

From: MainStreet Musicals info@mainstreetmusicals.org
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*We hope people, especially educators, will be inspired
to take a chance, pick a show **and “do” it.***

NEWS

We announced back in June that we would be launching the MainStreet FESTIVAL OF SONG in July, but alas, we have not yet done so. We're still engineering the technical aspects of the inner workings of the competition... and here it is ... almost the end of August. We're fervently working to iron out the kinks before we launch the Festival as we want to be sure every participant has a simple and easy application process. We have already reached out to all the show creators to get the song Tags for their shows and are populating the responses on the back end. When it does launch we'll make a big noise leaving no doubt that it's up and running. And if anybody wants to know more about the

project... what it is... where we're at with it... anything... just write to u
and we'll respond.

Thanks for understanding.

Tim

A MESSAGE FROM PRESIDENT TIM



Theatre is teamwork in its truest form ...

EDITORIAL #7

When Tim asked me to write this month's editorial, I wasn't sure I was the person for the job. Yes, I have been working closely with Tim as Executive Director of MainStreet for the past couple of years and believe deeply in the vision, but at my core I am a performer, not a writer. What can I say that hasn't been said before and said better? But then I reminded myself that no two lives are the same, no two artists are the same and certainly, no two journeys.

My journey has not been a linear one.

I grew up with a passion for acting and music and knew that I was meant to be an artist. I was the kid in class who always raised their hand when the teacher asked who knew what they wanted to be when they grew up. I always said I wanted to be an actor. I wanted to know what it was like to live in different times and places, experience different upbringings and relationships and live as many different kinds of lives as I could. Ah, the dreams of a child.

Those dreams never went away, just morphed as the reality of what it really meant to become an actor, set it. I came to realize that my love

wasn't simply for the art of acting, but for the theatre itself. I immersed myself in any and every thing I could do in the theatre landscape. I wanted to know everything about how theatre worked.

Yes, I did quite a bit of acting, but I also directed, stage managed, festival managed, ran light boards, ran spots, house managed, built sets, did props, cast shows, produced one act festivals and benefits, participated in non-mandatory strikes ... I did it all when I was starting out and every time I did something new, I gained a new appreciation for the amount of work and number of people needed to bring the playwright's vision to life. Far more than what the average theater goer could possibly image.

As I was working in all these various roles early on in my career, I was also fortunate enough to be a member of a number of writers' groups as both an actor and a director. Being in those rooms, listening to the new voices and participating in the process of developing work into producible plays, helped guide me down a path I would eventually devote myself to. The production of New Work. Work that challenges convention and speaks to issues that are affecting humanity right here and now, these are the works for which I want to use my skill set to help develop and bring to the public. To this day, my favorite smell is the smell of an empty black box theatre, dust, black paint and all. I associate that smell with the endless possibilities of creation and it makes my heart swell.

In all the years I've been in the theatre and all the jobs I've done, I have learned one very important lesson. Theatre is not a solo art form. It takes a wealth of artists to come together and bring their complimentary skills to the table in order to mount any sort of production. When those artists share a vision and passion for the work being mounted and act collaboratively in service of that vision, you have the recipe for a successful production.

What good is a playwright whose work is never read aloud?

What good is an actor with no part to play?

What good is a director with no script to lend their vision?

You get the idea ...

It is up to each and every theatre professional to contribute their skills to the development of work they feel most passionately about. I still love acting for all the reasons I did when I was a kid, but now, I get to

help develop work that allows me to portray the characters that have social impact, lend my directorial vision to a play that breaks all norms of structure and produce pieces with strong timely themes and dedicated team visions.

In closing, Theatre can only be done with a community and I'd like to thank you all for being part of ours. Every time we receive a note of encouragement or have a new play submitted for evaluation or get a new volunteer, we are reassured that we are here for a reason and have a purpose to fulfill. If you ever feel like you have something to contribute, in any way, please do not hesitate to reach out to us - info@mainstreetmusicals.org.

Creatively yours,
Rebecca Nyahay
Executive Director





Music Theater and the Specter of Dictatorship

by Tim Jerome

In today's world, the specter of dictatorship looms over humanity in every country in the civilized world. Back in the 1960s, a couple of musical theater writers got together and wrote a show with dictatorship as part of the underlying theme. These fellows worked at a radio station in New York City (WBAI-FM) and they designed their show for broadcast – what we call Audio Stages. In those days, I was producing radio drama at that station and I got to know and work with them. For this edition of Curtain Up, I recruited Scott Joiner, a friend and close associate of those two fellows to provide some background to the show along with Hal Linden to present Michael Sahl and Eric Salzman's BOXES.



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CLUBMIT YOUR WORK

SUBMIT YOUR WORK

Intersectionality Focused Works Encouraged this Month!

Professional script assessment is provided by our Evaluators (professional directors). Launched in 1983, the Evaluation Program remains the core of MainStreet's activities. Evaluation is basically an educational program providing critical professional analysis and feedback to the creators of new musicals. Works identified as "ready for development" are rated: "RECOMMENDED".
Click on the link above to submit today!

Stay in touch!

We will soon be showcasing new works on our platforms - follow us using the links below to listen.



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