



CTAM
Community Theatre Association of Michigan

CALLBOARD

August 2021

Your CTAM dues are due this month!

The dues billings for the 2021-22 fiscal year were just recently sent to all current and past affiliate member groups, as well as to individual members of CTAM. This is a reminder that your dues are due, as of August 1.

There are six major reasons you should renew your dues to continue receiving your CTAM benefits:

Networking — Connects you directly with other groups and theatre-lovers to help make your theatre and your productions the very best they can be.

Adjudication — An extra impartial set of eyes to observe your productions and provide constructive feedback for the cast and director. Each affiliate group is entitled to one free adjudication each season.

Monthly Newsletter — Find out what's going on around the state each month with lively articles, photos and a listing of who's doing



what show. (What you are reading right now!)

Resource Sharing — Are you looking for special props or someone

to teach your people a new skill? A phone call or email to CTAM could connect you with the right person or group for the job.

Member Exclusive Events — CTAM offers a wide variety of year-round workshops, roundtables and conferences to address five disciplines: Acting, directing, technical, youth theatre and administration. Individual members always receive a discount to attend these events.

Accreditation — Individual members who earn more than 100 points through their continuing education with CTAM receive official accreditation in each of the five theatre disciplines, as well as recognition at the Fall Conference.

All of these benefits are available to affiliate theatre groups for the nominal cost of \$120 per year. Individual members are encouraged to join for the following 2012-22 rates:

- \$35 Individual membership
- \$50 Family (up to four members)
- \$75 Star
- \$150 Angel
- \$300+ Benefactor

To join CTAM or renew your membership, simply go to ctam.online. You can also email us at ctamthrives@gmail.com if you have some questions.

Help us keep community theatre alive and thriving in Michigan! The reopening battle is just beginning! Join CTAM today!

HELPING COMMUNITY THEATRE *THRIVE* IN MICHIGAN SINCE 1951!



**Community Theatre
Association of Michigan**

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



Final Call for CTAM Award Nominations!

This is your final call for nominations for the **Robert A. McKenna Award** and the **Dorothy Arnett Volunteer Service Award**. We are quickly approaching the deadline for submissions for both awards. The pandemic certainly has affected all our member theatres, but I am sure there are individuals out there who are deserving of your recognition. Whatever their service to your organization may have been, we want to hear from you about the wonderful things they have done in the past, especially this last year.

The McKenna Award is for local and state involvement in community theatre over the long term; the Dorothy Arnett award is for volunteer service to your home group for longer than ten years. Couples are also eligible for nomination for this latter award.

Please visit our website, ctam.online/awards for information on how to submit your nominations. Both awards give outstanding recognition to those individuals who have made a difference in your community theatre. The deadline is September 1, 2021, so do not miss your cue!



Contact me below if you have any questions!

—[Michael J. Wisniewski](mailto:Michael.J.Wisniewski)

CTAM Calendar of Events

Sept. 20-25, 2021	CTAM Virtual Fall Conference
Sept. 22-25, 2022	CTAM Fall Conference @ Treetops Resort





Above, The Farmington Players participated in their community's Founders Day Parade in July! Great way to let everyone know you're still alive and providing live theatre! Sharlan Douglas took this selfie with her cohorts behind.



Above two photos of Grosse Pointe Theatre's Youth on Stage program performing for family and friends at the Friday afternoon conclusion of their second week-long summer youth camp. The rain notwithstanding, a rousing ovation for the youngsters performing erupted!



Left, Lapeer Community Theatre rehearsed A Mid-summer Night's Dream at their new summer performance venue, an amphitheater at a private school in their community. Plans are to do Romeo and Juliet there next summer! What a delicious location, complete with Monarch butterflies.

What is Michigan reopening with?

Village Players, Birmingham	<i>Godspell</i>	Aug 5-8, 2021
The Sauk, Jonesville	<i>Peter and the Starcatcher</i>	Aug 12-22, 2021
Center Stage Theatre, Midland	<i>Jesus Christ Superstar</i>	Aug 20-29, 2021
Northland Players, Cheboygan	<i>The 39 Steps</i>	Aug 20-22, 2021
Grand Rapids Civic	<i>Broadway at the Ballpark</i>	Aug 27-28, 2021
Old Town Playhouse, Traverse City	<i>Escanaba in da Moonlight</i>	Sept 9-25, 2021
Twin City Players, St. Joseph	<i>Fun Home</i>	Sept 9-26, 2021
The Sauk, Jonesville	<i>The Cemetery Club**</i>	Sept 9-12, 2021
Bay City Players	<i>Portraits</i>	Sept 11 -12, 2021
Stagecrafters, Royal Oak	<i>Don't Drink the Water</i>	Sept 17-Oct 3, 2021
Grand Rapids Civic	<i>Once</i>	Sept 17-Oct 3, 2021
Thornapple Players, Hastings	<i>The Odd Couple (Female Version)</i>	Sept 23-26, 2021
Avon Players, Rochester	<i>Night of January 16</i>	Sept 24-Oct 9, 2021
Bay City Players	<i>Present Laughter</i>	Sept 24-Oct 3, 2021
Pit & Balcony, Saginaw	<i>Agatha Christie's Murder on the Orient Express</i>	Oct 1-10, 2021
Grand Rapids Civic	<i>Black, Bold, & Beautiful</i>	Oct 14-24, 2021
The Sauk, Jonesville	<i>Clue: The Musical</i>	Oct 14-24, 2021
Old Town Playhouse, Traverse City	<i>Godspell</i>	Oct 14-23, 2021
Grosse Pointe Theatre	<i>Some Enchanted Evening</i>	Oct 15-24, 2021
Clio Cast and Crew	<i>The Curious Savage</i>	Oct 15-24, 2021
Northland Players, Cheboygan	<i>The All Night Strut</i>	Oct 21-24, 2021
Twin City Players, St. Joseph	<i>The Haunting of Hill House</i>	Oct 22-Nov 7, 2021
The Sauk, Jonesville	<i>Ed Asner in A Man and his Prostate</i>	Oct 28-29, 2021
Center Stage Theatre, Midland	<i>Men on Boats</i>	Oct 29-Nov 7, 2021
Tawas Bay Players	<i>Messiah on the Frigidaire</i>	Oct 29-Nov 7, 2021
Bay City Players	<i>Ten November</i>	Nov 5-14, 2021
The Sauk, Jonesville	<i>Measure for Measure (Pigeon Creek Shakespeare)</i>	Nov 6, 2021
Stagecrafters, Royal Oak	<i>R&H Cinderella</i>	Nov 12-Dec 5, 2021
Old Town Playhouse, Traverse City	<i>The Savannah Sipping Society</i>	Nov 18-Dec 4, 2021
Farmington Players	<i>A Hunting Shack Christmas</i>	Nov 19-Dec 4, 2021
Grand Rapids Civic	<i>The Sound of Music</i>	Nov 19-Dec 19, 2021
Avon Players, Rochester	<i>It's a Wonderful Life, the Radio Show</i>	Nov 26-Dec 11, 2021
The Sauk, Jonesville	<i>Anne of Green Gables</i>	Dec 2-12, 2021
Bay City Players	<i>Cole in your Stocking</i>	Dec 2-4, 2021
Pit & Balcony, Saginaw	<i>Elf, the Musical</i>	Dec 3-12, 2021
Twin City Players, St. Joseph	<i>Elf, the Musical</i>	Dec 3-19, 2021
Center Stage Theatre, Midland	<i>She Loves Me</i>	Dec 3-12, 2021

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

If your information is incorrect or missing, please send the correct information to [The Editor](#) to be corrected or included in the next issue.





In My Opinion:
An Editorial

By Mary Lou Britton, Editor

Looking on the positive side, there are good things to come out of the Covid-19 pandemic of 2020-21! Think about it for a moment:

1. What else would have propelled your group into rehearsing in front of your computer screen and expecting your audience to watch it in the same manner?
2. How would you have come up with the crazy idea of singing and dancing in the streets, for heavens' sake?
3. Outdoors? With snakes and mosquitos? Nobody will pay to come!

While some groups have risen to the challenge and taken advantage of the 'time off,' other groups have just locked themselves inside their darkened building to rehearse the latest version of "Oh, woe is me."

Now that disruptive shock has propelled us forward, kicking and screaming all the way, great changes are occurring across Michigan.

- ★ Buildings and auditoriums have been remodeled and cleaned without audiences and volunteers being inconvenienced.
- ★ We've found a new, technological way to have meetings that don't mean you have to get dressed, find babysitters, and drive to meetings. What used to take an evening away from family and home can now be accomplished in 30 minutes without underwear. What a boon to volunteerism!
- ★ Strategic plans have been de-

veloped or fully implemented finally without the ongoing pressure of having to produce a season of volunteer-taxing shows.

- ★ It gives your overworked volunteers a break and provides an opportunity to clean out the costume room or throw out those set pieces in the scene shop you will never, ever use again!
- ★ This has been a great opportunity to overhaul your ticketing system and learn how to use it calmly and serenely before the rush of announcing your comeback season.
- ★ For your personal growth and for your Playreading Committee or Season Selection Committee, this has been a great time to read your little heart out as you plan for coming seasons.
- ★ Did you get started writing that play you have bottled up inside you? What are you waiting for? The deadline will be here all too quickly!

Lots of good things are happening in the Michigan theatre world and we hope you have been productive in your pandemic slow down. There have been tragedies, to be sure, but it has also given each of us the opportunity to improve our lives, our health and our families.

What a shame if we've wasted any more than one or maybe two lazy afternoons on the sofa!

DISRUPTIVE SHOCK

(dis-'rəp-tiv 'shäk)

A sudden upsetting or surprising event or experience that stops something from continuing as usual.

Don't Panic!

*Monthly musings by
Chuck Goddeeris*



As our hiatus from creating live theatre comes to an end, I have taken the past few weeks to reflect on how I've grown and what I've learned about myself through my journey with community theatre. In doing so I hope I can pass a few nuggets of wisdom on to a few more theatre lovers.

I've been in the community theatre world in Southeast Michigan since about 2013 and in eight short years I've held a variety of roles both onstage and offstage. I've been in a musical when I never thought I would; I've been President of a community theatre for several years; I've held parties for shows I wasn't even involved in; I've met an amazing variety of people over the years (many of which I now call friends); and I've even been the only audience member of a show.

First and foremost, the most important thing theatre has taught me is to get comfortable being uncomfortable. This is where the most personal growth takes place – outside your own comfort zone. When I first plunged back into community theatre, I basically only knew one person in the organization I was going to audition for – and they weren't even in the show I ended up doing!

That little group (Rosedale Community Players) took a chance on me and helped me grow as an actor and a person. Within a few years of avid participation, they even trusted me to be President, a position I held for four years. In that position I was tested regularly and that taught me two things:

- ✓ How to distinguish friendships from working relationships, and
- ✓ How to address conflict resolution.

Occasionally, hopefully rarely or never, you will be faced with a situation where one of your members (who may be your friend) is doing something counter to your organization's mission and you must have a conversation with them to address it. Don't be afraid of these conversations. Make sure you set expectations up front and have at least one other board member or unbiased participant in the room. Back up your story with facts and evidence and don't raise your voice – there is no need to do that. Speak coolly and calmly and convey the facts. Most likely, everyone in the room is an unpaid volunteer so anyone could walk away and not come back and that doesn't help you create an open community.

Maybe most importantly of all, thank your volunteers. Anyone who knows me knows that this is the mantra I probably repeat the most. Show your appreciation for those who give up a lot of time and energy to support the organization. Most of these people are doing it for no pay and helping you put on shows that are just as good as those you might see touring around town or put on by professionals. So please, never underestimate the power of a thank you.

Those are probably my biggest takeaways from my journey so far. Yet, one more I'd like to leave you with that most actors already know is to do whatever you're doing with purpose. Actors usually like to call this 'finding your motivation,' but in the administration, directing and technical world this is more about long-term impact.

First and foremost, make sure you always keep the safety and inclusivity of others in mind when building your theatre community.

And last but certainly not least, make sure your decisions leave a positive impact on others and the organization.

One other way I like to look at this lesson is to always leave the person, place, or organization better than you found it. I have become part of several community theatres that were here long before I was born and they should be here long after I leave this Earth so I just want to make sure I do my part to help them live long and prosper.

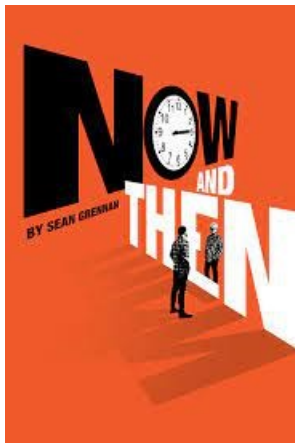


The Scoop on Scripts

By Tara Western



So exciting to see the community theatre gearing up again! Looking forward to seeing the list of productions around the state on page 4!

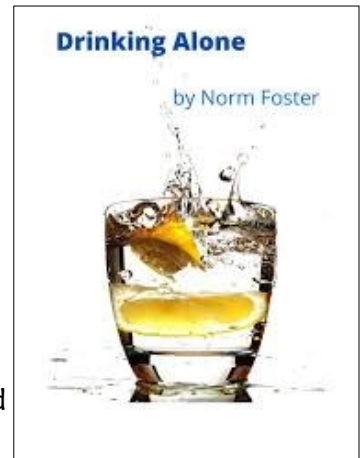


Playscripts' **Now and Then** by Sean Grennan ©2019 is a charming comedy/drama with two men and two women. The single set is a neighborhood bar with an Irish vibe. Bartender Jamie (early 30s) and IHOP waitress, Abby (late 20s) have their dreams, but are struggling in the 1981 recession. One late night, a 60+ MAN comes in. He is

Jamie in 30 years. It is the night that Jamie plans to ask Abby to marry him. MAN urges Jamie to think about what he's giving up. In ACT II, MAN's wife (WOMAN) arrives, chastising MAN for trying to change their future. Abby leaves not wanting to be the reason their marriage fails. Flash to present: same bar thirty years later. WOMAN is a well-dressed, divorced college professor. MAN bought the bar after a successful music career, also divorced. The couple reconnect; perhaps a happy ending for the next 20 (?) years. The set is simple with Irish décor. An old Steinway sits in the corner with a cover over it. Sound: the piano "works" but the well-lit juke box doesn't until the last scene. Lights are easy too, with an interesting flash to show the entrances and exits of the couple from the future. Props will have fun collecting the ingredients for Rusty Nails, and Kamikazes. A Tupperware container with Rice Krispy treats also needed. This is a charming play with great dialogue and substance. 16+

Drinking Alone by Norm Foster published by Canadian Play Outlet ©1998 is both a drama and comedy. An oxymoron, you say? Yes, but Foster depicts human emotions with incredible honesty and wit. The setting is 1995 in an older house with living and dining areas. Joe (30s) has hired

Renee (30s) to pose as his fiancée for one night in order to impress his father and his second wife, Phyllis (50s+) Carrie, Joe's sister, 29, arrives ready to confront Ivan, but caves immediately. As the evening lurches along, many surprises, hidden truths, and raw emotions are (finally!) displayed. Each character, minus poor Phyllis, is vibrant as he/she goes from kind to belligerent, authentic to fake. The dialogue is snappy and acerbic but reveals family troubles with humor and heart. Some adult language and themes. 16+



Playscripts' **Bedtime Stories (as Told by Our Dad) (Who Messed Them Up)** by Ed Monk is 45–65-minute two-act comedy that can be produced with a minimum of 12 actors up to 31. Most roles are gender neutral, with lots of doubling, even tripling, but Dad and the three kids should stay the same throughout. The set-up: a father, subbing for mom, tells three bedtime stories, as he remembers (or forgot) them. Wally, Ashley, and Kate sit on a Giant bed (to make the kids look smaller, if necessary) while Dad sits next to the bed in an easy chair. Ideally, the bed is on a raised platform, allowing the tales to be performed center stage. Costumes and



props can be as simple or extravagant as you wish. *The Princess and the Pea*, the Princess (really, Mindy the maid) can't sleep because of the prince snoring outside her door. The Boy in *The Boy Who Cried Dinosaur*, saves his hilarious sheep (the sheep are the stars of this tale!) by offering his large lunch. In *Rumpelstiltskin*, the "fracture" is when Rumpelstiltskin is

asked to turn gold into straw which really turns the tale around. This is a great vehicle for elementary age thru adult, both acting and viewing. The humor is kid-friendly but will have the adults finding lots to laugh at too.

