

Tawas Bay Players Newsletter

October/November 2012



Tawas Bay Players Annual Membership Meeting by Pam Frank

The 2012 membership meeting was held on Saturday, August 18 at Tom Dillon Park in East Tawas. We had 56 members attending and the weather was beautiful but a bit cool. The meeting began at about 4:30 with June Hudgins, Debra DeBois and Judy Quarters being reelected to the board. Sue Duncan was presented with this year's Founder's Award (see article below). Following the meeting we had a wonderful potluck meal; TBP members really are the best cooks! Hamburgers and hot dogs were provided by the board and cooked to order by Keith Frank and Chris Mundy. After dinner we were treated to a very funny skit by Michal and Laurie Jacot and the reading by Michal of an essay written by George Burns.

I want to say thanks to Diane Ray for table decorations and to Janie Mundy, Sue Duncan and Penny Zacharias for helping set up. Thank you to the cleanup crew as well – I'm not sure who you were, you got it all done so quickly while I was still eating. Please let me know if you would like to help with the planning of next year's picnic. We did well for our first year but I know we can make it even better.

Founder's Award 2012

The TBP Founder's Award is given each year to a member in our group who has gone above and beyond to help make our shows successful. This year's recipient was Sue Duncan. Sue first became involved with TBP because of her son Ben. Ben had a part in the teen production of *Kiss Me Kate* and Sue provided transportation. Since they live near Sand Lake she hung around rather than going back home. She was still teaching then, and while grading papers in the refreshment room she met Dee Bixby. Dee was doing props and asked Sue to take over so Dee could take a night off to see the show. Sue says she was hooked after only one night! She says she especially enjoyed working on the next two teen shows to keep an eye on Ben. She kept on after Ben graduated. In addition to props, she has done refreshments, ushered, co-produced *The Cemetery Club* and worked as stage manager. Her next undertaking is producing *It's A Wonderful Life: A Live Radio Play*. I have had a bit of experience working with Sue and can tell you that if she takes on a job it will be done well. She is dependable, organized and when she is back stage it is easy to be on stage. Thanks Sue for all your hard work and dedication. In her own words: "Just wanted to take a minute and say how honored and proud I feel about being presented the Founders Award. I truly am thrilled although it may not have been obvious. I think I was a bit in shock. I do wish I could've stayed longer at the picnic to show my appreciation to more folks, but I may have gotten teary-eyed then! I am humbled to be joining the ranks of so many fine TBPers who have accomplished so much and worked so hard! "

2012 Summer Raffle by Deb DeBois

The 2012 Summer Raffle is over with a successful profit for TBP of \$7187. This was down slightly down (\$1299) from last year's profit of \$8486. Our gross was \$10,743 with the cost of the raffle \$3556. Raffle tickets were sent out to 76 members and were sold by 56, with more than 16 people selling all of their 30 tickets. Thank you to Pat Casey, Pam & Keith Frank, Greg & Donna Dahlstrom, Amy Huff, Mary Kiernan, Sharon Langley, Ed Nagy, Chris & Janie Mundy, Nancy Orrell, Judy & Charlie Quarters, George & Kay Robson, Susan Rodgers, Jim & Helen Sapp, the Charles Shuart Family, Vince Weiler and Bob & Penny Zacharias for the great sales job of 30 tickets. Even with so few sellers we had more members' tickets sold than the last couple of years; 1037 tickets (up from 886 last year) were sold by members. Just think what we could do if more people sold. Ticket sales at events were fewer than normal due of rain outs and cancelled events (1995 tickets sold compared to 2527 last year), but we made a good showing in the long run. The total earned for past 13 raffles is \$109,665. **Editor's note: WOW!**

I would also like to thank the following drivers who helped take the tractor to the various outings: Chris Mundy, Chris Nunn, George Robson, Keith Frank, Mike Robson, Bob O'Merra, Ray Girard, Lynn Philips, Jeff Chadwick, Ken & Phyllis

Spencer, and Lyle Groff. And a big thank you to Sue Dowell, Mary Kiernan, June Hudgins, Diane Ray, Kay Robson, June Groff, Mike & Shirley Robson, Vince Weiler & Bev Susik and Sharon Langley who helped me sell at events.

The Winners of The 2013 Raffle

1st prize..... John Deere Tractor Tim Hutchinson - Lincoln, MI
2nd prize ... TV & Home Theater System Tom & Maripat O'Malley - Oscoda (TBP members)
3rd prize Weber Grill Mark Lee - White Lake
4th prize \$100 and 2 season tickets Ron & Mary Cameron - Vassar (cottage in Hale)

One last note: If you have any ideas of raffle prizes for next year please let me or the rest of the Board know. We try to keep the costs under \$3,000-3500 in order to make a profit.

Theater Clean Up and More by June Hudgins

Hi everyone, I would like to thank everyone who came out to the "work bee" on Saturday, October 6th. We had a great, great turn out; we had 23 folks and got the whole theatre cleaned. We even had few new folks who came to meet and greet us then stayed for the clean up. How nice was that! On Tuesday the new carpet in the new hallway will be laid and Barry is working on the handicap ramp so all will be ready for *Quilters*. Carol has worked really hard on this show amongst all the renovations, as have all the cast and crew.

I would like to say a special God bless you to Mary Hickman who lost her husband just recently. They were both members for a long time. Her husband was a very special person and both of them loved our theater. His name will be added to the plaque on the Memorial Wall.

Quilters

This fall's production of *Quilters* has been completed. We had a great run, playing to very responsive audiences. This was quite a departure from TBP's normal fall show in many ways. We had a great opportunity to really touch our audience members and each show was very moving (even some of the rehearsals). We want to say many thanks to Barb Hunter who stepped in to take Traceé Lentz's place when she was not able to continue. Other cast members included Tara Western, Sharon Langley, Pam Frank, Penny Zacharias, Pam Katona and Trisha King. The pit was headed up by Diane Meyer, playing multiple instruments as usual. Also in the pit were TBP veterans JoAnn Noffsinger and Jim Diloreto plus newcomers Jimmy Duncan, Dave Dunham and Charles McIntosh. Carol Kusion not only directed but played keyboard, guitar and dulcimer. What a wonderful addition to TBP she has been. We are sure there is something that she can't do but we haven't seen it yet.

In the spirit of "paying it forward" we are raffling off the Legacy Quilt from the show which was made and donated by Doni Butzin with help from Marilyn Denhoff and Pam Baker. Proceeds will be donated to Shelter, Inc. The tickets for this beautiful quilt will be on sale through the run of *It's a Wonderful Life*. You can also contact Janie Mundy at 362-9199 for ticket information. The drawing will take place on at 7 p.m. on December 12, 2012 at the theater.

***It's A Wonderful Life, Really!* by Tara Western**

Something new will hit the boards at the Tawas Bay Playhouse this season. We will be presenting *It's a Wonderful Life: A Live Radio Play* by Joe Landry. The show will be performed only one weekend, Thursday, November 29 through Sunday, December 2. Directed by Vincent Weiler and me, the radio play will be "acted" on a bare stage with both old fashioned and new tech microphones. A minimum cast of five (two women, three men) will read the script with sound effects being performed live on the stage. The beauty of the play is NO memorization, a minimal set, simple sound and lights. Collecting and creating the sound effect props and the 1940's costumes are the only labor intensive parts - I hope! Auditions are Thursday, October 25 at 7:00 sharp. The theater will be open at 6:30. Please sign in by 7:00 pm and be ready to listen. I will give a short explanation of our ideas and logistics. We will have only one or two rehearsals a week until we get closer to show time.

My intention is to follow the 1946 movie with Jimmy Stewart as closely as possible. I will be auditioning for a George Bailey (want the essence of Jimmy Stewart, not a bad impression!), Clarence the angel, Joseph, Nick the bartender at Martinis, Gower the drunken druggist and a whistler. All will be asked to do a child's voice. You do realize that one man may do all those voices? One man plays only George Bailey as a child and an adult and one woman plays his wife Mary and Mary as a child. All the other voices are divided between the remaining men and one woman. The second woman plays Violet, all the female children except Mary, George's mom etc. As you can see, three fifths of the cast has to do many voices. We'll be looking for your vocal variety.

We are looking for someone interested in the sound effects. Two Foley artists (Foley art is the reproduction of everyday sound effects) will appear on the stage. These parts will be auditioned, but they also will be creating, procuring the sound effects. A wind machine as they might have used in the forties needs to be built, but the rest of the stuff is easy to assemble. Sue Duncan is producing and is looking for someone to do lights (one job—no special lights at all!) and the lobby board.

Please join Sue and me (Vincent is in North Carolina until November) at try-outs on Thursday, October 25. We'll have cookies! Come early to sign up. If you can't make that one night, contact me at tarawestern@hotmail.com or call 362.6437 or 820.6680.

Christmas Outreach Project

During the run of *It's a Wonderful Life*, it was suggested that perhaps we take on a charity to help out for the Christmas season. It could be a can drive, mittens/winter wear, toys, coats, etc. It has been approved by the Board. If anyone is interested, contact Sue Duncan at 362-2522. Watch you inboxes for more information.

CTAM Convention 2012 by June Hudgins

On Friday, September 28th, Tara Western, Sandy Schorfaar, Vincent Weiler, Debra DeBois, and I left for the CTAM Convention in Cadillac. The weather was beautiful and the closer we got to Cadillac the more fall color we saw; it was so pretty. We registered, got to our rooms and then met in the lobby for dinner. We had fun talking and greeting others who were there from all over Michigan. We were all there to learn about theater, which was great. Vincent did an orientation for newcomers (which we were not). After dinner we were treated to the performance by a group of teens of a show called *Shirt Power* which was written by one of the performers' mothers. The show was great and such talented teens! Afterwards there were drinks and gathering at the pool area.



On Saturday we attended workshops. Tara and I took "Nature of the Fight" about how to stage a fight. Other workshops included "Greening your Costumes" plus some on the subjects of Dance, Tech and Character. All were good workshops to help in theater. Our banquet was very nice and the entertainment was done by a young lady named Kellie Stonebrook. There was an afterglow at 10 p.m. back at the pool. By that time we were all tired and hit the sack. Sunday started with roundtable discussions. I attended one on "input into the Convention" and made several suggestions for the next year. Sandy and Vince took "playwriting" and really enjoyed that. After that we all had a lovely brunch together and then checked out. The CTAM Board had their board meeting with the new President, as Vincent's time as president was up. He will continue on the board for another year.

We had a great time and learned things that we can use in our theater from others that were there. And we do hope that next year some others in our group will be able to go and learn by taking some good workshops. Remember there is scholarship money available, both from TBP and CTAM to help offset the cost. Vickie Szatkowski has the application form and guidelines.

We decorated our door and got 3rd prize. But they only paid out 1st and 2nd place so go figure. Ha ha

Shirt Powers by Tara Western

At the Cadillac CTAM conference in September five TBP members saw a wonderful new show related to the hot topic of bullying in the public schools. The show, aimed at upper elementary, middle school and high school students was thoroughly enjoyed by a roomful of adults, most old enough to be the actors' grandparents!

From the hand-out they gave us: "Shirt Powers is a one-act comedy by actress and playwright Lisa Cripps that explores the question: Who really has the power to define who you are? Six characters meet unexpectedly, not knowing where they are or how they got there. More importantly the only clues they have to go on to solve the mystery are, quite literally, the shirts on their backs. Each wears a plain white t-shirt with a word or phrase that sparks discussion about their identities. And it's through that discussion that the audience discovers the real difference between what people see and who we really are."

Each character has a short name that is his or her "label". They are: Jock - Ish (sort of a jock, but not totally), Fat Gay Guy, Dweeb, Geek, Nerd, Dork (the character hilariously explains the difference between the terms), Almost Perfect, Invisible, and Black. The students playing the characters were some of the most engagingly talented kids I have ever met, and I know June Hudgins who talked with them extensively with me, would agree. Actually, I have a new "soul sister", Sarah, who played "Invisible" but is anything but! We both took the "Art of Dancing" class and did an awesome cha-cha-cha together. Did I mention that she is an eighth grader????

Lisa, the playwright, and her husband, Bill Downey, who directed the show are interested in getting this show published. They have performed it several times to schools, to great acclaim. I would love to have the Tawas Bay Players host them sometime. If you are reading this and are involved in a school in the area, contact me about hooking up with Bill and Lisa. I have the discussion guide with lesson plans etc.

New Addition

With this addition, we now have additional space on stage for an orchestra, indoor access to the front of the theater, and handicap accessibility to our stage area. Even though we had been calling the orchestra addition a "Pit", the musicians for *Quilters* decided that it was so nice it needed to be called an "orchestral wing"!

We would like to thank Barry Schley and his crew from Lakeshore Contracting for the wonderful job they did on our new addition. They were very professional and extremely accommodating. On more than one occasion they went above and beyond our expectations to deliver a wonderful finished product.

TBP Contact Information

Keith Frank – President	362-8492	k.frank@charter.net
June Hudgins – Vice President/House Manager	362-8423	jhudgins8423@charter.net
Vickie Szatkowski – Secretary	362-6419	densden2@yahoo.com
Pat Casey – Treasurer/Singers	362-6012	pcasey@chartermi.net
Debra DeBois – Corresponding Secretary	362-6800	debois@charter.net
Chris Mundy	362-9199	daddoo10@hotmail.com
Penny Zacharias	739-1903	pzac7@yahoo.com
Judy Quarters	362-8463	judykq@hotmail.com
Tim Haskin	362-4978	tawastim@yahoo.com
Pam Frank – Newsletter Editor	362-8492	p.frank@charter.net

What's Happening With TBP Members - Let Your TBP Friends Know What's Going On In Your Life

Wedding News

Belated congratulations to Michael Chadwick who married Marissa on July 7, 2012 in Austin, Texas, where they live. Michael is working as a computer tech and Marissa teaches art classes at the Boys & Girls Club. They have a Lab/Pit Bull cross named Azalee. Jeff and Brenda are planning a visit at Christmas.



New Business

Best wishes to Suzan Witt and her husband Dave who have purchased Tawas Bay Performing Arts. She has great plans to offer healthy and creative activities for all ages. The center is located in the Herrick Plumbing building on US-23 in Baldwin Center next to Felske's Market. Check out her web site <http://www.tawasbayperformingarts.com/> or call her for more information at (989) 820- 5257.

TBP Singers History

The concept of the TBP Singers came about during the production of *Grease* in 1992. The group was created to fill the demand for traveling entertainment. For many years the Players had been asked to put together skits or one act plays for various local summer festivals. It was getting harder and harder to find people willing to give up their summer to direct and act in these. Not to mention provide the costumes, makeup, props, set pieces, etc. required.

So following *Grease*, a group consisting of Pat Casey, Joanne Helms, Laurie Jacot and others came up with the idea of forming a singing group that could travel and entertain anywhere. Pat Casey was the musical director for *Grease* and thus became the choice for director of this group. She's still not sure exactly how that happened but we're now starting our twentieth year. The original members were Pat, Joanne, Laurie, Barb Hunter, Deb DeBois, Traceé Lentz, Kim Milburn, June Hudgins, Theo Helms, George Robson, Andy DeWilde and Darwin Bain. The first program was Broadway. It was decided that the Singers would memorize the music and sing with a recorded accompaniment tape, setting them apart from other vocal groups in the area. Bits of choreography added to that distinction.

Singers have come and gone over the years. Those include Joanne, Theo, Traceé, Kim, Andy, Darwin, Joy Valley, Pam Katona, Dennis Szatkowski and Nate Rowell. But others have come and stayed including Pam Frank, Mike Robson, Penny Zacharias, Chris Mundy, Mendy Shmina, Kathy Erickson, Pam Koepke, Amy Huff and Bob Zacharias.

We now have 9 different 30 minute programs that can be performed anywhere we have electricity. We have performed on street corners, in parks, in restaurants, in hotel banquet rooms and on a hillside (the choreography was tricky). We have been to a lot of different locations including Oscoda, Harrisville, Sand Lake, Saginaw, Bay City, Houghton Lake, Traverse City, Port Huron, Dearborn and Chicago, IL.

We have a lot of fun together and have been able to make a pretty sizable financial contribution to TBP, approximately \$30,000 since the group began. At the end of our shows Pat usually announces that we can be hired for anything. One of these years I just know that someone will want us to come and clean their house!

Halloween at the Jacot House





Happy Birthday



November

- 2 Chris Mundy
- 8 Kayla Grusecki
- 13 Sharon Langley
- 13 Lyle Groff
- 14 Tom Shimina
- 18 Greg Dahlstrom
- 24 Felicisimo Abis
- 25 Mendy Shmina
- 28 Les Mellen, Jr.
- 28 Kyle Evans

December

- 5 Carol Kushion
- 7 Walter Sanborn
- 8 Taylor Hemphill
- 8 Marley Buchanan
- 10 Pat Casey
- 10 Susan Rodgers
- 12 Aiden Strauer
- 17 Judy Quarters
- 17 Pam Katona
- 17 Carl Hubner
- 18 Ken Spencer
- 19 LeRoy Wenzel
- 24 David Ryan, Jr.
- 25 Rhonda Hemphill
- 25 Alina Kaiserman
- 26 Alicia Sgambelluri
- 28 Alexey Wade
- 29 Kathy Weaver
- 30 Vickie Szatkowski

January

- 3 Keith Frank
- 3 Carmelita Abis
- 4 Jake Huitema
- 7 Gabby Morris
- 9 Diane Ray
- 13 Liz Shmina
- 13 Tracy Archambault
- 14 Nick Osech
- 15 Penny Zacharias
- 16 Rebecca Buchanan
- 18 Zachary Dalton
- 19 Penny LeClair
- 22 Evelyn Shellenbarger
- 28 David Dunham
- 29 Sue Duncan
- 30 Katie Gorman
- 31 Juli Strauer

February

- 6 Mike Robson
- 7 Pam Dibert
- 7 Dennis Szatkowski
- 8 Vincent Weiler
- 11 Kay Nordin
- 12 Dorothy Smith
- 15 Michael Denney
- 17 Tim Haskin
- 22 Tina Dalton
- 26 Annette Zollner
- 26 Mason Brewer
- 26 Charlene Castigila
- 27 LeighAnne Skiver
- 28 Ron Lockett

What Community Theater Means To Me by Tara Western

When Vincent Weiler was President of CTAM he asked for compositions entitled "What Community Theater Means to Me" to have for grant applications. He asked me if I would write one and this is what I came up with.

In high school I started acting and loved it. I never wanted to be a paid professional, but finding Tawas Bay Players in the winter of 1980 was one of the greatest things that ever happened to me. I was living in a small town, much smaller than Tawas and although there were a lot of bars there weren't many creative outlets. Creatively, Community Theater gave me an inexpensive, unique way to spend my time. While teaching full time, I could work on a play for two or three months, take a break come back and start over, with a whole new group of people.

Speaking of people, a very special camaraderie develops during the production of a play, and close intense friendships evolve. You may never work with these people again, or even see them, but they made an impact on you, and became part of your life experience.

That said, I still socialize with five of the people I met during my first play in 1980. In fact, we are all still involved with the Tawas Bay Players, and some of the closest friends of my lifetime. Personally, I met my husband through Tawas Bay Players, stretched myself by being the president, directing, producing, and many other jobs. My daughter learned self-confidence and poise by appearing in TBP children's shows and stage managing.

So, what has community theater meant in my life? It is a world of its own. It's a place I can go and feel important, and loved and appreciated. It's a place I can use some of my God given talents.

Now that we have heard from Tara, I'd love to know what others think about the topic. I don't need an essay, a sentence or two would be great. Please email your response to me at p.frank@charter.net or drop them off at the theater with my name on it.

Submitted For Your Enjoyment and Education by Penny LeClair

I subscribe to an online site (Delance Place) that posts excerpts from various genres of literature. In today's encore excerpt – Michael Caine, the Oscar-winning veteran of over one hundred feature films, has a reputation for professionalism and exhaustive preparation - all, he claims, so that he can overcome his natural fear and tension and come across as natural in his work. In fact, he goes so far as to describe relaxation as key for great acting. Here he contrasts theater acting with movie acting: "If you catch somebody 'acting' in a movie, that actor is doing it wrong.

In the early talkies, actors came to the movies from a theatre tradition and, not surprisingly, they performed in a way that was designed for the theatre. If an actor had to cry in a scene, he'd launch into a big emotional number to show the audience his grief. He would probably base his performance on what he'd seen other actors doing in acclaimed performances. Whether that method was effective or not, it was the tradition of the times.

"The modern film actor knows that real people in real life struggle not to show their feelings. It is more truthful, and more potent, to fight against the tears, only yielding after all those defense mechanisms are exhausted. If today's actor emulates film, he'd be better off watching a documentary. The same is true of drunkenness. In real life, a drunk makes a huge effort to appear sober.

"Marlon Brando's work in *On the Waterfront* was so relaxed and underplayed, it became a milestone in the development of film acting. Over the years, the modern cinema audience has been educated to watch for and catch the minute signals that an actor conveys. By wielding the subtlest bit of body language, the actor can produce an enormously powerful gesture on the screen.

"The close-up is the shot on which film relies most when it comes to transmitting the subtleties of emotion and thought. It can give an actor tremendous power, but that potential energy requires enormous concentration to be realized. The close-up camera won't mysteriously transform a drab moment into something spectacular unless the actor has found something spectacular in the moment. In fact it will do just the opposite: the close-up camera will seek out the tiniest uncertainty and magnify it. 'Drying' (forgetting your lines) can be covered up on stage, where the actor is perhaps twenty feet from the front row of the audience; but the camera will betray the smallest unscheduled hesitation. If a member of the crew walks across my eye-line, off camera, when I'm doing a close-up, I immediately ask for a retake. I may not have thought my concentration lapsed-the director may assure me everything is fine-but the camera will have caught that minute flicker at the back of my eyes.

"The scale of a film performance may be smaller than that of a performance in the theatre, but the intensity is just as great. Perhaps greater. On stage you have the dramatic thrust of the whole play to help you along. In film you shoot isolated moments, probably in the wrong sequence, and you have to constantly crank yourself up to an intense pitch of concentration on every shot. There isn't any coasting along in films; your brain is basically working double time or you don't exist on the screen. And you would be surprised how large a 'small' performance can be on film, provided it is rooted in naturalism.

"I sometimes encounter actors who think they're going to steal a scene by being big and bombastic. Those actors are using their bodies and voices instead of their brains. They don't realize that in terms of voice and action, less is more.

"On stage, you have to project your voice or the words will sink without a trace into the third row of seats. On stage, the basic premise is action; you have to sell your attitudes to the audience. In movies, the microphone can always hear you, no matter how softly you speak, no matter where the scene is taking place. In movies, it is reaction that gives every moment its potency. That's why listening in films is so important, as well as the use of the eyes in the close-up. You don't have to shout and scream. You don't ever have to do it big."

Author: Michael Caine, Title: Acting in Film, Publisher: Applause Theater Book Publishers

Date: Copyright 1990, 1997 by Applause Theater Book Publishers

Quilters

