



August 2020

# CALLBOARD

## CTAM Board announces leadership changes

The CTAM Board of Directors has announced several changes in leadership, which take place immediately.

Sara Hartley has found it necessary to resign her position as CTAM Administer and Mary Jo Denolf has been appointed to replace her.

CTAM President Betsy Willis has stepped down from her position and the Board has accepted her resignation with regret. Michael Wilson has been appointed President and James Bornemann has accepted the Vice President position. They will hold these positions until the elections are held during the Fall Conference Annual Meeting in October, at which time the Board along with its new members will appoint executive positions for the coming year.

“We would like to thank Betsy for the tremendous contributions she has made to CTAM at large and, more specifically, to the Board in the role of President. Under her leadership we have developed our programming through the creation of CTAM on the Road -- the travelling Spring Conferences -- and the Theatre Leadership Conference. We have created a new website and moved to online registration and payment. During Betsy’s tenure as President we have created a new logo and im-

## Notice of CTAM Annual Meeting and Elections

The CTAM 2020 Annual Meeting will be held virtually on

**Saturday, October 17, at 5:00 p.m.**

*Zoom access codes will be sent to everyone registered prior to the meeting.*

*See page 3 for more information on the Fall Conference and the Annual Meeting!*

proved organizational messaging. We have also worked to improve financial record keeping and data management. Betsy’s oversight in the creation and maintenance of our long-range plan has been exemplary,” reported new President Michael Wilson and board member Ben Zylman.

“Recently CTAM received a very generous grant from MCACA because Betsy took it upon herself to write an impactful grant proposal. This was no small task and most certainly would not have happened, were it not for Betsy

“We would also like to thank Sara for all she has done as she has worked hard to get much of our CTAM records and data base digitized and organized. And we welcome Mary Jo to the position of

CTAM Administrator. Mary Jo has a long history with CTAM and AACT; she will be a great asset to the Board as we regroup to continue developing and growing CTAM for our members,” Wilson concluded.



Michael Wilson



James Bornemann



Betsy Willis



Mary Jo Denolf



Sara Hartley



**Community Theatre  
Association of Michigan**

**2019-20 BOARD OF DIRECTORS**

President - **Michael Wilson**  
Grand Rapids Civic  
[michaelwilsonprops@yahoo.com](mailto:michaelwilsonprops@yahoo.com)

Vice President - **JR Bornemann**  
Center Stage, Midland  
[jbornemann229@gmail.com](mailto:jbornemann229@gmail.com)

Secretary - **Trinity Bird**  
The Sauk, Jonesville  
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Treasurer - **Jamie Peterson**  
Players de Noc, Escanaba  
[Mr.jamiepeterson@gmail.com](mailto:Mr.jamiepeterson@gmail.com)

**At-Large Members of the Board**

**Chad William Baker** ..... [chadwilliambaker@gmail.com](mailto:chadwilliambaker@gmail.com)  
Pit & Balcony, Saginaw

**Michael Wisniewski** ..... [mwisn62@gmail.com](mailto:mwisn62@gmail.com)  
Bay City Players

**Ben Zylman**.....[benkal@chartermi.net](mailto:benkal@chartermi.net)  
Kalamazoo Civic Theatre

**CTAM Administrator**

**Mary Jo DeNolf** ..... [CTAMthrives@gmail.com](mailto:CTAMthrives@gmail.com)  
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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](mailto:mellbee@earthlink.net).  
Updated e-mail and postal addresses are maintained by the Administrator and should be sent to [CTAMthrives@gmail.com](mailto:CTAMthrives@gmail.com).

**9/1/20 deadline for CTAM  
Award nominations**

Do you know someone who is deserving of special recognition?

We all know that it "takes a village" to make our theatres run smoothly. But occasionally, there is that incredible person who goes above and beyond. They're not looking for it, but their contribution is deserving of special recognition.

CTAM wants to help you honor your very special volunteers and are currently accepting nominations for the following awards:

**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.

**THE DOROTHY ARNETT VOLUNTEER  
SERVICE AWARD**

The Dorothy Arnett Volunteer Service Award is presented by CTAM to those individuals who have given valuable, long-term service to your theatre organization. Each year any CTAM member group can 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 can grant up to six such awards per year. The awards are presented at your location by a member of the Board of Directors.

You can make either nomination online at the website and the deadline for nominations is September 1, 2020.

If you have any questions, please contact Awards Chair Michael J. Wisniewski at [mwisn62@gmail.com](mailto:mwisn62@gmail.com).



**CTAM Calendar of Events**

October 12-17, 2020	Fall Conference and Annual Meeting. New virtual format.
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**A week-long conference?**

# **2020 CTAM Fall Conference: A Virtual Experience**

Due to recent events, this year's Fall Conference will be held virtually. With that, we are going to do things a little differently. The conference begins on Monday, October 12, and runs daily through Saturday, October 17. Each evening at 6:00 p.m., a virtual interactive class/webinar will be available. Additionally, on Tuesday and Thursday a virtual roundtable discussion will follow at 7:00 p.m.



The subjects of this year's classes are listed below as well as selected roundtable topics. These will take us to Saturday the 17th, where there will be a keynote speaker at 4:00 p.m., followed by our Annual Meeting and Elections at 5:00 p.m., and one final roundtable table discussion at 6:00 p.m.

The Conference will be presented free of charge, but we would ask that everyone register for the conference on [our website](#) in order to receive a link to the classes you select.

## **Virtual Courses @ 6:00 p.m.**

Monday, October 12 - *Disaster Recovery for Community Theatres*

Tuesday, October 13 - *Creating Faux Food for the Stage*

Wednesday, October 14 - Administrative Class TBD by the presenter

Thursday, October 15 - *Developing a Technical Theatre Program for Youth*

Friday, October 16 - *Character Study*

Saturday, October 17 - Keynoter at 4:00 p.m.; Annual Meeting and Elections at 5:00 and a final Roundtable Discussion for everyone at 6:00 p.m.



## **Round Table Topics @ 7:00 p.m.**

Tuesday, October 13 - *Intimacy on Stage*

Thursday, October 15 - *Stage Management*

Saturday, October 17 - (6 pm) *Where do we go from here?  
The future of Community Theatre in Michigan*

This six-day extravaganza of theatre information has been put together for you by your Board of Directors. Knowing that we can't get together as we have for past years, this opportunity for everyone to learn more about their craft is an unparalleled gift you should obviously take advantage of. Stay tuned for future issues of the Callboard for more information on registration and courses.



# CTAM to coordinate new AACTFest process and applications

Applications to perform at AACTFest 2021 are now being accepted. Final date for submission is *November 1, 2020*.

Groups in Michigan planning to enter are asked also to notify CTAM President Michael Wilson at [michaelwilsonprops@yahoo.com](mailto:michaelwilsonprops@yahoo.com).

Due to the COVID-19 crisis, and a possible resurgence in the fall, AACT is restructuring the AACTFest festival system to better support the mission of the AACT National Festival. AACTFest is where we gather to learn, trade stories, and see compelling theatre from across the nation. It is still scheduled for June 14-19, 2021 in the great state of Kentucky. And Louisville is ready for us!

The new structure has been put into place because the festival system—the state-to-regional process that chooses 12 productions to be featured at nationals—has been compromised. Early festivals have been cancelled or postponed, and fall festivals may suffer equally with the predicted resurgence. Some festivals may be possible, but there is no denying that the cost factor—producing a festival and/or participating—may be prohibitive for a significant number of AACT-member theatres.

To search the nation for outstanding productions worthy of sharing at a national festival, AACT will use an invitational system to choose the 12 featured productions at AACTFest 2021.

## Application Process

Applicants must:

1. Be a current AACT-Member Theatre.
2. Obtain the support of your Board, Executive Committee, or President.
3. Submit two letters of support from persons unrelated to your theatre, illustrating the support of your community for your theatre, and/or testifying to your theatre's creative and artistic abilities.
4. Before completing the online application, both read and understand the changes in the AACTFest



Handbook, which has been adapted for the 2021 invitational format. (You can find the handbook [HERE](#).)

5. Complete and submit the application with support materials by *November 1, 2020*

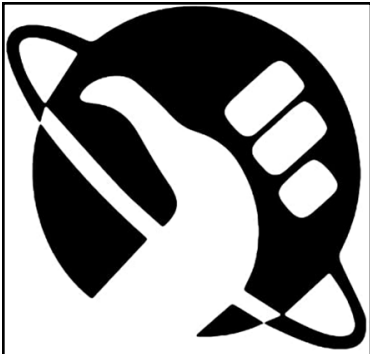
## Overview

- AACT will accept applications from member theatres who are willing to produce a play to be evaluated by traveling adjudicators within a set timeline. A theatre must also be able to demonstrate financial capability, and (should it be selected) support from its governing body to attend AACTFest 2021 in Louisville, Kentucky.
- Theatres may choose to do a full-length production within their season, or present a cutting specifically for the festival. If a full-length production is viewed, the theatre must also have a 60-minute cut version of the play, along with permission to do so.
- *Applications* will be accepted from July 1, 2020 to November 1, 2020. From the field of applicants, 50 theatres will be chosen to be interviewed.
- *Interviews* will be conducted between August 1, 2020 and November 15, 2020, based on the order in which applications are received.
- From the field of interviewed theatres, 25 will be chosen to showcase a performance for adjudication. Showcase notification will be issued no later than November 30, 2020.
- *Adjudicators* will travel to those chosen theatres from December 15, 2020, to March 31, 2021. Five sets of two adjudicators will attend each production. Each set will see a roster of five productions, and from that field will nominate two of the top fully realized performances. If fewer than two productions on a roster are not completely realized, an adjudication team may opt to pass its vote to another set.
- The adjudication team will be available to meet with the production director and/or company for an extended feedback session, following the adjudicated performance.
- The list of AACTFest 2021 Producing Theatres will be announced in April 2021.

## How to Apply

Go to the AACT website ([AACT.org](http://AACT.org)) and...

- **Step 1:** Read the AACTFest 2021 Invitational Festival Handbook.
- **Step 2:** Complete & submit the online Invitational Application form.



# DON'T PANIC

By Chuck Goddeeris



We are now four plus months into this pandemic with no end in sight. And that worries just about everyone involved in (community) theatre.

And for good reason. With that in mind I have been re-reading Dexter Brigham's columns in past Callboards, watching webinars, working with a couple community theatres in my area and have realized there is still plenty you/we can do during this extended intermission.

First and foremost, every organization should be crafting new safety/sanitation procedures and making sure their patrons know what these are when you feel your group can safely hold shows. Keep in mind at least half of your regular audience will not come back right away, but if you maintain the quality of your product, they most assuredly will return when they feel it is safe for them to do so.

Secondly, you can take a step back and reflect on your organization's goals and mission. Evaluate whether you need to include a statement on inclusion in your marketing materials and educate your team on how to improve in those areas if you feel deficient.

Moreover, you can take this time to learn more about the workings of your organization and do more legacy planning and documentation. I am the President of Rosedale Community Players and admittedly we maybe only have half of our regular procedures/tasks documented. Yes, lots of people may have fulfilled the roles over the years and have the knowledge to step in for someone if needed but if you are like us, then you have lots of people who may be get-

ting burned out from repeatedly doing these duties. If you have the processes documented and can show someone new how simple they are, then you can recruit and grow your talent base even more efficiently.

Additionally, you should really take a deeper dive into your organization's spending habits. Form a financial committee to focus on how you spend those advertising dollars. Are your advertising dollars being spent effectively? Are your shows budgets spiraling out of control? Do you have repetitive costs you could avoid or make cheaper?

Now is a terrific time to reset your way of thinking and really help your organization work smarter and not harder. You probably can't really put on shows anytime soon so instead of focusing on the art you can finally focus on the administrative side.

However, there are alternative ways to work on your art still. Most groups are looking into the livestreaming option, which publishing houses are making more and more feasible every day. But if musicals also historically provide your biggest revenues you can explore the options of doing online musical reviews. Make sure you have the proper licensing and rights secured. Blanket licenses from ASCAP, BMI and SESAC do not cover streaming so you will have to reach out to each publishing house to secure the rights for each song you wish to use. Keep in mind some songs cannot be licensed outside the show.

But if you really want to think outside the box I want to bring to your attention a golden opportunity to satisfy a lot of needs from your organization's membership: workshopping new shows. Almost every group has one or two, if not more, budding playwrights in their mist. This is a fantastic opportunity to get a Zoom, WebEx, Google Hangout, etc., together and have your actors act out a BRAND NEW ROLE and let the next Lin-Manuel Miranda hear their show come to life. The playwright will get invaluable feedback from not only performers, but from techies and audience members alike. They will gain perspectives they may not have thought about

*(continued next page, please)*

when writing the show.

I have started doing this on a regular basis, thanks to Facebook groups. This allows me to blast messaging to lots of people in a quick and efficient manner without getting lost in email boxes. I've got an extensive network of theatre friends (within two days of full launch I had 200+ members), plenty of which are playwrights with new scripts they want to hear and everyone benefits. Actors get to act. Playwrights get encouraged to write and valuable feedback. All the participants get to expand their theatrical network and make new friends.

Every two weeks I am able to put on a brand new show with entirely new casts (very rarely will someone read at consecutive events)! I give everyone at least two or three weeks (and often more than a month) to read the script and every single reader breathes incredible life into their character, no matter how few or how many lines they are given.

Lastly, I want to mention education. Now is a great time to focus on helping your talent base expand their education. Not just your actors, but

your directors, techies, playwrights and administrative folk can all take this extra time to level up their skills (or learn new ones!) There are plenty of places to go to get virtual, on-line classes, books to read, panels and podcasts to listen to, and YouTube tutorials to watch.

I want to reiterate that this intermission is a glorious opportunity to reset your expectations and processes. Make sure your organization is setup to succeed ten times better than they were before all of this. Pre-pandemic I'm sure we were all wishing we had a little more time to make something better, whether it was one more week of rehearsals for a show, more time to organize the prop room, more time to dive into show data and see what shows really work best for your organization. And now, we have that time.

Don't panic. Take a breath. The theatre will persevere, and we will get through this. The audiences will eventually find their way back to us, now its up to you to show them what you've learned and how you made your organization stronger.



***Your Affiliate or Individual CTAM dues for fiscal 2021 are due now! Our fiscal year begins on August 1, so to remain current, your dues are due, so to speak!***

***Check out the website for application forms and more information about all the great benefits of membership!***

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## **Nominations for Board of Directors solicited**

It's that time of year again! CTAM has vacancies on our Board of Directors that we are looking to fill. Our organization focuses on fostering close relationships among members, encourages high standards of theatrical productions, stimulates interest in Michigan theatre and provides a means for the exchange of ideas and interests of all aspects of community theatre.

This is a very difficult time in community theatre with everyone recovering and trying to move forward after seasons have been postponed or cancelled and doors closed for these many months. CTAM is here for those organizations and we want you to be part of our team. Now, more than ever, diversity plays an important part in our moving forward and we welcome the opportunity to add that element not only to our board but to our organization.

If you are interested or you know someone who may be interested, please send contact information to Michael J. Wisniewski at [mwisn62@gmail.com](mailto:mwisn62@gmail.com) by September 1.



It seems to me...

By Dexter Brigham



## Is Community Theatre Cliquish?

I was chatting with a colleague of mine recently, and we were discussing how many new volunteers we typically engage with each show we present. My colleague, who I should note is not directly involved in our community theatre program, commented that they felt our program was “cliquish,” that it was always the same group of artists involved in each season. I admit, I felt a little defensive, and proudly recited our percentages for first time involvement. At Center Stage Theatre, the average is around 30%; a bit higher for musicals and lower for plays. Generally speaking, that’s a number I’m pretty comfortable with, as I think it indicates that there are always new people coming into the organization, that it’s very rare for a new volunteer to be the only noob in the room. When I compare my program to similar theatres, I find we are comparable, if not a bit ahead of the curve in this area. But I continued to noodle on my colleague’s comment for a few days, as it indicated a negative perception that I certainly would like to avoid.

So, is it true? Is community theatre “cliquish?” First, let’s unpack what it means. “Cliquish” or “cliquey” is a pejorative term referring to tight-knit groups of artists working together exclusively, making it difficult for new folks to get involved or feel welcome. It can be broken down into two parts: the number of new people who get involved in a given show or season, and how those people are made to feel (i.e., whether they come back).

The first part is easier to unpack, so let’s start there. If a low number of new people getting involved in your theatre would indicate that your theatre is insular, then a high number would indicate openness, right? Well, not quite. If you’re theatre is seeing 90% new people for each show, I would say you have a retention problem. You might need to ask yourself why your talent isn’t

coming back? Ideally, your theatre should sit in the sweet spot where your longtime volunteers come back year after year, and new people are constantly getting involved, expanding your community of artists.

It’s worth noting that relationships are a critical ingredient to both “community” and “theatre.” We get involved in the theatre specifically for the opportunity to hang out with our friends doing something we all love. Wanting to do shows with your friends is not a bad thing, especially if you and your friends form a creative braintrust that consistently delivers compelling stagecraft. Directors want to work with stage managers who can read their mind, choreographers want to work with dancers that fit their aesthetic, and actors want to share the stage with people who bring out their best. The relationships within a community theatre are the currency upon which the art gets made. To divest the creation of theatre from its relationships is a recipe for a bad theatre. So how do we strike a proper balance between capitalizing on those existing relationships while also investing in new ones?

To gain some anecdotal perspective, I chatted with some actors who had been cast in their first play with us recently, and asked if they had been made to feel welcome. All of them said their personal experience had been very warm, but that they were definitely aware of the easy friendships, theatre shorthand, and inside jokes among the veterans. If a new volunteer doesn’t come from a theatre background, it’s easy to see how alienating it could be to misstep, for example, by calling an intermission “halftime,” touching another person’s prop, giving another actor a note, or any one of a million other unwritten rules.

Looking back at my conversation with my colleague, my initial impulse to trumpet our 30% new volunteer metric was a bit shortsighted. That number is important, yes, but it’s only part of the larger picture. One that involves making those new folks feel welcome, ensuring they get the training and orientation they need to feel safe and capable, and making sure they get the chance to build the relationships and skills they need to become a member of the company for years and decades to come.

# Grand Rapids is taking the show on the road...er... to the driveway!

By Ben Greene – Director of Marketing and Engagement, Grand Rapids Civic Theatre

Like many community theatres across the nation, Grand Rapids Civic Theatre was faced with an unprecedented challenge: How to keep entertaining their community, engaging with their volunteers, and bringing in revenue after a pandemic shuttered their doors indefinitely.

During a brainstorming session, some members of the Theatre's leadership team had a realization. If their patrons couldn't come to their shows, they'd bring their shows to their patrons. Two months later, and Civic Theatre has wrapped up their first round of mobile Broadway concerts, which they're calling *Driveway Cabaret*. This portable fundraiser has been a significant success for GRCT, who sold out their first 100 performances in just over three days.

The concept is simple: for a \$250 contribution, patrons may sign up to host up to 25 people at a concert at their own home. Concerts are 40 minutes in length, and performers arrive in groups – caravan style. The first small group arrives and performs, followed immediately by the second, etc. This allows Civic Theatre to maximize the number of houses they're able to reach in an evening while minimizing the time commitment from their volunteer performers and stage managers. Concerts take place in driveways, front yards, back yards, decks, and outdoor spaces of all varieties.

When planning the event, the safety of performers and patrons was top of mind. Civic Theatre requires that performance spaces be 10 feet by 10 feet wide, with a minimum distance of 10 feet between performers and patrons. Civic staff visits each home before the performance to mark

out spaces using small yard flags. Performance groups who travel together are mostly limited to people who are quarantining together. Guests are asked to maintain an appropriate social distance during performances, and hosts are responsible for ensuring their guests follow appropriate safety protocols.

As for the content of each concert? They're all different. Each program is based on the strongest skillset of the performers in their group. As a result, if you happen to be invited to two different performances by two different hosts, there's a good chance you'll see two different shows. The content varies from Broadway standards to new favorites and everything in between.



Virtual auditions were held in June, and the final cast and crew consists of 30 performers and six stage managers. As might be expected, the cast and crew alike are thrilled to be involved in some semblance of production again after over four months in the dark.

Because of the overwhelming response from the first round of performances, Civic has already booked 120 more performances for the month of August at the time of writing. They sold out in just over 3 days. As the picture for this fall remains fuzzy, Civic Theatre says they are considering additional stops for September.



## Ten Arts Organizations - One Challenge

One donation benefits ten arts organizations in the Benton Harbor/St Joseph area, according to Larry Nielsen from **Twin City Players**.

Rather than competing with each other for donations, ten arts organizations in Berrien County came together to match a generous donor offering \$75,000 if they worked together. The Arts Challenge campaign is run through the Berrien Community Foundation. They are working to help all ten arts organizations survive during COVID-19.

Twin City Players is one of ten arts organizations that have formed an alliance for a unique fundraising challenge. These ten organizations serve communities throughout Berrien County, providing experiences in various arts disciplines for all ages. From glass-blowing to early childhood music, from captivating concerts to engaging workshops and classes, from cutting edge theatre to breathtaking galleries, these organizations asked for broad community support to reach their goal.

Every dollar contributed will be matched! This collaborative fundraising challenge has the potential of providing \$150,000 or more in much needed operating support for local organizations. Participating organizations value unity rather than competition during this financially turbulent time.

The Berrien Community Foundation (BCF) has a long history of supporting the arts and wanted to ensure the arts remain a vibrant part of our community. Seeing the challenges faced with the pandemic, BCF secured an anonymous donor who shared the love of the arts and brought the organizations together for this challenge. The donor has pledged \$75,000 through BCF as a challenge gift to support the arts organizations.

For more on the challenge, check out the BCF Arts Challenge Web page: <https://www.berriencommunity.org/artschallenge>

Great idea other communities might want to consider!

## Deadline: Wednesday, August 5 New grant funding available for operational needs

In the midst of the horrific COVID-19 pandemic, we have just received some very good news.

Michigan's small businesses and nonprofits working to recover from the ongoing impact of the COVID-19 virus can now apply for grants of up to \$20,000 through the Michigan Small Business Restart Program.

In total, \$100 million of federal CARES Act funding has been allocated to provide support to Michigan's small businesses and nonprofits that are reopening and have experienced a loss of income as a result of the COVID-19 crisis. These Funds can be used as working capital to support payroll expenses, rent, mortgage payments, utility expenses or other similar expenses.

The Michigan Small Business Restart Program application period will be live through Wednesday, August 5 at [michiganbusiness.org/restart](https://michiganbusiness.org/restart) and all applications received before that date will receive consideration.



# The Scoop on Scripts

By Tara Western

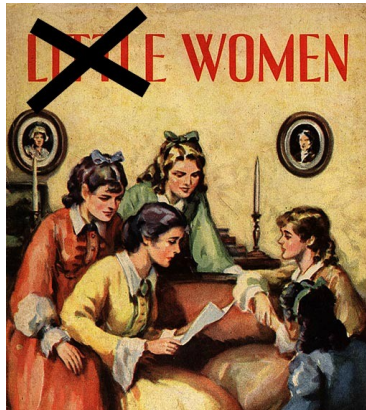


I need scripts!!! With everything shut down, I'm running out. I usually see several shows a year by now, and TALK to people! I miss seeing my Tawas Bay Players, WE Players and my CTAM buddies. Have a script online? Please send it? Or, mail me some? I'll reimburse. Email me!

## **Women** by Chiara

Atik ©2014 published by Playscripts is a Gen Z version of *Little Women*.

Purists will wince but some will howl with delight as the four March gals speak Valley girl as the main plot points are depicted. As there are many scenes but scant



furniture, and little lights or sound required, *Women* could be performed in a small venue. Cast: four young girls, middle aged Marmee; and four men: Laurie (who insists on being called Larry); Meg's suitor, Mr. Brooke; German Professor Bhaer, and one man who plays Clovis, an 18th century hipster, Laurie's grandfather, and Carl, the missing March brother! The four "little women", Carl, and Clovis speak modern slang (channeling the HBO hit "Girls"), while the rest of the cast adhere to the formal language of 1868. The contrast is delightful. Beth's imminent death is played for laughs as she coughs from beginning to end. Very funny, but some *Little Women* traditionalists may be offended. But, let's face it, someone is always offended! Your audience, especially Millennials thru Generation Z (and whatever comes next) will enjoy seeing their contemporaries in late 1800s New England.

**Roger and Tom** by Julien Schwab ©2013 may be an option for a small venue with its cast of three and no walls needed. A black box or

thrust stage will work as the author wants the play to be at the same level as the audience. Penny, Rich/Will and Roger, a scruffy, blue collar guy, can play anywhere between 25-45. The lights go down. A woman's face is spotlighted, the light widens to show her, then, a kitchen, a bedroom, a bathroom--the whole apartment. Just enough set pieces to delineate each room large packing boxes, and a bookshelf set the scene. Penny and Rich are separating. Penny tells him that her brother, Roger, is coming to see Tom's new play. Penny calls Roger. A man in the front row answers, tries to leave, but is beckoned to the stage. So, we have two actors and a guy from the audience. When Roger tries to leave, Rich becomes Will, an actor who convinces Roger to stay. Will becomes Rich again, and the play continues with Roger an unwilling participant. When Penny and Rich fight, Roger calls him Will by mistake and now, Penny -- deep in character -- wants to call 911 to find out who these men are! Roger returns to the stage, trying to convince Rich/Will and Penny that they are actors, but being truly invested actors, they just get upset. Will pulls the script with *Roger and Tom* printed on the front. Roger sees the lines in the script as he is saying them. In the end, Roger talks to the audience about this fantasy his brother Tom wrote to heal their relationship. As Roger finishes, Penny calls him from the bedroom. He picks up. He hears her. He recites the lines from the very beginning of the play. Confused? Me too. This plot is a maze or a hall of mirrors, but I enjoyed reading it and I would enjoy seeing it. Pretty simple lighting and cool sound effects. Some truly funny bits, that



will be especially appreciated by theatre people: Roger's reaction as he drinks from an empty beer bottle, Penny talking on an unplugged phone, Penny freaking out when Roger walks over the tape on the floor, through a "wall". Some f-bombs. Suitable for 16 and up. Mind-blowing!