can imagine the excitement of seeing the ball in person when you participate in our New York Trip.

The trip dates are September 16-20 and full payment is due by June 16. A non refundable \$500 deposit will reserve your spot. Included trip are two shows with the best possible seating, a backstage tour of the Metropolitan Opera House, a city tour with a New York guide and refreshments, bus and luggage transfers to and from the airport and airfare from Grand Rapids to New York. The price for a shared room is \$1,995 and a single room is \$2,595. The hotel is deluxe and steps from the theatre district. If we have more than the minimum number of travelers, the price per person will decrease.

You just need to pay your \$500 deposit to secure your spot and then you're on your way. You can sit back and imagine the wonders of backstage at the Metropolitan Opera and the view from the top of the Empire State Building. We aren't announcing our included shows just yet but they will be the top of the line and excellent seats. The last trip we saw *Hello, Dolly!* with Bernadette Peters.

The tour of the city is excellent and will include the World Trade Center Memorial, along with other highlights of the city. Lunch will be provided.

You can register at our website, ctam.online, and link to Executive Travel.



Pit & Balcony (Saginaw) presented a moving production of The Giver in December.



Spring on stage in Michigan

Avon Players, Rochester	<i>Death Trap</i>	Jan 17-Feb 1, 2020
Old Town Playhouse, Traverse City	<i>Indecent</i>	Jan 17-Feb 1, 2020
Pit and Balcony Theatre, Saginaw	<i>The Great Gatsby</i>	Jan 24-Feb 2, 2020
Tawas Bay Players	<i>Wait Until Dark</i>	Jan 24-Feb 2, 2020
Community Theatre of Howell	<i>Wait Until Dark</i>	Jan 31-Feb 9, 2020
Kalamazoo Civic Theatre	<i>Born Yesterday</i>	Jan 31-Feb 15, 2020
Twin City Players, Benton Harbor/St. Joe	<i>Savannah Sipping Society</i>	Jan 31-Feb 16, 2020
Flint Community Players	<i>Reasons to be Pretty</i>	Feb 2, 2020
Pinckney Players	<i>No Sex Please, We're British**</i>	Feb 1-3, 2020
Riverwalk Theatre, Lansing	<i>Unnecessary Farce</i>	Feb 6-16, 2020
The Sauk, Jonesville	<i>On Pine Knoll Street**</i> (AACT Playfest winner!)	Feb 6-16, 2020
Bay City Players	<i>They're Playing Our Song</i>	Feb 7-16, 2020
Farmington Players	<i>Unnecessary Farce</i>	Feb 7-22, 2020
Old Town Playhouse, Traverse City	<i>Love, Loss and What I wore**</i>	Feb 7-22, 2020
Clio Cast and Crew	<i>Game's Afoot</i>	Feb 14-23, 2020
Kalamazoo Civic Theatre	<i>Romance Guaranteed</i>	Feb 14-23, 2020
Muskegon Civic Theatre	<i>Our Town</i>	Feb 14-29, 2020
Master Arts Theate	<i>Father Brown</i>	Feb 20-Mar 7, 2020
Hartland Players	<i>Proof</i>	Feb 22-Mar 1, 2020
Fenton Village Players	<i>Of Mice and Men</i>	Feb 27-Mar 8, 2020
Kalamazoo Civic Theatre	<i>Race</i>	Feb 28-Mar 14, 2020
Owosso Community Players	<i>Cinderella</i>	Feb 28-Mar 8, 2020
Players deNoc, Escanaba	<i>Mamma Mia!</i>	Mar 5-14, 2020
Avon Players, Rochester	<i>Lend Me A Tenor</i>	Mar 6-21, 2020
Clarkston Village Players	<i>Sherlock Holmes and the Case of the Jersey Lily</i>	Mar 6-21, 2020
Ionia Community Theatre	<i>Mary Poppins</i>	Mar 6-15, 2020
Old Town Playhouse, Traverse City	<i>Silent Sky</i>	Mar 6-21, 2020
Flint Community Players	<i>Love, Lies & The Doctor's Dilemma</i>	Mar 12-22, 2020
Riverwalk Theatre, Lansing	<i>A Hotel on Marvin Gardens</i>	Mar 12-22, 2020
Alpena Civic Theatre	<i>All My Sons</i>	Mar 13-22, 2020
Kalamazoo Civic Theatre	<i>Disney's Frozen, Jr.*</i>	Mar 13-22, 2020
Richmond Community Theatre	<i>Clue, the Musical</i>	Mar 13-29, 2020
Hartland Players	<i>Willy Wonka Jr.*</i>	Mar 14-15, 2020
Pit and Balcony Theatre, Saginaw	<i>Meteor Shower</i>	Mar 15-22, 2020
Bay City Players	<i>God of Carnage</i>	Mar 20-29, 2020
Community Theatre of Howell	<i>The Lion, The Witch and The Wardrobe*</i>	Mar 20-22, 2020
Twin City Players, Benton Harbor/St. Joe	<i>The Women of Lockerbie</i>	Mar 20-Apr 5, 2020
The Sauk, Jonesville	<i>Tony n' Tina's Wedding**</i>	Mar 26-29, 2020
Grosse Pointe Theatre	<i>Little Shop of Horrors</i>	Mar 27-Apr 5, 2020
Flint Community Players	<i>The Women of Lockerbie</i>	Mar 28-29, 2020

* 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



So, how was your January? Hope it was filled with theatre! Hey, which spring conference are you choosing? Are you a snowbird? See you in Traverse City!

Tidal Shifts, a full-length drama, by Priscilla Cogan won first place in the 2019 CTAM playwriting contest. The cast includes a dog, four women (two 70-80 plus; one 30-50 years; 40 plus) and one actor of either gender. The set is the porch at the Seaside Palace, an assisted-living facility on an ocean. Steps up to the porch and a door into the building are used. Near the end, a video is shown, presumably in a meeting room. Two wheelchairs and a walker are necessary. Lights- a bright May morning, a foggy morning, afternoon, evening with porch lights, and sound-- gull screeching, children playing, waves, fog horns set the time and location. The story: Mimi has been mute for many years, until a new arrival, Celeste, encourages her to get out of bed--- to start walking and talking. Between Celeste and an empathetic, practical nurse named Ruth, Mimi makes great progress. Angela, Mimi's shady legal guardian, is trying to get access to Mimi's substantial fortune. Angela bullies Mimi, almost chokes her, and even brings in a dog, passing it off as Mimi's childhood dog, Ruffian, to help get Mimi's money. When Angela tries to blackmail Mimi by exposing her terrible family secrets, Mimi videotapes her confession, then commits suicide. At the end, Mimi is at peace, Angela is in trouble, and Celeste has reconciled her issues with aging and family. Suitable for 14 and older.

Deer Camp, the Musical written by Gene Jurek with music by Doug Spartz, is a delightful romp: a cross between *Escanaba in da Moonlight* and an Elmer Fudd cartoon. Published by Stage Rights, this four-man musical has charming, and often hilarious songs. Set in a hunting camp during firearm deer season, the four hunters, from the small town of Elmwood, face the ultimatum set by their wives: no deer, no more deer camp. The four hunters each has a distinct personality: Digger, the only bachelor, a mortician, Doogie, the sanest of the four, owns a hardware store; Diesel, ex-military has a straying wife, and Moose, owns a large body, but a small brain—and his only fear in life is his wife. Other than the men's machinations to procure a deer, the show is pretty much plotless, but the songs are delightful, highlighting and bemoaning the life of hapless hunters everywhere. Set: typical camp décor with living/kitchen/bedroom one area. Light are on/off, and one keyboard can easily accompany the music. The songs are catchy with great melodies and lyrics, but a caveat: a couple of non-PC ditties ("She's a Lesbian" and an ode to flatulence) will either offend the hell out of your audience or leave them crying with laughter and gasping for air. Suitable for ages 13 and up.

