

Tawas Bay Players Newsletter

November/December 2016



A Tribute to Deb by Barb Hunter



In 1977, a move to the Tawas area found a bubbly young kindergarten teacher searching for a way to meet new people while nurturing her other passion in life, live theatre. Fortunately for us, and for all of the audiences who grew to love her dearly over the years, she found all that in a small group called Tawas Bay Players. While not an actual “founding” member, Deb might as well have been one, having joined the acting company soon after its transition from the Tawas Little Theatre to the Tawas Bay Players.

Deb’s love affair with theatre began in high school, blossomed at CMU, but matured with TBP. An almost constant fixture on the board of trustees over the years, Deb served as vice-president, secretary, and most recently correspondence secretary. On stage, she loved everything about singing and musicals. Her strong alto carried her through major roles in *Nunsense*, and twice as Yenta the Matchmaker in *Fiddler of the Roof*, both here and in Midland. It was no surprise for anyone then, when Deb added singing alto in the TBP Singers group to her resume. An exceptional actress with exquisite comedic timing, Deb charmed audiences in her roles in *Nunsense*, *Pool’s Paradise*, *Move Over Mrs. Markham*, and most recently as LaMerle Verdeen in *Red Velvet Cake War*. Yet Deb was no stranger to drama either, tackling memorable roles in *Steel Magnolias* and *Cemetery Club*. It was her unparalleled skill as director extraordinaire that allowed TBP to expand its repertoire and tackle shows that presented some production challenges for the young organization, such as putting on its first musical *Two By Two*. Lavish Broadway musical or American Classic, Deb was a fearless helmsman, bringing to life such powerful works as *Brighton Beach Memoirs*, *The Miracle Worker*, *Of Mice and Men*, and most recently, *The Women of Lockerbie*. Deb appreciated the positive effect quality theatre could have on a participant, and as such she was a driving force behind bringing youth into the group whether submitting to direct plays that featured young people or suggesting the ones that would appeal to them, she provided our group with a steady influx of talented actors and audience members from 5 to 25.

Deb’s greatest contribution to TBP outside of the stage was her role as fundraiser. While quick to give credit to all of her “helpers” and assistants, none would argue that Deb was the heart and soul behind our annual raffle. Thanks to Debbie’s efforts, we made (and will be making) quality updates to our beautiful home for years to come. Rain or shine, Deb’s entire spring, summer, and early fall were dedicated to manning the ticket table at as many events as she could schedule into her already full days. From the county fair to the cart corral at Neiman’s grocery store, Deb would greet people with her trademark smile, her husky laugh, and her gentle nudge to “take a chance” and support her beloved TBP.

We lost more than a member with Deb’s untimely passing; we lost a fundamental part of what makes this group so unique – we lost a piece of our heart. Thanks to Deb, we have more than enough to carry on and continue her legacy of creating quality theatre for many more years to come. ***We dedicate this season to Debra Lee DeBois.***

Remembering My Friend by June Hudgins

When you first came to Tawas and auditioned for a show, you were so talented and funny, great for the show. With Tara and I and Vincent too just new, we all got along and know that was true. For many years now we’ve done shows together. Yes we argued and got mad at times, but we never thought less of one another. I miss you so much. There will never be another one to serve our theatre and community like you. I know you’re in heaven with your mum and family and our friend Vincent please greet them and hope you’re having fun together. We always had fun for 16 years going to the traveling Broadway shows and going to dinner in all kinds of weather. We loved it so and learned lots of tricks to bring back to our theatre in the sticks, haha. For all the years we went to the theatre conventions, meeting lots

of people, and then we thought we were in heaven. My friend you will be missed very much. When it's our turn to go, hope you will be there to say hello mate and give each other a great big hug. Love and miss you, your friend June.

A Celebration of Debbie's Life by Judy Quarters

With the passing of our dear friend, Debbie DeBois, I would like to thank each and every one of you who have come together for the Celebration of Her Life. This will be on Saturday, November 5th at 11am, at the East Tawas Community Center. We were asked by Debbie's sister to have something in Tawas to honor her, and we were happy to help. East Tawas has allowed us to use the Community Center, we have food being donated, we have a list of speakers to help us remember Deb's life and some beautiful songs.

We're expecting about 20 of her family from the Gladwin area and I've put this all together (as Debbie taught me to produce a play) - involving lots of people! Tawas Bay Players is organizing this "production" for Debbie, with a great deal of help from the Chamber of Commerce and the ladies of the Quota Club. I hope we have a nice turn out, and give Debbie the respect and love she deserves. She will be missed by us all. Thanks again!

Thank You

On Columbus Day, October 12, five ladies from the East Tawas Chemical Bank donated their day "off" to work at our theatre. This is a way that Chemical Bank decided to give back to their communities. Each year they chose a different location, and this year we were it! As pictured (left to right), Cathy Pittsley, Jill VanDriessche, Wendy MacMurray, Sandra Sanner, and Jana Bacheldor spent all day cleaning! They vacuumed our entire theatre, washed windows, cleaned bathrooms, mopped floors, dusted the pictures in our refreshment room, and even cleaned the light bulbs and wall lights in the theatre. June Hudgins, Vickie Szatkowski and Mary Ann Michalski helped coordinate and the ladies took over. With two shows coming up very quickly, this couldn't have come at a better time! A million thanks to these five ladies and to Chemical Bank. We so appreciate what you have done!



Mary Ann Michalski has been busy improving the theater again. She, Charles Stuart Sr. and Charles Stuart Jr. are responsible for the reconstruction and painting of a NEW porch on the Lincoln Street entrance for cast and crew. What a great improvement, not only is it far more attractive but much, much safer. Thank you Mary Ann and Charles Jr. and Charles Sr.

And this from Bob O'Meara - I just want to thank everyone for the Founders award. I didn't think I did that much but guess it adds up.

***The Spitfire Grill* by Carol Kushion**

Last week auditions were held for February's musical, *The Spitfire Grill*. Cast members are Barb Hunter as Hannah, Sheila Monroe as Effy, Mendy Schmina as Shelby, Jeff Chadwick as Caleb, Brendan Dehner as Joe and the role of Percy will be shared by Savanna Utter and Kaitlyn McClellan. Sharon Langley is my Assistant Director, Diane Meyer-MacDonald Stage Orchestral Director. As with all musicals, a plethora of volunteers will be needed to make this show a success. Stay tuned for more information and a wish list next newsletter!

Notice – Membership Renewal

This will be the last newsletter you receive unless you renew your membership for 2016 – 2017. Copies of the membership form are available on our website or you can call June Hudgins at 362-8423 if you need a copy. Tawas Bay Players memberships for 2016 – 2017 are valid until the annual meeting on August 11, 2017.

Looking for a U.F.O. (Unusually Fun Outing) by Michal Jacot

It's time once again for our annual Murder Mystery. The Wonder Twins, Sue Duncan and myself, are producing and directing again. This year, we're adding something extra. But let me just refer to all that in this list of FAQ's ...

Murder mystery? What are you talking about, Jacot? - TBP does a murder mystery evening at the Knights of Columbus Hall every year; this is our third annual excursion.

What's this one about? - It's called "Murder at Roswell." A murder takes place at the Area 51 Diner. There promises to be a lot of weird alien stuff going on.

What if I don't have time to go to rehearsals? - So don't go, because we don't have rehearsals. We use the patented Michal Jacot Murder Mystery Method (because I wrote the script). With the MJMMM, the actors get a brief (one page) bio about their character. They memorize that information and then they make it all up the rest of the evening. We have a get-together with everyone one night, maybe two, before we do the show. That's it. It's all very laid back and mellow.

Wait, what? You mean there are no lines to learn? - That's right.

Are you nuts? I can't make up stuff all night! - Sure you can. Trust me, it's not as hard as you'd think, and as the moderator, I make sure no one is left hanging or looking stupid. If you don't believe me, ask anyone who's been in these before.

So what's the "something extra"? - An extra Saturday. We will run Murder at Roswell on Friday and Saturday, January 27 and 28 at the K of C Hall just like we've been doing. But THEN ... we will carry it over to the following Saturday, February 4, which is Perchville weekend.

Why Perchville weekend? - Because I had been thinking about this for a long time. What do tourists do at Perchville after the events shut down? What if they don't want to go out to the bar? Or what if they have pre-teen or teenage kids? Who wants to come up to a great place like Tawas and spend the evening watching TV in their hotel room? So, I figured, what if we offered a murder mystery evening for them at a discount rate, something a whole family could afford? Not only do we make some tourists happy but TBP also becomes attached to Perchville as a (hopefully ongoing) event.

What if I'm busy on Perchville weekend doing, you know, Perchville things? - Then you're out of luck, Jack. The biggest, most important number one criterion for being in one of my murder mysteries is that you have to commit to showing up on all those dates (January 27-28 and Feb. 4). If you can't do that, it won't happen. So if you do Perchville, keep that in mind. If you don't, talk to me.

How many people do you need? - Seven people from each of the two major sexes. Some gender-swapping is possible. I already have a few commitments but I can always use more. If you've been in one of these before, that's fine; if you've never been in one, call me anyway, I always take on new people. Besides, if nobody calls I'm going to have to go hunting, and you know I'll be knocking at your door.

What if I want to participate but I don't want to be in the cast? - That's where the award-winning Sue Duncan comes in. Call Sue at 362-2522. There are all sorts of things to do behind the scenes. One job in particular should be fun; we're going to supply the waiters and waitresses to help serve the food. You get to be one of those sassy, mouthy waitresses in a greasy spoon diner. It's a great way to vent your life's frustrations, and tourists will actually think you're just play acting.

What if you didn't answer my question? - What am I, Kreskin? Ask your question. Find out how you can be involved in it. Bottom line, it's a way to be in a fun play that's different every night, with very little commitment of time. You'll have fun, I promise. Call me at 362-4765, or 989-310-0244, or email me at mljacot@sbcglobal.net.

***Love, Loss and What I Wore* by Brenda Chadwick**

Love, Loss and What I Wore overwhelmingly accomplished what we set out to do. Our houses were good, the audience laughed in all the right places and then they cried at the emotional stories, like those of having cancer or losing a child. We had new faces on stage and new faces in the audience. Our actors had the chance to perform different material and they embraced that opportunity. The feedback I received from audience members on performance nights and after the show closed, has been positive and encouraging and reinforces the fact that this adventure was worth the effort. We made the decision early on to have the show adjudicated by CTAM and were assigned Betsy Willis as our judge. We knew that our show was good, as we had had a wonderful review in the paper and so many positive comments from patrons, but Betsy's evaluation, that night, was validation that our show was as successful as we had hoped it would be. At the end of the adjudication Betsy encouraged us to take the show to acting competition (AACT Fest) in February, as she felt that it had good potential to do well there. We received approval from the TBP board to go to AACT Fest a couple of weeks ago and so on the weekend of February 10, 2017 we will pack up and head to Bay City to perform a shortened version of the show. I don't yet know our performance time but will announce it as soon as we have been notified, you know, just in case anyone wants to come see it.

Letter to the TBP Board from Betsy Willis

Hi Keith,

I am writing today as both the CTAM president and the person who adjudicated the Tawas Bay Player's production of *Love, Loss, and What I Wore*. It is the finest piece of theatre I have seen on your stage and one of the best performances I have had the privilege to adjudicate. Congratulations to all on a job so very well done!!

I understand there was some concern on the part of the Board about choosing this show and I want to address that briefly as I did at the CTAM Fall Conference. What I said there (and what I truly believe) is that your production did more to advance your theatre group than any Long Range Planning session ever could. You took a chance, you executed it beautifully, you gave your actors a chance to grow in their abilities, you demonstrated to your audience that you have the ability to grow and change with them, you attracted new audience, and you opened up the possibilities for growth in the future while earning revenue. I conduct Strategic Planning sessions and I would say you met a lot of strategic goals in a way I might never have expected.

Was everyone happy with the production? I am guessing probably not, but ask yourselves these questions when evaluating any complaints you received. Does everyone like every show you do? Were the dissatisfied people the voice of your past and/or now or the voice of your future? As I said at the conference the common thread I see as I travel around the state is a reluctance to let go of what has been and allow the growth that is possible by letting our younger members take some of the chances necessary to allow us to grow. We often describe theatre groups as families. If we've raised our theatre kids "right" they will serve us proudly, come to us for advice, and look to us for praise when they succeed. Don't get me wrong, the voice of experience and age is important; we would not be where we are without all of the hard work we put in. I believe that finding the balance of what appeals to our current audiences and what will attract new audiences is best found by letting our younger members have a voice.

I hope that you will share this with your Board. It has been my extreme pleasure to work with Tawas Bay Players on many occasions in the past and I almost feel part of your theatre family. I wish you all the best and am willing to help in whatever way I can.

Most sincerely,
Betsy Willis

Storybook Characters Come to Life in East Tawas by Sue Duncan

Storybook Characters and lots of citizens celebrated the opening of the new East Tawas Library on September 22, 2016. Thanks to members Janie Mundy, Diane Ray, Gisela Valley and Sue Duncan for searching out costumes. We want to say a BIG thanks to Laurie Jacot for being Clifford the Big Red Dog (a very HOT DOG, too!), Geisla Valley who was a friendly

dragon and brought her lovely daughter to the event as a lady pirate. Also thanks to Andy DeWilde who reanimated Dracula, Penny Zacharias represented Laura Ingalls Wilder, Sue Duncan portrayed Mother Goose and new TBP member Mary Anne Filka was Red-Riding Hood, complete with treats! There was a frisky Cat in the Hat from parts unknown there, too. He was too fast to be caught on film! Librarian LuAnn Elvey was most appreciative of TBP's presence as was event organizer Jen Ladley. Nice job ladies on a fun grand opening!



I'll Be Back Before Midnight Round-up by Donna Thomas

YAY for our new season kick off! This past month TBP kicked off our new season with the suspense thriller, *I'll Be Back Before Midnight*. This was the first time in a while we have had a thriller on our stage and director Alan Dalton put on a great show. The plot unfolds as a couple moves to a rented farm house in the country that has an odd caretaker. After the couple gets settled, the husband's "sister" comes to visit. Tension ensues to the point where the wife, who suffers from psychological issues, shoots the 'sister', killing her. The husband hides the body, then he and the caretaker act to drive the wife crazy. The ending is a surprise, as many audience members were heard leaving our theater saying, "I did not see that coming."

In this production, we not only had a first-time director in Alan, but Ray Skiver did his first turn as assistant director. On our stage, we had veteran Keith Frank as the caretaker, who played the character to a great misleading quality. After a 16-year hiatus from our stage, we saw the return of Kim Lingo, playing the medicated wife, Jan. Kim did a fantastic job coming back and jumping right in. Her portrayal of Jan came with great nervous ticks and expressions of terrifying fear. To round out our cast we had Tina and Jay Wells, a married couple who have been on the Oscoda Shoreline stage numerous times. This is the first time they have been on the TBP stage, and we loved it! Tina played the 'sister' of Greg, the husband. From the moment she appears in the farmhouse, the tension mounts between her and Jan. Tina brought a great quality to her character, sophistication, conniving, and seduction. As for Jay, he played a fantastic academic geek, who has a big streak of maniacal self-absorbed killer. It was an absolute pleasure to watch this cast come together and put on such a good show.

For our crew, we had Pam Frank taking over on make-up, as it was a challenge to show the gunshot wounds and other special effects. One of our new additions to TBP, Sheilah Monroe, worked wonders as our stage manager and prop person. We have already seen what a huge asset her abilities are to TBP. We had Tina Dalton running refreshments bringing her high standards with her. She even rearranged the refreshment room to help foster a more welcoming, conversational area pre-show and during intermission. We had the Quarters family once again in the box office, taking care of all things ticket. Rounding out our crew, we had two more new additions in our tech booth. Zack Dalton ran lighting which was designed by Suzan Dunham, and Jesse Buffmyer oversaw the sound effects that were designed by Ray Skiver. Both of these young men come to us from Witz End/We Players, where the next crop of thespians is learning all aspects of theater production. In charge of the whole house was our wonderful Barb Hunter.

For the run, we had good audience attendance and the feedback was positive. It is nice to stretch our wings and try a show that is different than what we have done in the past. We had fun special effects that at times had us pulling our hair out, but worked in the end. And kudos to Jay and Keith for not ending up in stitches after 7 non-choreographed fight scenes. They did a fantastic job making it real and thrilling. We had this show adjudicated and received wonderful praise in all areas. It was a good show, a fun show, playing right into the spookiness of the season and I hope you all had the chance to see it.

Patrons Connect with Cast and Crew at TBP by Sue Duncan

Beginning in 2015 Sunrise Side Lifelong Learning members (an educational and travel non-profit and volunteer run organization) have been attending the first Sunday matinees at TBP. They are generally a quiet, well-mannered group numbering from 4 to 10. You may never have noticed them. They are curious folks who have a thirst for the arts and adventure. Over 64 tickets have gone to these patrons in that time, and they have not missed a regular show in two years. Always, they are thrilled to have had a chance to meet our members and see more of our theater!

Up until this fall, the show was followed by a tour of the playhouse behind the scenes and a short talk with whatever cast and crew remained on site. The SSLL folks then go to dinner at a downtown restaurant and usually talk more about theatre in general and the show in particular. This last show, *I'll Be Back Before Midnight* dropped the tour, as many attending were return patrons, but instead had an in-depth 'talk back' time with all of the cast and most (9) of the crew! The discussion of some length was so appreciated and enjoyed by the patrons. They truly appreciated the extra time and effort made by everyone staying after. What great PR! As one returning SSLL patron said, "This was the BEST talk ever!" It is hoped that comment will be repeated numerous times through the 2016-17 season. A BIG thank you to all of the cast and crew from SSLL!



Happy Birthday



November

- 2 Chris Mundy
- 13 Sharon Langley
- 14 Tom Shmina
- 24 Felicísimo Abis
- 25 Mendy Shmina

December

- 5 Carol Kushion
- 7 Walter Sanborn
- 8 Marley Buchanan
- 10 Pat Casey
- 17 Judy Quarters
- 18 Dave Hill
- 29 Kathy Weaver
- 30 Vickie Szatkowski

January

- 3 Keith Frank
- 3 Carmelita Abis
- 9 Diane Ray
- 13 Liz Shmina
- 15 Penny Zacharias
- 16 Rebecca Buchanan
- 18 Zachary Dalton
- 19 Penny LeClair
- 29 Sue Duncan

Fall CTAM Conference by Suzan Dunham

The 2016 Fall CTAM conference was a success. It is wonderful to be with a group that is willing to accept change, because there were quite a few of changes at conference this year. The meals were moved downstairs; the classrooms moved upstairs; we stayed in one building for convenience and the networking opportunities were increased. Our wonderful host, Evergreen Resort in Cadillac offered beautifully remodeled rooms, the servers were Johnny on the spot to remove a dirty plate or replenish a drink and the meals were tasty and plentiful. People shared their positive comments to the changes throughout the weekend.

Anyone that has ever worked on a production that I have directed knows my philosophy, "The only constant is change!" Community theatre people are extremely adaptable because they know things change in a production, as they do in our theaters with people and programming. These changes are necessary keep community theatres relevant.

However, there has been one constant for the last three years at the CTAM Fall conference. The presence of the Tawas Bay Players! We have taken home the award for the most participants from a member group three years consecutively. (I am proud to say that WE Players, Inc. was not far behind) In addition, our own Donna Thomas was presented with the Spirit Award. This award is voted on by the CTAM board. It is given to person(s) that have shown exemplary volunteerism throughout the year. The conference attendees love the enthusiasm that our TBPers bring to the conference. We are the fun group. We are the cool kids. We are the group that everyone wants to be! We are friendly

and welcoming. We even adopted Chelsea from Gladwin into our group since she was attending the conference alone. CTAM members, including their board, use TBP as an example of applying the information from conference workshops, regional workshops, CTAM resources to further the quality of community theatre at home and in Michigan.

CTAM Fall Conference: the Basics by Tara Western

What a weekend! So proud that our very own Suzan Dunham was the chairman! Lots of changes—all good—some worked better than others, but it really energized the entire group. You know what else energized the conference? The Tawas Bay Players and WitzEnd Players! Tina Dalton, Brenda Chadwick, Sharon Langley, Stacy Perrot, Donna Thomas, Suzan Dunham and I did snippets of *Love, Loss, and What I Wore*. Stacy Perrot and Ray Skiver performed *Post-its*, and the WE Players recreated scenes from *The 39 Steps*!

Our friend, Michael Wisniewski, from Bay City Players led a discussion about “The Perils of Play Reading”, and many of us attended the “Directing for AACTfest” workshop. While the adults attended the workshops, the kids worked on a Shakespeare spoof entitled, *Hammie: Shakespeare’s Hamlet in 25 Hilarious Minutes*. What a hoot that was! We had a great time, learned a lot, met new people, and Donna sold a boatload of raffle tickets.

If you’ve never been, you should consider going next year. It is always the last weekend of September and you can get scholarships from both TBP and CTAM making it very affordable. The hotel rates are extremely reasonable too. Shortly after the conference, Pat Pavaglio from Footliters in Cadillac emailed me, saying, “It is such a pleasure to see your group at conference. Your enthusiasm and energy is contagious.”

CTAM CADILLAC CONFERENCE 2016 by Stacy Perrot and Tara Western

Stacy Perrot and Tara both attended the workshop “Structure vs. Rigidity”. We have collaborated on this article to give you an “old timer’s” and a newbie’s perspective. It is rather long, so if you read any of it, Tara says to read Stacy’s!

Tara – In spite of the dry title, this workshop was very interesting. Dexter Bingham from Midland Center for The Arts discussed the necessity of play production structures that keep things running smoothly but allow for creativity. Having certain procedures in place allows cast and crew to work efficiently, while ensuring the possibility of creative choices.

Stacey – Directors need to communicate their “vision” of set design, costumes, music, lighting, sound design and props to ALL crew prior to even starting the production. Directors should be sharing their vision with all who are involved. It’s not something that is slowly made public on a need to know basis.

Tara – This is called the proof of concept in the film world. Very valuable for the director and Board as it helps foresee any large expenditures.

Stacey – Early on directors need to talk with the cast about who each character is and how the director sees the character being played: timid, strong, abrasive etc. Expectations about the character’s costume, make up, and hair should also be voiced to actors. This helps to develop the character throughout the rehearsal period.

Tara – Communication is IMPORTANT! Some directors use Rehearsal reports. After a rehearsal, the director or stage manager emails the cast and crew summarizing what was accomplished, problems or notes on props, lights, sound, costumes, and hair/makeup. I would add information on the next rehearsal: time, date, actors needed, scenes to be rehearsed etc. This would only work if the people involved checked their email DAILY!

Stacey – Producers and directors should explain to cast and crew what is expected of everyone. A time frame should be communicated in writing to everyone: When sound effects should be finalized, when props should be used, drop script etc. Practice schedules should be available within the first week of production and should be shared with all involved.

Tara – The director/producer meeting the Board held on Tuesday, September 20, was a wonderful step in this direction. The Flowchart should be an invaluable asset to all directors and producers, new and old.

Stacey – As a new person just a few years ago, having never been on stage, never took a drama class, I didn't know exactly what each crew member was responsible for. Thusly, I experienced a lot of confusion, stress, and stupidity that could have been avoided. I realize that directors like to allow actors to "find" their own character and I completely understand and respect that. However, a common vision should be agreed upon. Occasionally I've had my vision building in my head only to have it come to a screeching halt after weeks into production. I think it's sometimes taken for granted that all actors/crew members know what's going on, who's responsible for what, and what the end production will be. But it's more than just a play put on for the community. It's production, a work in progress until the end. And a verbalized, thought out and communicated play will make the process run a little more smoothly and make everyone's life a little easier.

Another great idea from the CTAM Fall Conference shared by Tara Western

I know that some directors have the Stage Manager attending rehearsals from the beginning. Having the Assistant director become the Stage Manager also makes for a smooth transition. My absolute favorite is having the AD (or Assistant to the Director) document the blocking. As an actor, I know my own notes don't agree with the directors or even my fellow actors.

AACTFEST 2017 by Tara Western

As you may or may not know, the American Association of Community Theatres (AACT) holds a play competition in odd years. At this time, TBP is planning to enter *Love, Loss and What I Wore*. If you love theatre, and I am assuming you do, or you wouldn't be reading this, you should really plan to go to the Michigan competition. Why? Because it is being held in Bay City (a mere hour and 15 minutes away), because you can get financial help from TBP, and because it is a unique learning experience. You will see up to nine different one-hour presentations from other groups around the state. Each play is adjudicated after the performance. You will hear what choices worked, what didn't, with suggestions.

The Details: Friday, Saturday, Sunday, February 10, 11, and 12 (Unfortunately, this is also the opening weekend of *The Spitfire Grill*) at the Bay City Players, 1214 Columbus, Bay City. Early bird registration covers admission to all performances, all after hours' events and the Sunday brunch (where the winners are announced); it is \$55 for CTAM individual members and \$65 for others. After December 1, 2016 it is \$65 for CTAM individual members and \$75 for others. You must register by February 6, 2017. You can also purchase tickets for each performance "block" which features 2-3 shows. Tickets are available on-site for \$15 a block. The Double Tree Hotel will be offering a block of rooms for \$99 plus tax. Room reservation deadline is January 20, 2017. Phone: 989.891.6000. Need more information or motivation? Talk to the cast of *The Women of Lockerbie* who took TBP's debut entry to Owosso in 2015. They will undoubtedly tell you it was a worthwhile experience.

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Love, Loss and What I Wore



I'll Be Back Before Midnight

